

SOCC47H3: Creative Industries

Professor:

Clayton Childress
cchildress@utsc.utoronto.ca
Office Hours: childress.youcanbook.me

TA:

Jason Pagaduan
jason.pagaduan@mail.utoronto.ca
Office Hours: jasonpagaduan.youcanbook.me

Why is it so hard to figure out how much something costs in an art gallery? When and why did some television shows become “art”? What’s the relationship between success and talent? Why are so many movies and TV shows filmed in Los Angeles, and how did the gossip website TMZ get its name? Do past hits predict future success? What’s the best way to win an Oscar? How do reviewers reach consensus? Is the music industry really dead? This is a course about the creation, production, and distribution of media. While you’re probably familiar with analyzing and evaluating media content as *texts* (e.g. was that a good book? Was this movie better or worse than that movie?), in this course we will be focusing on the *contexts* (i.e. the social, cultural, and economic relations) in which mediated are created, produced, and distributed.



Required Texts

All required readings are available on our course Blackboard page (you’re welcome!)

Goals and Objectives

*Students will be able to display comprehension of the intersection of the sociology of culture, economic sociology, and organizational sociology as they relate to the creation and production of culture.

*Students will be able to apply theories from these subfields to real-world settings and examples.

*Students will leave the course with an analytic “tool-kit” for studying creative industries and their related markets.

Student Expectations

- Students **will** attend all scheduled meetings on time and prepared.
- Students **will not** falsify illness or injury to themselves, family, or friends if attendance is missed.
- Students **will** complete the readings assigned before class and to a level in which they would feel comfortable leading a group discussion.
- Students **will not** skip the reading, skim the reading, or give up on the reading if they find it initially confusing.
- Students **will** respect each other, and our collaborative learning environment in the course.
- Students **will not** plagiarize.

Assignments and Grade Breakdown:

Research Paper Proposal – 10%: For your research paper you will first submit a proposal. See resources on our course blackboard page for details.

Research Paper First Draft– 15%: For your research paper you will then submit a full draft. See resources on our course blackboard page for details.

Research Paper Final Draft– 20%: For your research paper you will then submit a final draft. See resources on our course blackboard page for details.

Mid-Term Exam -25%: This will be a mix of multiple choice, fill-in-the-blank, and short answer questions. Some will involve definitions and others will involve paragraph-style answers that ask you to demonstrate understanding of the material. We will spend time preparing for the exam in class, and we’ll go over sample questions along the way to make sure you understand its format.

Final Exam: -35%: The final exam have the same format as the midterm exam.

University of Toronto: What Grades Mean

All grading in this course abides by the University of Toronto's grading policy. Fractional final grades will be rounded up from the tenths column ($\geq .5 = 1$). Save for this standardized adjustment grades will under no circumstances be changed for being "close." The standard grade cut-points can be found at <http://www.writing.utoronto.ca/advice/general/grading-policy>.

In-Class Expectations

Mere "participation" – how much you do or don't talk, sit up or fall asleep – isn't really what most of us want from our students. Instead, most of us hope to see students accept our invitation to "the life of mind" by adopting a "scholarly attitude." Having a "scholarly attitude" involves developing intellectual curiosity and a genuine engagement with the ideas presented in the course. Students with a scholarly attitude take the student role seriously and demonstrate their commitment to academic pursuits by actively engaging in the material, reflecting deeply on the readings, raising thoughtful questions and comments in class, bringing unsolicited materials to share that are directly relevant to the topics being covered, come early and/or stay late to raise their own questions about the material, and generally go above and beyond the requirements of the course. Students who lack a scholarly attitude passively complete the readings and responses, occasionally engage in other activities during lecture (playing with phones, texting, daydreaming, and so on), and are primarily concerned with obtaining a particular grade in the course. Having a "scholarly attitude" is rewarded in many small and large ways.

