

## **ENG 104: Introduction to Literature**

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Availability: By appointment Day A, Blocks 3 and 4; Trucker Time

This UW-GB College Credit in High School class explores the content, structure, and techniques of literary genres, the terminology of literature, and the elements of literary interpretation. As a college course, it strives, to exercise students' reading and analytical skills far beyond the basics that they become more mature, purposeful, independent, and insightful readers.

This class will rely heavily on discussion; this means students have to work to contribute to the class by preparing, thinking, questioning, and putting effort into your studying of literature.

This dual-credit course offering ½ high school credit and 3 transcribed college credits stresses self-motivation, critical thinking, peer interaction, and willingness to dig deeply.

### **COURSE OBJECTIVES**

By the end of the semester, students will:

1. Experience a wide range of styles and themes in literature that reflect a range of perspectives
2. Develop a range of academic writing skills to prepare for the rigors of university course work
3. Formulate sound critical judgments supported by quality evidence and sophisticated reasoning
4. Develop proficiency in the terminology and discourse of literature
6. Consider the role the humanities play in the quest for truth, the confrontation of social issues, and the understanding of the human condition
7. Work cooperatively in small and large groups

### **TEXT**

Meyer, Michael. *The Compact Bedford Introduction to Literature*. 11th edition.

Other texts will be made available through the CHS IMC.

### **GRADING**

Assignments (discussion questions, in-class writing, quizzes, reading responses, etc). 15%

Participation/Discussion: 15%

Essay One: 15%

Essay Two: 15%

Essay Three: 15%

Novel Project: 10%

Final Exam: 15%

## UW-GB Grading Scale

A: 92% +	C: 72 -78%
AB: 89 - 91%	CD: 69 - 71%
B: 82 - 88%	D: 59-68%
BC: 79 -81%	F: Below 59%

## GUIDELINES FOR CLASS

**Writing Assignments:** Unless indicated, all assignments should be typed, proofread, printed and ready to be turned in at the beginning of class. Be sure to use MLA format.

**All students will turn in an assignment on the due date, complete or not. If you have not started, you will turn in a blank document with your name on it. Whether you will have the opportunity to complete the assignment will be at the discretion of the instructor.**

**Attendance:** Regular attendance is expected. If you do happen to miss class, it is your responsibility to contact me or another classmate to find out what material was covered in class; assignments due that day will not be accepted unless your absence is excused.

(Typically, in an on-campus class, 5 or more missed classes results in a failing grade.)

**Participation:** Come to class prepared to participate in discussion, group work, writing exercises and peer review. You will receive a daily participation grade.

0 = absent from class (2 freebies) or present and sleeping or disruptive to other students' learning.

D (2.6) = present but not engaged in class discussion or activities

C (3) = moderate participation

B (3.4) = active participation

A (4) = active and insightful participation

**Decorum and Inclusivity:** You are expected to be respectful and courteous to all members of this class at all times. This means refraining from any behavior that might infringe on someone else's learning experience. Coming to class late, leaving early, holding side conversations, leaving your cell phone on, texting, refusal to sit or work with a classmate, dominating discussion are all examples of disrespectful behavior that should be avoided.

Each member of the class, including the instructor, is expected to treat one another with tolerance for ideas discussed from a variety of perspectives. Discrimination against anyone based on religion, disability, ethnic origin, race, gender, or sexual orientation will not be tolerated.

**Reading:** It is essential that you stay up to date with the readings. Expect quizzes. Bring the material we'll be discussing to class. As you read, write in the margins or take reading notes to help you stay focused and to help you remember what you've read. Some of the longer reading assignments might be a challenge, so you may prefer to break it into segments, but this requires some planning ahead.

