

15 May 2010

Dear Parents and Students,

Welcome to the Advanced Placement Literature and Composition (English IV) program for the 2010 – 2011 school year. This class provides those in the AP program an opportunity to test, via the College Board, for credits at their designated colleges. Salado High School's syllabus for AP English Literature and Composition has been approved by the College Board and serves as a guide for its instructor.

Close reading in the course involves the experiences of literature, the interpretation of literature, and the evaluation of literature. The class is designed to parallel a first year college literature and composition class. As a consequence, the level of work and study required is rigorous and demanding. An in-depth range of literary works reflective of a college curriculum are studied. Source materials utilize College Board approved selections, many of a mature nature. These selections are of literary merit so, coupled with the students' maturity and the college level program of study, there should be no question of suitability. Students learn how to make observations and inferences which lead to interpretation of a selection's meaning and value.

Throughout the course, students develop stylistic maturity, broaden vocabulary, rehearse effective use of rhetoric, and balance generalization with specific illustrative evidence. Reading and writing are taught simultaneously as extension of each other.

Summer reading assignments for AP students are on the Salado ISD website. www.saladoisd.org. Any students who fail to meet the requirements of the summer reading assignment will likely fail the first six weeks. You can assist your student by providing encouragement to complete assignments. If you have any questions concerning the AP Literature and Composition course, please feel free to contact me.

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AP Literature Summer Reading

1. Maintain a list of vocabulary (word, word origin, and definition) with which you are not familiar, as well as references you do not understand. Over the first weeks of school, we will use the vocabulary lists to generate vocabulary quizzes. I would expect a list of at least 75 words.
2. Write a college essay by looking at the schools you are considering and choosing one of the prompts from the applications to respond to for this assignment. Bring the prompt as well as the completed essay on the first day of class.
3. Go on a personal quest about which you will report during the first few days of school. Your presentation must have a visual component, and it has to demonstrate that you understand the elements of a quest (guide, challenge, temptation, dark moment of despair etc). If you are unfamiliar with the elements of a hero's quest, here are some Internet resources:

Campbell, Joseph. *The Hero with a Thousand Faces*. 1st edition, Bollingen Foundation, 1949. 2nd edition, Princeton University Press. 3rd edition, New World Library, 2008.

Moyers, Bill and Joseph Campbell. *The Power of Myth*. Anchor: Reissue edition, 1991

Websites for Hero's Journey and Campbell's Monomyth:

<http://library.thinkquest.org/03oct/00800/journey.htm>

http://en.wikipedia.org/wiki/The_Hero_with_a_Thousand_Faces

<http://www.mcli.dist.maricopa.edu/smc/journey/ref/summary.html>

<http://www.cerritos.edu/fquaas/resources/english102/hero.htm>

<http://www.moongadget.com/origins/myth.html>

<http://orias.berkeley.edu/hero/JourneyStages.pdf>

<http://www.mythsdreamssymbols.com/herojourney.html>

<http://www.jcf.org/> (Joseph Campbell Foundation)

<http://mythosandlogos.com/Campbell.html>

http://changingminds.org/disciplines/storytelling/plots/hero_journey/hero_journey.htm

<http://faculty.pcc.edu/~mmcdowel/eng240fall03/eng240campbellmonomyth.pdf>

<http://www.dramatica.com/theory/articles/vogler-plot.html>

<http://www.thewritersjourney.com/> (Chris Vogler)

Video for Hero's Journey and Campbell's Monomyth:

<http://www.youtube.com/watch?v=8AG4rIGkCRU> (The Matrix as a Monomyth)

http://www.youtube.com/watch?v=I_jGxUkPz8I (George Lucas on Joseph Campbell)

Examples of a personal quest could be: learning to ride a two wheeled bike, learning to drive a standard transmission, challenging a fear of heights, climbing Mt. Washington, getting a new job, learning to get along with a sibling...

4. Read a British fiction book of choice and respond to one of the attached essay prompts.
5. Read another British fiction book and respond to one of the attached essay prompts.
6. Choose one of the books from number 4 or number 5 over which you will maintain a reader's journal or annotation. The reader's journal/annotation will be due the first day of class. There is a guide for annotation attached to this packet.
7. Look over your notes from AP Language frequently during the summer, especially those which pertain to composing an essay. Writing and rhetorical strategies are skills you will lose if you do not practice. Practice writing in journal form and responding to any books you read at least twice a week. The focus of the AP Literature class will be making connections to literature through writing.

Close Reading, Annotations and Journals:

Know the piece of literature you are writing about before you begin your essay. Think about how the work makes you feel and how it is put together. The more familiar you are with how the various elements of the text convey effects and meanings, the more confident you will be explaining whatever perspective on it you ultimately choose. Do not insist that everything make sense on a first reading. Relax and enjoy yourself; you can be attentive and still allow the author's words to work their magic on you. With subsequent readings, however, go more slowly and analytically as you try to establish relations between characters, actions, images, or whatever else seems important. Ask yourself why you respond as you do. Think as you read, and notice how the parts of a work contribute to its overall nature. Whether the work is a short story, poem, or play, you will read relevant portions of it over and over, and you will very likely find more to discuss in each review of the work is rich.