Cellphones and Laptops in Class

Cellphones should be turned off or to vibrate. When facing the board laptops allowed to the furthest right side of the room. If there are no more seats available all the way to the right please sit one-row over. If you are using a laptop and there are still seats to your right I will ask you to move over.

The reason for this policy is because recent research suggests that both directed and non-directed laptop use in post-secondary education significantly weakens student performance. The effect is large enough to drop the user's grade from a B+ to a B-. While some people choose not to do well in their courses, even worse, non-directed laptop use also hurts the performance of pen-and-paper users who are sitting near laptop users. For directed use, the speed of typing on a laptop also prevents students from processing and adjudicating main points in the note-taking process, thereby weakening their knowledge acquisition and retention. Hand-writing your notes is better for your grasp and retention of material.

Assorted Policies having to do with Email

Email the TA with any questions about the course. Questions that are not emailed to the TA will either be forwarded to the TA or deleted. Questions that are answered in the syllabus will either not be responded to or will be responded to with the word "syllabus." Substantive questions about course material will not be answered over email. Your emails will be responded to within 48 hours, not including weekends. If your question has not been responded to in 48 hours, please forward it to me after that period. Do not expect a response outside of normal business hours (e.g. a question emailed on Friday night will be responded to by the end of the working day on Tuesday).

Late Work Policy

Late work without a medical exemption form from the registrar that has been filled out by your medical professional will, in all cases, be docked $\frac{1}{2}$ grade (e.g. "A" to "A-" for each 24 hour period it is late, and starting at the time it is due).

Turnitin

Normally, students will be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site.

Writing Standards

Writing is an important skill that can be used to communicate effectively. As is the case with any skill, one gets better with practice. The UTSC Writing Centre is an excellent resource available to every UTSC student. I suggest that students make use of this valuable resource. Please take a look at the link:

http://www.utsct.utoronto.ca/courses/calendar07/Writing_at_U_of_T_Scarborough.html#

Academic Integrity

Academic integrity is essential to the pursuit of learning and scholarship in a university, and to ensuring that a degree from the University of Toronto is a strong signal of each student's individual academic achievement. As a result, the University treats cases of cheating and plagiarism very seriously. The University of Toronto's Code of Behaviour on Academic Matters (<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>) outlines the behaviours that constitute academic dishonesty and the processes for addressing academic offences.

All suspected cases of academic dishonesty will be investigated following procedures outlined in the Code of Behaviour on Academic Matters. If you have questions or concerns about what constitutes appropriate academic behaviour or appropriate research and citation methods, you are expected to seek out additional information on academic integrity from your instructor or from other institutional resources (see <http://www.utoronto.ca/academicintegrity/resourcesforstudents.html>).

AccessAbility Services

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please approach AccessAbility Services as soon as possible and keep me in the know about how this develops. AccessAbility Services staff (located in Rm SW302, Science Wing) are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations at 416-287-7560 416 or email ability@utsc.utoronto.ca. The sooner you let them know your needs, the quicker you can obtain help in achieving your learning goals in this course. The AccessAbility website is <http://www.utsc.utoronto.ca/~ability/>.

Feedback on our Course

I value and seek your feedback on our course. To that end, I will distribute a mid-term evaluation near the halfway point of the course to hear from you anonymously. This assists me in making any necessary adjustments in my teaching practice for the rest of our time together.

Possible Changes to the Syllabus

Every class is a bit different. As a result unforeseen problems may emerge and we may have to make adjustments to the syllabus as we go. Over the term the syllabus may change. Make sure you are staying up to date on our Blackboard site.

On Grading Curves:

Although typically not done, the professor reserves the right to curve final grades upwards or downwards based on historic curves and averages.

