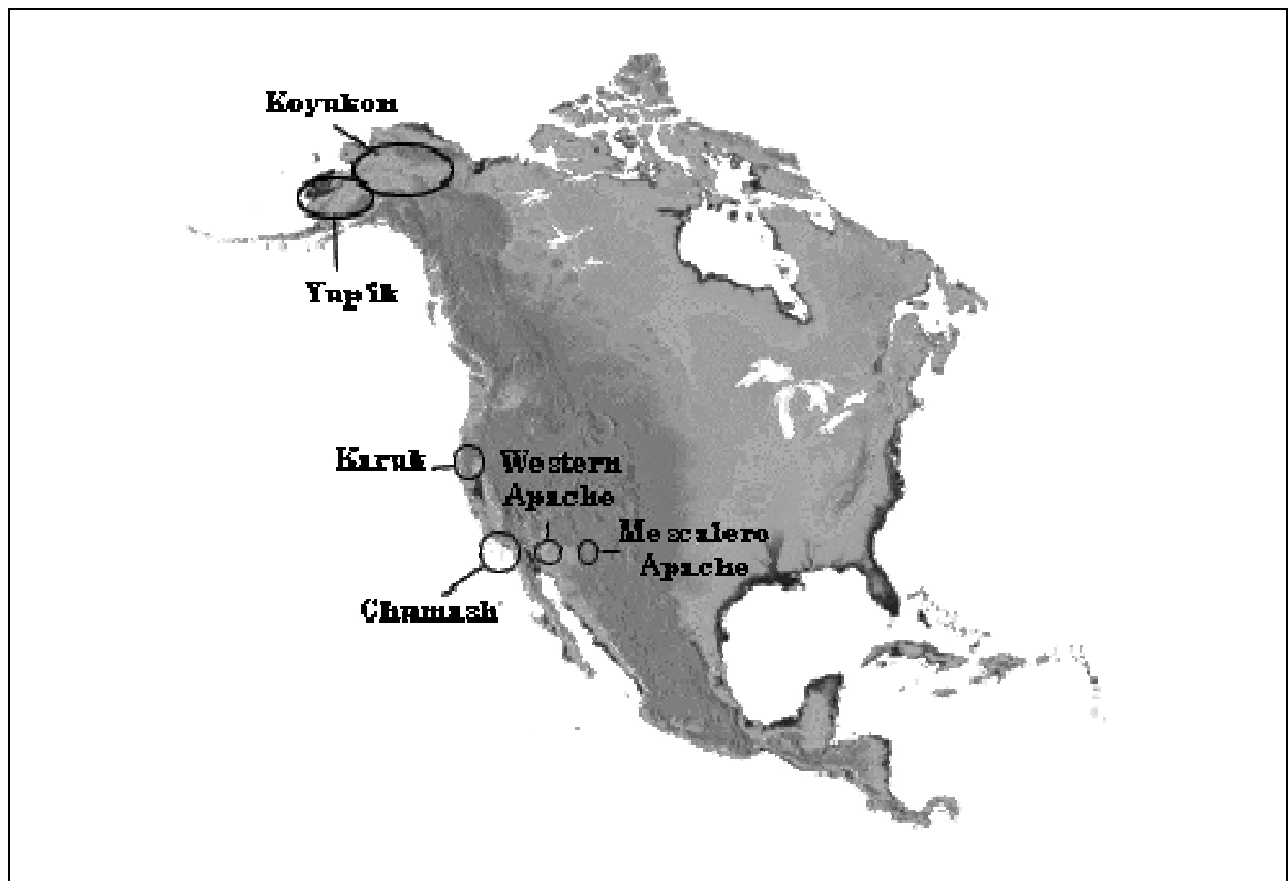


Religious Studies 193/Environmental Studies 189

# Religion and Ecology in Native North America

Course "Sylla-book"



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Professor Inés M. Talamantez in collaboration with Sean M. Connors, C.Phil.  
University of California, Santa Barbara

Spring Quarter, 1999

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**Religious Studies 193/Environmental Studies 189**  
**Religion and Ecology in Native North America**  
**Spring Quarter, 1999**

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**Enroll Code: 39263**

**MWF 9:00-9:50, Girv. 1115**

**[http://ucsbuxa.ucsb.edu/~6500smc/RS\\_193](http://ucsbuxa.ucsb.edu/~6500smc/RS_193)**

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HSSB 3069

HSSB 3059

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*This course is cross-listed in both Religious Studies and Environmental Studies. It also fulfills College of Letters and Sciences General Education requirements for Ethnicity, Non-Western Culture, and Writing.*

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**Instructional Objectives:**

This course has emerged over the past three years through a joint collaboration between Professor Inés Talamantez and her graduate student, Sean M. Connors. Both of us have deep interests and commitments to the study of Native American orientations toward the natural environment. As an area of study in the mainstream academy, this subject area is only recently beginning to proliferate. This course introduces some of the most important scholarship concerning the interrelationships between religion and environment in Native American traditions.

The problems and pitfalls in this area of study are numerous. One of the first obstacles to overcome in the study of religion and the environment in Native American traditions is the problem that the idea of Native Americans living in harmony with the earth, or at least very close to it, is a kind of religious symbol itself. The course begins by addressing problems with the romantic and disparaging uses of the Indian stereotype, especially as concerns their relationship with the earth. The problematic history of "Chief Seattle's Speech" will provide an example of the problem. Arguments on both sides of the question of whether Native Americans had an ethical orientation toward nature, which the contemporary world can learn from, will be considered. Students will be asked to consider for themselves, in an essay, the problems inherent in studying Native American religious orientations toward the natural environment.

The great majority of the course will be given to studying particular traditions and their relationships toward their particular environments. Each case study will also introduce particular themes in the nature of Native American religious traditions and their interactions with their ancestral environments. Students will be asked to investigate these themes and issues, arriving at their own position through a research project and term paper.

One of the most important concerns in studying Native American orientations is the oral nature of their traditions. Keith Basso's study of the Western Apache genre of historical narrative will introduce the notion of the dynamics of language and landscape in Native American traditions. Richard Nelson's study of the relationships between religious narrative and conservation practices among the Koyukon of Northern Alaska provides a deeper step into the dynamics of landscape and language in Native American traditions. Our study of the Koyukon will also introduce the notion of indigenous science. At this point we will introduce a more general (Non-Enlightenment) notion of science and beg a comparison between rational-empirical (Modern) "science" and indigenous "science."

Our comparison of indigenous science and rational-empirical science will continue with a study of the interactions between religious traditions and conservation practices in a survey of forest management in general and salmon management in particular in Native Northern California. Traditional and contemporary issues concerning religion and resource management will be introduced with a special emphasis on the Yurok and Karuk peoples of the Klamath River region of Northern California. The course will culminate with a study of religion, science, technology, and education among the Yupiaq of Akiak, Alaska.

Each segment of the course emphasizes an integrated perspective in which religious symbols, oral tradition, social relationships, and ecological processes are understood as mutually interacting and mutually informing systems. Religion will be approached as an ultimate orientation toward cultural, social, and ecological systems. Native and Non-Native approaches to interpreting the meaning of Native American orientations toward the natural environment will be introduced, and a dialogue between them encouraged.

## Learning Skills:

Assignments include informal, weekly responses to course materials, one formal essay and one research paper, peer review of each other's drafts, and a midterm proposal for the research paper. Finally, students will present in panels the results of their research to their classmates in a conference-like setting.

This course, then, is designed to facilitate the use and improvement of skills in critical reading, persuasive writing, and public speaking. Specifically, students will develop their skills in drafting and revising a focused, coherent, and critically developed essay, articulating a research question, reviewing the literature, coming to their own position on the question, drafting and revising a research paper, and formally presenting their work orally and in writing. This course also emphasizes collaboration with peers, review of each other's work in progress, and public speaking skills—both formal and informal.

