



MAJOR: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: I-2024

DOCUMENT: Semester Syllabus

COURSE: IO5011 Literary Theory and Criticism (Teoría y Crítica Literaria)

GROUP: 01

CREDITS: 03

HOURS PER WEEK: 04 (theoretical-practical)

EXTRA CLASS HOURS: 05

REQUIREMENT: IO5010 Introduction to Literature

CO-REQUIREMENT: None

LEVEL: 4th year (VII Cycle) of the study plan

MODALITY: *bimodal*

SCHEDULE: Mondays from 1 to 4:50 pm

PROFESSOR: M L. J. Chan (email: joseluis.chandiaz@ucr.ac.cr)

STUDENT OFFICE HOURS: Mondays 8 to 12 noon (Virtual)

COURSE DESCRIPTION

Este curso es bimodal en su versión del I semestre 2024. Se utilizará la plataforma institucional Mediación Virtual (MV) para colocar los documentos, presentaciones y videos del curso. Las clases asincrónicas se realizarán por medio de tareas, exámenes y foros, las actividades sincrónicas por medio de la aplicación Teams y las actividades presenciales en el aula correspondiente. Para las clases sincrónicas se compartirá con antelación la fecha y el enlace a utilizar en MV, que permita al estudiante preparar su espacio físico y dispositivos necesarios.

This is an upper intermediate course that introduces students to the field of Literary Theory and Criticism. Traditional and modern approaches are studied to develop students’ critical analysis and interpretation of texts. The course introduces some important strategies in which to engage with literary texts that have been developed in the field of literary criticism and theory, to introduce students to basic approaches and their applications while fomenting understanding and appreciation of literature in English. The course entails the use of higher-order thinking skills in the reading, analysis, and criticism of major literary works in the target language.

OBJECTIVES: By the end of the course, students will be able to:

GENERAL	SPECIFIC
1. Understand the role of literary criticism and theory in conjunction to the particulars of different traditional and modern approaches. (cognitive objective)	1.1 Determine the main pioneers’ contribution as well as the concepts, characteristics and methodological application of the traditional and modern literary approaches. (cognitive objective) 1.2 Interpret between each of the literary criticism approaches studied in order to conduct an analysis of a literary work. (cognitive and skill objective)
2. Analyze the main proposal of the major schools of 20th and 21 st century literary criticism and	2.1 Identify the similarities and differences among the American, Russian and French schools in terms of objectives, key literary concepts, process of



GENERAL	SPECIFIC
theory. (cognitive and attitudinal objective)	interpretation, meaning and aesthetics. (cognitive objective) 2.2 Distinguish specific concepts from each literary criticism approach in the analysis and interpretation of a given literary work. (cognitive and skill objective)
3. Apply literary criticism theories to works of literature in English and in teaching. (skill objective)	3.1 Develop different perspectives and ideas related to literary criticism by employing explicit metalanguage from the field. (cognitive and attitudinal objective) 3.2 Employ a variety of literary approaches in analyzing a given literary work. (cognitive and skill objective) 3.3 Augment teaching techniques / strategies through an understanding of literary theories and how they may be used in teaching literature in English. (cognitive and attitudinal objective)
4. Foment analytical and language skills through oral presentations and written work. (skill – attitudinal)	4.1 Defend personal insights and positions through clear use of theory and text support in well-thought-out and effective academic English, both orally and in writing. (attitudinal and skill objective) 4.2 Apply analytical and language skills through the application of given approaches while supporting ideas using primary and secondary sources pertaining to the field of literary criticism. (skill objective).

CONTENT: The following concepts, historical developments, literary theories and practices, assumptions and methodologies will be discussed in class and applied to one short story and a novel throughout the course. Selected essays based on literary texts will also be discussed, analyzed and presented in class applying the following content:

The Relationship of Reading and Writing C.1

Familiar Approaches C.2

Formalism C.3

Psychological Criticism C.4

Marxist Criticism C.5

Feminist Criticism C.6

Reader Response Criticism C. 7

Deconstruction C.8

Cultural Studies: New Historicism C.9

More Cultural Studies: Post-colonialism C.10

Multiculturalism C. 10

Ecocriticism: Literature Goes Green C. 11

METHODOLOGY:



All communications, digital materials and evaluations (forums/graded tasks) will be completed using the University of Costa Rica educational platform METICS, *Mediación Virtual*, and during scheduled face to face sessions. The methodology of this course is grounded on an eclectic and ethical philosophy, where humanistic, constructivist, investigative and participative approaches are integrated together.

