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Fall 2013

UNDERSTANDING MODERN IRAN FSP134-H1/H2

It's hard to read an American newspaper or watch TV news without hearing the mention of Iran, and it is most often in a negative context. However, beyond the sound bites and political rhetoric, how much do you really know about the history, politics, culture and society of Iran, not to mention the history of US-Iranian relations? This seminar will use the lens of history, literature and film to move beyond media-based images to gain a more grounded understanding of the complex history of modern Iran from the late nineteenth century to the present day Islamic Republic through the eyes of those who have experienced that history as well as those academicians who have analyzed it.

Over the course of the semester, we will focus on issues concerning Islam, politics, revolution, gender, modernization, marginality, exile, and popular culture through reading and discussing background historical texts and novels, viewing and discussing Iranian films, and attending special exhibitions and cultural events.

The learning goals of the seminar are: first, to provide students with a historical understanding of socio-political developments in modern Iran; and second, to explore the impact of these developments through the writings and creative works of Iranians themselves. Over the course of the semester, students will 1) become aware of the complexities and paradoxes inherent in Iranian culture that challenge a simple one-dimensional Western understanding of modern Iran; 2) become familiar with the role and impact of Iranian film, literature, art and new media.

Required Texts:

Ervand Abrahamian, *A History of Modern Iran* (Cambridge U, 2010 ed.)

Tara Bahrampour, *To See and See Again: A Life in Iran and America* (University of California Press, 2000).

Firoozeh Kashani-Sabet, *Martyrdom Street* (Syracuse University Press, 2010).

Hooman Majd, *The Ayatollah Begs to Differ: The Paradox of Modern Iran* (Anchor Books, 2009).

Seraji Mahbod, *Rooftops of Tehran* (New American Library, 2009).

Heydar Radjavi, *French Hats in Iran* (Mage, 2011).

Hiner Saleem, *My Father's Rifle: A Childhood in Kurdistan* (Picador, 2006).

Additional readings on SOCS (see syllabus).

Course Requirements

• **Class Participation.** The most exciting and rewarding classes are those that involve a lively interchange of ideas. Your active contribution to the seminar meetings, as presenters, listeners, and commentators is **essential** to the success of the seminar. It is absolutely necessary that you do the assigned readings before each class. You are expected to have read the required texts prior to class meetings, arrive on time with prepared talking points, and make note of specific comments or questions you would like to pose following in-class oral presentations. There will be many opportunities for you to actively participate in class, through questions you pose, discussions and oral presentations. Your ideas are important. No question is too “silly” or “stupid” to ask. We are all learners in the classroom. Your presence at each class meeting is important; frequent absences will have a detrimental effect on your final grade. If you miss more than one class (without a very serious excuse) you will be docked 5 points from your participation grade for each class you miss. We will refer to the assigned readings during class, so bring them with them (if on SOCS, then either print the day’s assigned reading whenever possible or, if you have one, bring your laptop).

• **SOCS Discussion Board.** You will post weekly comments on the SOCS Discussion Board in response to assigned readings and films and any required out-of-class lectures or events. I will usually specify if I want you to focus on one specific reading or film if there are several. Please use the Discussion Board as a threaded discussion by replying to the previous post (I will explain in class) on a particular day, rather than making individual new posts. You may be as creative as you want in terms of the presentation; the most important thing is that you make thoughtful, detailed entries (1-3 paragraphs), and that you use them as a basis for our in-class discussions. **End each entry with two talking points (statements or questions) to be used for class discussion. Postings should be completed by 10 pm on the evening before each class meeting.** However, it works best to post your responses to films and outside activities as soon as possible after viewing/attending. If you are giving an oral presentation you are excused from posting that day.

