

## LITERARY THEORIES PAPER

(70 points)

### Brief Description

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- The basic task involves choosing a fairy tale or folk tale. You will retell it, analyze it, and evaluate it using one of the literary theory lenses.
  - You will take on a persona other than yourself. You will pretend you are a professor who is considered an expert of one of the literary theories: formalism, reader response, feminism, psychoanalysis, Marxism, deconstructionism, new historicism, etc.
  - Pretend that you have been asked by Harvard or another college of your choice to conduct a class period with a group of students enrolled in a college level introduction to literary theories course. The manner in which you conduct the class period should be fitting to your professor style to the theory itself. You can certainly have the students in the class ask questions and interject during the class period. Make sure you review the msf requirements for dialogue.
  - You are to assume these students know nothing about your theory (although they may come in with some preconceived notions. For example, they may have studied Marxism in history classes before, but they do not know what special qualities the Marxist literary theory involves. In that class, be sure to address their stereotypes. Furthermore, you have great hopes your lecture will turn those students into "believers" in your theory. You really want do want to "enlighten" these students!
  - This paper, written in first person, must have a very distinct The lecture or the manner in which you conduct the class must **clearly** reflect your narrator's biased viewpoints and personal style. We really want to get to know YOU through your delivery, etc. So, give yourself a name, credentials, a personality, a personal history, a personal interest in the theory, an attitude. All of this needs to be established throughout your paper—from beginning to end.

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### Overview of Requirements

#### CONTENT – 40 points

1. The paper must be given an original title which creatively reflects the content.
2. Below is a basic organizational structure you may choose to use for the paper. However, you may choose to develop your own organizational structure which naturally complements and enhances content.

#### I. Introduction

Introduce yourself, give your credentials, establish your personality, etc. In addition, you must, of course, include your purpose statement/thesis (identifying the reason you are teaching this class period/delivering this lecture).

## **II. Explanation of your literary theory**

Explain your theory. Make sure that you clearly show that you know the broad outlines as well as the details of the theory. Critical criteria must be stated, clarified, and applied with a variety of significant and precise details, examples, and anecdotes.

You **MUST** use at least one of the articles the teacher provided in class and provide plenty of references to it through the use of parenthetical documentation.

You must attach the actual articles or photocopies of the portions of the class-provided articles you cite to your paper, highlighting the exact sections you used.

**Remember** that if you do use **direct quotes** from sources, make sure you consult the MLA style manual and class handouts including guidelines to follow when using direct quotes. These are tricky!

You may supplement your understanding of the theory by finding other books or articles on literary theory on your own. If you do find your own sources, you must attach photocopies of portions you cite to your paper, highlighting the exact sections you used.

**Hint:** *Authors you may want to look for are Bruno Bettelheim, Madonna Kolbenschlag, Raman Selden or Terry Eagleton.*

## **III. Retelling of your chosen fairy or folk tale's plot/characters/conflict/etc.**

Feel free to choose a tale with several different versions available. You may choose to focus on one variation and compare it to others. In fact, it may be fun to use parodies of familiar stories such as those available in James Finn Garner's series, Politically Correct Bedtime Stories or Sue and Allen Gallehugh's Bedtime Stories for Grown-ups: Fairy Tale Psychology.

Your retelling of the story must not be too lengthy. Be sure that you clearly emphasize parts of the story (plot, characters, conflict, etc.) which would be of most interest to the specific literary theory under discussion. It should be very clear, for example, when a Marxist theorist retells Hansel and Gretel that he or she really sounds like a Marxist theorist. Eliminate retelling parts of the story which will be of no interest to your Marxist analysis, but do not misrepresent or change the basic plot of the story. IN THIS SECTION, DO NOT TO GET INTO INTERPRETATION, ANALYSIS, or EVALUATION! That will come later in the paper.

In addition, the retelling must also be very slanted in terms of the narrator's own individual background, personality, experiences, motivations, etc.

You will need to attach a copy of the tale to the paper for the teacher to use to do documentation checks on this section. State from the outset which source you used for your re-telling. As you retell the story cite the source periodically for the convenience of your reader. It often works best to do this episodically.