Course Outline

September 8/Meeting 1: Welcome to the Course

Due: N/A

Read: N/A

Listen: N/A

September 15/Meeting 2: The Commerce of Art, The Art of Commerce

Due: N/A

Read (28 pages):

- 1) Felten, Eric. 2013. "How the Taxman Cleared the Dance Floor" March 17, 2013, *The Wall Street Journal*
- 2) Schraf, Sarah. 2016. "The Campaign to Make You Eat Kimchi." July 26, *Priceonomics.com* (
- 3) Leblanc, Daniel. 2016. "Ottawa Announces Sweeping CanCon Review." April 25, *The Globe and Mail*.
- 4) Mendelson, Scott. 2015. "Why Rachel McAdams Never Became a Movie Star" April 1, *Forbes.com*
- 5) Greenberg, Michael. 2012. "Thriller at 30: How One Album Changed the World." November 29, *Billboard*.
- 6) Lewis, Dan. 2013. "Thomas Edison Drove the Film Industry to California." July 16, *Mentalfloss.com*
- 7) Ball, Matthew. 2016. "Television has a Business Model Problem. And it's Killing Good TV." February 29, *Redef.com*

Listen: N/A

September 22/Meeting 3: What to Do When Nobody Knows Anything

Due: Paper Proposal (See assignment below); Submitted on our Portal course page.

Read (25 pages):

- 1) Alter Alexandra. 2015. "For Amy Schumer, Multimillion-Dollar Book Deal is all in the Timing." September 30, *The New York Times*.
- 2) N/A. 2014. "The Book Title with 91 Imitators." January 26, *Vulture.com*.
- 3) Crezo, Adrienne. 2010. "Try, Try Again: Rejection Letters Received by Bestselling Authors." December 7, 2010.
- 4) Buchanan, Kyle. 2013. "The Stars who were Almost Cast in the Year's Biggest Movies" October, 2, *Vulture.com*.
- 5) Hickey, Walt. 2014. "The Most Blockbuster-y Movie Ever" May 9, *Fivethirtyeight.com*
- 6) French, Alex. 2015. "How Hip-Hop is Becoming the Oldies" July 17, *The New York Times*.
- 7) Ball, Matthew. "Future of Film II: Box Office Losses as the Price of Admission." March 1, *Iverybusinessreview.com*.

Listen: Planet Money. "Episode #650: The Scariest Thing in Hollywood" September 11, 2015. Here:

<http://goo.gl/BM7NAq>

September 29/Meeting 4: The Ups and Downs (and Down, and Downs, and Downs) of Being An Artist

Due: N/A

Read (37 pages):

- 1) Phipps, Carter. 2016. "The Economics of Writing a Book" August 5, *Priceonomics.com*
- 2) Dilworth, Dianna. 2014. "Most Authors Make Less Than \$1,000 a Year." January 22, *Adweek.com*.
- 3) Starkman, Dean. 2011. "Confidence Game: The Limited Vision of the New Gurus." *Columbia Journalism Review*. November 8, 2011.
- 4) Wade, Lisa. 2014. "Female Movie Stars Peak at Age 34, But Men See Success Till the End" February 5, *TheSocietyPages.org*.
- 5) Kaufman, Leslie. 2014. "Chasing Their Star, on YouTube." February 1, *The New York Times*
- 6) Holmes, David. 2016. "The Music Industry's New War is about so Much More than Copyright." August 11, *Fastcompany.com*.

Listen: Nerdist Writers Panel #279: The Writers Guild of America, West. Here: <http://goo.gl/UP4ctX>

October 6/Meeting 5: A Bird's-Eye View: Creative Work and The Cultural Economy**Due:** N/A**Read** (27 pages):

- 1) Matson, Andrew. 2013. "This Beat's For You: The Making of Drake's 'Furthest Thing.'" Oct. 2, *NPR's The Record*. (3)
- 2) Weiner, Jonah. 2015. "The Man Who Makes the World's Funniest People Even Funnier" April 19, *The New York Times*. (8)
- 3) Laporte, Nick. 2014. "Allison Jones, The Woman who helped Spur the Rise of the Hollywood Geek." January 27, *Fastcompany.com* (4)
- 4) Fitz-Gerald, Sean. 2015. "Remembering Rififi, the Underground Venue that Changed Comedy in the 21st Century." April 25, *Vulture.com* (12)