• **Each meeting one or several students will be assigned to lead our discussion of the assigned readings/films for that day, on a rotating basis.** You should be prepared to speak for about 5-10 minutes, depending on the assignment. Oral presentations should be organized and follow a logical development of one or several ideas expressed in the book and/or article(s). You may use index cards, notes, or an outline, but you may not read directly from a prepared paper. **Begin with a brief overview of the author’s thesis, methodology, and main points, and then focus in depth on one or two aspects of the reading which you find particularly important or interesting. Quote from the text to support your points. End your presentation with two probing questions for the purpose of discussion (they can be your talking points that you posted on SOCS).**

What you choose to focus on, what you see as the main issues, what questions you pose are all your decisions. If you have questions I am happy to meet with you during my office hours. As we progress in the course, try to be aware of how different readings relate to one another. When appropriate, introduce comparative issues addressed in different and/or similar ways in the various readings we have studied. Consider the questions listed below for “Essay Writing Guidelines”.

- **Out-of-class activities.** There are many exciting campus and off-campus activities taking place during the fall semester that are related to our work this semester. You will be required to attend a number of on-campus lectures (see syllabus) as well as participate in a field trip to Asia Society in NYC to see the exhibition “Iran Modern”. This is a special museum exhibition of Iranian art created during the three decades leading up to the revolution of 1979. I will write excuses for any classes you may miss due to these events. Professors are very understanding about missing a class if there is a valid excuse written by your professor. If you absolutely cannot attend one of the required events please see me to discuss an alternative assignment.

- **Keeping up with news on Iran.** Be sure to include a quick-read of current news on Iran as one of your daily internet activities. If time permits, at the beginning of class we will briefly discuss news items. If you really want to engage in understanding Iran it’s essential to become aware of what is in the news and how that news is presented in various sources, be it CNN, Al Jazeera, NYTimes, Informed Comment, or the US Institute of Peace, among others. For excellent news, analysis, a treasure trove of links, and lots of articles archives, visit Gulf2000: www.gulf2000.columbia.edu and the US Institute for Peace Iran Primer: <http://iranprimer.usip.org/>, for starters. You can also subscribe to a Middle East News Feed through the New York Times, watch Al-Jazeera English, etc. Also see my handout “News Resources on Iran”.

WRITTEN WORK

In addition to your postings on the SOCS discussion board and occasional 5-minute thought papers in class, you will have two short written assignments: two 4-5 page typewritten essays, and an 8-page final research paper. PLEASE SUBMIT ALL ESSAYS ELECTRONICALLY (SOCS DROPBOX) AND IN CLASS AS HARD COPIES.

Written work must be handed in on time. You will be docked one grade for each day a paper is handed in late, unless you have made prior arrangements with me.

Your first short paper will first be submitted in rough draft form. You will not receive a grade on the rough draft, only comments to help you improve/revise it as a final paper, which will be graded. Your second short paper will be submitted only as a final paper, but I assume that your writing process will include at least one draft that you have edited and revised.

A. One 4-5-page thematic essay, chosen from the following two:

Essay 1-Choice 1. Memories of Pre-Revolutionary Iran.

Rough draft due September 30. Final paper due October 7.

Hedar Radjavi's memoir of growing up in Tabriz in the 1930s and 1940s during a relatively peaceful time, and Seraji Mahbod's novel about a teenage boy living under the repressive regime of the Shah both address issues of personal as well as socio-political transformation in Iran. Using the themes and characters from *French Hats in Iran* and *Rooftops of Tehran*, discuss the ways in which Radjavi and Mahbod's books shed light on the history of Iran during these time periods and the personal transformation that individuals experienced. Be sure to use specific examples to support your points.

Essay 1-Choice 2: Politics, Loss, and Exile.

Rough draft due October 21. Final paper due any time between November 4-11.

The Islamic Revolution of 1979 and the Iran-Iraq war that followed ushered in dramatic changes in Iran, suffering and loss of life, and for some, exile. Using Makhmalbaf's film, *Boycott*, Kashani-Sabet's novel *Martrydom Street*, and Moaveni's *Lipstick Jihad*, discuss the themes of personal and political exile and the challenges faced during this period of time. Consider the cinematic techniques Makhmalbaf uses to communicate his ideas about the Islamic Revolution, and the ways in which Kashani-Sabet and Moaveni communicate their ideas through their characters. Use specific examples to support your points.