## **IV. Analysis and Evaluation of the tale based on your literary theory**

This is the section of the paper where you "put it all together." In this most important section, you will apply the literary theory to the tale by interpreting the tale's messages (themes), symbols, repetitions, underlying meaning, characters' motivations, etc. These interpretations must clearly show your understanding of the theory. You will, of course, be using citations to document the points you are making in this section.

Finish by evaluating the value of the fairy/folk tale in terms of how well it exemplifies the characteristics of the literary theory. Specific points of analysis and evaluation must reflect a mature understanding of the critical approach.

#### **V. Conclusion**

Finish by reviewing fully the major sections of lecture and by closing the lecture in an interesting, effective way.

### **STYLE – 10 points**

1. The paper must be written in the persona of an original narrator whose voice and life story are different from your own.
2. Precise, subtle word choice clearly conveys the critical approach. Analysis of the ideas, topics or themes must accurately applying advanced critical terms.
3. The paper must reflect a sophisticated tailoring of message to a clear audience implied through elements such as word choice, details and style.
4. Verb tense can be present (as it's happening) or past (as if the class period is now history, and you are reflecting on it).

### **WRITING CONVENTIONS – 20 points**

1. Three to five pages (typed, New York or Geneva font, 12 point)
2. Minimum of five paragraphs (sections)
3. The paper must demonstrate control of conventions that is skilled in nuances and enhances the paper's purpose as well as employ varied prose strategies.
4. The paper must be technically accurate, showing clear evidence of editing. Observe all MLA manuscript form requirements. If you use dialogue consult class hand-outs for the proper MSF.
5. Three separate "spot" documentation checks will be included in the grading. You must attach photocopies/print-outs of three separate citations from your paper. One must be one of the required sources given out in class. The second must be from your folk tale. The third must be a source cited from your analysis/evaluation section of your paper. You are required to highlight the specific parts of the information you used right on your photocopies/print-outs **AND** the corresponding places in your paper where these sources are cited. Use a different color highlighter for each documentation check.

These sources will be checked carefully in three ways:

- a. that you have understood and used the sources' information correctly
- b. that there is no evidence of plagiarism
- c. that you have followed the correct manuscript form requirements in the citing of these sources

### **EXTRA CREDIT CHALLENGES**

You may earn up to three extra credit point on this paper for:

- a. using five extra-credit vocabulary words correctly (+1 ec) **AND/OR**
- b. using two professors representing two different literary theories instead of one  
The professors will compare and contrast differing interpretations of the tale (+1-2 ec).

# LITERARY THEORY PAPER WORKS CITED HELP SHEET

rev. term 2 '01-'02

Most of the information you will use will probably be articles or chapters taken from books. This is the basic format for

## A WORKS CITED ENTRY FOR PART OF A BOOK

Goodall, Jane. "Primate Research is Inhumane." Is Animal Experimentation Justified? Ed. David L. Bender. San Diego: Greenhaven Press, Inc., 1989. 95-100.

Here is the works cited information for the specific literary theory articles given to you in class. You must use AT LEAST ONE OF THEM. The information provided below is NOT in the correct order called for in the actual works cited page.

It is up to you to consult the separate handouts given to take this information and rearrange it so that it is written up in the correct order and format!

### Formalist Criticism articles

1. "Formalist Criticism" pp. 2-8 by Leland Ryken  
from the book Contemporary Literary Theory: A Christian Appraisal edited by Clarence Walhout and Leland Ryken  
New York: Wm. B. Erdmans Publishing Co., 1991
2. "Introduction" pp. 1-3; 9-10 by Raman Selden  
from the book Practicing Theory and Reading Literature: An Introduction by Raman Selden  
Lexington: The University Press of Kentucky, 1989

### Reader-Response Criticism article

"Reader-Response Criticism and Frankenstein" pp. 205-212 by Johanna M. Smith  
from the book Mary Shelley: Frankenstein edited by Johanna M. Smith  
Boston: Bedford Books of St. Martin's Press, 1992

