**EVALUATION PAPER**

**LITERARY THEORIES PAPER**
(70 points)

**Brief Description**

- 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 interact 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.

**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, Ruman 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 Galleghugh'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 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.
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:
- that you have understood and used the sources' information correctly
- that there is no evidence of plagiarism
- 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:
- 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).

Literary Theory Paper
WALLY'S ARTICLES

AUTHOR CREDENTIALS

Ann B. Dobie
Ann Brezwer 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. Brezler (United States)
Professor of English
Department of English
Houghton College

Dr. Brezler 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 Abilene County, Maryland for three years and at the college level for 28 years. His various publications include a 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. R. Chesterton and George MacDonald on the lives and writings of Charles Williams, C. S. Lewis, and J. R. R. Tolkien.
Dr. Brezler is married to Dr. Darlene Brezler, Ph.D., Chair of the Education Department of Houghton College, Houghton, NY 14744.

http://2003.learningconference.com/ProposalSystem/Presentations/P000371
10/19/2004

Deborah Appleman 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.
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 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.
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


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).

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: Veiled 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).


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.
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


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
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

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

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
or
"Psychoanalytic Criticism and Hamlet" pp. 241-251 by Ross C. Murfin
from the book Hamlet: William Shakespeare edited by Susanne L. Wofford
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

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
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

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

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

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!
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
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
   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
   Which theory?
   -1 to -3
   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.
   Examples/anecdotes provided to help develop the depth of explanation.
   -1 to -3
      Critical criteria must be stated, clarified, and applied with a variety of significant
      and precise details, examples, and anecdotes.
   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
   • Remember to pre-highlight the exact sections you used.

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 p. 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
   Which story?
   -1 to -3
   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
   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.

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.

DOCUMENTATION SPOT CHECK #2 (p. source ID p. 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): 

4. ANALYSIS/APPLICATION OF THEORY TO THE STORY

MEANING/MAIN THEMES AND EVALUATION OF TALE’S EFFECTIVENESS IN REPRESENTING THE THEORY

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

- Reviews fully the 3 major sections of the paper
- Closing statements logical and conclusive
- Sense of closure present (beyond summarizing) with interesting, finalizing “closing statement/discussion”
- Conclusion is organized logically. Summary is balanced.

STYLE

1. CREATIVITY/ORIGINAILITY
- the diction, originality, detail, and sentences handle the material effectively and engagingly

2. VOICE
- 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
- 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)

- TECHNICAL ASPECTS

  c. ___ (total points off) TECHNICAL ASPECTS

PROBLEMS (circled):

- DOCUMENTATION SPOT CHECK #1 (p. ___ source ID _____, p. _____)
  -1 to -3

  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):

PROBLEMS (circled):

- DOCUMENTATION SPOT CHECK #2 (p. ___ source ID _____, p. _____)
  -1 to -3

  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):

PROBLEMS (circled):

- DOCUMENTATION SPOT CHECK #3 (p. ___ source ID _____, p. _____)
  -1 to -3

  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):

PROBLEMS (circled):

For paraphrased citations:

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

- Other problem(s):  

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).

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

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<th>Score</th>
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