THE STUDENT’S ROLE: To do well in the course, each student is expected to participate actively and negotiate meaning as well as interact with the literary works in the target language through in-class activities that will foster student’s linguistic, cultural, and critical thinking skills framed within cooperative language learning. Incorporating previous knowledge on theories of literary criticism and literary works is necessary for individual and group participation. Basic MLA aspects of literary essays to produce academic essays as well as an educational booklet and/or teaching video are part of students’ tasks and responsibilities. Also, it is important to keep in mind: 1) completing each assignment on-time 2) looking up unfamiliar terminology in different documentary search engines, and 3) going beyond by researching the material through traditional library resources and/or the Web.

Group work must be balanced in responsibility and participation. Students will also use their knowledge of the conventions of oratory acquired throughout their career to prepare and perform panels, discussions and group presentations for some literary works studied over the course of the semester. When a student has doubts, she/he should communicate them in class to obtain clarifications. In this sense, students are encouraged to co-monitor their learning.

THE PROFESSOR’S ROLE: As an eclectic course, the professor will take advantage of different theoretical principles from a variety of teaching philosophies. Thus, he will create learning opportunities for the achievement of learning outcomes that facilitate the fulfillment of learning objectives. In class, he will take the role of a facilitator in explaining key concepts and contents of the course; a co-creator in mutually constructing knowledge and experience; a member; and a guide in the learning process. The professor will take advantage of technological resources to enhance the course.

ACTIVITIES AND SKILLS TO BE DEVELOPED:

A variety of activities—round-table discussions, presentations, group discussions, projects, paraphrasing, and written responses—will be employed to foment understanding and enjoyment of the subject matter, together with critical reading skills and cross-cultural instruction and understanding. Students will also obtain an understanding of the importance of ethics in literature in relation to plagiarism and applying MLA citation principles throughout the different course tasks done in and out of class. Other activities may include:

- Summarizing
- Sequencing
- Inferencing
- Drawing conclusions
- Self-questioning



- Problem-solving
- Relating background knowledge
- Finding the main idea, important facts, and supporting details
- Interpreting literary texts through Literary Theory and Criticism
- Using theoretical support
- Asking for and giving examples/ideas/explanations
- Using new vocabulary to discuss a literary work as well as to explain them
- Researching about Literary Theory and Criticism
- Using the Web, virtual environments and other resources

ETHICAL ELEMENT: Presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement will be dealt with following university regulations.

ASSESSMENT:

A. SUMMATIVE ASSESSMENTS

ASSESSMENT COMPONENTS	PERCENTAGES
5 Graded Tasks (3% each)	15%
Reading Journal including Forum Posts	25%
2 Presentations (15% and 15%)	30%
Educational teaching video	10%
2 Academic Literary Essays (10 % each)	20%

GRADED TASKS: Tasks will be administered with the purpose of checking student’ understanding of the subject matter as well as to reflect on one’s comprehension of the course literary material. Each task will be worth 3% and will be completed in class or may be done online through *Mediacion Virtual* following guidelines.

READING JOURNAL INCLUDING FORUM POSTS: before, during and/or upon completion of each weekly presentation, students will open a journal entry to write notes about basic information about the content and literary texts discussed, memories evoked as you read, record unfamiliar vocabulary, and post hypothetical questions, arguments or speculations to generate possible analysis and discussion on the literary pieces included in the chapter. Students must include at the end of each entry a summary of the content discussed. Each entry will be shared and discussed with a classmate in class to be graded based on the completion as directed.



Each student is also expected to address weekly forum questions. The groups presenting are responsible for responding to the posts. Forum posts will evaluate the theoretical material shared in the presentations. The specific percentage of each post will depend on the number of posts assigned. Class attendance is mandatory to participate in these tasks and forum posts.

GROUP PRESENTATIONS OF A LITERARY CRITICISM THEORY:

For the first presentation (15%), students will be assigned a course literary criticism theory (historical background, reading strategies using the theory as well as the analysis of the corresponding text used to illustrate the approach.