### Marxist Criticism article

"Marxist Criticism and Hamlet" pp. 332-344 by Ross C. Murfin  
from the book Hamlet: William Shakespeare edited by Susanne L. Wofford  
Boston: Bedford Books of St. Martin's Press, 1994

### Psychoanalytic Criticism article(s)

"Psychoanalytic Criticism and Frankenstein" pp. 230-241 by Johanna M. Smith  
from the book Mary Shelley: Frankenstein edited by Johanna M. Smith  
Boston: Bedford Books of St. Martin's Press, 1992

or

"Psychoanalytic Criticism and Hamlet" pp. 241-251 by Ross C. Murfin  
from the book Hamlet: William Shakespeare edited by Susanne L. Wofford  
Boston: Bedford Books of St. Martin's Press, 1994

or

"Cinderella": A Story of Sibling Rivalry and Oedipal Conflicts by Bruno Bettelheim, pp. 513-522  
from the book: Writing and Reading Across the Curriculum, fifth edition, edited by Laurence Behrens and Leonard J. Rosen  
New York: HarperCollins (yes! one word--weird!) College Publishers, 1994

### **Feminist Criticism articles**

"Feminist Criticism and Hamlet" pp. 208-215 by Ross C. Murfin  
from the book Hamlet: William Shakespeare edited by Susanne L. Wofford  
Boston: Bedford Books of St. Martin's Press, 1994

**or**

"A Feminist's View of 'Cinderella'" by Madonna Kolbenschlag, pp. 522-528  
from the book: Writing and Reading Across the Curriculum, fifth edition, edited by Laurence Behrens and  
Leonard J. Rosen  
New York: HarperCollins (yes! one word--weird!) College Publishers, 1994

### **Deconstruction Criticism article(s)**

"Deconstruction and Hamlet" pp. 283-293 by Ross C. Murfin  
from the book Hamlet: William Shakespeare edited by Susanne L. Wofford  
Boston: Bedford Books of St. Martin's Press, 1994

### **New Historicism Criticism article(s)**

"The New Historicism and Hamlet" pp. 368-376 by Ross C. Murfin  
from the book Hamlet: William Shakespeare edited by Susanne L. Wofford  
Boston: Bedford Books of St. Martin's Press, 1994

### **The pink one-page handout entitled "Some Theories of Literary Criticism"**

**Treat this material as if you had the original pages in front of you!**

**These entries were written by Johanna M. Smith** from Mary Shelley: Frankenstein, edited by Johanna M. Smith, published in Boston by Bedford Books of St. Martin's Press in 1992.

**Here are the pages for the individual entries:**

"Formalism" pp. 346-7; "Reader-Response Criticism" p. 353; "Psychoanalytic Criticism" p. 353;  
"Feminist Criticism" p. 346; "Marxist Criticism" pp. 349-350; "New Historicism" pp. 351-352  
"Deconstruction" p. 345

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**Here is the information needed for the articles from the chapter "Critical Approaches to Literature"  
from the book Literature: An Introduction to Fiction, Poetry, and Drama written by X. J. Kennedy and  
Dana Gioia. New York: Longman Publishing Co., 1999**

The first part is a quick overview explaining the concept of "literary theory." That part was on pp. 1931-1932.

**Here are the specific pages for the article you have attached.**

- the section on Formalism -- pp. 1932-1933
- the section on Biographical Criticism -- pp. 1937-1939
- the section on Historical Criticism -- pp. 1942-1943
- the section on Psychological Criticism -- pp. 1947-1950
- the section on Gender Criticism -- pp. 1959-1960
- the section on Reader-Response Criticism -- pp. 1963-1966
- the section on Deconstructionist Criticism -- pp. 1968-1969
- the section on Cultural Criticism -- pp. 1973-1976