Listen: N/A**October 20/Meeting 6: Midterm****Due:** N/A**Read:** Study for midterm**Listen:** N/A**October 27/Meeting 7: A Worms-Eye View: Creative Work and The Cultural Economy****Due:** Research Paper Draft (See assignment below); Submitted on our Portal course page.**Read** (25 pages):

- 1) Palone, Gavin. 2012. "The Unglamorous, Punishing Hours of Working on a Hollywood Set." May 23, *Vulture.com*
- 2) Mosley, Ashley. 2013. "Are Unpaid Publishing Industry Internships Unethical?" October 23, *Publishing Perspectives*
- 3) Buchanan, Kyle. 2013. "The Line Harvey Weinstein Used to Win Toronto's Biggest Movie" September 11, *Vulture.com*
- 4) Rose, Lacey. 2016. "Showrunner Roundtable: 12 A-List Writers Dish about Lesbian Weddings, Race and Why 'Black People don't get to Write for White People.'" May 11, *The Hollywood Reporter*.
- 5) Hickey, Walt. 2016. "Are we at Peak HBO? It's Close." April 28, *Fivethirtyeight.com*
- 6) Hickey, Walt. 2015. "Scary Movies are the Best Investment in Hollywood." October 29, *Fivethirtyeight.com*
- 7) Thompson, Derek. 2014. "Why Nobody Writes about Popular TV Shows." May 7, *The Atlantic*.

Listen: The Business "How to Fund a Gritty Indie Film; The Hollywood Power Lunch" KCRW. available here:
<http://goo.gl/TNuDKr>**November 3/Meeting 8: Judges & Juries: The Role of Critics and Prizes****Due:** N/A**Read** (41 pages):

- 1) Nathanson, Jon. 2013. "Why Movie Critics Hate Tyler Perry" November 1, *Priceonomics.com*
- 2) Wallace-Wells, Benjamin. 2015. "Ranking the World's Best Restaurants." November 2, *The New Yorker*.
- 3) Shaw, David. 1999. "He Sips and Spits – and the World Listens." February 23, *The Los Angeles Times*.
- 4) Hickey, Walt. 2016. "Men are Sabotaging the Online Reviews of TV Shows Aimed at Women." May 18, *Fivethirtyeight.com*.
- 5) Bever, Lindsey. 2014. "A Rainy Day can Ruin a Restaurant Review, a Study Shows" April 7, *Washington Post*.
- 6) Dixler, Hillary. 2013. "16% of Yelp Restaurant Reviews are Fake, Study Says." September 26, *Eater.com*

Listen: What's The Point: FiveThirty Eight Podcast. "#18: That's Just, Like, You Opinion, Man." Here:
<https://goo.gl/Je6jNw>

November 10/Meeting 9: Collecting \$200 & Passing Go: Monopolies, Cartels, and Conglomeration**Due:** N/A**Read** (31 pages):

- 1) Palone, Gavin. 2012. "The False Circular Logic behind Hollywood's Resistance to Black Entertainment." February 22, *Vulture.com*. (3)
- 2) Hickey, Walt. 2014. "The Dollar-and-Cents Case Against Hollywood's Exclusion of Women." April 1, *FiveThirtyEight.Com*. (6)
- 3) Rock, Chris. 2014. "Chris Rock Pens Blistering Essay on Hollywood Race Problem: 'It's a White Industry.'" December 3, *The Hollywood Reporter*. (4)
- 4) Older, Daniel José. 2014. "Diversity is not Enough: Race, Power, Publishing." April 17, *Buzzfeed.com*. (5)
- 5) Stewart, James B. 2014. "When Media Mergers Limit More than Competition." July 25, *The New York Times*. (4)
- 6) McARDLE, Megan. 2013. "Of Music, Payola, and Disclosure." July 29, *Bloomberg.com* (7)
- 7) Epstein, Adam. 2016. "'The Smartest Man in TV'" took his Network from the Least Diverse to the Most with one Simple Mandate." August 11, *Quartz.com*.