For the second presentation (15%), students need to present the guidelines on how to write using the corresponding material and apply it to the chapters assigned from *The Panopticon* (2012). This presentation must include a summary of the plot and at least five quotes that illustrate different literary devices employed by Jenni Fagan (metaphors, similes, conflict, tone, theme, irony, flashbacks, foreshadowing), which should contain, from a personal perspective, the most important word, passage and feature of the assigned material. A critical analysis of the essay is also required based on the theory.

For both presentations, student have to read the corresponding theory and texts and perform a bibliographic research to expand the information provided by the teacher in the course book (at least one new source analyzing the text) is required.

Expository technique must transcend the traditional presentation "power-point" or poster, so it is expected that each group uses documentary techniques, panels, round-table discussions, photography, news, newspaper, etc. The chosen technique must be previously authorized by the instructor no less than seven days prior to presentation date to ensure innovative presentation techniques are met. The aspects to be evaluated are:

- 1) content of literary theory,
- 2) content of literary analysis,
- 3) presentation techniques, and
- 4) socio-linguistic dominion ("language performance").

Each presentation should take from 30 to 60 minutes. Students must post the corresponding PPP and a summary for student's guidance before class starts.

ACADEMIC LITERARY ESSAYS: Literary Theory and Criticism essay 1 consists of a five to seven paragraph essay using the novel *The Panopticon* by Fagan and Formalism and traditional approaches combined adhering to the MLA or APA formatting style, and it will done in groups. Essay 2 will be the same length, but each student will select one literary criticism theory. The guide, the breakdown and the general instructions will be made available by the course professor. It should be noted that plagiarism either by internet or any other source based on the regulations of the UCR will be strongly punished. Pleading ignorance on this is not a valid defense. The use of phrases, ideas, or words without giving credit to the author of the material is considered plagiarism. The value of this work is 20% (10 % each).



EDUCATIONAL TEACHING VIDEO: The video consists of the creation of one original audiovisual educational video with its corresponding lesson plan that may be used as didactic material in the teaching of literary theory and criticism in relation to selected chapters from *The Panopticon* (approved by instructor). The assignment will be divided into groups. The video should reflect the students' accumulated knowledge of the given material. The first part of the video should focus predominantly on the teaching of key terms and elements within a corresponding approach using a lesson plan template provided (pre-tasks). The second part uses the novel provided and the literary criticism terms and elements used in the first part of the video to complete the main task and post tasks. The video should be between 15 and 20 minutes in length. The value of this work is 10% of the total grade (video 5%, lesson plan template completed 2%, self-evaluation 3%). Each Grammar/Vocab/Pronunciation error will affect your overall grade (.25% for each error).

B. FORMATIVE ASSESSMENTS

Regarding Formative Assessment, the instructor and students may use a range of in-process techniques to monitor comprehension, learning needs, and academic progress throughout the course. Some suggestive formative activities are the following: questioning, exit slips, observations, discussions, and consultations

TIMETABLE

Week		Content assigned to each group (1-10) from Theory into Practice: An Introduction to Literary Criticism (2012) (10 Chapters) (15% presentation)	Tasks (5 - 3% each) Reading Journal and Forums* (25%) Video (10%) Essays (20%)	Readings assigned to each group from <i>The Panopticon (2012)</i> (15% presentation) and Readings from the textbook**
1	11-17 Marzo	Course Guidelines		Defining Criticism, Theory, Literature and Literary Theory
2	18-24 Marzo	The Relationship of Reading and Writing C.1	*	<i>Chapter 1</i>
3	25-31 Marzo	Holy Week		
4	1-7 Abril	Group 1: Familiar Approaches C2 & Barn Burning	*	<i>Group 10 Chapters 2-4 Young Goodman Brown (Essay)</i>
5	8-14 Abril	Group 2 Formalism C.3 & Araby	Task 1 * Essay 1 using Traditional Approaches	<i>Group 6 Chapters 5-8 Richard Cory (Poem) (Essay)</i>
6	15-21 Abril Feriado el 15	Visita de Pares Externos		
7	22-28 Abril	Semana Universitaria		



