WOME 3215 FA/FB: Gender Bodies & Technology

Instructor:	Mohit Dudeja (Any/All)	Dates:	Tuesdays (Sep 2 – Dec 2, 2025)
Email:	mdudeja@lakeheadu.ca	Time:	07:00 PM - 10:00 PM EST
Office hours:	BL 1022 F Mondays 3:00 - 4:00 pm	Classroom:	RB 1045

Land Acknowledgement:
As participants together in this course, we acknowledge that Lakehead Thunder Bay is located on the ancestral lands of the ᐊᓂᔑᓈᐯᐠ (Anishinabe) people, signatories to the Robinson Superior Treaty of 1850, in particular Fort William First Nation. Lakehead Orillia is located on the traditional territory of Ojibwe, Odawa, and Pottawatomi nations, collectively known as the Three Fires Confederacy. We acknowledge the history these nations hold in the areas around our campuses, and are committed to relationships with First Nations, Métis, and Inuit peoples based on the principles of mutual trust, respect, reciprocity, and collaboration. We recognize the continual commitment needed by non-Indigenous people and institutions to learn from and about Indigenous peoples and to reconcile this colonial relationship.

Hi everyone, and welcome to *Gender, Bodies & Technologies* 2025!

Please think of this syllabus as your map for the semester—it's got everything you need to navigate the course, so keep it handy and use it often.

Before the course starts, please take time to go through the syllabus:

- First, skim the section titles and short descriptions to get an overview.
- Then, read each section more carefully, paying special attention to parts with detailed instructions.
- Come back to these sections whenever you need help, clarification, or assignment details.

On our first day, we won't go through the syllabus line-by-line, so please read it ahead of time. If you spot anything that isn't clear, jot down your questions and bring them with you.

We'll start the course with you already feeling prepared and ready to dive in!

Is there a guiding question for this course?
Yes, there is.

How do technologies both reinforce and disrupt dominant norms of gender, sexuality, and embodiment, and what possibilities do feminist, queer, and crip perspectives open for building more just and inclusive techno-futures?

Great question, right?
Throughout the semester, you'll explore this question from many angles: cyborg theory and militarized masculinity, disability and posthuman aesthetics, reproductive and medical technologies, feminist science, illness and activism, and storytelling. The readings, films, and discussions will push you to see how bodies and technologies are deeply connected—sometimes in ways that liberate and sometimes in ways that constrain.

We won't be looking for one "final answer." Instead, we'll be developing more nuanced, critical understandings of how technology intersects with gender, sexuality, race, disability, and power. My hope is that by the end of the course, you'll be asking deeper questions than the one we started with—and you'll have the tools to pursue them.

What are the learning objectives of Gender Bodies & Technology?

1. Critically engage with feminist, queer, disability, and cyberfeminist theories, including cyborg theory, posthumanism, and materialist approaches, to understand the intersections of gender, bodies, and technology (Haraway, Masters, Kafer, Garland-Thomson).
2. Evaluate how prosthetics, assistive technologies, and other posthuman interventions reshape concepts of embodiment, ability, and identity, using a critical, materialist, and feminist lens (Hendren, Martinelli, Kafer).
3. Analyze the social, ethical, and gendered implications of medicalization and reproductive technologies, including intersex and prenatal genomics practices (Davis et al., Kaposy).
4. Examine how artificial intelligence and digital systems produce, reproduce, or challenge gendered, racialized, and queer biases, and explore possibilities for ethical and inclusive AI design (Javed, Nino & Lisi, ul Haq).
5. Develop skills to critically assess documentaries, films, AI outputs, and other media for representations of gender, bodies, disability, and technology.

What are the important things to know about ___?

You should know a few things.

One thing is that this is a scholarly environment where professionalism sometimes means respectful disagreement. However, consensus is not the goal of this course, nor is avoiding difficult conversations.

There is a tremendous learning opportunity in learning through difficulty and even discomfort (I know this from personal experience).

Relatedly - **and this is of utmost importance** - any course on gender that does not discuss very difficult topics such as sexual assault, domestic violence, suicide, and other topics would not be doing justice to the study of gender. It is up to you to determine what is emotionally safe for you, bearing in mind that discussing difficult topics in an appropriate and respectful way can offer measures of healing and liberation (I know this from personal experience, as well). Ultimately, however, it is your decision to engage with these topics, or even to take the course in the first place, knowing what topics will be covered in the course.