## **SOME FOLK TALES SUGGESTED FOR LITERARY THEORY PAPER**

1. Beauty and the Beast
  2. Rapunzel
  3. Aladdin
  4. The Sleeping Beauty
  5. Cinderella
  6. The Princess and the Pea
  7. Snow White
  8. Thumbelina
  9. Pinocchio
  10. The Emperor's New Clothes
  11. The Little Mermaid
  12. Peter Pan
  13. Robin Hood
  14. Little Red Riding Hood
  15. The Velveteen Rabbit
  16. The Ugly Duckling
  17. Jack and the Beanstalk
  18. Goldilocks and the Three Bears
  19. Hansel and Gretel
  20. The Three Little Pigs
  21. The Boy Who Cried Wolf
  22. The Little Red Hen
  23. The Little Dutch Boy
  24. The Lion King
  25. Rumpelstiltskin
  26. The Three Billy Goats Gruff
  27. The Pied Piper of Hamelin
  28. Your own choice of tale: \_\_\_\_\_
- 

## **BRIEF DESCRIPTION OF WHAT AN EXCELLENT LIT. THEORY PAPER CONTAINS**

### **content**

- Critical criteria are stated, clarified, and applied with a variety of significant and precise details, examples, and anecdotes.
- Specific points of analysis and evaluation accurately reflect a mature understanding of the critical approach.

### **style**

- Organization is undeniably present, naturally complementing and enhancing content.
- Precise, subtle word choice clearly conveys the critical approach.
- Analysis of the idea, topic or theme accurately applying advanced critical terms
- A critical voice distinct from the author's own personal voice is used.
- The paper reflects sophisticated tailoring of message to a clear audience implied through elements such as word choice, details, and style.

### **conventions**

- The paper demonstrates flawless control of writing conventions that is skilled in nuances and enhances the paper.
- The author masterfully employs varied prose strategies.

**LITERARY THEORIES PAPER GRADING SHEET**

**(70 points)**

What worked? What didn't? What challenged you? Of what are you proud? What might you have done differently? What have you learned? Share what you'd like. **WRITE YOUR RESPONSE BELOW:**

**/40 CONTENT**

**1. Introduction**

5

\_\_\_\_\_ **Overall effectiveness of the intro/opening remarks**  
-1 to -3 • interesting, engaging, unique, attention-getting, draws reader in

\_\_\_\_\_ **Introduce yourself, credentials, experience, background, establish professor's personality, etc.**  
-1 to -3

\_\_\_\_\_ **Purpose statement/thesis** is effective, clear, follows order of paper, etc.  
-1 to -3

**2. SECTION 1: EXPLANATION OF YOUR LITERARY THEORY**

10 **Which theory?** \_\_\_\_\_

\_\_\_\_\_ **Explanation of your literary theory** is accurate, clear, complete, and leaves **no doubt** that you fully understand the theory. Make sure that you **clearly** show that you know the broad outline as well as the details of the theory.  
-1 to -3

\_\_\_\_\_ **Examples/anecdotes provided to help develop the depth of explanation.** Critical criteria must be stated, clarified, and applied with a variety of significant and precise details, examples, and anecdotes.  
-1 to -3

\_\_\_\_\_ **Explanation is unified.** All material present contributes effectively to the explanation.  
-1

\_\_\_\_\_ **This section is organized logically and is balanced.**  
-1

\_\_\_\_\_ **This section is coherent;** transitions are used effectively both **between** and **within** paragraphs to promote coherence.  
-1

## SECTION 1: DOCUMENTATION

\_\_\_\_\_ Use (and attachment) of **at least one** of the class-provided articles.  
-1

\_\_\_\_\_ **DOCUMENTATION/CITATIONS** are provided for virtually all material in this  
-1 to -3 section that needs to be cited. In other words, credit is given where credit is due.

\_\_\_\_\_ **DOCUMENTATION SPOT CHECK #1** (p. \_\_\_\_ source ID \_\_\_\_, p. \_\_\_\_)  
-1 to -3 author, etc.