Week		Content assigned to each group (1-10) from Theory into Practice: An Introduction to Literary Criticism (2012) (10 Chapters) (15% presentation)	Tasks (5 - 3% each) Reading Journal and Forums* (25%) Video (10%) Essays (20%)	Readings assigned to each group from <i>The Panopticon (2012)</i> (15% presentation) and Readings from the textbook**
8	29 abril -5 Mayo	Group 3 Psychological Criticism C.4 & Young Goodman Brown	Task 2 *	Group 8 Chapters 09-12 <i>The Sky is Gray</i> Essay
9	6-12 Mayo	Group 4 Marxist Criticism C.5 & The Diamond Necklace	Proposal: Theory Selected / Questions you want to answer/ Objectives *	Group 7 Chapters 13-14 <i>Barn Burning</i> Essay
10	13-19 Mayo	Group 5 Feminist Criticism C.6 & Letters of Abigail and John Adams	Task 3 *	Group 09 Chapters 15-20 <i>The Road to Corrain</i> Essay
11	20-26 Mayo	Group 6 Reader Response Criticism C. 7 & The Masque of the Red Death	Introduction with Thesis Statement *	Grupo 5 Chapters 21-23 <i>Araby</i> Essay
12	27 Mayo-2 Junio	Group 7 Deconstruction C.8 & Stopping by Woods on a Snowy Evening	Task 4 *	Group 4 Chapters 24-27 <i>The Diamond Necklace</i> Essay
13	3-9Junio	Group 8 Cultural Studies: New Historicism C.9 & The Sky is Gray	Outline (include quotes) *	Group 3 Chapters 28-31 <i>Once Upon a Time</i> Essay
14	10-16 Junio	Group 9 Cultural Studies: Colonialism and Multiculturalism C.10 & The Road from Coorain / The Eaton-ville Anthology	Task 5 Video & Lesson Plan *	Group 2 Chapters 32-34 <i>Once Upon a Time</i> Essay / <i>I Too</i> / Theme for English B Essay
15	17-23 Junio	Group 10 Ecocriticism C. 11 & Stopping by Woods on a Snowy Evening (poem)	Essay 2 *	Group 1 Chapters 35-38 <i>To Autumn</i> Essay
16	24-30 Junio	Make up session		
17	1-7 Julio	Video Forums		
18	8-14 Julio		ampliación	Final Grades

**Mandatory Texts analyzed and texts mentioned* in each chapter (Texts available in the literary selections of the book (p. 253)

2. Nathaniel Hawthorne Young Goodman Brown 2 <https://www.youtube.com/watch?v=TAqMd6ObUj8>
<https://www.youtube.com/watch?v=IOmVbkyJwaw>



3. Edwin Arlington Robinson Richard Cory <https://www.youtube.com/watch?v=iO5YdXHJD2c>
<https://www.youtube.com/watch?v=gt0VMNyFaoQ> 3
4. Ernest J. Gaines The Sky Is Gray <https://www.youtube.com/watch?v=pUbEBDETMec> / John Keats To Autumn <https://www.youtube.com/watch?v=AHAE-jF4YNE>
<https://www.youtube.com/watch?v=lZwSqndKwDw>
<https://www.youtube.com/watch?v=rKcG36j-yto&t=52s> 4
5. William Faulkner Barn Burning 5 <https://www.youtube.com/watch?v=uFO9BBFGNN0>
6. Jill Ker Conway Excerpt from The Road from Coorain https://www.youtube.com/watch?v=lzqA_qZjvt8
- 6 Letters of Abigail and John Adams 6*
7. James Joyce Araby <https://www.youtube.com/watch?v=3BwnakU0S-U>
<https://www.youtube.com/watch?v=SgnVaBNSCoc> 7 Edgar Allan Poe The Masque of the Red Death
https://www.youtube.com/watch?v=Z2Nq-vJ_dcg <https://www.youtube.com/watch?v=bhH6FaKjdLI> 7*
- 8 Guy De Maupassant The Diamond Necklace. <https://www.youtube.com/watch?v=xcasBNFFhjE> Robert Frost Stopping by Woods on a Snowy Evening <https://www.youtube.com/watch?v=1sWcq2-ZA5o> 8/11*
9. Nadine Gordimer Once upon a Time 9
- 10 Nadine Gordimer Once upon a Time 10
- Zora Neale Hurston Excerpt from The Eatonville Anthology 10*
10. Langston Hughes I, Too / Langston Hughes Theme for English B 10
11. John Keats To Autumn 11