Successful students will approach reading as an active, critical exercise, writing as a process of discovering one's thesis, and speaking in discussion and presentations as a respectful dialogue between multiple points of view.

## Evaluation of Student Work:

All of the work in this course—and thus the entire grade—is derived from the two papers either directly or indirectly. Papers (60% of the grade for the course) will be evaluated for focus and insight in their thesis, coherence in argumentation, and persuasive development of ideas in reference to the literature introduced by the course and from students' own research. The rest of the assignments (40% of the grade for the course) will be assessed by how well instructions are followed and by the level of effort evident in the work itself.

## Grading:

10%	Weekly writing logs	10%	Paper proposal and annotated bibliography
10%	Peer review of each other's drafts (5% for each draft)	40%	Term Paper (8-12 pages)
20%	Essay (4-6 pages)	10%	Panel presentation at final

## Required texts:

- ❑ Basso, Keith H. *Wisdom Sits in Places: Landscape and Language among the Western Apache*. Albuquerque: University of New Mexico Press, 1996.
- ❑ Nelson, Richard. *Make Prayers to the Raven: A Koyukon View of the Northern Forest*. Chicago: University of Chicago Press, 1983.
- ❑ Kawagley, A. Oscar, (Yupiaq). *A Yupiaq Worldview: A Pathway to Ecology and Spirit*. Prospect Heights, IL: Waveland Press, Inc.: 1995.
- ❑ Course Reader at *Grafikart*, 6547 Pardall Rd. in Isla Vista (968-3575)
- ❑ "Sylla-book" at [http://ucsbuxa.ucsb.edu/~6500smc/RS\\_193/RS\\_193.pdf](http://ucsbuxa.ucsb.edu/~6500smc/RS_193/RS_193.pdf). (Also available at *Grafikart*).

## Suggested Reading for Advanced Study:

- ❑ Abram, David. *The Spell of the Sensuous: Perception and Language in a More-than-Human World*. New York: Pantheon Books, 1996.
- ❑ Blackburn, Thomas C. and Kat Anderson. *Before the Wilderness: Environmental Management by Native Californians*. Menlo Park, CA: Ballena Press, 1993.
- ❑ Cronon, William. *Changes in the Land: Indians, Colonists, and the Ecology of New England*. New York: Hill and Wang, 1983.
- ❑ Gill, Sam. *Mother Earth*. Chicago: University of Chicago Press, 1987.
- ❑ Heizer, Robert F. and Albert B. Elsasser. *The Natural World of the California Indians*. Berkeley: University of California Press, 1980.
- ❑ Native Americans and the Environment: <http://www.conbio.rice.edu/nae/index.html>

**RG ST 193 Course Calendar for Spring 1999**

Professor Inés M. Talamantez in collaboration with Sean M. Connors, C.Phil.

**Representations and Misrepresentations:  
American Environmentalism and Native American Religious Traditions**

**Essay Prompt:**

*How are representations of Native American as “natural ecologists” or “living in harmony with nature” both opaque and transparent? What are some of the inherent problems with speaking about Native American religious orientations toward the natural environment?*

Wk 1 4/5 - 4/9	M: Syllabus  W: Bordwich, “The Shadow of Chief Seattle”  F: Parkhill, “In the Absence of the Wisdom of the Elders”	<i>Why are you taking this course? What do you hope to learn?</i>
Wk 2 4/12 - 4/16	M: Smithson, “Native Americans and the Desire for Environmental Harmony”  W: Callicott, “American Indian Land Wisdom?”  F: Grinde & Johansen, “Native Americans: America’s First Ecologists?”	<i>If a myth is a “truly false story,” what is truly false about the idea of a Native American environmental ethic?</i>
Wk 3 (a) 4/19	M: <i>Discussion of the issues</i>	<b>Draft due 4/19</b>

**Religious Traditions and Ecological Knowledge**

**Term Paper Prompt:**

*What ought a Non-Native, environmentally concerned audience to know about religion and resource management in traditional and contemporary Native America? How might Native and Non-Native environmentalists benefit from this understanding?*

**Place, People, and Narrative in the Western Apache Tradition**

Wk 3 (b) 4/21 - 4/23	W: Abram, “In the Landscape of Language”  F: Basso, “Quoting the Ancestors”	<b>Essay due 4/23</b>
Wk 4 4/26 - 4/29	M: <i>Basso, “Stalking with Stories”</i>  W: Basso, “Speaking with Names”  F: Basso, “Wisdom Sits in Places”	<i>What stories have you learned from your place?</i>

<b>Koyukon Worldview and Conservation</b>		
Wk 5 5/3 - 5/7	<p>M: Nelson, "The People," &amp; "The Watchful World" <i>Film on Koyukon Hunting</i></p> <p>W: Nelson, Appendices 1 &amp; 2, and "Earth, Air, and Sky"</p> <p>F: Nelson, "Ecological Patterns and Conservation Practices"</p>	<i>How does the world look different to you if you imagine yourself from its perspective?</i>
Wk 6 5/10 - 5/14	<p>M: Nelson, "Nature and the Koyukon Tradition"</p> <p>W: Nelson, "Understanding Eskimo Science" in reader</p> <p>F: Peat, "Indigenous Science" <i>Discussion of the issues</i></p>	<i>What sense does it make to speak in terms of indigenous "science"? Or does the notion of "science" simply confuse understanding of Native American knowledge?</i>
<b>Religion and Resource Management in Native California</b>		
Wk 7 5/17 - 5/21	<p>M: Poole, "Return of the Sinkyone," and Martinez, "First People; Firsthand Knowledge" <i>Film on project to create the InterTribal Sinkyone Wilderness Park</i></p> <p>W: Huntsinger &amp; McCaffrey, "A Forest for the Trees"</p> <p>F: Ortiz, "Contemporary California Indian Basket-weavers and the Environment"</p>	<p><i>What have you learned from your place by observing it over the last few weeks?</i></p> <p><b>Paper proposal and annotated bibliography due 5/21</b></p>
Wk 8 5/24 - 5/28	<p>M: Sweezy and Heizer, "Ritual Management of Salmonid Resources in California"</p> <p>W: Hillman &amp; Salter, "Environmental Management: American Indian Knowledge and the Problem of Sustainability," and Connors, "Religion and Ecology in Karuk Orientations . . ."</p> <p>F: Blackburn &amp; Anderson, "Managing the Domesticated Environment" <i>Discussion of the issues</i></p>	<i>Prepare to discuss your term paper project in class on Friday.</i>
<b>Yupiaq Religion, Science, Technology, and Education</b>		
Wk 9 5/31 - 6/4	<p>M: <b>Holiday</b></p> <p>W: Kawagely, "Yupiaq Worldview" <i>Film on Yupiaq Seasons</i></p> <p>F: Kawagely, "Yupiaq Science, Technology, and Survival"</p>	<p><i>What have you learned from Native American orientations toward the natural environment?</i></p> <p><b>Drafts due 6/4</b></p>
Wk 10 6/7 - 6/9	<p>M: Kawagely, "Education and Science in a Yupiaq School"</p> <p>W: Kawagely, "Yupiaq Cultural Adaptation and the Contemporary World" <i>Discussion of the issues</i></p>	Complete the Course Evaluation Guide in your "Sylla-book."
Final	Panel Presentations. Tuesday, June 15 from 8-11am.	<b>Papers due at final</b>

# Paper Assignments:

The purpose of writing assignments in this course is not to test you on your knowledge of course contents, but to challenge you in your ability to articulate your insights into them. That is, we are looking for what *you think* and *how well* you think it. There are no particular answers we are looking for. We are looking only for serious engagement with the materials we have provided you and for your genuine insights into them. To be more to the point, *we are looking for you to think for yourself, informed by the materials we have introduced to you.*

Papers for the course need to engage course materials. Pay attention to the arguments *people* make (*not* the articles or the books) and the methods they use for making them. Don't get so focused on the details of the readings that you ignore who wrote them, and why. Successful papers will contribute something new to what has been argued in the sources while engaging their readers in an insightfully focused discussion. Each paper should make a clear point, and this should be *your own* well-thought position on the question posed to you. See [Paper Evaluation Criteria](#) in your "Sylla-book" for the exact criteria that will be used to evaluate you papers.