B. Second 4-5-page thematic essay, chosen from the following two:

Essay 2 – Choice 1. Identity and War: Ethnicity, Marginality, and Place: The Kurdish Experience. Due November 11.

Following the breakup of the Ottoman Empire in 1914, the Kurds found themselves without a homeland, living as ethnic minority populations in Iran, Iraq, and Turkey, although many live among Kurdish diaspora communities around the world. One of the themes in Kurdish literature and film concerns the relationship between ethnicity, place and nation, and issues of marginality. The anti-Kurdish policies of Saddam Hussein, which were particularly brutal during the Iran-Iraq War, led to the destruction of thousands of Kurdish villages, the loss of hundreds of thousands of lives, and the mass exodus and dislocation of Kurds following an unsuccessful Kurdish uprising in 1991, during which many fled to the borders of Turkey and Iran. In Iran, Kurdish political groups, were suppressed under the Shah, and following the revolution, Kurdish rebels were severely punished along with the inhabitants of Kurdish villages.

Using the novel by Haner Saleem, *My Father's Rifle* and Bahman Ghobadi's film, *A Time for Drunken Soldiers*, discuss how Saleem and Ghobadi express issues of ethnic identity, marginality and the violence of war and repression. Use specific examples to

illustrate your points, and consider the importance of children in the depiction of these themes.

Essay 2 - Choice 2. Pushing the Boundaries in Cinema, Art and Social Media. Due November 25.

Consider the extent to which cinema, art and social media can affect social change. Using your readings from *Iran: From Theocracy to the Green Movement*, the films of Banietamad, Ghobadi, Panahi, and Ahadi, and the art exhibition entitled *Iran Modern* at Asia Society, discuss how specific artists, filmmakers and ordinary Iranian citizens push the boundaries to reflect social realities, promote change, and express their views on contemporary Iran, despite the risks in doing so.

FINAL RESEARCH PROJECT (8-page paper): Due in class at final exam meeting (hard copy in class AND submit to SOCS Dropbox).

The research paper will explore a theme in modern Iranian history, using literature, film, or art, or a combination of them, or can focus on one filmmaker, writer, or artist and his/her works (for ex., film maker Abbas Kiarostami, poet Forough Farokhzad, or artist Shirin Neshat) and their significance for understanding some aspect of modern Iranian history. A list of topic suggestions will be distributed in class. The project will require you to use primary as well as secondary sources, with *a minimum of 3 primary sources and 3 secondary sources*. You will give an oral presentation on your project at the end of the semester, which counts for 10% of the final project grade (30% of final grade). I encourage you to make an appointment with me early in the semester to discuss your topic!

Final Project Due Dates:

1. September 23: Topic Statement for final project along with a 1-2 paragraph typewritten statement explaining what you hope to focus on (Submit to SOCS Dropbox)

2. October 14: Annotated bibliography (graded $\sqrt{+}$, $\sqrt{}$, or $\sqrt{-}$) in correct Chicago Manual format (see the Purdue Online Writing Lab for details about correct citation style and writing annotated bibliographies: <http://owl.english.purdue.edu/owl/>). Primary sources will include films, literary sources, fine art, and so on. Secondary sources will include periodical literature, literary and art criticism, historical studies, etc. Submit to SOCS Dropbox.

3. December 2: First Draft of Research Paper. Submit SOCS Dropbox AND hard copy in class.

4. Date of Final Exam Meeting (TBA): Final paper, including title page and final bibliography. Submit to SOCS Dropbox and hard copy in class.