If you feel upset or disturbed by any of the content, please don't ignore how you feel and know that you have resources for support, including Lakehead's *Student Health and Wellness* and the free post-secondary student hotline called *Good2Talk* (1 866 925 5454 or connect through 2-1-1). Additional resources include the *First Nations and Inuit Hope for Wellness Help Line* (1-855-242-3310) and the *Trans Lifeline* (1-877-330-6366). I do not have direct evidence or knowledge about their effectiveness.

Another thing is that I give you all credit for being the adult learners that you are. Regardless of why you have enrolled in this course, I place responsibility on your shoulders for keeping up with the readings and submitting assignments on time. Plan your time accordingly. I made the syllabus and readings available early on D2L so that you can get a jump start. Once the course begins, the twelve weeks will fly by. FAST!

A third thing is that your experience with this course does not depend on me, though I have a role to play. The adage is true that what you put into it is what you will get out of it. In short, *your satisfaction and experience with this course are primarily up to you*.

A final thing is that **assignments will not be accepted late** except in circumstances of accommodation or personal tragedy. I am sure that you want to finish the course and take some R&R (rest and relaxation). Unless there are mitigating circumstances of a medical or emergency nature, supported by documentation, or if you have a documented accommodation with Student Accessibility Services, the deadline is firm. Please plan accordingly.

What books are required?

None. The resources for this course are available online through our Library. I have provided all of the references/links. All you have to do is to go to the library website, read online or download to read offline or print. I will also upload some PDFs and add documentary links to the D2L.

Even though there is nothing you have to buy, I highly recommend that you either purchase or access through the library, this little book that will help you develop the *craft* of academic writing.

Graff, G. & Birkenstein, C. (2021). *They say, I say: The moves that matter in academic writing,* 5th ed. W.W. Norton & Company: New York, NY.
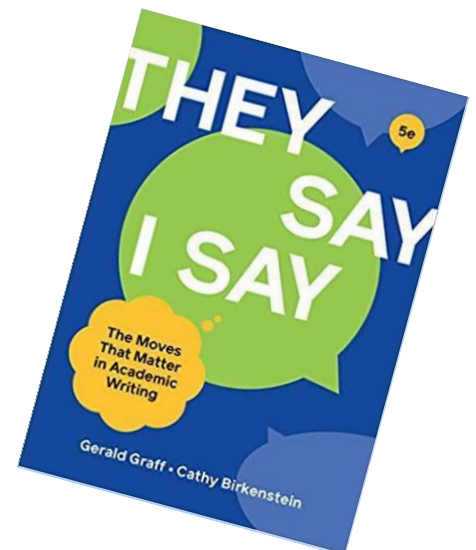
Far from being a book on grammar, *They Say, I Say* teaches essential strategies ("moves") that can and should be employed in academic writing.

Cost of the [Book](#): $39.50

Additionally, I have provided several tips on academic writing on the last few pages of this syllabus. *Please do not ignore them.*

What is the schedule of topics and readings?

Below is the weekly schedule of classes that will be held live in-person and the accompanying resources. See also the D2L site for the links.

1.   Tuesday, 2 September: **Intro, Meet & Greet and Syllabus?**

Dudeja, M. (2025, September). WOME 3215 (Gender Bodies and Technology) Syllabus. **Yes, please read it before our first class.**

2.   Tuesday, 9 September: **Gender, Bodies, and Technology: Cyborg Theory.**

Haraway, D. (2006). A cyborg manifesto: Science, technology, and socialist-feminism in the late twentieth century. In S. Stryker & S. Whittle (Eds.), *The transgender studies reader* (pp. 103–118). Routledge. Found [here](#).

Masters*, C. (2005). Bodies of technology: Cyborg soldiers and militarized masculinities. *International Feminist Journal of Politics, 7*(1), 112–132. https://doi.org/10.1080/1461674042000324718

3.   Tuesday, 16 September: **Artificial Inteligence (AI), Gender and Digital Spaces.**

Javed, T. (2024). Cyberfeminism revisited: Gender, power, and resistance in digital spaces. *Journal of Gender, Power, and Social Transformation, 1*(3), 11–21. https://researchcorridor.org/index.php/jgpst/article/view/332

Nino, G., & Lisi, F. A. (2024). Exploring the question of bias in AI through a gender performative approach. *Sexuality and Gender Studies Journal, 2*(2), 14–31. https://doi.org/10.33422/sgsj.v2i2.735

ul Haq, E. (2024). Queering artificial intelligence: The implications of gender bias in AI-driven systems. *Journal of Gender, Power, and Social Transformation, 1*(1), 18–25. https://researchcorridor.org/index.php/jgpst/article/view/320

4.   Tuesday, 23 September: **Disability, Prosthetics and Posthuman Aesthetics I.**

Martinelli, M. (2018, October 23). CinemAbility director Jenni Gold on what it will take for Hollywood to start caring about disability representation. Slate. https://slate.com/culture/2018/10/cinemability-disability-representation-hollywood-jenni-gold-director-interview.html.