We strongly warn you not to put off your writing until the last minute. Not only does this rob you of an opportunity to produce quality work, it will be a sure sign that you have missed the point of the course. The point is to *learn for yourself* and to do it *through your writing*. Serious writers approach their writing as an opportunity to discover what they have to say. Think of your drafting as an opportunity to dialogue with yourself, to discover and clarify your own insights. Think of your papers as your opportunities to explain clearly to others this insight you have had. Look back on your thought questions. Return to your class notes. Review important terms. Survey the passages you have underlined in your sources. Brainstorm. Sleep on it. Sketch an outline of what you think you might write, and then get started on a draft of it.

You will never know what you have to say until you have said it. Return to your draft to discover its main point. Articulate this point clearly for yourself and then place it either at the end of your introduction or at the beginning of your conclusion. Now arrange the rest of your draft to focus on developing this central point. Think of the point each topic makes and how this point contributes to making the central point. Think of the arrangement of these topics in building up to make your central point. Think of the connections between ideas you need to make as you move from one topic to the next, all the while making your central point increasingly clear.

Finally, make sure each sentence leads logically to the next. Search for the key words that will clearly communicate your point. Pick a title that grabs your central idea, double check your grammar and spelling, paginate, print it up with a cover page, and *staple it!* Be sure to provide an abstract of your paper with the final draft, and to attach your completed peer review sheets and one "Paper Evaluation Rubric."

Each paper should have 1" margins, double-spacing, a title, page numbers, in-text citations, a bibliography, an abstract, and a *staple* to hold it all together (**please, no fancy covers**).

# Paper 1: Essay

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*How are representations of Native American as “natural ecologists” or “living in harmony with nature” both opaque and transparent? What are some of the inherent problems with speaking about Native American religious orientations toward the natural environment?*

The point of this essay is for you to consider the controversial issues concerning Native Americans and their interactions with the environment and to come to your own position on the issues. Use the prompt above to get you started. There are no particular right answers, though there are certainly better and worse arguments in addressing a question such as this. Be sure to state your position in a thesis strategically placed at the end of your introduction or the beginning of your conclusion. You should draw on course materials to develop your ideas (i.e., rather than coming up with your ideas first and then go “find quotes to back them up”). Your essay should be 4-6 pages, double spaced, etc. (see [Paper Assignments](#) above).

# Paper 2: Term Paper

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*What ought a Non-Native, environmentally concerned audience to know about religion and resource management in traditional and contemporary Native America? How might Native and Non-Native environmentalists benefit from this understanding?*

This prompt is much more open than the first question. In fact, it is as open as you are. Basically, the question is asking you about what insight you have had into relationships between religious traditions and ecological knowledge in Native America and how you might see this insight applied in the world. The opportunities for you to pursue your own interests are endless. The point of the assignment is to engage course materials and to strike out on your own into other sources to investigate your own particular approach to this question.

You should begin by posing a question to guide your research. Based on your question and the readings you have done for the course, start looking for outside sources to help you investigate your question. Draft out a proposal for your research and an annotated bibliography. Then get started on a review of the literature. Finally, reconsider your question in light of the literature, and come to your own position on it. Your term paper should be 8-12 pages, double spaced, etc. (see [Paper Assignments](#) above).

# Abstracts:

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Each of your papers should include an abstract. An abstract is a concise, 50-100-word (and no more) paragraph that provides your readers with a quick overview of the contents of your paper. An abstract should be direct and to-the-point. It should state your thesis and outline your key points, and it should suggest the implications and significance of the argument or research discussed in your paper. Please underline the thesis of your paper in your abstract. Include your abstract on your cover page. Your cover page should have your name, instructor’s name, the course number, and the date submitted. It should also have the title of your paper and your 50-100 word abstract.



# Other Assignments:

## Weekly writing logs

Most weeks of the course, you will have a question to consider in an informal log entry. These questions can be found in italics on the [Course Calendar](#). The purpose of these questions is to give you an opportunity to begin your responses to course materials in a safe writing environment and to facilitate your reading of course materials in preparation for your papers.

Your logs should be one to two pages typed, double-spaced, with 1" margins. Place your name, the week, and the question as the heading for each log. You are free to respond informally, but you are required to respond to course materials (i.e., not to answer "off the top of your head"). Submit your logs on Wednesdays. *No late logs will be accepted after the second week.* Your logs will be assessed for engagement and consistency (i.e., turning them in on time and regularly).

## Peer review of each other's drafts

One of the most difficult obstacles a writer faces is the conundrum that you more you work on a draft of a paper, the less you are able to see what it is *actually saying*. For this reason, experienced writers have their peers review their work in progress. Because this is how writing is done "in the real world," you will be asked to review each other's drafts in time to revise before submission. Peer review of each other's papers-in-progress will take place in class on days when drafts are due.

The assignment is *to review* a classmate's paper, not *to get reviewed*. You must bring your own draft in order to review someone else's draft. The value in the assignment is not so much in getting help with your paper. It lies in the fact that it is easier to see the strengths and weaknesses in other people's work, and that by reviewing the work of others, you will develop your drafting and revising skills more quickly than if you only look at your own work. Of course, it also helps to get feedback from others on your own work as part of the bargain.

Attach the review your classmate did of your paper to the back of your paper when you submit it. The person whose paper you reviewed should do the same. *You should not have your review of someone else's paper attached to your paper.* See [Peer Reviewing](#) and Peer Review Rubric in your "Sylla-book" for more information.

## Term Paper proposal and annotated bibliography

In the seventh week of the quarter, after you have had time to consider course materials, pose your own question to research, and begin searching for research materials, you will submit a proposal for your research paper. Your proposal should be in the form of a 100-200 word abstract with an annotated bibliography attached. The abstract should pose your question for research, briefly summarize the literature you will address, and suggest the implications of your research. Your annotated bibliography should cite in MLA or APA format the seven (7) key sources you are using to investigate your research question. Below each citation include a two to three (2-3) sentence summary of the source and its relevance to your research. Set your research question as the title of your proposal.

## Panel presentation at final

At the finals period for the course, you will present in a panel with your peers in a conference-like setting. See the section on [Presentations](#) in your "Sylla-book" for detailed instructions.

# Presentations

One of the most important “real world” skills you can develop in college (and sadly one to which most students have least exposure) is public speaking. Sure many of us are nervous about it, but that’s mostly because we don’t get enough practice. For this reason, you will participate in a mini-conference as the end of the quarter. The event is designed and intended to be fun and nothing to get stage fright over.

