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Name _____

Hr. _____ Due date _____

(Wally & Olson rev. term 3 '06)

* EVALUATION PAPER

LITERARY THEORIES PAPER (70 points)

Brief Description

DO NOT WRITE ON THIS PACKET! YOU MUST RETURN IT.

new grade

- 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 to 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.

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 Kolbenschiag*, *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 Galleugh'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. 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 WALLY'S ARTICLES

AUTHOR CREDENTIALS

Ann B. Dobie

Ann Brewster Dobie, who wrote Theory Into Practice: An Introduction to Literary Criticism, attended Columbia and received an Ed.D. in the teaching of writing. She is professor emeritus in the Department of English at the University of Southwestern Louisiana at Lafayette. She taught there for over 30 years. She is currently (2004) the Director of the National Writing Project of Acadiana and works with teachers to improve the teaching of writing. She has edited other books such as Something in Common: Contemporary Louisiana Stories (1991) and Uncommonplace (1999).

Dr. Charles E. Bressler (United States)

Professor of English
Department of English
Houghton College

Dr. Bressler received his BA degree in English from Wilkes University, Wilkes-Barre, Pa.; his MS in education from the University of Scranton, Scranton, PA; and his Ph.D. from the University of Georgia, Athens, GA. He has taught in the public schools of Aberteen County, Maryland for three years and at the college level for 28 years. His various publications include an introductory text on literary theory entitled Literary Criticism: An Introduction to Theory and Practice (3rd. ed. Prentice Hall, 2003) and forthcoming text entitled Of Welcome and Wonder (Notre Dame University Press) tracing the influences of G. K. Chesterton and George MacDonald on the lives and writings of Charles Williams, C. S. Lewis, and J. R. R. Tolkien. Dr. Bressler is married to Dr. Darlene Bressler, Ph.D., Chair of the Education Department of Houghton College, Houghton, NY 14744

<http://2003.learningconference.com/ProposalSystem/Presentations/P000371>

10/19/2004

DEBORAH APPELMAN is the Class of 1944 Professor of Educational Studies and the Liberal Arts and director of the Summer Writing Program at Carleton College in Northfield, Minnesota. Professor Appleman earned her doctorate in 1986 from the University of Minnesota. A former president of the Minnesota Council of Teachers of English, she currently serves on the executive committee of the National Council of Teachers of English's Conference on English Education. She has been a member of NCTE's Standing Committee on Research and served as co-chair of NCTE's Assembly for Research as well as the special interest group in literature for the American Educational Research Association.

Professor Appleman was a high school English teacher for 9 years, working in both urban and suburban schools. She continues to work weekly in high schools with students and teachers. Professor Appleman's primary research interests include adolescent response to literature, multicultural literature, adolescent response to poetry, and the teaching of literary theory in high school. She is the author of many articles and book chapters, and, with an editorial board of classroom teachers, helped create the multicultural anthology *Braided Lives*.

More

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literature. She has published studies on the novels of Henry James and Herman Melville and is preparing a book on the novel as popular literature.

Mary Lowe-Evans is an associate professor of English at the University of West Florida, where she teaches poetry, Irish studies, and nineteenth-century literature. She has published several studies on James Joyce, including her book, *Crimes Against Fecundity: Joyce and Population Control* (1989). Currently she is researching the influence of *Frankenstein* on Conrad's *Heart of Darkness*.

Warren Montag is an assistant professor of English at Occidental College, where he teaches Restoration and eighteenth-century literature. His articles on Marxism, psychoanalysis, and postmodernism have appeared in *Rethinking Marxism*, *Minnesota Review*, and *Quarterly Review of Film Studies*. He is at work on a book about Jonathan Swift.

THE SERIES EDITOR

Ross C Murfin, general editor of *Case Studies in Contemporary Criticism*, is dean of the College of Arts and Sciences at the University of Miami and professor of English. He has taught at Yale University and the University of Virginia and published scholarly studies on Joseph Conrad, Thomas Hardy, and D. H. Lawrence.