### **PROBLEMS (circled):**

#### **For direct quotations:**

- Direct quotation isn't quoted exactly as it appeared in the original
- Quoted material stands alone. No effective lead-in statement is present.
- In-text acknowledgement of author (w/ credentials) of directly quoted material not given
- Material isn't found in the original.
- Interpretation of the original material is inaccurate.
- Other problem(s): \_\_\_\_\_

#### **For paraphrased citations:**

- Paraphrasing of original material raises suspicion of plagiarism. Wording too close to original.
- Interpretation of the original material is inaccurate.
- In-text acknowledgement of author (w/ credentials) of paraphrased material not given
- Material isn't found in the original.
- Other problem(s): \_\_\_\_\_

## 3. **RETELLING OF STORY**

10 Which story? \_\_\_\_\_ Author? \_\_\_\_\_

\_\_\_\_\_ **Summary of story's plot, characters, conflict, setting, etc.**

- 1 to -3
- clearly emphasize parts of the story (plot, characters, conflict, etc.) which would be of most interest to the specific literary theory under discussion.
  - unity: eliminates retelling parts of the story which will be of no interest to your theory; all material present contributes effectively to the explanation.
  - does not misrepresent or change the basic plot of the story.
  
  - DOES NOT REPLACE RETELLING WITH INTERPRETATION, ANALYSIS, or EVALUATION! (save this for the "analysis section")
  
  - summary of story is not too lengthy.

\_\_\_\_\_ **Written in the viewpoint of the critic/narrator** due to his/her personal interest in  
-1 to -3 the literary theory and his or her personal biases, individual background, personality personal experiences, motivations, etc.

\_\_\_\_\_ **Specific in-text acknowledgement of author/version/source of original story which**  
-1 **was used for retelling is present**

\_\_\_\_\_ **This section is organized logically and is balanced.**  
-1

\_\_\_\_\_ **This section is coherent;** **transitions** are used effectively both **between** and **within**  
-1 paragraphs to promote coherence.

## SECTION 2: DOCUMENTATION

_____	-1	<b>COPY OF THE TALE IS ATTACHED</b> for documentation checks.
_____	-1 to -3	<b>DOCUMENTATION/CITATIONS</b> are provided for virtually all material in this section that needs to be cited. In other words, credit is given where credit is due.
_____	-1	<b>DOCUMENTATION IS PRESENTED EPISODICALLY</b> As you retell the story, cite the source periodically for the convenience of your reader.
_____	-1 to -3	<b>DOCUMENTATION SPOT CHECK #2</b> (p. ____ source ID _____, p. _____) author, etc.
		<b><u>PROBLEMS (circled):</u></b>
		<b>For direct quotations:</b>
		<ul style="list-style-type: none"><li>• Direct quotation isn't quoted <u>exactly</u> as it appeared in the original</li><li>• Quoted material stands alone. No effective lead-in statement is present.</li><li>• In-text acknowledgement of author (w/ credentials) of directly quoted material not given</li><li>• Material isn't found in the original.</li><li>• Interpretation of the original material is inaccurate.</li><li>• Other problem(s): _____</li></ul>
		<b>For paraphrased citations:</b>
		<ul style="list-style-type: none"><li>• Paraphrasing of original material raises suspicion of plagiarism. Wording too close to original.</li><li>• Interpretation of the original material is inaccurate.</li><li>• In-text acknowledgement of author (w/ credentials) of paraphrased material not given</li><li>• Material isn't found in the original.</li><li>• Other problem(s): _____</li></ul>
_____	10	<b>4. <u>ANALYSIS/APPLICATION OF THEORY TO THE STORY</u></b> <b>MEANING/MAIN THEMES <u>AND</u> EVALUATION OF TALE'S EFFECTIVENESS IN REPRESENTING THE THEORY</b>
_____	-1 to -3	<b>Sound, accurate, logical analysis and application of theory to the story.</b> Apply the literary theory to the tale by interpreting the tale's messages (themes), symbols, repetitions, underlying meaning, characters' motivations, etc. These interpretation must clearly show the depth of your understanding of the theory.
_____	-1 to -2	<b>The analysis is unified.</b> All material present contributes effectively to the explanation.
_____	-1 to -3	<b>Examples/anecdotes provided and full development of their application..</b>
_____	-1 to -3	<b>Written in the viewpoint of the narrator</b> due to his/her personal interest in <b>the</b> literary theory and his/her personal biases, individual background, personality, personal experiences, motivations, etc.
_____	-1 to -3	<b>Evaluation of the value of the tale as representative of the theory.</b> Specific points of analysis and evaluation must reflect a mature understanding of the critical approach.
_____	-1	<b>This section is organized logically and is balanced.</b>
_____	-1	<b>This section is coherent;</b> <u>transitions</u> are used effectively both <b>between</b> and <b>within</b> paragraphs to promote coherence.