Thematic Essay Guidelines (See attached grading criteria for essays):

Analytical essays are not summaries, although writing a summary or an outline of a text is a good pre-writing exercise to clarify the main points. You cannot write a good essay if you do not understand the texts you have read. If you have questions about the readings or films I advise you to discuss the book or article with other students in the class, or make an appointment with me to discuss it. Before beginning to write, answer the following questions:

- Do you have a clear understanding of the texts?
- What is the thesis and purpose of each of the books/films?
- How do the books/films relate to one another, and what are the thematic patterns?
- How do the authors/filmmakers argue or express their ideas (methodology)?
- What is the evidence upon which the authors rely?
- What ideas and issues are important in the books/films?
- What do you find especially interesting and challenging? Problematic? Useful?

As a writer, your goal is to clearly organize your ideas and support them with specific examples. The paper should hold together as a coherent whole. Remember that the writing process takes time as well as thought and skill. When we assess your paper I will be focusing on the following criteria (see grading assessment sheet):

1. The thesis is clearly stated at the beginning of the paper. Your first paragraph should be the “road map” for the rest of your paper.
2. The argument is coherently developed throughout the paper and is supported with specific evidence in the form of brief quotations or descriptions.
3. The writing is clear, well organized, and persuasive. Individual paragraphs are well organized. Your purpose in writing the paper is clear.
4. The paper is carefully edited for grammar, spelling, and sentence structure. The paper is proofread for typographical errors.
5. The writing properly documents all quoted or paraphrased evidence, using standard footnote style.
6. The conclusion supports the thesis, and is clearly stated.

Writing Standards and Support:

- Written work should be typed, double-spaced on 8.5 x 11” white paper. Only use 12 pt. font with a clean print cartridge.
- Number your pages beginning with page 2.

- Make use of writing guides offered online through *The Write Site*, http://owl.department.tcnj.edu/online_writing_information.htm
- **Use footnotes for all citations in written work. See the Turabian Quick Guide for University of Chicago bibliography and citation style:** http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html/
- Do not use contractions (it is, not it's).
- Long quotes (more than 2 lines) should be block indented and single-spaced.
- The Humanities and Social Sciences Tutoring Services, located in Roscoe West Hall, Suite 101, is an excellent place to get support and feedback on your written work. Drop-in tutoring, weekly tutoring appointments, and single-session writing conferences are available, in addition to an online writing lab. To learn more, visit: <http://www.tcnj.edu/~tutoring/humanities/index.html> or call 771-2895.

Academic Integrity: The College of New Jersey's official Academic Integrity Policy prohibits "any attempt by the student to gain academic advantage through dishonest means." It specifically prohibits "submitting a work for credit that includes words, ideas, data, or creative work of others without acknowledging the source." It also prohibits "using another author's words without enclosing them in quotation marks...or without citing the source appropriately." Teachers at TCNJ are obligated to report any instance in which they believe a student has intentionally violated Academic Integrity Policy. The typical penalty for infractions of the Academic Integrity Policy is a grade of "F" for the course. Repeat violators may be dismissed from the college.

College Attendance Policy: Every student is expected to participate in each of his/her courses through regular attendance at lecture and laboratory sessions. It is further expected that every student will be present, on time, and prepared to participate when scheduled class sessions begin. At the first class meeting of a semester, instructors are expected to distribute in writing the attendance policies which apply to their courses. While attendance itself is not used as a criterion for academic evaluations, grading is frequently based on participation in class discussion laboratory work, performance, studio practice, field experience, or other activities which may take place during class sessions. If these areas for evaluation make class attendance essential, the student may be penalized for failure to perform satisfactorily in the required activities. Students who must miss classes due to participation in a field trip, athletic event, or other official college function should arrange with their instructors for such class absences well in advance. The Office of Academic Affairs will verify, upon request, the dates of and participation in such college functions. In every instance, however, the student has the responsibility to initiate arrangements for make-up work.

Differing Abilities: Any student who has a documented disability and is in need of academic accommodations should notify us and contact the Office of Differing Abilities Services (609-771-2571). Accommodations are individualized and in accordance with

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1992. For further information, see <http://differingabilities.pages.tcnj.edu/>.