**Quizzes:** Quizzes can come in a variety of forms: quote quizzes that ask you write about a given passage, reading quizzes that test your knowledge of significant details, and “Monte Carlo” quizzes. Monte Carlo quizzes involve rolling the dice to determine the type of response required. Depending on the roll, you will be asked to address any of the following:

1. Knowledge, 2. Comparison, 3. Application, 4. Critique, 5. Emotional Response, 6. Student Choice.

\*For more detailed explanation of the Monte Carlo quiz, see attachment at the end the syllabus

**Late Work:** Unless otherwise stated, assignments are due by 3:15 on the due date. If there are extenuating circumstances, extensions may be granted. **All students will turn in an assignment on the due date, complete or not. If you have not started, you will turn in a blank document with your name on it.** Note that if you do not turn in a paper at all (by the original or requested extended due date), you will receive a zero on the essay. This **DOES NOT** mean that you can hand in the paper later in the semester for a reduced grade. The original zero will stand.

**Academic Integrity/Plagiarism:** Plagiarism is accidental or intentional use of someone else’s work as your own. The term also applies when work submitted for a grade in one class is also submitted to a different class—even if that work is your own. Be hyper-diligent about sources and documentation. This is a serious offense and comes with some equally serious consequences that could affect your overall record at this school. If you’re unsure about sources, ask. You can also consult this page from the Writing Center:

<http://www.uwgb.edu/writing-center/handouts/plagiarism2006.pdf>.

## Monte Carlo Quizzes Explained

At a certain point in each class period a student must roll a standard six-sided die to find out which of the six pre-assigned questions the students will have to answer.

Fernald uses the same six questions, derived from Bloom's taxonomy of learning objectives, throughout the term:

1. *Knowledge*: Describe the major thesis, the central idea or set of ideas, in the reading. . . .
2. *Comparison*: Identify two concepts or principles presented in the chapter or article and, when you first mention each, underline and define it. Then, show how the concepts or principles in some way(s) are both similar to and different from one another. . . .
3. *Application*: Select a concept or principle in the chapter or article, clearly define or describe it, and then indicate how it applies to you or someone you know. Provide sufficient details to justify convincingly that the concept or principle indeed applies as you suggest.
4. *Critique*: Write a critical perspective on some aspect of the chapter or article, citing evidence that prompts you to agree or disagree with the author's perspective.
5. *Passion*: Citing page number(s), quote verbatim a statement or brief passage that elicits in you some type of emotional response . . . Then identify your emotional response, describe the meaning(s) that the statement or passage has for you, and provide actual or possible reasons for your response.
6. *Student's Choice*: Answer any of the above five questions.

Source: "Use Monte Carlo Quizzes To Promote Student Engagement." *Pedagogy Unbound*. N. p., 2014. Web. 23 Jan. 2018. (This idea came to me from Dr. Sarah Schuetze, which prompted me to look for additional information.)

## NOVEL ASSIGNMENT

1. Form a group of 3-5 people and choose a novel from the AP Literature and Composition recommended reading list. <https://goo.gl/zcidzL> You will each be responsible for getting a copy of this book.
2. Set a reading schedule with your group. (Each section should cover about 1/3 of the book.)
  - a. Discussion dates: Friday 9/28, Friday 10/12, Thursday 10/25
3. Set up a system for annotating -- sticky notes, buying the book and writing in it, separate paper with page numbers noted.
4. Come to discussion **prepared** with questions that reflect our recent topics of study. For example, if we recently discussed plot structure and its impact, you may ask why the author of *The Kite Runner* chose to begin the novel in 2001 and then flashback to 1975. What is the impact of these opening pages on the reader? How would the novel be different without them?  
You might also ask why the author pauses the action to tell a story about the past. What is the purpose of the story and why is it told at that particular point in the story. (Have a specific page and story ready to reference.)
5. Set up a system for bringing questions to discussion, taking notes on key ideas from discussion, and reflecting on how the discussion has changed or influenced your thinking about the novel. You will turn these pages in along with each assigned response.