Frankenstein
Literary Theories Arches

About the Contributors

THE VOLUME EDITOR

Johanna M. Smith is an assistant professor of English at the University of Texas at Arlington, where she teaches eighteenth- and nineteenth-century literature. She has written on novels by Jane Austen, Harriet Beecher Stowe, Joseph Conrad, and Raymond Chandler and has completed a book on sister-brother incest in nineteenth-century texts. She is currently working on a study of representations of nineteenth-century working-class politics.

THE CRITICS

David Collings is an assistant professor of English at Bowdoin College, where he teaches gender theory and romanticism. He has published on Samuel Taylor Coleridge and is completing a book on William Wordsworth.

Lee E. Heller is an assistant professor in the School of Humanities and Arts at Hampshire College, where she teaches courses in American

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Hamlet
Literary Theories Articles
About the Contributors

Karin S. Coddon is assistant professor of English at Brown University. She has published numerous essays on Shakespeare, Renaissance drama, and postmodern popular culture.

Marjorie Garber is professor of English at Harvard University and director of Harvard's Center for Literary and Cultural Studies. In addition to essays on Shakespeare, Renaissance drama, and cultural studies, she has written four books: *Vested Interests: Cross-Dressing and Cultural Anxiety* (1991), *Shakespeare's Ghost Writers: Literature as Uncanny Causality* (1987), *Coming of Age in Shakespeare* (1981), and *Dream in Shakespeare: From Metaphor to Metamorphosis* (1974). She was also the editor of *Cannibals, Witches, and Divorce: Estranging the Renaissance* (1987).

Elaine Showalter is professor of English at Princeton University and the author of numerous influential works on feminist theory, literature by women, and nineteenth-century culture, including *Sister's Choice: Tradition and Change in American Women's Writing* (1991), *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (1990), *The Female Malady: Women, Madness, and Culture in England, 1830-1980* (1985), *A Literature of Their Own: British Women Novelists from Brontë to Leavis* (1976), and *Women's Liberation and Literature* (1971). She has also edited several anthologies of works about feminism, including *Speaking of Gender* (1989) and *The New Feminist Criticism: Essays on Women, Literature, and Theory* (1985).

THE VOLUME EDITOR

Susanne L. Wofford is associate professor of English at the University of Wisconsin-Madison. In addition to articles on Spenser and Shakespeare, she has written *The Choice of Achilles: The Ideology of Figure in the Epic* (1992). She is currently completing a book on Shakespeare entitled *Theatrical Power: The Politics of Representation on the Shakespearean Stage*.

THE CRITICS

Janet Adelman is professor of English at the University of California at Berkeley. In addition to articles on Shakespeare, she is the author of *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, "Hamlet" to "The Tempest"* (1992), and *The Common Liar: An Essay on "Antony and Cleopatra"*, (1973).

Michael D. Bristol is professor of English at McGill University in Montreal. In addition to essays on Shakespeare, theater, and cultural history and theory, he is author of *Shakespeare's America/America's Shakespeare* (1990) and *Carnival and Theater: Plebeian Culture and the Structure of Authority in Renaissance England* (1985).

THE SERIES EDITOR

Ross C. Murfin, general editor of *Case Studies in Contemporary Criticism*, is dean of the College of Arts and Sciences and professor of English at the University of Miami. He has taught at Yale University and the University of Virginia and has published scholarly studies of Joseph Conrad, Thomas Hardy, and D. H. Lawrence.

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 ^{some of} 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. Eerdmans 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

"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

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

Name: _____ Hr. _____ Due date: _____

(rev. term 3 - 2006)

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:

1. INTRODUCTION

Overall effectiveness of the intro/opening remarks

- interesting, engaging, unique, attention-getting, draws reader in
- Introduce yourself, credentials, experience, background, establish professor's personality, etc.
- Purpose statement/thesis is effective, clear, follows order of paper, etc.