Class Decorum and Courtesy: Students are expected to arrive on time, be attentive and remain in the classroom during all class sessions except when breaks are provided. Cell phones should be turned off and put away during class time. Phone calls and texting are not permitted in class. If you are using your laptop for anything other than taking notes or using SOCS resources you will be asked to leave class. If you miss more than one class (without a very serious excuse) you will be docked 5 points from your participation grade for each class you miss.

GRADING POLICY

Class Participation	20% (based active participation in class discussions, attendance, oral presentations, and participation in required outside-class activities)
Discussion Board	15% (based on clarity, thoughtfulness and completeness of entries)
First Essay	15%
Second Essay	20%
Final Project	30% (10% oral presentation; 20% paper)

CLASS SCHEDULE AND READINGS

Part I. Introduction

1. Monday, August 26: Introductory Meeting (special arrangement 3:15-5 pm-SB225)

- Outline of the course
- Introduction to Persianate culture
- Literature and film as “primary texts”

2. Tuesday, September 3 (Monday schedule): History of Iran and Iranian Cinema

- Elton Daniel, *The History of Iran* (Greenwood, 2012), ch. 1, “The Land and People of Iran,” pp. 1-22 (SOCS);
- Ervan Abrahamian, *A History of Modern Iran* (Cambridge UP, 2010 ed), preface and intro, pp. xxvii-7

In-class film screening: *Iran: A Cinematic Revolution* (DVD1555; 2006, 98 min., Icarus Films). What did you learn about the development of the Iranian film industry and its relationship to the political and social history of Iran based on your readings? Post a response on the SOCS discussion board.

2. Monday, September 9: Qajar Society and the Constitutional Revolution

- Discussion of SOCS postings on Daniel, Abrahamian and *Iran: A Cinematic Revolution*
- Abrahamian, *Modern Iran*, ch. 1-2, pp. 8-62;
- Explore “Women’s Worlds in Qajar Iran”: www.qajarwomen.org

*Short in-class film screening: *Images from the Qajar Dynasty*, dir. Mohsen Makhmalbaf, 1998 (18 min.) A montage of the first film shot in Iran combined with old paintings and images dating back to the reign of the Qajars

Part II. Transformations in Iran: The 1930s to the 1979 Revolution

3. Monday, September 16: Growing up in Tabriz in the 1930’s and 1940s

- Abrahamian, *Modern Iran*, ch. 3-4, pp. 63-98;
- Heydar Radjavi, *French Hats in Iran*

4. Monday, September 23: Rooftops and Adolescence in 1970’s Iran

- Abrahamian, *Modern Iran*, ch. 5, “Muhammad Reza Shah’s White Revolution,” pp. 123-154;
- Seraji Mahbod, *Rooftops of Tehran*

*In-class film screening (4th hour if needed): *Iran: A Revolution Betrayed* (V846, 60 min.)

FINAL PROJECT TOPIC STATEMENT DUE TODAY

Part III. Revolution, War, and Exile

Library Media Room Screening: *Boycott*, directed by Mohsen Makhmalbaf (1985, 85 min., V7896). Watch prior to Sept. 30th class. Be sure to read Hamid Dabashi's article *prior* to viewing this film.

5. Monday, September 30: The Artist, Cinema, and Issues of Social Justice

- Ervand Abrahamian, *Modern Iran*, ch. 6, "The Islamic Republic," pp. 155-195;
- Hamid Dabashi, "Once Upon a Filmmaker: Conversation with Mohsen Makhmalbaf," in H. Dabashi, *Close Up Iranian Cinema: Past, Present and Future* (Verso, 2001), pp. 156-212 (SOCS)
- Discuss *Boycott*