Listen: N/A**November 17/Meeting 10: Mass Producing Authenticity?****Due:** Paper Final Draft (See assignment below); Submitted on our Portal course page.**Read** (24 pages):

- 1) Fennessey, Sean. 2014. "Blondes Have More Fun: Iggy Azalea and Rap's Reversal of Fortune." November 25, *Grantland.com*
- 2) Collective. 2016. "When did you First Realize Taylor Swift was Lying to You?" July 12, *TheRinger.com* (8)
- 3) Tupitsyn, Masha. 2013. "The Acting Personality: Just how "Authentic" is Jennifer Lawrence?" March 4, *Indiewire.com*
- 4) Lam, Francis. 2012. "Masters of Cuisine by Calling, not Roots." May 29, *The New York Times*. (3)
- 5) Francis, Lam and Eddie Huang. 2012. "Is it Fair for Chefs to Cook other Cultures' Foods?" June 5, *Gilt Taste*.

Listen: N/A**November 24/Meeting 11: Pricing the Priceless****Due:** N/A**Read** (33 pages):

- 1) Thompson, Derek. 2012. "Why Do All Movie Tickets Cost the Same?" January 3, *Atlantic Magazine*.
- 2) Noscowitz, Dan. 2015. "A Penny for your Books." October 26, *The New York Times*.
- 3) Weiner, Jonah. 2015. "Comedy Central in the Post-TV Era" June 18, *The New York Times*.
- 4) Weingarten, Gene. 2007. "Pearls Before Breakfast" April 8, *Washington Post*.
- 5) Raustiala, Kal and Chris Sprigman. 2010. "Innovation and the I-Bone: What Football can Teach Us about Creativity" September 17, *Freakonomics.com*

Listen: NPR's *Planet Money* episode "Kid Rock Takes on the Scalpers" Here: <http://goo.gl/71rdJU>**December 1/Meeting 12: Why Nobody Knows Anything, And Other Problems For Which We Can Be Thankful****Due:** N/A**Read** (28 pages):

- 1) Watts, Duncan J. 2007. "Is Justin Timberlake a Product of Cumulative Advantage?" *The New York Times Magazine*. April 15, 2007.
- 2) LaPorte, Nick. 2015. "An Oral History of How "Game of Thrones" Went from Crazy Idea to HBO's Biggest Hit." April 10, *Fastcompany.com*
- 3) N/A. 2013. "How He Got Over: An Oral History of Darondo Fandom." July 7, *Nerditorious.com*
- 4) Goldenberg, David. 2016. "The First "My Big Fat Greek Wedding" was the Blockbuster Nobody Saw Coming." March 23, *Fivethirtyeight.com*
- 5) Hickey, Walt. 2016. "The Success of "The Walking Dead" Made a Bunch of other Shows and Comics Possible." April 14, *Fivethirtyeight.com*.
- 6) Seabaugh, Julie. 2015. "Wet Hot American Summer": Oral History Details False Starts, Faking Camp Firewood." July 29, *Variety*.

Listen: N/A

Research Paper Prompt

Pick a media industry (e.g. television, movies, book publishing, newspapers, magazines, art, fashion, etc.) in Canada or abroad (e.g. the U.S. magazine industry; the “Bollywood” film industry; the South Korean music industry; the Canadian radio industry; the Nigerian publishing industry, etc.). Using the Production of Culture “six facet” model (see Peterson and Anand 2004), discuss a change (recent or historic) in the content that industry produces, and provide hypotheses and data about which facets caused the change you’re studying, and why. Have changes in some facets also caused changes in others? Have some facets slowed down change while others sped them up? Have some facets prevented change? You don’t need to answer all of these questions, but there the types of questions you should be answering. Importantly, make sure you’re not just telling a facile “technology changed everything” story. While this can sometimes happen, these types of “technological determinism” stories almost always miss other things that are going on.