At the mini-conference, you will participate with three to four other students from the class to present the arguments of your final papers collectively in a panel. Each panel will present during the finals period for the course. There will be several panel sessions run concurrently, so your panel will be presenting at the same time as other panels, and people will have to choose to which they would like to go (i.e. you will not be speaking before the entire class). In your panel presentation your group needs to reveal to your audience the compelling ideas and/or arguments in your final papers; you may do this however you wish to do so. ***The idea is to share with others the work you have done this quarter and to have some fun while doing it.*** Successful presentations can range anywhere from a formal reading of portions of each person’s paper, to skits that reveal the insights and conclusions of these papers, to talk-show formats which tease out the contents of each person’s paper. Use your imagination, and let us know one week ahead if you will require any media equipment (e.g. audio, video, projector, multi-media). During the panel session periods that you are not presenting at, you will need to pick one panel per session period to attend. Attend these panels and takes notes on what intrigues you. Turn in your notes at the plenary session at the end of the conference.

## The finals conference will consist of:

- A keynote address
- Concurrent panel sessions at which you will:
  - Present along with other members of your panel, and
  - Attend and take notes at other panels during the session periods that you do not present.
- A plenary session in which all gather together again at the end.

**Your grade** for your final will be based on your successful completion of the following tasks:

- Submission of an **abstract (to 6500smc@ucsbuxa.ucsb.edu)** of your panel’s proposed presentation by e-mail by the beginning of the tenth week of classes (See “Abstracts” in your “Sylla-book”).
- **Presenting** with your panel during the finals conference.
- **Attending and taking notes** at all other panel session periods at which you are not presenting (Remember to bring paper and a pen for this purpose!).

*We believe that a course such as this should end in a celebration of your accomplishments rather than a three hour, hand-cramping ordeal. We hope you enjoy the break from the drudgery of your other finals!*

# Drafting Your Papers

*The most difficult thing about writing well is trying to do it all at once.* Writing is a complex endeavor. This is why students are often frustrated with writing: Too often they try to do too much all at once (and at all too late an hour!). Instead, learn to give yourself time to develop your writing. Approach writing as a gradual process rather than as an overwhelming event. Break it down into phases and give yourself time to work your way through them. If you attempt to skip over the drafting phases, you will end up with.... A draft! Don't let this happen to you.

1. Think about what you have to say.
2. Make your first attempts at saying it.
3. Look back to see what the central idea seems to be (usually found at the end of a rough draft).
4. Reorganize your material to most effectively develop your central point.
5. Given your organization, consider what details would most effectively develop your central idea.\*
6. **Have someone else review it after you have your first complete draft.**
7. Look back *again* to see what central insight seems to be emerging.
8. Repeat stages 4-5 as often as necessary or until the deadline.

This process is comprised of three essential phases: Prewriting, Rewriting, and Polishing.

- During the **Prewriting** phase, you must **envision** what you might say and make your first attempts at saying it. This is a good time to look back at your notes and reading logs.
- During the **Rewriting** phase, you must look back at what you have said in order to **re-envision** what you mean to say. This is usually the most involved phase of the writing process; *real writing is re-writing!* As you are working on the revision of your drafts, develop the habit of moving from
  - considering the paper as a whole (Global Level),
  - to considering its individual topics and paragraphs (Local Level),
  - to worrying about your grammar, punctuation, and spelling (Sentence Level).
- Finally, tinker with your wording, and when all is in order, **proof read and spell check** your work during the **Polishing** phase.

Writing is a lot of work if you take it seriously. And to make matters worse, writers are always plagued by the paradox that their own writing is always too close to them to see clearly. For this reason most writing in the real world is at least somewhat collaborative, as most writers find it critical to **get feedback on work in progress** from others they trust. Some novelists boast that one or two of their works were delivered in a single sitting, but any essayist will admit that real writing is rewriting, and that reviews from their peers facilitate this process. Note well then, phase number 6 above in the writing process, and turn to the section on [Peer Reviewing](#) in your “Sylla-book.”

**\*Tip: When faced with those passages which just don't fit your emerging central point, but with which you can't bare to part, relegate them to a footnote. This will prevent a tangent from interrupting the focused flow of your discussion, and it will make you look pretty darn smart too!**

# Peer Reviewing

The real work of writing is in *re-writing*! Revision does not so much involve correcting mistakes as it offers an opportunity to take a “new look” (i.e. re-vision) at what it is you have to say. A solid paper *emerges* out of many drafts, and after a lot of work. Very few of us are evangelists simply translating our understanding into words on the page. Most of us need to work own the expression of our ideas in writing. It is a process of discovery for us. And to do this we must always try to get a new look at what we are writing.

Most of the time, though, we are far too close to our own work in progress to get a fresh perspective on it. This is why most of us who write seriously and professionally depend on our peers to review what we are working on. We often can’t see what we are *not* saying, but the expressions of confusion on the faces of our peers when they read our drafts clues us in on what we need to be clearer about. You might say the writing process is like sculpting--it takes a while for others to see what it is you are trying to carve out of the page with your words.

Peer revision, then, serves several purposes.

- First of all, professional writers, those whose careers demand clear writing of them, almost *always* bounce their work off their peers for critical commentary. With very few exceptions, the only writers in the world expected to write in isolation are student writers; peer reviewing, then, helps you to begin writing like a real writer.
- Second, it helps you to develop a mature sense of audience among your peers rather than a simplistic sense of your audience as “the teacher.”
- Third, it helps to take the focus of attention in the course away from the source texts we are reading and toward the texts *you* are producing with *your own writing*.
- Finally,
  - as *writer*, it provides you with feedback from your peers to help you refine your papers;
  - as *reader*, the exercise helps you develop your revising and editing skills based on the principle that your own writing is too close to you for you to see critically, whereas another writer’s work is sufficiently removed from you that you can see its problems more clearly. The more you become aware of typical problems other writers confront in *their* work, the more skillful you will become at revising and editing *your own* work.

For each of the papers in this course, then, you will need to evaluate one draft each from two of your peers. This, in turn, means that you will have your own draft reviewed by two of your peers. You must submit their evaluations of your draft along with the final copy of your paper (and remember to attach a **Paper Evaluation Rubric** as well). Use the **Peer Revision Guide** provided in this “Sylla-book” to prompt you in the evaluation of two of your peers’ work in progress.

## Reviewing Another’s Work in Progress:

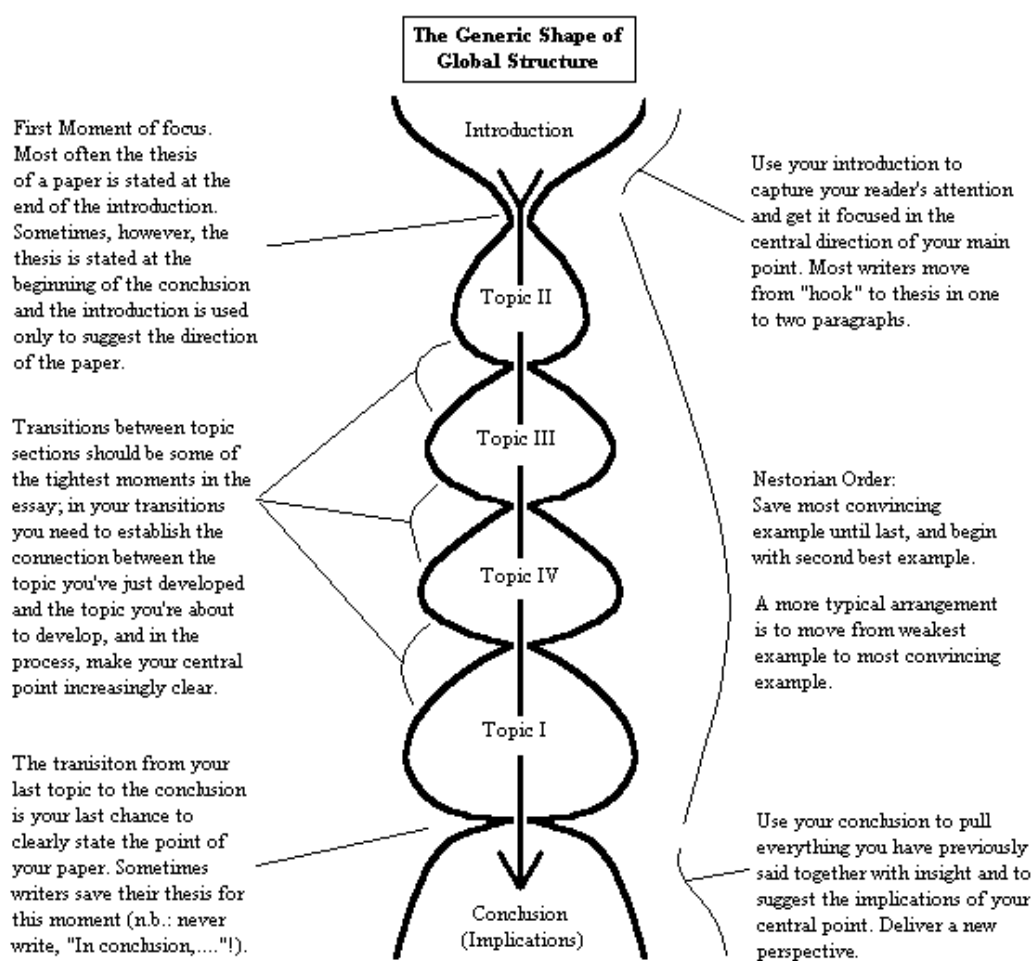
Keep in mind that peer reviewing works two ways; reviewing another’s work strengthens your revising skills, and the feedback you get back helps you to refine your own work. Think about this as you are reviewing the work of your peers; that is, *think about what sort of feedback you would like to have on your own work*. Be polite, but be helpful; offer *constructive* criticism. There are two basic principles to this:

- First, offer feedback both on *what works* and *what needs work*.
- Second, worry *most* about the **Global** concerns, next about **Local** concerns, and *least* about grammar and punctuation. *It’s not worth struggling with an awkward sentence if it might get cut from the paragraph any way!* So move from the larger levels to the smaller details, from the Global to the Local to the Sentence levels.

# Revising and Shaping Your Papers

After you have had a chance to draft out a version of your essay and to have two of your peers carefully look it over and offer their advice, you are ready to begin serious revision of your work, and to revisit it with a critical eye. At this point you should step back to look at the Global structure of your work. **Reconsider your central insight** into the material you are writing about. **Rethink the arrangement of your material** in developing and illustrating this insight. At this point, your highest orders of concern ought to be given to:

- Your thesis statement
- The arrangement of your topics
- The transitions between them
- Your Conclusion (and the Implications thereof)
- Your Introduction



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These parts are all working toward the same whole: the overall articulation of your central idea. This main idea is the central vector through your discussion, the axis around which everything else pivots. Establish its direction in your introduction and build its momentum with each transition from one topic to the next. Finally, in your conclusion, bring home your central point, recap your discussion, and deliver the implications of your central insight. Consider the diagram below as a model of the generic shape of the global structure of an essay:

The diagram above illustrates that the end of the introduction, beginning of the conclusion and transitions from topic to topic are the tightest moments of the essay; they are the major points of focus, the moments at which you have the greatest opportunity to line up your readers' thinking with the direction of your own. Because these moments of the essay are so important, it is a good idea to look back to them once you have a good idea of what it is you are trying to say in your writing.

- In your Thesis Statement:
  - Be sure this is the most general statement in the essay, the one toward which everything else in the essay is dedicated.
  - It should stand on its own, that is, without references (such as pronouns) outside of itself.
  - It should be located either at the end of the introduction or the beginning of the conclusion.
- In the Arrangement of your Topics:
  - Be sure your topic sections are arranged to build momentum, as your reader moves through your discussion; each topic should lead to the next and should take the reader one step closer to "seeing" your point.
  - Most writers save their most convincing case for last, as this is the place it will have the most impact. But there are other considerations as well: Is your overall organization sequential, chronological, processual, comparative, etc.?
- In the Transitions between Topics:
  - Transitions are important moments in an essay; they do a lot of work. Be sure each transition:
    - Concludes one point.
    - Suggests the next topic.
    - Refocuses your central point by threading it back through each step of the way.
- In your Conclusion:
  - Be sure to focus your reader on your central point in the first line of your conclusion (good moment for a thesis statement).
  - Wrap up the various topics discussed in the body of the paper.
  - Deliver the implications of your central point for seeing the world in a somewhat different way (that is, through *your* insight).
  - Do not save your thesis statement for the last line of the essay. Do not save writing your conclusion until some wee hour, and do not let your essay fizzle out in the last paragraph of two--this is the last thing your reader will read!
- In your Introduction:
  - Be sure to hook your reader's attention in the first line of your introduction.
  - Breach the subject of your essay and get your reader focused on your central point by the last line of the introduction (good moment for a thesis statement).
  - Do not begin developing points or terms in your discussion. Save the *work* of the essay for the body of the essay.

### **Tip: Key Words**

*At this stage of revision, it is worth considering the key words of your essay. There should be two or three words that are central to the topic, tone, or treatment of your paper. These words, once you've identified them, can be very useful in making transitions from one point to the next while keeping your reader focused on your central point. They are also words that can help in the articulation of your thesis statement and the phrasing of your title!*

*Also, consider the effect of using similar or same words on either side of your transitions. Common words on either side of a transition help keep your movement from one topic to the next smooth and help to establish to relationship between them.*

# Your Research Project for RS 193

## Getting Started

You must begin by posing a question. You might start with an idea of a topic in mind, say first salmon ceremonies, but to begin research, you must have a question to guide you. A topic is not helpful for doing research; topics lack direction. That is why starting with a topic tends to end in a report (a repeating back information culled from the stacks of the library). Real research must begin with a question. A question demands an answer or explanation. It sets up a creative tension. It creates a situation that may lead you to insightful discovery. In short, questions demand research to be answered. They guide one's research.

In order to pose a good question, work from both your own experience and interests AND the course material. What have you read or heard in class that is puzzling or curious? What leads you to suspect there might be something interesting behind what at first seems obvious?

Next consider what material you already have to work with. How or what can help you frame your question and give you an approach to answering it? Professor Talamantez's integrated approach? Charles Long's theory of orientation? Dennis Martinez's notion of natural community? How about David Abram's claims about landscape, language, and the alphabet? You have plenty to work with, but if you are also welcome to bring in theoretical perspectives from other courses you have taken. The point is, you must have some "orientation" to the subject matter, some perspective from which to view it and to ask a question about it.

You will also need, of course, "data." That is, you will need to learn some new stuff and try to make sense out of it. This means it's time to go to the library. You will need seven (7) key sources. Some of these maybe from required readings, most should be from other sources. To give you a jump-start, we have put a wealth of material on reserve for you at the RBS in Davidson Library. The supplementary reader is chalk full of articles and there is an excellent selection of some of the most central sources. They are on reserve so that we can all share them. Start by looking through the course reader. From there you may draw further on the vast resources of our fine library. Comb Melvyl, consult Pegasus, and search the Web. Use these searches to help fill in information lacking from what we've provided.