5. Tuesday, 7 October: **Disability, Prosthetics and Posthuman Aesthetics II.**

Garland-Thomson, R. (2011). Misfits: A feminist materialist disability concept. *Hypatia, 26*(3), 591–609. https://doi.org/10.1111/j.1527-2001.2011.01206.x

Kafer, A. (2019). Crip kin, manifesting. *Catalyst: Feminism, Theory, Technoscience, 5*(1). https://doi.org/10.28968/cftt.v5i1.29618 (found here).

Hendren, S. (2018). All technology is assistive: Six design rules on disability. In J. Sayers (Ed.), *Making things and drawing boundaries: Experiments in the digital humanities* (pp. 139–145). University of Minnesota Press. (Found here).

Reading Week (Oct 13–17)

6. Tuesday, 21 October: **Gender, Sex and Reproductive Technologies: Medicalization.**

Davis, G., Dewey, J. M., & Murphy, E. L. (2015). Giving sex: Deconstructing intersex and trans medicalization practices. *Gender & Society*, *30*(3), 490-514. https://doi.org/10.1177/0891243215602102 (Original work published 2016)

Kaposy, C. (2022). An Expressivist Disability Critique of the Expansion of Prenatal Genomics. In: Allyse, M.A., Michie, M. (eds) Born Well: Prenatal Genetics and the Future of Having Children. The International Library of Bioethics, vol 88. Springer, Cham. https://doi.org/10.1007/978-3-030-82536-2_5

7. Tuesday, 28 October: **Documentary Film, Storytelling, and Tape Recording Part I**

Porton, R. (2013). Family viewing. *Cineaste*. https://sites.stedwards.edu/scottc-comm4399sp2014/files/2014/04/StoriesWeTell_Interview-1-1c6jr1q.pdf

Thornham, S. (2020). Impossible subjects? In search of the maternal subject in *Stories We Tell* (Polley, 2012) and *The Arbor* (Barnard, 2010). *Women: A Cultural Review, 31*(3), 259–282. https://doi.org/10.1080/09574042.2020.1815417

8. Tuesday, 04 November: **Documentary Film, Storytelling, and Tape Recording Part II.**

Balsom, E. (2018, November 1). 'There is no such thing as documentary': An interview with Trinh T. Minh-ha. *Frieze*.

https://www.frieze.com/article/there-no-such-thing-documentary-interview-trinh-t-minh-ha

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9. Tuesday, 11 November: **Feminist Science and Technology: From Taxonomy to Gamete.**

Haraway, D. (1988). Situated knowledges: The science question in feminism and the privilege of partial perspective. *Feminist Studies, 14*(3), 575–599. https://doi.org/10.2307/3178066

Longino, H. E. (1987). Can there be a feminist science? *Hypatia, 2*(3), 51–64. https://doi.org/10.1111/j.1527-2001.1987.tb01341.x

Schiebinger, L., & Schraudner, M. (2011). Interdisciplinary approaches to achieving gendered innovations in science, medicine, and engineering. *Interdisciplinary Science Reviews, 36*(2), 154–167. https://doi.org/10.1179/030801811X13013181961518

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10. Tuesday, 18 November: **Illness, Discrimination and Digital Activisms Part I.**

The Queer Review. (2019, December 8). Exclusive interview: *Killing Patient Zero* director Laurie Lynd. *The Queer Review*. https://thequeerreview.com/2019/12/08/exclusive-interview-killing-patient-zero-director-laurie-lynd/

 Punter, J. (2019, May 3). *Killing Patient Zero's Laurie Lynd: "I will never understand that hatred." Variety*. https://variety.com/2019/film/festivals/killing-patient-zero-laurie-lynd-i-will-never-understand-that-hatred-1203204653/

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11. Tuesday, 25 November: **Illness, Discrimination and Digital Activisms Part II.**

Cifor, M. (2022). Epilogue: "How to survive another plague." In *Viral Cultures: Activist Archiving in the Age of AIDS*. University of Minnesota Press.