-Assignment #1: Research Paper Proposal-

Name: _____

ID #: _____

Date: _____

[Proposed Paper Title]: _____

1) The Industry I'm studying is [name; country; sub-industry, etc.]: _____

2) The Change in Content I'm investigating is [i.e. "rise"; "fall"; "transition"]:

3) The "Facet" or "Facets" I'm investigating that Caused this Change is/are:

4) Other "Facets" that also contributed, changed in response, or prevented this change are:

5) At least three academic articles I'm relying on are:

A) _____

B) _____

C) _____

6) At Least Three non-academic articles I'm relying on are:

A) _____

B) _____

C) _____

7) I am just telling a "technology changed everything" story: ____ YES ____ NO

8) I have looked through the examples on the "Production of Culture" approach on the Code & Culture website available here <https://goo.gl/Y5Pque> : ____ YES ____ NO

9) My biggest concerns about writing this paper are:

A) _____

B) _____

C) _____

-Assignment #2: Research Paper Draft-

Now it's time to write a draft of your research paper. While this is just a draft, you should write it as if it is your final paper. It should be clear, coherent, well researched, well argued, well written, and well cited.

On your paper make sure to include your name, student ID #, a word count, and title. Also make sure to include a works cited page at the end. Use both in-text citations and a bibliography at the end, using APA format. Your research paper must include at least three academic articles that were not discussed in class, and at least three popular press articles that were not assigned for class.

Including your bibliography your paper should be between 4,000 and 5,000 words, or, about 10-12 pages or so. Your paper should be double spaced using Times New Roman 12pt font, without adjustment to the margins, spaces between words, or spaces between letters. Make sure to not include unnecessary spaces between paragraphs. Also make sure to include page numbers. The grading rubric can be found below.

Grading Rubric for Assignment #2 (out of 70):

1) The paper fully answers the call of the assignment: _____ / 20

(0-5: No; 5-13: Kind of; 14-17: Proficiently; 18-20: Exceptionally)

2) The paper has a clearly articulated thesis, sticks to it, and provides strong evidence in support of that thesis: _____/40

(0-10: No; 10-26: Kind of; 28-34: Proficiently; 35-40: Exceptionally)

3) The paper is well sourced and well cited, adheres to the stylistic guidelines, and is a “polished” piece of writing that has been written in a clear, coherent, professional and academic style: _____/10

(0-2.5: No; 2.6-6.5: Kind of; 6.6-8.5: Proficiently; 8.6-10: Exceptionally)

- Assignment #3: Final Paper Assignment -

[Name:] _____

ID Number: _____

Word Count: _____

[This is Where a Title Goes]

This is your abstract. You've probably seen these on the academic articles you've read. An abstract provides a brief, four to six sentence summary (about 100-120 words) of what the paper you're writing is about. It is italicized and centered. Your abstract should probably include: a) the problem you are investigating (i.e. what don't we know), b) how you have gone about answering that problem (i.e. the theories you've used), c) your key findings (your answers to the problem), and (sometimes) d) what are some of the limitations of your findings/future things to investigate and consider regarding what you're studying, of the theory you've used to study it. You'll notice that unlike the rest of your article, the abstract is single spaced.

Formatting [maybe you want subject headings, but you do not need them]

Your paper should be between **4,000 to 5,000 words, or 10-12 pages**. It must be uploaded to Blackboard **by 11:00 AM on November 17**. Late work will be marked down **one half grade per day, starting at 11:00AM**. This essay is in **Times New Roman, 12 point** font and has **one inch page margins**. It is **double spaced** to make it easier to read. You are writing to a **word count** (which you will include above) so by messing with the fonts, margins or space between words (etc.) you will just be annoying the people marking your paper. When writing your essay precisely follow the format of this document. If you want to **cite an idea**, do so like this: Some people do some things some of the time (Author's Last Name, Year of Publication). If you want to **cite a quote**, do so like this: "Some people do some things some of the time" (Author's Last Name, Year of Pub: Page #). Make sure to also **include a bibliography using APA format**. **Do not cite me or things I've said in class**. It doesn't look professional.