BIBLIOGRAFÍA OBLIGATORIA

- Dobie, A. B. Theory into Practice: An Introduction to Literary Criticism (3rd Ed.). Cengage, 2012. (Digital Book)
- Bressler, Charles E. Literary Criticism: An Introduction to Theory and Practice (A Second Printing) (5th Ed). Prentice Hall, 2011. (801.95 B843L5) (Xerox Center—Biblioteca Luis Ferrero Acosta)
- Fagan, Jenni. *The Panopticon*, 2014. Print. (Xerox Center—ANYBOOKS AP.)
- Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature* (6th Ed). Oxford University Press, 2010. (801.95 H236h6)—Biblioteca Luis Ferrero Acosta
- Meyers, Kari and Gilda Pacheco. *The Perceptive Process: An Introductory Guide to Literary Criticism*. Editorial de la Universidad de Costa Rica, 2003. (801.95 M613p)—Biblioteca Luis Ferrero Acosta

BIBLIOGRAFIA COMPLEMENTARIA

Abrams, M.H. and Geoffrey Harpham. *A Glossary of Literary Terms* (11th Ed). Cengage Learning, 2014.

Abrams, M. H. and Stephen Greenblatt, et al., (editors). *The Norton Anthology of English Literature* (9th Ed) (Vol. Package 1: Volumes A, B, C). W. W. Norton & Company, 2012.



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Araya, Karla. *Deconstruction and Figurative Language: an Analysis of the Way Language Works*. Revista Comunicación Universidad Nacional de Costa Rica, N° 1, 2008. Web

Bruchac, Joseph. *Native American Stories*. Colorado: Fulcrum Publishing, 1991.

Culler, Jonathan. *Literary Theory: A Very Short Introduction* (2nd Ed). Oxford University Press. 2011.

Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* (Revised Ed). Harper Perennial, 2014.

Gibaldi, Joseph. *MLA Handbook for Writers or Research Papers* (6th Ed). MLA, 2003.

Jeffers, Robinson. *Medea: Freely Adapted from the "Medea" of Euripides*. Samuel French Inc., 1976.

Klaus, Carl H. et al. *Stages of Drama: Classical to Contemporary Theater* (5th Ed.). Bedford/St. Martin's, 2003.

Leitch, Vincent B., et al, editors. *The Norton Anthology of Theory and Criticism* (2nd Ed). W. W. Norton & Company, 2010.

Levine, Robert S., et al, editors. *The Norton Anthology of American Literature* (9th Ed) (Vol. Package 1: Volumes A and B). W. W. Norton & Company, 2016.

Levine, Robert S., et al, editors. *The Norton Anthology of American Literature* (Ninth Edition) (Vol. Package 2: Volumes C, D, E). W. W. Norton & Company, 2016.

Makaryk, Irena, editor. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms (Theory / Culture)*. University of Toronto Press, Scholarly Publishing Division, 1993.

Peterson, Linda, et al, editors. *The Norton Reader: An Anthology of Nonfiction* (13th Ed). W. W. Norton & Company, 2011.

Showalter, Elaine. *Teaching Literature*. Blackwell Publishing Ltd., 2003.

Venturino, Steven J. *The Complete Idiot's Guide to Literary Theory and Criticism*. ALPHA, 2013.



COURSE POLICIES

1. Although attendance to class is not mandatory, students are advised to attend in order to internalize the course content successfully and to accomplish the course objectives auspiciously. Students are responsible to sign any attendance record
2. Task dates are included in the timetable. The professor may schedule them at any point within the class schedule. That is why, it is in the best interest of students to not miss any part of the class period.
3. Assessments will be made up only in cases of a justified absence due to an illness, accident, death in the immediate family or *force majeure*, i.e. strike, court order or a natural disaster. Absences corresponding to any of these causes must be justified in writing with the respective supporting documents and delivered to the instructor within five business days of the absence. Follow **“REGLAMENTO DE RÉGIMEN ACADÉMICO ESTUDIANTIL, CAPÍTULO VI, artículo 24 De las normas de evaluación: ARTÍCULO 24”** that states that *“cuando el estudiante se vea imposibilitado, por razones justificadas, para efectuar una evaluación en la fecha fijada, puede presentar una solicitud de reposición a más tardar en cinco días hábiles a partir del momento en que se reintegre normalmente a sus estudios. Esta solicitud debe presentarla ante el profesor que imparte el curso, adjuntando la documentación y las razones por las cuales no pudo efectuar la prueba, con el fin de que el profesor determine, en los tres días hábiles posteriores a la presentación de la solicitud, si procede una reposición. Si ésta procede, el profesor deberá fijar la fecha de reposición, la cual no podrá establecerse en un plazo menor de cinco días hábiles contados a partir del momento en que el estudiante se reintegre normalmente a sus estudios. Son justificaciones: la muerte de un pariente hasta de segundo grado, la enfermedad del estudiante u otra situación de fuerza mayor o caso fortuito. En caso de rechazo, esta decisión podrá ser apelada ante la dirección de la unidad académica en los cinco días hábiles posteriores a la notificación del rechazo, según lo establecido en este Reglamento”*.
4. Students must stay abreast of any possible changes in the course timetable.
5. Cell phones and other electronics must be turned off during class, as stated by the University’s regulations unless they are used for academic purposes as directed by the instructor
6. The minimum passing grade for the course is 7.0. Students scoring between 6.0 and 6.5. may take an extraordinary examination. No matter the grade they get in the test, they will be assigned 7.0, if students obtained more than 7.0. But if they don’t pass the test, the original course grade will be maintained. The *Ampliación* test will cover all the course contents.