## Conducting Your Research

Once you have a question, you have the most important tool for doing research. Questions demand responses, and this is what you are now ready to do—*respond* to your question. Use your question to guide you through the titles and texts of the sources you dig up (And remember, there is a lot of stuff in the RBS!). *So, now that you have a question, it is time to start digging up stuff to help you develop a response to your question.*

At this point, then, you are at the beginning of what is typically referred to as a "**review of the literature.**" What this typically means in the academic community is to provide a scholarly context for discussion based on what others have already said. The academic community is a discursive community (actually, many discursive communities); it is a place for ongoing discussions. What scholars do (and by virtue of being here, you are a scholar—even if new at it) is contribute to ongoing discussions. They work with what others already have said, consider it in new contexts (e.g., new data, new theoretical paradigms), and they venture to take the discussion one step further. *That is, working from what others have already said, you need to contribute something—your own insight—to the conversation.*

- 1) This means that you should approach your research within three arenas. One arena is the material that will help you **frame an approach for responding to your question.** This is usually a theoretical framework. For instance, if your question involved how we Westerners might have got so far from our connection with the natural environment, you might use David Abram to set up your approach to responding to the question. If your question involved how people living out traditional, indigenous orientations consider their relationship to the

natural environment, you might find Dennis Martinez's theory of "natural community" helpful. ***The point is to find some material which helps you frame an approach to responding to your question.***

- 2) ***You will also need to learn some new things!*** That's the point to doing research, no? If you are interested in what environmental activists can learn from Native American folks, you would do well to learn what you can from Native activists such as Winona LaDuke. If you are interested in cultivation of basketry materials, you would do well to start with Bev Ortiz. In other words, beyond a framework for responding to your question, ***you need information to inform your response.*** This is what those trips to the library are for. You should do your best to find recent material by both Native American and Non-Natives.
- 3) The third arena is ***your own interpretation or a reasonable response to your question.*** You have some material to help you frame your response, and a lot of material to inform it as well. So, naturally, now you need to consider your response. How can you offer a reasonable treatment of your question under the circumstances of your research (i.e., you probably can't learn a language or visit foreign places)? How can you make sense of the material that you have gathered in order to learn more about the question you posed for your research? How well does your interpretive frame (first arena) help you make sense of the information (second arena) you have been able to find? (Are you using Aldo Leopold to explain an Ojibwa—Anishinabe—environmental ethic? Are you using something you picked up from Chief Seattle's speech?). You might also consider how what you learned from the information (second arena) gives you a new insight into the interpretive frame (first arena) you have chosen. And most importantly, ***what insight have you gained from trying to make sense of all this? What can you add to the discussion?***

These arenas are ***not necessarily steps in a procedure.*** Research typically begins in any one of these arenas. They are ***aspects of a dynamic process.*** Familiarity with the data (information) may lead one to adopt an appropriate theoretical frame to shape one's insight into the data—perhaps even to criticize the theoretical frame that one originally chose. Or, a researcher might begin with the theoretical frame and then try to extend it into a new arena to see if it still makes sense (It is important to distinguish between trying to "prove" a theory and trying to test one. *Prefer the latter!*). Or, indeed, one might already believe one has the answer. All one needs at this point is the appropriate theoretical material and data to demonstrate it. This can be dangerous, though. On the one hand, it usually leads to a "rape and pillage" approach to research—typically one in which someone is trying *to prove* something. However—***occasionally***—this is worthwhile. Sometimes someone *does* have an insight that only needs demonstrating. This is rare though (or at least rarely valuable, and frequently a polemic diatribe).

The best approach is to start with the information available you (deduction), or to start with a frame (theory) from which you can approach the information (induction). In all cases, though, one arena should really not come "before" another. They are a dynamic matrix. One moves back and forth from the information, to the frame, to the interpretation, back to the information, and so on. One pursues one's question through the theory and the information, letting one's approach lead from one question to another *more informed* question. Sometimes the theory leads one to the information. Sometimes the information leads one to a theory through which to frame it; sometimes the interpretation leads one to the *critique* of a theory. New information demands new interpretations, which demand new consideration of the theory, and so forth. ***Research is a dynamic process. Let it go. Just keep pursuing your question(s).***

***The writer/researcher's salvation*** from this endless cycling between arenas and posing and reposing questions ***is the deadline.*** It *can* be your friend. The creative tension in research is not between the question and the answer (Heck! You don't even need an answer, just a *reasonable* treatment of the question) The real tension is between the question and the *deadline*! Writing is only done when it is due. If it weren't for deadlines, not much would get written (but there would be many more happy trees in the world!). ***On the deadline end of the dialectic, then, you need to consider the form in which to present your insight and the mess of stuff around it.***



## Constructing Your Research Paper

*The form of your research*—the paper you produce from it—reduces the dynamic arenas above into a more linear progression.

1. First, one starts by posing a question (**Introduction**).
2. Next, one frames the approach to addressing the question (**Review of the Literature**).
3. The main portion of the paper is dedicated to presenting the information available to you through your research in some sensible, focused fashion (**Findings**).
  - Your presentation of what you found in your research should be organized in terms of the frame you established in your review of the literature. It should also prepare your reader for your discussion of these findings in the next section of your paper.
  - One excellent strategy for doing this is to move from the question you originally posed to a new question, after considering how well your theoretical frame and actual information square with each other, to a new question which sets the stage for your response—your position, your insight. For instance, one might start with the question: “Why do Eskimos kill animals all the time if they love them so much?” and, after setting it up with Nelson perhaps—or Kawagley—and after reviewing the material, re-pose the question: “What difference in ethics is there between a Koyukon hunting a moose and a middle-class American fetching a tri-tip at Vons?” This second question would allow you to draw on what you provided above while focusing it toward your own position on the original question—but with new insight!
4. Now it’s time for you to deliver your own position on the question you originally posed (and perhaps, now, *re-posed*). This should be something like a small essay in itself, one which moves from the information and theory you have provided already to a discussion of *your own* position on the issue. This is *your discussion* of the material you have presented (**Discussion of the Results**).
5. Finally, you may conclude your research and discussion of it (**Conclusion**). Remember that a conclusion consists of three classic elements: 1) It starts with a focus (perhaps the thesis statement itself) on the central point of the paper. 2) It recaps, or reviews—or even merely flashes back—to the prior discussion. And (3) it provides implications and insight into the question(s) under consideration—it delivers on the question “So what?”.
6. Don’t forget to reference your sources (**Works Cited**). You should have at least seven key sources.

Your final paper should include:

- A cover page:
  - Name, course title, instructors, date
  - Abstract (A 50-100 word—*no more*—synopsis of your paper. The point is to be succinct and suggestive )
- The paper:
  - Pose a question .....(Introduction)
  - Set up an interpretive framework, theory, or method .....(Review of the Literature)
  - Discuss your findings in light of this framework ..... (Findings)
  - Come to your own position ..... (Discussion of the Results)
  - Conclude your discussion ..... (Conclusion)
  - Reference your sources..... (Works Cited)
- One peer review (Your assignment, though, is *to review* someone else’s paper, not *to get* reviewed.)
- A “Paper Evaluation Rubric”
- Please indicate on the coversheet whether you would like comments!***
- Simply staple all of this together in this order. Please do not submit your work in a folder or covering of any kind.***
- Also, you may submit a self-address, postage-paid envelope if you would like your paper back right away.

A research paper is still an essay, though a more highly refined form of essay. Be sure to review the helpful material in your “*Sylla-book*” on crafting an essay. All of the principles outlined there still apply, and they are still the same principles by which you will be evaluated.

# Paper Evaluation Criteria

Papers for this course are evaluated by three essential criteria—**Focus**, **Development**, and **Coherence**—plus **Documentation**--at three basic rankings—**Passable** (2.00 or C), **Competent** (3.00 or B), and **Excellent** (4.00 or A). Generic descriptions of papers in each ranking are provided below. Most papers, however, are best described by criteria from two or three generic ranks. For this reason, your papers will be evaluated in a matrix of all four criteria at all three levels of performance (Passable, Competent, and Excellent). That is, the generic rankings described below are broken down into ten (10) separate categories ranking performance in Focus, Development, and Coherence at the **Global**, **Local**, and **Sentence** levels plus Documentation. You will be evaluated in each category and your scores averaged to calculate a grade for your papers (See the **Paper Evaluation Rubrics** provided in your “Sylla-book”). The purpose of these evaluation criteria is to help you to develop your skills in effective, university level writing.