### **SECTION 3: DOCUMENTATION**

\_\_\_\_\_ **DOCUMENTATION/CITATIONS** are provided for virtually all material in this  
-1 to -3 section that needs to be cited. In other words, credit is given where credit is due.

\_\_\_\_\_ **DOCUMENTATION SPOT CHECK #3** (p. \_\_\_\_ source ID \_\_\_\_\_, p. \_\_\_\_\_)  
-1 to -3 author, etc.

#### **PROBLEMS (circled):**

##### **For direct quotations:**

- Direct quotation isn't quoted exactly as it appeared in the original
- Quoted material stands alone. No effective lead-in statement is present.
- In-text acknowledgement of author (w/ credentials) of directly quoted material not given
- Material isn't found in the original.
- Interpretation of the original material is inaccurate.
- Other problem(s): \_\_\_\_\_

##### **For paraphrased citations:**

- Paraphrasing of original material raises suspicion of plagiarism. Wording too close to original.
- Interpretation of the original material is inaccurate.
- In-text acknowledgement of author (w/ credentials) of paraphrased material not given
- Material isn't found in the original.
- Other problem(s): \_\_\_\_\_

#### **Conclusion**

5

\_\_\_\_\_ **Paper transitions smoothly into conclusion**

-1

\_\_\_\_\_ **Reviews fully the 3 major sections** of the paper

-1

\_\_\_\_\_ **Closing statements logical and conclusive**

-1 Sense of closure present (beyond summarizing) with interesting, finalizing  
"closing statement/discussion"

\_\_\_\_\_ **Conclusion is organized logically. Summary is balanced.**

-1

### **/10 STYLE**

#### **1. CREATIVITY/ORIGINALITY**

- 3 • the diction, originality, detail, and sentences handle the material effectively and engagingly

#### **2. VOICE**

- 4 • the extent to which narrator VOICE is developed throughout the paper with precise, subtle word choice which conveys the complexity of human behavior

#### **3. SENTENCE STRUCTURE /OVERALL ORGANIZATION**

- 3 • sentence structure is purposeful, well-crafted and clearly differentiates narrator voice from other characters' voices from author's own person voice and style
- organization is clearly present, naturally complementing and enhancing the content

## **/20 WRITING CONVENTIONS**

You can buy back up to  $\frac{\quad}{20}$  "writing convention" points by making  $\frac{\quad}{a + b + c}$  corrections by \_\_\_\_\_. (due date)

"Writing Conventions" consists of two areas:

- **MANUSCRIPT FORM**

a. **\_\_\_\_\_ (total points off) REGULAR MSF (manuscript form) ERRORS (-1 each)**

b. **\_\_\_\_\_ (total points off) MSF DOCUMENTATION SPOT CHECKS (-1 each)**

\_\_\_\_\_ **DOCUMENTATION SPOT CHECK #1** (p. \_\_\_\_ source ID \_\_\_\_\_, p. \_\_\_\_\_)  
-1 to -3 author, etc.

**PROBLEMS (circled):**

**For direct quotations:**

- incorrect msf of the direct quotation (DQ)
- incorrect msf of the parenthetical documentation of the direct quotation.
- incorrect use of ellipsis points in square brackets [ . . . ] for omissions, square brackets for interpolation, [sic] for errors in the originals
- Other problem(s): \_\_\_\_\_

**For paraphrased citations:**

- incorrect msf of the paraphrased citation
- incorrect msf of parenthetical documentation of the paraphrased citation
- Other problem(s): \_\_\_\_\_
- Other problem(s): \_\_\_\_\_

\_\_\_\_\_ **DOCUMENTATION SPOT CHECK #2** (p. \_\_\_\_ source ID \_\_\_\_\_, p. \_\_\_\_\_)  
-1 to -3 author, etc.