## RESPONSES

Assigned 9/28; due 10/12

### Close Reading

Choose 1/2 a page to 1 page from which to do a close reading and write a 1250-1500 word essay\*. (See "Notes on Close Reading")

Assigned 10/12; due 10/25

### Character Study

Choose a character from your novel and write a 1250-1500 word essay. (See Notes on character study; refer back to thesis-writing)

\*Using Times New Roman, 12 pt, double-space, this would be 2.5 - 3 pages.

## Notes on Close Reading

What does it mean to read a text closely and analyze it? Why do we do close reading in literary study?

Briefly, close reading is a basic tool for understanding, taking pleasure in, and communicating one's interpretation of a text. The skills employed in literary close reading lend themselves to other kinds of investigation and analysis (for works in other media, for example) but focus on language as conveying meaning.

When an assignment calls for close reading, it's best to start by choosing a brief but promising passage, one that you find intriguing. Here are some useful steps.

1. Choose a short passage that allows you to investigate the details closely. Here, for example, is a paragraph in Mary Shelley's *Frankenstein*, Vol. 1, Ch. 4.

I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window-shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the court-yard belonging to the house which I inhabited; where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Read your passage multiple times, annotating it and responding to whatever you find striking in the language and its technical features.

2. For example, look at diction. What kinds of words does Shelley use? Look up any that are unfamiliar. Does she aim for lofty diction (used for special occasions) or common diction? Are the words long or short, specialized (i.e. legalistic, medical, jargon, elite) or ordinary? Remember that the rules for diction are different at different times in history.

3. Next, look at sentence structure. Can you map the sentences (find the subject and verb, locate phrases and clauses)? Does the author use active or passive verbs? What rhythms or patterns does the sentence structure create—long flowing ones, short choppy ones—and how do these relate to the meaning?

4. Does the passage contain figurative language? What sensory images or metaphors or similes do you observe? What is the significance or effect of the author's use or lack of figurative language?
5. What do you notice about the structure of the passage overall? Does it have a climax or significant turning point? How does it organize or develop its ideas, impressions, or themes?
6. You can also analyze tone. Is the narrator being straightforward, factual, open? Or is he taking a less direct route toward his meaning? Does the voice carry emotion? Or is it detached from its subject? Do you hear irony? If so, what do you make of it?
7. Once you have a grasp of the language, you can begin to look for problems or complications in your reading of the passage, to move beyond description to interpretation. What are the effects of the technical features of the passage? In the example above, you may discover some difference between what the author appears to be doing (giving you a complete, unbiased narrative) and what she also accomplishes (raising doubts about the narrator's point of view, whether he fully understands the implications of what he's seen, whether this narrator can be trusted, etc.). You can now begin to talk about the ways Shelley's language, which seems to invite our confidence, is also raising these doubts.
8. At this point, you can propose a generic hypothesis, something like, "In this passage, Shelley raises questions about Victor Frankenstein's character through her contrast between the violence Frankenstein witnesses and his seemingly bland, even inappropriate response to it." You can proceed to fill in the outlines of this point by explaining what you mean, using details and quotations from the passage to support your point.

(OpenCourseWare, MIT. "Assignments | Writing About Literature | Literature | MIT Opencourseware." Ocw.mit.edu. N. p., 2018. Web. 4 Sept. 2018.)

## Writing an effective Thesis

**MAGIC THESIS STATEMENT: A thesis fits comfortably into the (MTS).  
By looking at \_\_\_\_\_, we can see \_\_\_\_\_, which most people don't see;  
this is important because \_\_\_\_\_.**

Anon. *Kendalynnsutton.weebly.com*. N. p., 2017. Web. 18 Jan. 2017.

### 1. "By looking at..."

This part of the thesis is the analytical (meaning "taking apart") part of your thesis. Here you are going to state what elements in the soliloquy you will consider in your paper. You need to, paradoxically, be specific, but generalize.

Let me explain... You CANNOT say, "By looking at the words, characters and ideas in this soliloquy..." Why? First of all, it isn't specific enough. Remember, a good analytical thesis cannot be applied to any other text except the one you are analyzing. You can analyze the words, characters and ideas in ANYTHING. Second of all, it is a listing thesis. You should avoid listing theses, which sound (and are) unsophisticated.