Gao, G., & Sai, L. (2021). Opposing the toxic apartheid: The painted veil of the COVID‑19 pandemic, race and racism. *Gender, Work & Organization, 28*(S1), 183–189. https://doi.org/10.1111/gwao.12523

Maslen, S., & Lupton, D. (2019). Enacting chronic illness with and through digital media: A feminist new materialist approach. *Information, Communication & Society, 23*(11), 1640–1654. https://doi.org/10.1080/1369118X.2019.1602665

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12. Tuesday, 02 December: **A return to the guiding question.**

…and in class Quiz

At a glance, what are the assignments?

Below is a list of the required assignments for this course.

What?	When?	Weight?
1. **Term Paper**	Friday, **19 Oct 2025** by 11 PM via D2L	40%
2. **Pair Facilitation**	Sign Up here	30%
3. **Class Participation**	Ongoing	20%
4. **Quiz**	In-class (**Dec 2, 2025**)	10%
		100%

What are the *deets* on each assignment?

Assignment 1.   Term Paper: Critically Engaging AI through a Gendered Lens. 40%, due Friday **19 Oct 2025** by midnight via D2L.

For this assignment, you will choose an AI platform (like ChatGPT, Perplexity, or Gemini) and explore how it responds to prompts about *Gender, Bodies, and Technology*. You will create five original prompts, collect the AI's responses, and critically analyze each one through a gendered, feminist, queer, and/or disability studies lens—about 300 words per analysis. At the end, you will write a 300–400 word opinion piece reflecting on patterns, biases, and ethical implications you observed in the AI's responses. This assignment is your opportunity to engage creatively, critically, and reflectively with AI and its role in shaping digital knowledge and representations of gender and bodies.

Detailed Description:

1. **AI Selection:** Choose one AI platform (e.g., ChatGPT, Perplexity, Gemini).

2. **Prompt Creation:**
   - Develop **5 original prompts** related to *Gender, Bodies, and Technology*.
   - Prompts may engage with course themes (cyborg theory, posthuman aesthetics, disability, reproductive technologies) or novel issues inspired by your own interests.

3. **AI Interaction:**
   - Submit each prompt to the chosen AI.
   - Take screenshots of AI's response for analysis.

4. **Critical Analysis:**

- ○ For each AI response, write a **300-word critical analysis** addressing:
  - How the response reflects, reproduces, or challenges gendered assumptions or biases.
  - Connections to academic readings (you may choose readings from this course and beyond).
  - Gaps, limitations, or ethical concerns in the AI's response.
  - Where applicable, suggest ways the AI could improve.

5. **Opinion Piece:**
   - ○ After completing all five analyses, write a **300–400 word reflective opinion piece** summarizing your observations:
     - Patterns of bias or representation you noticed.
     - Implications for gender, technology, and AI in society.
     - Personal insights or recommendations for ethical AI engagement.

Format & Submission:

- Each analysis: ~300 words
- Opinion piece: 300–400 words
- Total length: ~1,800–2,000 words
- Include: prompts used, AI responses, and citations to course readings or other relevant research.
- Submit as a single document (MS Word ONLY. Please do NOT submit in PDF format)

Assignment 2.   Pair Facilitation: 30%.

Deadline to Sign Up for Pairs: **September 2, 2025**

This assignment requires you to work in pairs to prepare and lead an engaging facilitation session on a selected topic. Your session should foster active participation, critical thinking, and meaningful discussion among your peers, utilizing creative strategies to engage the class.

Each facilitation session should:

1. **Include a Presentation:** Introduce key ideas, theories, or debates related to your topic using insights from the assigned course readings. Please feel free to select readings from outside the course as well.
2. **Incorporate Activities:** Design at least one interactive activity. Activities should promote engagement and relate to the topic being discussed.
3. **Use Supplementary Resources:** Along with the assigned readings, feel free to integrate additional materials such as films, videos, artwork, or other knowledge resources to enhance your facilitation.
4. **Encourage Dialogue:** Please **avoid** a one-way lecture format. Instead, aim to

create a space for discussion, debate, and collaboration among participants.

Format and Duration:

- The total duration of your session should not exceed **2.5 hours** and should not be less than 2 hours.
- Sessions must include time for the activity, discussion, and Q&A.

Pair Formation:

- You must [sign up](#) for your group by **September 2, 2025**, 11:00 PM
- Students who miss the sign-up deadline will be assigned to groups randomly on **September 3, 2025**.