**PROBLEMS (circled):**

**For direct quotations:**

- incorrect msf of the direct quotation (DQ)
- incorrect msf of the parenthetical documentation of the direct quotation.
- incorrect use of ellipsis points in square brackets [ . . . ] for omissions, square brackets for interpolation, [sic] for errors in the originals
- Other problem(s): \_\_\_\_\_

**For paraphrased citations:**

- incorrect msf of the paraphrased citation
- incorrect msf of parenthetical documentation of the paraphrased citation
- Other problem(s): \_\_\_\_\_
- Other problem(s): \_\_\_\_\_

\_\_\_\_\_ **DOCUMENTATION SPOT CHECK #3** (p. \_\_\_\_ source ID \_\_\_\_\_, p. \_\_\_\_\_)  
-1 to -3 author, etc.

**PROBLEMS (circled):**

**For direct quotations:**

- incorrect msf of the direct quotation (DQ)
- incorrect msf of the parenthetical documentation of the direct quotation.
- incorrect use of ellipsis points in square brackets [ . . . ] for omissions, square brackets for interpolation, [sic] for errors in the originals
- Other problem(s): \_\_\_\_\_

**For paraphrased citations:**

- incorrect msf of the paraphrased citation
- incorrect msf of parenthetical documentation of the paraphrased citation
- Other problem(s): \_\_\_\_\_
- Other problem(s): \_\_\_\_\_

• **TECHNICAL ASPECTS**

c. \_\_\_\_\_ (total points off) **TECHNICAL ASPECTS**

- |                                                                                                               |                                                                                                                                                                                                                                                                          |
|---------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| _____ AWKWARD word choice <input type="text"/> (awk (-1))                                                     | _____ PUNCTUATION--COMMAS <input type="text"/> (pc (-1))                                                                                                                                                                                                                 |
| _____ AGREEMENT faulty subject-verb agreement or pronoun-antecedent agreement <input type="text"/> (agr (-1)) | _____ PUNCTUATION--APOSTROPHES <input type="text"/> (pa (-1))                                                                                                                                                                                                            |
| _____ CAPITALIZATION <input type="text"/> (cap/lc (-1))                                                       | _____ PUNCTUATION—OTHER <input type="text"/> (pend) & <input type="text"/> (psc) & <input type="text"/> (pco) & <input type="text"/> (pund) & <input type="text"/> (pq) & <input type="text"/> (pd/h) & <input type="text"/> (pq) & <input type="text"/> (syl) (-1 each) |
| _____ EXACT WORD word chosen is not precise or correct to convey clear meaning <input type="text"/> (ew (-1)) | _____ REFERENCE UNCLEAR <input type="text"/> (ref -1)                                                                                                                                                                                                                    |
| _____ FRAGMENTS <input type="text"/> (frag (-1))                                                              | _____ RUN-ONS <input type="text"/> (ro -2)                                                                                                                                                                                                                               |
| _____ HOMONYM ERRORS <input type="text"/> (H (-1) or NX H (-2))                                               | _____ SPELLING <input type="text"/> (sp (-1) or NX SP (-2))                                                                                                                                                                                                              |
| _____ MISPLACED MODIFIER <input type="text"/> (mm (-1))                                                       | _____ TENSE <input type="text"/> (t (-1))                                                                                                                                                                                                                                |
| _____ OTHER: _____ (-1)                                                                                       |                                                                                                                                                                                                                                                                          |

+1 up to +3 **EXTRA CREDIT** (Circle below the ones you did!)

You may earn up to three extra credit points on this paper for:

- using five extra-credit vocabulary words correctly (+1 ec) **AND/OR**
- using two professors representing two different literary theories instead of one, the professors will compare and contrast differing interpretations of the tale (+1-2 ec).

+1 Use at least 5 of our class vocabulary words. Highlight/box them in!

/-1 off total **SECURITY COPY NOT ATTACHED**

/70 **PRELIM. TOTAL =**  **PRELIM. GRADE**

However, if you receive full credit for buybacks your new score would be  /70 =  grade

Do buybacks carefully! They are due on \_\_\_\_\_ and cannot be redone!

**TEACHER COMMENTS**

+ positives	- suggestions