On the other hand, the excerpts you will be analyzing will use many different techniques and you can't be SO specific that you say something like, "By looking at the metaphors, similes, allusions, parallelism, rhetorical questions, cause/effect, quotes, facts, and definitions..." Why? Well, obviously, it is just too long. Also, it is still a listing thesis.

Instead, find all the techniques the author uses and then ask yourself these questions: • Can any of these techniques be grouped together under a more general term? For example, metaphor, simile, personification, and hyperbole are all forms of figurative language. Even more generally, they are all used to create imagery. Anaphora, epistrophe, chiasmus, and sometimes antithesis are all forms of parallelism. Even more generally, they are all concerned with syntactical structure.

• What are some of the "big impressions" of the piece? This is an even more helpful question to consider. By this, I mean that Shakespeare may use all sorts of techniques, but often these combine to create a certain effect. For example, an author may use a bunch of different examples of figurative language, connotative language and allusions, but they may be focused on a certain theme or used to create a unified impression.

In the "To be or not to be" soliloquy, for instance, Shakespeare uses metaphor, repeated images, and an indecisive tone. However, taken together, they had the combined effect of making us wonder about Hamlet's true intentions and whether or not he is capable of carrying out the revenge plan.

2. "...we can see that..." This is the evaluative part of the thesis, meaning, where you give your opinion. Basically, this is what you believe can be "seen" and your paper will prove it. This is the part where your group needs to come together and think about what is being "shown" through the first part of the thesis (the "by looking at..." part). So, "By looking at water images, we can see Hamlet's shifts in logic..." which will help to make clear the direction of your thesis.



3. “this is important because...” This is the most wide open part of your thesis statement and will likely be the most difficult. Essentially, the question you are answering here is “So what?” Let’s look at the thesis we have so far: “By looking at water imagery, we can see Hamlet’s shifts in logic, which most people don’t see...” This is all well and good, but...”So what” if Shakespeare uses imagery? This is the part of thesis where you need to generalize about the impact of the piece or the ideas within the piece or the implication of the piece. For our sample thesis, we might extrapolate something along the lines that Shakespeare wants readers to question Hamlet’s sanity or resolve. It might sound something like this: “this is important because it makes the reader question whether or not Hamlet was truly insane or just pretending.”

4. Putting it all together So, our thesis ends up being: “By looking at water imagery, we can see Hamlet’s shifts in logic, which most people don’t see; this is important because it makes the reader question whether or not Hamlet was truly insane or just pretending.”

Now, here’s the problem. This is rather long and cumbersome. It also is in the exact wording of the formula. While I WANT you to use the formula on your outlines (to make sure it works), you should REWORD your thesis before you turn in your paper! Often times, you can simply cut out the “triggering” phrases; sometimes you’ll have to rearrange. Just make sure your final thesis still contains all of the elements.

Through repeated water imagery in the in the ‘To be or not to be’ soliloquy, Shakespeare magnifies the shifts in Hamlet’s logic that occur throughout the play; this makes the reader question whether or not Hamlet was truly insane or just pretending.  
(optional addition: . . . and to question whether one can ever truly judge another’s sincerity.

More examples:

By looking at the memoir Night by Elie Wiesel, one can see through the author’s use of imagery and symbolism how the process of dehumanization can steal a person’s identity and sense of self and humanity, which is important because identity is the source of decency and hope.  
Anon. *Syracusecityschools.com*. N. p., 2017. Web. 18 Jan. 2017.

This thesis has all the elements though it is phrased differently.

Although the main point of The Princess Bride rests on the natural power of true love, an examination of the way that fighting sticks (baseball bats, tree branches, and swords) link the frame story to romance plot suggests that the grandson is being trained in true love that is not natural but socialized.

"Erik Simpson's Five Ways Of Looking At A Thesis". *Www-personal.umich.edu*. N. p., 2017. Web. 18 Jan. 2017.