Facilitation Plan Submission:

- Each pair must submit a detailed **facilitation plan** at least **4 days prior** to their scheduled date.
- The plan should include:
  - Presentation slides (if applicable).
  - A description of the activity, including how it will be conducted.
  - Any supplementary materials to be shared with the class.

Assessment:

Your pair facilitation will be evaluated based on:

1. **Engagement:** How well you involve the class and maintain participation.
2. **Integration of Readings:** Your ability to connect assigned course readings with additional resources and insights.
3. **Clarity and Organization:** The structure and flow of your presentation and activities.
4. **Creativity:** Innovation and thoughtfulness in your activity design and use of materials.
5. **Teamwork:** Evidence of collaboration within your group.

This assignment is an opportunity to deepen your understanding of the course material, develop your facilitation skills, and foster collaborative learning within the class. Have fun, be creative, and make your session an engaging experience for everyone!

Assignment 3.   Class Participation: 20%, ongoing

Class participation is a vital component of this course and serves as an opportunity for you to actively engage with the material, exchange ideas, and contribute to meaningful discussions. This includes speaking or writing on D2L and actively listening to others. Your active involvement in class discussions will not only enhance your learning experience but also enrich our collective understanding.

Expectations

- **Respectful Engagement:**
  - This is a scholarly environment where disagreement and debate are encouraged. However, all interactions must be civil and respectful.
  - Show openness to diverse ideas and political perspectives, even when they differ from your own.
  - Personal attacks, discriminatory language (e.g., gender or racial slurs), and disrespectful comments about ability, sexuality, or other identities are unacceptable. Such behavior is unkind, violates academic standards, and will not be tolerated.
- **Options for Participation:**
  - While attentive listening is required, I understand that some students may feel shy about speaking in class. Addressing that concern, I shall create an online sharing forum on D2L. Students can choose to post there if they are more comfortable participating in writing.
- **Active Engagement:**
  - Come to each class session prepared and ready to actively participate in discussions. Engage with the assigned readings, lectures, and any supplementary materials provided.

Attendance and Participation Grading

- Participation grades are based on:
  - Regular attendance.
  - Willingness to contribute to class discussions or D2L forums.
  - Respectful engagement with peers' ideas.
- **Absence Policy:**
  - For each unexcused absence, **one full mark out of 20** will be deducted from your participation grade.
  - To avoid this, you must:
    1. Provide a written explanation for your absence.
    2. Submit alternative evidence of engagement on the days of absence (e.g., posting on D2L).

Technology Usage Guidelines

- **Laptops/Tablets:**
  - You may use a laptop or tablet during class, but only for activities directly related to the discussion or course content.
  - Ensure that your use of technology does not disrupt your own engagement or the participation of others.
- **Mobile Phones:**
  - The use of mobile phones is **strictly prohibited** during class.

By adhering to these guidelines, we can create a productive and inclusive learning environment for everyone.

Assignment 4.   **Quiz:** 20%, Dec 2, 2025

In our last class, you will complete a quiz based on the readings assigned throughout this course. The quiz will test your understanding of key concepts, theories, we will explore though our course *Gender, Bodies, and Technology*. This is your opportunity to demonstrate how well you have engaged with the course materials and apply critical thinking to the ideas we have discussed. We will discuss more about it in the class.

Academic Integrity

Here is the link to Lakehead's [Student Code of Conduct - Academic Integrity](), which, by the way, focuses on the "don'ts" but, unfortunately, not the "do-s." (Notice what I just did? I offered an argument based on critical thinking.) In my opinion, it is the "do's" are more important because they rely on **building skill**. Strengthen your core scholarly skills of paraphrasing, summarizing, and quoting, while also citing and referencing any and all sources that you use to build your case.

The takeaway: Don't intentionally or unintentionally offer **forgeries** as your assignments (meaning, don't plagiarize, which always means give credit).

Let me put it differently: If you were to take a course in how to fix a car and part of the evaluation were to diagnose problems in a car engine, would you hire someone else to conduct the diagnosis for you? Of course not.

Or if you took a painting class, would you submit a work by another artist? You would not.

The same principle applies to academic courses. Do the work yourself and give credit when you need to. Otherwise, why are you here?

Yes, it's hard work. This is what you signed up for.

How will the written assignments be assessed?

The job of any author is to engage their audience. When I read your assignment, consider that I do not have all of the information you have. It is your job to lead me into your paper and help me keep focus and stay with it through clarity of writing and logical progression. You also need to write clearly so that I understand what you mean, avoiding "academicese."

Also, keep in mind the following elements as you are composing and crafting your ideas into sentences and paragraphs.