Tentative Rubric for Presentations



	100	85	70	55
CRITERIA	EXCELLENT	VERY GOOD	FAIR	POOR
ACCURACY (grammar) 20	2 errors 20.0	3 errors 17.0	4 errors 14.0	5 or more errors 11.0
CONTENT (fulfills task) 45	All aspects of task were addressed 45.0	One or two aspects were not addressed. 38.3	Three or four aspects were not addressed. 31.5	More than four aspects were not addressed. 24.8
FLUENCY (acceptable) 5	Natural pauses and/or fillers are present. Student communicates fluently and with confidence. 5.0	Some pauses and/or fillers are present. Student often communicates fluently and with confidence. 4.3	Frequent pauses and/or fillers are present. Student sometimes communicates fluently and with confidence. 3.5	Several pauses and/or fillers are present. Student does not communicate fluently or with confidence. 2.8
LINGUISTIC ABILITY (intelligible pronunciation, appropriate intonation & stress) 15	2 errors 15.0	3 to 4 errors 12.8	5 errors 10.5	6 or more errors 8.3
VOCABULARY (related to the topic) 15	one error 15.0	2 errors 12.8	4 errors 10.5	5 or more errors 8.3

Tentative Rubric for Essay



	BEGINNING	DEVELOPING	ACCOMPLISHED	EXCELLENT
CONTENT & ORGANIZATION 52 pts	1	2	3	4
Focus & Unity 12 pts				
Includes a developed introduction with thesis statement	No clear thesis	Thesis attempted but not covering same ground as essay	Clear thesis supported by evidence	Exceptional thesis in good academic style
Paragraphs are all related to topic	Paragraphs seem unrelated	Paragraphs relevant to topic but connections are unclear	Most paragraphs clearly relevant, supporting and explaining thesis.	Paragraphs all clearly related to central focus of essay
Follows any specific directions for the particular assignment	Fails to follow directions for focus, length, etc.	Attempts to follow directions but sometimes fails	Follows almost all specific directions provided	Follows all directions precisely
Organization 8 pts	1	2	3	4
Paragraphs follow a coherent, defined pattern	Unclear principle of organization	Some paragraphs should be re-ordered	Essay reads coherently and all points are made according to a defined pattern.	Paragraphs exceptionally well ordered to provide strong flow and synthesis of individual points.
Each paragraph is unified	Most paragraphs are not unified	Some paragraphs lack a clear focus	Most paragraphs unified around a clear focus	Paragraphs concisely unified and yet well developed.
Development 8 pts	1	2	3	4
Points are thoroughly developed	Many paragraphs too underdeveloped	Some paragraphs underdeveloped	Points are well developed in each paragraph. Arguments of the essay are supported with sufficient detail from sources.	Points are developed with originality and great clarity
Includes specific details, examples, reasons, etc.	Few details to support statements	Includes enough detail to indicate familiarity with text	Includes specific details throughout essay	Includes striking examples, insightful reasons, etc.
Comprehension of Literary Text 8	1	2	3	4
Accurately describes plot, characters, structure and other basic elements	Contains several factual errors	Contains occasional errors	Shows understanding of the literary text by using appropriate examples to support thesis	Shows outstanding comprehension and perception
Includes all textual evidence relevant to topic	Includes little evidence showing familiarity with text	Includes incomplete evidence from text to support statements	Uses extensive evidence closely related to points being made	Includes all evidence relevant to points being made
Thoughtful Analysis 16 pts	1	2	3	4
Explains/interprets vs. summarizing	Mostly summarizing, with some errors	Summarizes accurately but little evidence of analysis	Interprets text analytically, understanding the intent of the literary text and supporting theses with appropriate detail, with some unnecessary use of summary	Analyses text perceptively, using summarizing only as needed
Uses relevant literary terminology correctly	Shows little familiarity with relevant terms	Uses some relevant terminology, but not always	Uses relevant literary terminology accurately	Incorporates literary terminology smoothly into
Integrates discussion of form and content, techniques and themes	Fails to discuss form and techniques	Makes some attempt to include form as well as content	Includes most significant elements of form and content	Integrates form and content perceptively
Includes writer's own insights beyond what was said in class.	Cannot explain points made in class	Comprehends classroom analysis but adds no personal insights	Expands on classroom analysis with occasional original insights illustrating critical thinking	Integrates classroom analysis smoothly with original insights
COMPOSITION SKILLS 36 pts				
Style 20 pts				
Employs varied sentence structure 4	Mostly short simple sentences, fragments, and run-ons 1	Many short choppy sentences in need of transition 2	Varying sentence forms 3	Varied and sophisticated sentence forms 4
Uses precise and appropriate vocabulary 14	Uses very limited vocabulary 2 pts (more than 8 errors)	Sometimes uses imprecise language 6 pts (5 to 8 errors)	Uses precise vocabulary 10 pts (1 to 4 errors)	Vocabulary is precise and sophisticated 14 pts
Incorporates suitable formality (3 rd person except for personal example, no slang or contractions) 2	Uses slang, contractions, first and second person pronouns, etc. 0.5	Uses standard English but some contractions and inconsistent use of pronouns 1	Uses standard formal English with occasional lapses 1.5	Uses standard formal English in 3 rd person except for personal examples 2