**** 10 AM for FSPH1 and 3:30 pm for FSPH2 – Library Research Session with Marc Meola (lower level classroom)**

ESSAY 1 - CHOICE #1 ROUGH DRAFT DUE TODAY

6. Monday, October 7: Politics, Family, War, and Exile

- Firoozeh Kashani-Sabet, *Martyrdom Street*

*In-class film screening (4th hour): *Caught between Two Worlds: Images from the Diverse Lives of Iranians in the US That Make Up a Nation in Exile*, directed by Persheng Sadegh-Vaziri and Simin Farkhondeh (2008, 58 min., DVD 4181)

ESSAY 1 – CHOICE #1 – FINAL PAPER DUE TODAY

Required Attendance: Monday, Oct. 7, 7-9 pm. Library Auditorium. Rumi Night of Poetry and Music. Post response on SOCS. Recommended background reading on Rumi: ch. 1-2 of *Rumi's World* by Annemarie Schimmel (on SOCS).

7. Monday, October 14: Living in Two Worlds

- Discussion of Rumi performance
- Tara Bahrapour, *To See and See Again: A Life in Iran and America*
- Essay writing workshop

ANNOTATED BIBLIOGRAPHY FOR RESEARCH PAPER DUE TODAY

8. Monday, October 21: Ethnicity, Marginality and Place: The Kurdish Experience

- http://en.wikipedia.org/wiki/Kurdish_people
- Hiner Saleem, *My Father's Rifle: A Childhood in Kurdistan*.
- In-class film screening (4th hour):
 - YouTube interview, "Profile of Iranian Kurdish Director Bahman Ghobadi";
 - *A Time for Drunken Soldiers*, directed by Bahman Ghobadi (2000, 75 min., Arab Film Distribution, DVD 5514)

ESSAY 1 – CHOICE 2 ROUGH DRAFT DUE TODAY

Part IV. Politics, Culture, Gender and Dissent in Post-Revolutionary Iran

9. Monday, November 4: Hooman Majd's (Biased?) Perspective on the Paradox of Modern Iran and the 2013 Elections and Prospects for Change

- Hooman Majd, *The Ayatollah Begs to Differ*
- Explore "The Iran Primer" on the US Institute of Peace website (<http://iranprimer.usip.org/>), in particular, articles on Ahmedinejad's legacy, Rouhani and current assessments of prospects for change.

No class meeting today. Instead, use the time for library research and write a 1-2 page single-spaced typed response to the following questions: What main themes do you see running through Majd's book and what insight does his book give you on the paradoxical nature of post-revolutionary Iranian politics and society? What did you learn about the recent 2013 elections and Rouhani?

Required Attendance: Thursday, Nov. 7, 7-8:30 pm. Library Auditorium. Lecture by Dr. Kevan Harris, Princeton University, "'What's Going On? Iran, Egypt and Syrian Protests in Historical Perspective". Post response on SOCS.

*** Prior to Nov. 11th class:** Library Media Room Screening of *Nargess*, dir. Rakhshan Bani-Etemad (1998, V4634, 100 min). Post SOCS response to film and readings, as usual.

10. Monday, November 11: Politics, Gender and the Social Realism of Banietemad

- Discussion of 1-page papers (the Ahmedinajad era and Rouhani) and Nov. 7th lecture
- Hamid Dabashi, "In the Speculum of the Other: The Feminine Figure of Modernity," in *Close Up Iranian Cinema*, p. 213-243 (SOCS)
- Discussion of *Nargess*

***Writing Workshop: Nuts and bolts of research writing (4th hour).**

ESSAY 1 – CHOICE 2 FINAL PAPER DUE TODAY

ESSAY 2 – CHOICE 1 PAPER DUE TODAY

***Prior to Nov. 18th class:** Library Media Room Screening of *This is Not a Film*, directed by Jafar Panahi (2013, 77 min.)