## Character Study

Choose one character in the story and a moment when the author makes this character's actions especially striking, puzzling, revealing, or meaningful. Drawing on your skills of close reading and analysis, examine the scene's details for evidence of significant implications of the character's behavior. Use these questions to get you started:

1. What does the narrator (if different from your chosen character) tell us about the character at this moment? What does s/he leave out?
2. What does the character say for him- or herself? Does the character use words, gestures, objects, silences, or other means to communicate?
3. How does the character's behavior at this moment reflect or distract from his or her true intentions? How does the author make us aware of what those intentions are? In what ways and to what effect might the character seem to be playing a part?
4. How do markers of dress, gender, race, profession, nation, or class communicate in place of words? What are the significance of these external markers?
5. How does the character's behavior in this scene reflect upon the author's themes or issues elsewhere in the text?

## Rubrics

	Exceeds	Meets	Needs Improvement	Does not meet
<b>General Response to Task</b>	<p>Exceeds</p> <p>Identifies and introduces the central themes and ideas of the text in the introduction. Shows control of these ideas in the topic sentences and with the evidence used to support the arguments. Thesis/argument is compelling, original, specific, and includes a well-crafted position and rationale.</p>	<p>Meets</p> <p>Identifies and introduces the central themes and ideas of the text in the introduction. Introduces these ideas with the topic sentences and with the evidence used to support the arguments. Thesis/argument is specific, and includes a well-crafted position and rationale.</p>	<p>Needs Improvement</p> <p>May identify and introduce the central themes and ideas of the text in the introduction. Sometimes introduces these ideas with the topic sentences and with the evidence used to support the arguments. Thesis/argument may be present and may not include an effective position and/or rationale.</p>	<p>Does not meet</p> <p>Does not identify or introduce the central themes and ideas of the text in the introduction. Central ideas are not conveyed in the topic sentences and with the evidence used to support the arguments is ineffective or off-topic. Thesis/argument may be present but does not include an effective position and/or rationale.</p>
<b>Word Choice Analysis</b>	<p>Exceeds</p> <p>Offers in-depth analysis of the authors' word choice in the assigned passage or in the passage used as the textual evidence, including figurative, connotative, and literal meanings. Offers a complex reading of words and wording that informs the meaning of the larger work as a whole.</p>	<p>Meets</p> <p>Offers analysis of the authors' word choice in the assigned passage or in the passage used as the textual evidence, including figurative, connotative, and literal meanings. Attempts a complex reading of words and wording that informs the meaning of the larger work as a whole, but may occasionally fall back on clichés.</p>	<p>Needs Improvement</p> <p>Offers some analysis of the authors' word choice in the assigned passage or in the passage used as the textual evidence, including figurative, connotative, and literal meanings. Attempts a reading of words and wording that informs the meaning of the larger work as a whole, but may occasionally fall back on clichés or may not make effective connections.</p>	<p>Does not meet</p> <p>Offers little if any analysis of the authors' word choice in the assigned passage or in the passage used as the textual evidence. The attempt at reading words and wording that informs the meaning of the larger work as a whole may not be present or may be superficial. Reading may be cliché or unconnected to the meaning or theme of the larger work.</p>
<b>Diction/ Syntax Analysis</b>	<p>Exceeds</p> <p>Offers in-depth analysis of the diction, syntax, phrasing, and tone in the assigned passage or in the passage used as the textual evidence. Offers a complex reading of these elements that informs the meaning of the larger work as a whole.</p>	<p>Meets</p> <p>Offers analysis of the diction, syntax, phrasing, and tone in the assigned passage or in the passage used as the textual evidence. Attempts a complex reading of these elements that informs the meaning of the larger work as a whole, but may occasionally fall short.</p>	<p>Needs Improvement</p> <p>Offers some analysis of the diction, syntax, phrasing, and tone in the assigned passage or in the passage used as the textual evidence. Attempts a reading of these elements that informs the meaning of the larger work as a whole, but may occasionally fall short or may not make effective connections.</p>	<p>Does not meet</p> <p>Offers little if any analysis of diction, syntax, phrasing, and tone in the assigned passage or in the passage used as the textual evidence. The attempt at reading these elements that informs the meaning of the larger work as a whole may not be present or may be superficial. Reading may be unconnected to the meaning or theme of the larger work.</p>