	<b>Global</b>	<b>Local</b>	<b>Sentence</b>
<b>Focus</b>	(2) Passable (3) <b>Competent</b> (4) Excellent	(2) Passable (3) <b>Competent</b> (4) Excellent	(2) Passable (3) <b>Competent</b> (4) Excellent
<b>Development</b>	(2) Passable (3) <b>Competent</b> (4) Excellent	(2) Passable (3) <b>Competent</b> (4) Excellent	(2) Passable (3) <b>Competent</b> (4) Excellent
<b>Coherence</b>	(2) Passable (3) <b>Competent</b> (4) Excellent	(2) Passable (3) <b>Competent</b> (4) Excellent	(2) Passable (3) <b>Competent</b> (4) Excellent
<b>Documentation</b>			(2) Passable (3) <b>Competent</b> (4) Excellent

At the **Global** level, **Focus** refers to the overall purpose of the paper as articulated at the end of the introduction and beginning of the conclusion and as generally developed in these sections. **Development** at the Global level refers to the overall arrangement of topic sections in developing the central point of the paper. Global **Coherence** refers to the effectiveness of transitions between topics in developing and focusing the paper’s main idea.

At the **Local** level, **Focus** refers to the use of topic sentences and concluding comments to develop component topics of the paper’s focus. **Development** refers to the persuasive detail of the examples and illustrations used to convince the readers of the paper’s central point. **Coherence** at the local level refers to the movement from familiar to new material in the discussion of the paper’s component points.

At the **Sentence** level, **Focus** is equivalent to Grammar; the purpose of each sentence is to manifest its verb and subsequent phrases. **Development** at this level is best understood in terms of terms and specific Diction. **Coherence** is found in the Voice and Style with which it lines are composed--the sonority of individual articulation, turns of phrase, and rhetorical tone that develop the paper’s purpose.

**Documentation** refers to adherence to MLA or APA conventions in the introduction, incorporation (i.e. quotation), and documentation of source material (as found in your *Writer’s Reference* by Dianna Hacker for instance).

**Note: Papers which do not respond adequately to the demands of the assignment, or which betray serious misunderstandings of the source material will automatically default to a C- (1.67) or worse regardless of grammatical competency or stylistic devise.**

## Peer Evaluation Guide (Paper 1)

**Reviewer of draft:** \_\_\_\_\_

**Author of draft:** \_\_\_\_\_

What is the central point of the paper? (Restate the thesis if you can find it, otherwise articulate one of your own).

Is the stated thesis an arguable position? Y      N

Does the stated thesis stand on its own grammatically? Y      N

Does the stated thesis suggest an organization for the paper? Y      N

Does the draft follow the organization suggested by the thesis? Y      N

Does each topic begin with a clear statement in relation to the thesis? All      Most      Some      None

Does each topic end with concluding comments? All      Most      Some      None

What is (or seems to be) the point of each topic?

A:

B:

C:

D:

Please comment on topics that should be added, cut, or re-arranged:

Does each transition from one topic to the next establish the relationship between one topic and the next? All      Most      Some      None

Does each transition build on the thesis? All      Most      Some      None

Which transitions need to be clarified?

Is each paragraph developed in a logical order?

All    Most    Some    None

Which need to be revised for more effective organization? What would you suggest?

Is each paragraph adequately supported by source materials?

All    Most    Some    None

Which paragraphs could use more convincing support? What would you suggest?

What would you say are the “key words” of this paper?

Is each quotation introduced, cited appropriately, and explained?

All    Most    Some    None

What do you like about this draft?

What would you recommend to improve it?

## Peer Evaluation Guide (Paper 2)

**Reviewer of draft:** \_\_\_\_\_

**Author of draft:** \_\_\_\_\_

What is the central point of the paper? (Restate the thesis if you can find it, otherwise articulate one of your own).

Is the stated thesis an arguable position?	Y	N	
Does the stated thesis stand on its own grammatically?	Y	N	
Does the stated thesis suggest an organization for the paper?	Y	N	
Does the draft follow the organization suggested by the thesis?	Y	N	

Does each topic begin with a clear statement in relation to the thesis?	All	Most	Some	None
Does each topic end with concluding comments?	All	Most	Some	None

What is (or seems to be) the point of each topic?

A:

B:

C:

D:

Please comment on topics that should be added, cut, or re-arranged:

Does each transition from one topic to the next establish the relationship between one topic and the next?	All	Most	Some	None
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Does each transition build on the thesis?	All	Most	Some	None
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Which transitions need to be clarified?

Is each paragraph developed in a logical order? All Most Some None

Which need to be revised for more effective organization? What would you suggest?

Is each paragraph adequately supported by source materials? All Most Some None

Which paragraphs could use more convincing support? What would you suggest?

What would you say are the “key words” of this paper?

Is each quotation introduced, cited appropriately, and explained? All Most Some None

What do you like about this draft?

What would you recommend to improve it?

# Paper Evaluation Rubric (Paper 1)

Average: \_\_\_\_\_/4.00      Letter Grade: \_\_\_\_\_

Global: _____/4.00	Local: _____/4.00	Line: _____/4.00
<p><b>Focus:</b></p> <p>[2] Its thesis does not follow from its introduction and/or its conclusion does not follow from its thesis.</p> <p><b>[3] Its introduction focuses on the paper’s central point, while its conclusion pulls the paper together in light of the thesis.</b></p> <p>[4] Its introduction engages the reader in a thoughtful and original way, while its conclusion insightfully develops the implications of the paper’s thesis.</p> <p><b>Development:</b></p> <p>[2] The arrangement of topic sections does not follow from the thesis, or starts strongly only to end weakly.</p> <p><b>[3] Its topics follow the logical arrangement suggested by the paper’s thesis.</b></p> <p>[4] Its topics are strategically arranged to develop the paper’s insight.</p> <p><b>Coherence:</b></p> <p>[2] Movement from topic to topic is abrupt or merely additional (e.g., Another thing is . . .).</p> <p><b>[3] Its transitions move purposefully from topic to topic in support of the paper’s thesis.</b></p> <p>[4] Each transition develops a step in understanding the insight suggested by the thesis and delivered in the conclusion.</p>	<p><b>Focus:</b></p> <p>[2] Topic sections are clearly defined, though the point of each may not be clear in relation to the thesis.</p> <p><b>[3] Each topic is introduced with a clear statement and is concluded with comments developing key aspects of the paper’s thesis.</b></p> <p>[4] Each topic engages a crucial aspect of the paper’s thesis and is introduced and concluded with a subthesis of its own.</p> <p><b>Development:</b></p> <p>[2] Each topic may have a point, but some or all are lacking convincing detail or clear reasoning.</p> <p><b>[3] Each topic is logically arranged (e.g. process, anecdote, sequence, comparison) to develop the thesis.</b></p> <p>[4] Each topic is persuasively arranged and insightfully developed.</p> <p><b>Coherence:</b></p> <p>[2] Though there is a generally smooth flow from one idea to the next, some steps in development are abrupt or illogical.</p> <p><b>[3] Each topic is developed with a generally smooth flow from one idea to the next.</b></p> <p>[4] Each topic engages the reader with a persuasive movement from one idea to the next.</p>	<p><b>Grammar:</b></p> <p>[2] It contains two or more serious errors in sentence structure, a number of errors in punctuation, or obvious carelessness in proof reading.</p> <p><b>[3] It varies sentence structure enough to read smoothly and is written competently according to the standards of conventional written English, exhibiting few errors in punctuation or syntax.</b></p> <p>[4] It varies sentences masterfully and creatively, exhibiting no significant errors in punctuation or syntax.</p> <p><b>Word use:</b></p> <p>[2] Diction is occasionally careless, vague, or inappropriate.</p> <p><b>[3] It makes use of active verbs, concrete nouns, and important terms to develop its ideas.</b></p> <p>[4] Word choice is inventive employing key words and important terms skillfully and insightfully.</p> <p><b>Voice and Style:</b></p> <p>[2] It is clearly written by a college student, but its authorship is otherwise generic or passive.</p> <p><b>[3] Its authorship demonstrates a clear sense of purpose.</b></p> <p>[4] It is written with a keen sense of purpose and a mature sense of presence and personality.</p>
<p><b>Thesis:</b></p> <p>[2] Its thesis is not clearly stated or properly placed, though the paper does seem to have a point to it.</p> <p><b>[3] Its thesis lists the paper’s topics and suggests a logical order of development of the paper’s point.</b></p> <p>[4] Its thesis engages the assignment in an insightful and original position that unifies everything developed in the paper.</p>	<p><b>Source Material:</b></p> <p>[2] Each topic may have a point, but some or all are vaguely developed or lack reference to course materials.</p> <p><b>[3] The point of each topic is clearly developed and supported by thoughtful use of course materials.</b></p> <p>[4] Each step in support of the thesis is developed with insightful use of course materials and other authoritative sources.</p>	<p><b>Documentation:</b></p> <p>[2] It makes reference to source materials, but does not follow MLA or APA conventions for introducing, citing, and referencing sources.</p> <p><b>[3] It introduces, cites, and references quotations according to appropriate conventions.</b></p> <p>[4] It gracefully introduces and incorporates key passages from source materials, citing, and referencing them according to appropriate conventions.</p>