11. Monday, November 18: The Green Movement

- Negin Nabavi, ed., *Iran from Theocracy to the Green Movement* (Palgrave Macmillan, 2012), only ch. 1 and 7 (articles by Farideh Farhi and Fatemeh Sadeghi) [SOCS]
- Discussion of Panahi's *This is Not a Film*
- **In-class screening (4th hour):** *The Green Wave*, directed by Ali Samadi Ahadi (2010, 80 min. DVD5513)

REQUIRED PARTICIPATION: FIELD TRIP ON SATURDAY, NOVEMBER 23 TO ASIA SOCIETY IN NYC TO VIEW THE EXHIBITION, *IRAN MODERN* (<http://asiasociety.org/new-york/exhibitions/iran-modern>).

12. Monday, November 25: Art, Music and Youth Culture in Iran

- Discussion of exhibition, *Iran Modern*
- Marie Ladier-Fouladi, “Socio-Demographic Changes in the Family and Their Impact on the Sociopolitical Behavior of the Youth in Post-Revolutionary Iran,” in Negin Nabavi, *Iran: From Theocracy to the Green Movement* (Palgrave Macmillan, 2012) (SOCS)
- * Laudan Nooshin, “Underground, Overground: Rock Music and Youth Discourses in Iran,” in *Iranian Studies*, vol. 28, no. 3, 2005, pp. 463-494.

* In-class film screening (4th hour): *No One Knows about Persian Cats*, directed by Bahman Ghobadi (2009 106 min. Arab Film Distribution, DVD 5511)

ESSAY 2 – CHOICE 2 DUE TODAY

Part V: Research Presentations

13. Monday, December 2: Final Project Presentations

FIRST DRAFT OF FINAL PAPER DUE (SUBMIT TO DROPBOX AND IN CLASS)

14. FINAL EXAM MEETING DAY: Final Project Presentations

FINAL PAPER DUE (SUBMIT TO DROPBOX AND OFFICE)

Essay Grading Rubric for short papers

Characteristics	Grades			
	A	B	C	D
Claim	claim is compelling, genuinely debatable, focused, specific, and arguable	claim is clear and debatable, but may have shifting focus and/or specificity	claim is vague or pedestrian, raises some debate, but lacks focus and/or specificity	claim is limited, unclear, inconsistent or absent, and lacks focus and specificity
Logic & Organization	develops ideas cogently, organizes them logically within paragraphs, connects them with highly effective transitions; clear and logically consistent organization relating all ideas together	develops unified and coherent ideas within paragraphs with generally adequate transitions; clear overall organization relating most ideas together	develops and organizes ideas in paragraphs that are not necessarily connected with transitions; some overall organization, but some ideas may seem illogical and/or unrelated	does not develop ideas cogently; organize them logically within paragraphs and/or connect them with clear transitions; uneven and/or ineffective overall organization
Audience	clearly addresses claim, structure, and evidence to paper's intended audience	claim, structure and evidence chosen with some attention to the paper's audience	claim, structure or evidence not suited to the paper's audience	little or no attempt to consider audience in its choice of claim, structure or evidence
Evidence	ample, relevant, concrete evidence and persuasive support for every debatable assertion; uses multiple, reliable sources which are assessed critically	relevant, concrete evidence and persuasive support for most debatable assertions; uses multiple or reliable sources which are not always assessed critically	merely adequate evidence and support for most assertions; uses single or multiple sources, which may be unreliable and used uncritically	weak evidence and persuasive support; uses limited source(s), and/or relies predominantly on sweeping generalizations, narration, description, or summary
Citations	researched support correctly quoted, paraphrased, and cited.	researched support adequately quoted, paraphrased, and cited.	researched support incorrectly quoted, paraphrased, or cited.	researched support incorrectly quoted, paraphrased, and cited.
Control of Language	outstanding control of language, including effective word choice and sentence variety; superior facility with the conventions of standard written English	clear and effective control of language, including word choice and sentence variety; competence with the conventions of standard written English	intermittent control of language, including word choice and sentence variety; occasional major or frequent minor errors in standard written English	poor control of language, includes problems with word choice and sentence structure; frequent errors in standard written English