<b>Source Details Analysis</b>	<p><b>Exceeds</b></p> <p>Offers in-depth analysis of source details such as point of view, action, conflict, contradictions, imagery, and allusions in the assigned passage or in the passage used as the textual evidence. Offers a complex reading of these elements that informs the meaning of the larger work as a whole.</p>	<p><b>Meets</b></p> <p>Offers analysis of source details such as point of view, action, conflict, contradictions, imagery, and allusions in the assigned passage or in the passage used as the textual evidence. Attempts a complex reading of these elements that informs the meaning of the larger work as a whole, but may occasionally fall short.</p>	<p><b>Needs Improvement</b></p> <p>Offers some analysis of source details such as point of view, action, conflict, contradictions, imagery, and allusions in the assigned passage or in the passage used as the textual evidence. Attempts a reading of these elements that informs the meaning of the larger work as a whole, but may occasionally fall short or may not make effective connections. Student may offer plot summary in lieu of analysis.</p>	<p><b>Does not meet</b></p> <p>Offers little if any analysis of source details such as point of view, action, conflict, contradictions, imagery, and allusions in the assigned passage or in the passage used as the textual evidence. The attempt at reading these elements that informs the meaning of the larger work as a whole may not be present or may be superficial. Reading may be unconnected to the meaning or theme of the larger work.</p>
<b>MLA Format/Citations</b>	<p><b>Exceeds</b></p> <p>The student uses MLA format correctly and cites all quoted or paraphrased passages and sources correctly. In addition, student includes a Works Cited page that is formatted correctly.</p>	<p><b>Meets</b></p> <p>The student uses MLA format correctly most of the time; cites all quoted or paraphrased passages and sources correctly. In addition, student includes a Works Cited page that, for the most part, is formatted correctly.</p>	<p><b>Needs Improvement</b></p> <p>Some parts of MLA format are correct and some are not; quoted or paraphrased passages are cited but not cited correctly. Works Cited page is included but is formatted incorrectly.</p>	<p><b>Does not meet</b></p> <p>The student does not use correct MLA format and/or does not cite quoted or paraphrased passages; there may be evidence of plagiarism. No Works Cited page is included.</p>