Why keep these elements in mind? *Because I will.*

   ✔ Is your paper **grammatically sound**?

   Consider correct punctuation; complete sentences, subject-verb agreement, and so on.

   ✔ Is your writing **clear and understandable**?

Consider how ideas should be linked together sequentially through effective transitions and word choices (diction) that facilitate logical flow.

✔ Does your paper employ the correct **APA** style for citations, references, and formatting throughout?

✔ Does your paper offer a **central point and maintain focus** on the argument?

✔ Does your paper **offer insights** linked to relevant scholarship? (Or, in other words, what evidence do you offer to support your argument?)

Consider sophistication of thought; critical analysis; connections between topic and scholarship; connections between and among scholarly works ("synthesis"); the posing of additional questions, and so on.

✔ Is your paper **well organized** with minimal (or no) errors in spelling and punctuation? And, is it the required length?

Adapted from *Hunter College's Five Qualities of Good Writing*, here is what I will look for in your paper, in addition to grammar, spelling, punctuation, and diction:

Focus	Each paragraph should have a clear point and a topic sentence. Each paragraph should link to another. Each section should be focused on a particular subtopic, leading to another section with ease. All paragraphs and sections should support a clear central idea or argument.
Development	The idea of each paragraph, subsection, and indeed the paper as a whole should be explained and illustrated through examples, details, and descriptions. Vague and abstract points without such expounding will detract from your paper.
Coherence	All of the components of a paper should "hang" well together. Your writing should demonstrate a smooth and logical "flow" and should connect to the central idea or argument.
Correctness	A paper should be written in formal English and be relatively error-free. Despite what you may have learned, "I" and "me" are perfectly acceptable, used judiciously and minimally.
APA	Citations and references should be formatted correctly, which means that many citations that are copied and pasted from library records need to be scoured for mistakes. It is perfectionistic and tedious, but it is part of the work.
Creativity	Write in a scholarly style but demonstrate some style of your own, perhaps including a clever title and inventive subtitles.

University grading system

Quality of work	Range
Superlative: Your written work clearly develops a near-irrefutable argument concisely and convincingly. Ideas are linked and flow clearly from sentence to sentence and paragraph to paragraph. The argument leads clearly and inexorably to its conclusion, is stimulating to read and shows analytical abilities well in excess of expectations for the level. There are no errors in scholarly documentation or formatting, and the work is virtually free of errors in grammar, spelling and punctuation. Secondary sources never stand in for student's own thoughts and are used intelligently to evidence the argument.	A+ (90-100)
Excellent: Your written work thoughtfully develops an interesting thesis; secondary source material is used intelligently, and not as a substitute for the student's own thinking. The student is in command of the topic and shows some originality and enthusiasm in discussing it. The essay is well organized, convincingly argued, and clearly expressed – a pleasure to read. It is mainly free of errors in grammar, spelling and punctuation, and uses the conventions of scholarly documentation correctly.	A to A- (80-89)
Very good: A competent, accurate treatment of its topic. Your work is well written and has a clear thesis. Writings at the bottom of this range may not have fully digested the material, and may lean uncritically on secondary sources. The organization is good and the sentences are all comprehensible. There are few errors in grammar, spelling and punctuation. The essay follows standard conventions of scholarly documentation.	B- to B+ (70-89)
Good. A pedestrian presentation. The thesis is unclear, or trivial, or undeveloped. Much of the essay is summary or paraphrase, with only occasional analytical comment. There may be inaccuracies; essays at the bottom of this range may rely exclusively on secondary sources instead of the students' own thoughts. The essay is disjointed; some sentences may be convoluted and incomprehensible. There may be mistakes in grammar, spelling and punctuation, as well as carelessness about scholarly documentation.	C- to C+ (60-69)
Poor: Has serious inaccuracies and inconsistencies. The student has some grasp of the topic, but not much. Where sources are cited, they tend to be misused or misinterpreted. The student may express opinions, but does not support them with evidence or argument. The essay lacks coherence, is unclear, and has many errors in grammar,	D- to D+ (50-59)

spelling and punctuation, as well as carelessness about scholarly documentation.	
Failure grade: Near-total misunderstanding. The student has very little grasp of the materials or subject. The essay is disorganized, obscure, full of grammatical errors and is unscholarly..	E (40-49)
Failure Grade: Total misunderstanding. The student seems to have no grasp of the materials or subject. The essay is disorganized, obscure, is full of grammatical errors and is unscholarly. This grade is also given for plagiarism.	F (0-39)