*Please attach this paper evaluation rubric to the back of your paper when you submit it. You should also attach a completed peer evaluation guide.*

Essays should be 4-6 pages and term papers 8-12 pages, printed in standard (10-12 point) font, double-spaced with 1" margins, paginated, and stapled. All papers should also include a title page, a 50-100 word abstract and a works cited list.

Please, no fancy covers.

Your title page should include the following in the format below:

(About 3" from the top)  
**Title of your paper**  
(no underline or quotation marks)

Your name

Abstract:  
(50-100 words, single spaced, with thesis underlined)

(At bottom)  
Name and number of the course, section time (if applicable)  
The professor or instructor's name  
The name of your TA (if applicable)  
The quarter and date submitted.

The top of your first page should look at follows:

(1/2" from the top) Your last name 1

(1" from the top) **Title of your paper** (no underline or quotation marks)

Beginning of the first introductory paragraph . . .

The following pages should look as bellow:

(1/2" from the top) Your last name 2 (etc.)

(1" from the top) Continue from the page before . . .



# Paper Evaluation Rubric (Paper 2)

Average: \_\_\_\_\_/4.00                      Letter Grade: \_\_\_\_\_

Global: _____/4.00	Local: _____/4.00	Line: _____/4.00
<p><b>Focus:</b></p> <p>[5] Its thesis does not follow from its introduction and/or its conclusion does not follow from its thesis.</p> <p><b>[6] Its introduction focuses on the paper’s central point, while its conclusion pulls the paper together in light of the thesis.</b></p> <p>[7] Its introduction engages the reader in a thoughtful and original way, while its conclusion insightfully develops the implications of the paper’s thesis.</p> <p><b>Development:</b></p> <p>[5] The arrangement of topic sections does not follow from the thesis, or starts strongly only to end weakly.</p> <p><b>[6] Its topics follow the logical arrangement suggested by the paper’s thesis.</b></p> <p>[7] Its topics are strategically arranged to develop the paper’s insight.</p> <p><b>Coherence:</b></p> <p>[5] Movement from topic to topic is abrupt or merely additional (e.g., Another thing is . . .).</p> <p><b>[6] Its transitions move purposefully from topic to topic in support of the paper’s thesis.</b></p> <p>[7] Each transition develops a step in understanding the insight suggested by the thesis and delivered in the conclusion.</p>	<p><b>Focus:</b></p> <p>[5] Topic sections are clearly defined, though the point of each may not be clear in relation to the thesis.</p> <p><b>[6] Each topic is introduced with a clear statement and is concluded with comments developing key aspects of the paper’s thesis.</b></p> <p>[7] Each topic engages a crucial aspect of the paper’s thesis and is introduced and concluded with a subthesis of its own.</p> <p><b>Development:</b></p> <p>[5] Each topic may have a point, but some or all are lacking convincing detail or clear reasoning.</p> <p><b>[6] Each topic is logically arranged (e.g. process, anecdote, sequence, comparison) to develop the thesis.</b></p> <p>[7] Each topic is persuasively arranged and insightfully developed.</p> <p><b>Coherence:</b></p> <p>[5] Though there is a generally smooth flow from one idea to the next, some steps in development are abrupt or illogical.</p> <p><b>[6] Each topic is developed with a generally smooth flow from one idea to the next.</b></p> <p>[7] Each topic engages the reader with a persuasive movement from one idea to the next.</p>	<p><b>Grammar:</b></p> <p>[5] It contains two or more serious errors in sentence structure, a number of errors in punctuation, or obvious carelessness in proof reading.</p> <p><b>[6] It varies sentence structure enough to read smoothly and is written competently according to the standards of conventional written English, exhibiting few errors in punctuation or syntax.</b></p> <p>[7] It varies sentences masterfully and creatively, exhibiting no significant errors in punctuation or syntax.</p> <p><b>Word use:</b></p> <p>[5] Diction is occasionally careless, vague, or inappropriate.</p> <p><b>[6] It makes use of active verbs, concrete nouns, and important terms to develop its ideas.</b></p> <p>[7] Word choice is inventive employing key words and important terms skillfully and insightfully.</p> <p><b>Voice and Style:</b></p> <p>[5] It is clearly written by a college student, but its authorship is otherwise generic or passive.</p> <p><b>[6] Its authorship demonstrates a clear sense of purpose.</b></p> <p>[7] It is written with a keen sense of purpose and a mature sense of presence and personality.</p>
<p><b>Thesis:</b></p> <p>[5] Its thesis is not clearly stated or properly placed, though the paper does seem to have a point to it.</p> <p><b>[6] Its thesis lists the paper’s topics and suggests a logical order of development of the paper’s point.</b></p> <p>[7] Its thesis engages the assignment in an insightful and original position that unifies everything developed in the paper.</p>	<p><b>Source Material:</b></p> <p>[5] Each topic may have a point, but some or all are vaguely developed or lack reference to course materials.</p> <p><b>[6] The point of each topic is clearly developed and supported by thoughtful use of course materials.</b></p> <p>[7] Each step in support of the thesis is developed with insightful use of course materials and other authoritative sources.</p>	<p><b>Documentation:</b></p> <p>[5] It makes reference to source materials, but does not follow MLA or APA conventions for introducing, citing, and referencing sources.</p> <p><b>[6] It introduces, cites, and references quotations according to appropriate conventions.</b></p> <p>[7] It gracefully introduces and incorporates key passages from source materials, citing, and referencing them according to appropriate conventions.</p>

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(no underline or quotation marks)

Your name

Abstract:  
(50-100 words, single spaced, with thesis underlined)

(At bottom)  
Name and number of the course, section time (if applicable)  
The professor or instructor's name  
The name of your TA (if applicable)  
The quarter and date submitted.

The top of your first page should look at follows:

(1/2" from the top) Your last name 1

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Beginning of the first introductory paragraph . . .

The following pages should look as bellow:

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