Writer \_\_\_\_\_ Essay #1 Character Analysis

	A Focused Presentation	A Clear Position	Character Presentation	Structure and Organization	Language Usage	Mechanics
<b>E x c e l l e n t</b>	<ul style="list-style-type: none"> <li>The introduction is directed, appropriate, and prepares readers for the argument.</li> <li>The character is defined.</li> </ul>	<ul style="list-style-type: none"> <li>An arguable assertion is present.</li> <li>The writer makes her/his position (thesis) unambiguous, appropriately qualified, and clearly arguable.</li> </ul>	<ul style="list-style-type: none"> <li>The character's ethics, actions, and motivations are considered.</li> <li>Effects of both behavior on and relationships with other characters are examined.</li> <li>Items and words associated with the character are considered.</li> <li>Complex and nuanced character analysis supports the major argument.</li> </ul>	<ul style="list-style-type: none"> <li>Strong organization; well-developed sentences and paragraphs.</li> <li>One or more of the following supports all of the writer's points: examples, explanation, authorities, or anecdotes.</li> <li>All paragraphs have strong topic sentences and are well organized.</li> <li>Details are tightly connected to topic sentences and topic sentences are tightly connected to thesis.</li> <li>The conclusion brings the essay to a successful close.</li> </ul>	<ul style="list-style-type: none"> <li>Excellent use of analogy, chiasmus, aphorism, allusion, and argument.</li> <li>Transitions are present.</li> <li>Sentence variety is implemented with rich vocabulary.</li> <li>Quotations are used effectively.</li> <li>The writer is firmly in control of flow, style, and diction.</li> </ul>	<ul style="list-style-type: none"> <li>Technical mistakes are rare, and they are not distracting.</li> <li>The paper meets all of the criteria of the assignment.</li> <li>Quotations integrated and cited properly.</li> <li>MLA essay format is correct.</li> <li>A complete Works Cited page is correctly formatted.</li> </ul>
<b>G o o d</b>	<ul style="list-style-type: none"> <li>The introduction uses the prompt to get the story started.</li> <li>It is well-written.</li> <li>The character is introduced.</li> </ul>	<ul style="list-style-type: none"> <li>An arguable assertion is present.</li> <li>The writer's position is clear.</li> </ul>	<ul style="list-style-type: none"> <li>Some of the character's ethics, actions, and motivations are considered.</li> <li>Effects of either behavior on or relationships with other characters are examined.</li> <li>Items and words associated with the character are considered.</li> <li>Character analysis is limited to direct textual evidence.</li> </ul>	<ul style="list-style-type: none"> <li>The plausible reasons for the writer's position show insight into the issue.</li> <li>Most of the writer's points are supported by one or more of the following: examples, explanation, authorities or anecdotes.</li> <li>Some points of the issue may lack thoroughness of explanation.</li> <li>Most paragraphs have strong topic sentences and are well organized.</li> <li>The conclusion brings the essay to a successful close.</li> </ul>	<ul style="list-style-type: none"> <li>Good use of analogy, chiasmus, aphorism, allusion, and argument.</li> <li>Some transitions are present.</li> <li>Sentence variety is implemented with acceptable vocabulary.</li> <li>Quotations are used appropriately.</li> <li>The writer demonstrates good control of flow, style, and diction.</li> </ul>	<ul style="list-style-type: none"> <li>A few technical mistakes are made, but they are not distracting.</li> <li>The paper meets most of the criteria of the assignment.</li> <li>Quotations generally integrated and cited properly.</li> <li>MLA essay format is correct.</li> <li>A complete Works Cited page has few errors.</li> </ul>
<b>F a i r</b>	<ul style="list-style-type: none"> <li>The introduction gets the reader to the thesis but not with much enthusiasm.</li> <li>The character is mentioned.</li> </ul>	<ul style="list-style-type: none"> <li>An arguable assertion is present.</li> <li>The writer's position is somewhat clear.</li> </ul>	<ul style="list-style-type: none"> <li>The character's ethics, actions, and motivations sometimes considered.</li> <li>Effects of either behavior on or relationships with other characters are examined.</li> <li>Items or words associated with the character are superficially considered.</li> <li>There is some character analysis based on direct textual evidence.</li> </ul>	<ul style="list-style-type: none"> <li>The plausible reasons for the writer's position are present but do not show insight into the issue.</li> <li>The writer's points are inconsistently supported by one or more of the following: examples, explanation, authorities or anecdotes.</li> <li>Most paragraphs have strong topic sentences and are well organized.</li> <li>The conclusion brings the essay to a close.</li> </ul>	<ul style="list-style-type: none"> <li>Some use of analogy, chiasmus, aphorism, allusion, and argument.</li> <li>Some transitions are short, weak, or formulaic.</li> <li>Sentence variety is limited; vocabulary is simplistic.</li> <li>Quotations are weak.</li> <li>The writer demonstrates fair control of flow, style, and diction.</li> </ul>	<ul style="list-style-type: none"> <li>Mistakes stand out in more than one of the following areas: grammar, punctuation, spelling, or syntax.</li> <li>Quotations are not integrated or cited properly.</li> <li>The paper fails to meet some of the criteria of the assignment.</li> <li>MLA essay format has errors.</li> <li>The Works Cited page has a few errors.</li> </ul>