-1 to -3

-1 to -3

-1 to -3

2. ANALYSIS

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

-1 to -3

-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

- Remember to pre-highlight the exact sections you used.

-1

DOCUMENTATION/CITATIONS 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 to -3

DOCUMENTATION SPOT CHECK #1 (p. source ID, author, etc.)

-1 to -3

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

Which story? Author?

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

- 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.

-1 to -3

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 the literary theory and his or her personal biases, individual background, personality personal experiences, motivations, etc.

-1 to -3

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

-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 2: DOCUMENTATION

COPY OF THE TALE IS ATTACHED for documentation checks.

-1
-1 to -3
-1
-1 to -3

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

DOCUMENTATION IS PRESENTED EPISODICALLY

As you retell the story, cite the source periodically for the convenience of your reader.

-1 to -3

DOCUMENTATION SPOT CHECK #2 (p. ___ source ID ___, p. ___)
author, etc.

PROBLEMS (circled):

- 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): _____

5

4. ANALYSIS/APPLICATION OF THEORY TO THE STORY MEANING/MAIN THEMES AND EVALUATION OF TALE'S EFFECTIVENESS IN REPRESENTING THE THEORY

-1 to -3

Sound, accurate, logical analysis and application of theory to the story. 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 the depth of your understanding of the theory.

-1 to -2

The analysis is unified. All material present contributes effectively to the explanation.

-1 to -3

Examples/anecdotes provided and full development of their application.

-1 to -3

Written in the viewpoint of the narrator due to his/her personal interest in the literary theory and his/her personal biases, individual background, personality, personal experiences, motivations, etc.

-1 to -3

Evaluation of the value of the tale as representative of the theory. Specific points of analysis and evaluation must reflect a mature understanding of the critical approach.

-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.

SECTION 3: DOCUMENTATION

-1 to -3

DOCUMENTATION/CITATIONS 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 to -3

DOCUMENTATION SPOT CHECK #3 (p. ___ source ID ___, p. ___)
author, etc.

PROBLEMS (circled):

- 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

-1

Paper transitions smoothly into conclusion

-1

Reviews fully the 3 major sections of the paper

-1

Closing statements logical and conclusive
Sense of closure present (beyond summarizing) with interesting, finalizing "closing statement/discussion"

-1

Conclusion is organized logically. Summary is balanced.

STYLE

/10

CREATIVITY/ORIGINALITY

1. 3

the diction, originality, detail, and sentences handle the material effectively and engagingly

VOICE

2. 4

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

SENTENCE STRUCTURE/OVERALL ORGANIZATION

3. 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 20 "writing convention" points by making 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. _____ 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. _____ 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. _____ 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 awk (-1)
- AGREEMENT faulty subject-verb agreement or pronoun-antecedent agreement agr. (-1)
- CAPITALIZATION cap/nc (-1)
- EXACT WORD word chosen is not precise or correct to convey clear meaning exw (-1)
- FRAGMENTS frag (-1)
- HOMONYM ERRORS h (-1) or NX (X-2)
- MISPLACED MODIFIER mm (-1)
- OTHER: _____ (-1)
- PUNCTUATION-COMMAS pc (-1)
- PUNCTUATION-APOSTROPHES pa (-1)
- PUNCTUATION-OTHER pend & psf & pcq & pund & pl & pd/rd & sq & sy (-teach)
- REFERENCE UNCLEAR ref -1
- RUN-ONS ro -2
- SPELLING sp (-1) or NX (SP) (-2)
- TENSE t (-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:

- 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).

_____ /-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
-------------	---------------

Grading Scale 70

65 - 70	=	A
63 - 64	=	A-
61 - 62	=	B+
58 - 60	=	B
56 - 57	=	B-
54 - 55	=	C+
51 - 53	=	C
49 - 50	=	C-
47 - 48	=	D+
44 - 46	=	D
42 - 43	=	D-
0 - 41	=	F