This paper, using the specified format, **should be about ten to twelve pages**. It makes me very happy when people follow this formatting closely. When people break from this format – because they're trying to make their paper look longer than it is or just because they're being

lazy –it’s the first thing I notice. It’s also nice when people include **page numbers**, as it makes it very easy to reference when commenting.

Content

I’ve bolded a new section heading, but in style this section is ultimately quite similar to the first.

If you look above in the sample abstract, you’ll see that there are **some tips about how to organize your paper**. I think following this format can be quite useful, particularly for a burgeoning academic writer. A lot of these stylistic conventions just come down to practice; they’ll become second nature over time.

Now that we’re fully in the “content” section of this mock-paper, you might be curious about how your final draft should differ from your first draft. I’m going to explain how it should differ within what’s called a block quote:

Your first draft of your paper was (hopefully) the absolute best that you could do at the time. Now you’ve receive feedback, though. Now you’ve had time to reflect on what was successful or less successful in your paper. Using the feedback you’ve received an the time you’ve had to think you get a second chance to improve it. Perhaps, upon reflection, you should have set up an appointment at the writing centre before handing it in. Now’s your chance. Perhaps, upon reflection, you hadn’t entirely thought through part of your argument, and you now realize it was wrong and want to change it. Now’s your chance. Or maybe you’ve come across new information, or had not appropriately cited things, or any number of other things. This is your chance to improve your paper in every way possible.

Does that help and did it make sense? The basic gist is you now have gotten a second chance to write the best paper you can. There is only one more section in this mock research paper, but it is a very important one.

Your one to two page “Summary of Changes” document

As part of Assignment #3, in addition to handing in your final draft of your research paper, you will also be submitting a one to two page “Summary of Changes” document. In the same file

include it right at the beginning or end of your paper. This document is as it sounds. In one to two pages, narrate all the changes you made from your previously submitted draft, your reasons for making them, and how they have improved your paper. This is also your chance to respond to the comments and feedback you received after submission of your first draft. In essence, in this supporting document let your reader know how your final draft is superior to your prior draft, and why.

Works Cited

Please use APA format for your works cited. If you don't know APA, you can use the citation generator engine here:

<http://www.citationmachine.net/apa/cite-a-journal>

Grading Rubric for Assignment #3 (out of 100):

1) The paper fully answers the call of the assignment: _____ / 20

(0-5: No; 5-13: Kind of; 14-17: Proficiently; 18-20: Exceptionally)

2) The paper has a clearly articulated thesis, sticks to it, and provides strong evidence in support of that thesis: _____/40

(0-10: No; 10-26: Kind of; 28-34: Proficiently; 35-40: Exceptionally)

3) The paper is well sourced and well cited, adheres to the stylistic guidelines, and is a “polished” piece of writing that has been written in a clear, coherent, professional and academic style: _____/10

(0-2.5: No; 2.6-6.5: Kind of; 6.6-8.5: Proficiently; 8.6-10: Exceptionally)

4) Wherever possible in this draft the author has 1) incorporated feedback received on the previous assignment and 2) *improved* the overall quality and presentation of the work:

_____/20

(0-5: No; 5-13: Kind of; 14-17: Proficiently; 18-20: Exceptionally)

5) The “Summary of Changes” document attached to the final paper assignment is clear, coherent, well argued, well-reasoned, and fits the description of its purpose as stated above: _____/10

(0-2.5: No; 2.6-6.5: Kind of; 6.6-8.5: Proficiently; 8.6-10: Exceptionally)