Grammar & Mechanics 16 pts	2	4	6	8
Uses standard grammar 8	Includes more than six errors	Includes five or more errors (3 to 6)	Includes less than three errors (1 or 2)	Includes no errors
Punctuates and spells correctly 8	Includes more than six errors	Includes five or more errors (3 to 6)	Includes less than three errors (1 or 2)	Includes no errors
RESEARCH SKILLS if required) 12	0.5	1	1.5	2
Selecting and documenting sources	0.5	1	1.5	2
Selects professional/academic sources	Cites mostly public internet material or other factual sources	Cites some academic sources, but some factual or unreliable	Cites reliable and appropriate sources and shows predominate use of professional/academic sources	Complete use of professional/academic sources
Follows MLA format correctly	Citations missing	Citations present but incomplete	Citations correctly written with occasional small errors	Citations written correctly throughout
Parenthetical citations and final citations correspond	More than four sources mentioned not listed in Works Cited	Three sources not listed in Works Cited	Two missing sources in Works Cited	All parenthetical and final citations correspond
Incorporating sources correctly	0.5	1	1.5	2
Clearly understands material borrowed from sources	Misinterprets sources frequently	Confused about some sources	Mostly shows evidence of comprehension of sources	Clearly understands any cited material
Avoids citing or copying accepted factual information	Most sources are common knowledge	Sometimes quotes and/or cites factual material	Cites appropriate sources, explaining common knowledge in own words	Cites appropriate sources and integrates common knowledge smoothly
Competently incorporates source material into essay,	Constantly quotes and sometimes fails to use quotation marks	Rarely summarizes or paraphrases, but cites quotations correctly	Incorporates source material that genuinely supports own ideas, with some variety in transitions	Incorporates source material with very smooth clear transitions

Adapted by Jose Chan from <https://www.utica.edu/academic/Assessment/new/Rubric-Literature-Essays.pdf>

The rubrics for quizzes will be an adaptation of the essay rubric.

Group # (10)	MEMBERS (27 total)	Theory/ 11 chapters	Week	Novel Panopticon (38 chapters)	Week
1		2	3	35-38	16
2		3	6	32-34	15
3		4	9	28-31	14
4		5	10	24-27	13
5		6	11	21-23	12
6		7	12	5,6,7,8	6
7		8	13	13,14	10
8		9	14	9,10,11,12	9
9		10	15	15,16,17,18,19,20	11
10		11	16	2,3,4	3