As you read, get in the habit of annotating your texts. Whether you write marginal notes, highlight, underline, or draw boxes and circles around important words and phrases, you'll eventually develop a system that allows you to retrieve significant ideas and elements from the text. Another way to record your impressions of a work – as with any other experience – is to keep a journal. By writing down your reaction to character, images, language, actions, and other matters in a reading journal, you can often determine why you like or dislike a work or feel sympathetic or antagonistic to an author, or you can discover paths into a work that might eluded you if you hadn't preserved your impressions. Your journal notes and annotations may take whatever form you find useful; full sentences and grammatical correctness

are not essential, though they might allow you to make better sense of your own reflections days later. The point is simply to put in writing thoughts that you can retrieve when you need them for class discussion or a writing assignment. Consider the following example:

The Journey
by Mary Oliver

Speaker + Audience:

The speaker in the poem uses 2nd person point of view ("you") to address the reader directly; the constant repetition makes it feel as if it's a private talk between the speaker and each individual reader

One day you finally knew what you had to do, and began, though the voices around you kept shouting their bad advice-- though the whole house began to tremble and you felt the old tug at your ankles. "Mend my life!" each voice cried. But you didn't stop. You knew what you had to do, though the wind pried with its stiff fingers at the very foundations, though their melancholy was terrible. It was already late enough, and a wild night, and the road full of fallen branches and stones. But little by little, as you left their voices behind, the stars began to burn through the sheets of clouds, and there was a new voice which you slowly recognized as your own, that kept you company as you strode deeper and deeper into the world, determined to do the only thing you could do-- determined to save the only life you could save.

Occasion: the speaker may have been prompted by an actual walk down a road during a storm and used that experience to create a metaphor for a difficult journey, one with distractions and obstacles

Purpose: the speaker seems to be saying that the hardest journey of all may be to listen to your own inner voice, especially when there is a "storm" of other voices advising you otherwise

Tone: I would characterize the tone as: strident, confident, determined, almost conspiratorial; the speaker wants me to listen carefully to the message before I set out on my own journey... which will be different than hers, of course.

Subject: It's clear the poet feels that I need to pay attention to my own journey, my own vision of who and what I am and what my journey is all about as I stride "deeper and deeper into the world." Only when I listen to my own voice and chart my own course will the stars burn through and guide me safely inside to who I am

Taking notes will preserve your initial reactions to the work. Many times first impressions are the best. Your response to a peculiar character in a story, a striking phrase in a poem, or a subtle bit of stage business in a play might lead to larger perceptions. You should take *detailed* notes only AFTER you've read through the work. If you write too many notes during the first reading, you're likely to disrupt your response. Moreover, until you have a sense of the entire work, it will be difficult to determine how connections can be made among its various elements. In addition to recording your first impressions and noting significant passages, characters, actions, and so on, you should consult and question or study guide given to you by the instructor. Those questions can assist you in getting inside a work as well as organizing your notes.

Inevitably, you will take more notes than you finally use in the paper. Note taking is a form of thinking aloud, but because your ideas are on paper you don't have to worry about forgetting them. As you develop a better sense of a potential writing topic, your notes will become more focused and detailed.

Tens Ideas for Writing from Reading (great for journals):

1. Converse with specific points in the text that strike you.
2. Write about any personal connection you have with the reading.

3. Write a letter to the author and/or a return letter from the author to yourself.
4. Write an imaginary interview with the author or with a character in a story, novel, or play.
5. Compose a prequel or a sequel to a story.
6. Rewrite a text from a point of view different from that presented in the original text.
7. Rewrite a work into a different genre.
8. Borrow an incident or theme from a work to write a piece of your own based on a similar incident or theme.
9. Borrow the genre or form from a work to write a piece of your own cast in the same genre or form.
10. Draft a fictional biography or autobiography of a character in a story, poem, or play.

IMPORTANT: ALL of the questions below, implicitly or explicitly, ask you to

Show HOW what you're discussing relates to the work's over-all significance
Avoid mere plot summary

1. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

2. Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

3. In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of the minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or play in which a minor character serves as a foil to a main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

4. In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.

5. In many works of literature, a main character has a mentor or mentor-like acquaintance whose influence dramatically changes how the character views not only himself or herself, but the world as well. Choose a novel or play in which a mentor exhibits such a strong influence, either beneficial or harmful, on one of the main characters. Then, in a well-organized essay, discuss the nature of the mentor's influence and its significance to the work as a whole.

6. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

7. Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

8. Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole.

9. In many works of literature, a physical journey - the literal movement from one place to another - plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important element and discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

10. In Kate Chopin's *The Awakening* (1899), protagonist Edna Pontellier is said to possess "that outward existence which conforms, the inward life that questions." In a novel or play that you have studied, identify a character who outwardly conforms while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

11. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

12. Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel, or play, and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

13. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

- 14.** According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divisive lightning." Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.
- 15.** Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional. Such collisions can call a character's sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character's response and explain its relevance to the work as a whole.
- 16.** Morally ambiguous characters -- characters whose behavior discourages readers from identifying them as purely evil or purely good -- are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.
- 17.** Often in literature, a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole.
- 18.** One definition of madness is "mental delusion or the eccentric behavior arising from it." But Emily Dickinson wrote: "Much madness is divinest/Sense-To a discerning Eye." Novelists and playwrights have often seen madness with a "discerning Eye." Select a novel or play in which a character's apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole. Do not merely summarize the plot.
- 19.** Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.
- 20.** The eighteenth-century British novelist Laurence Sterne wrote, "No body, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time." From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict with one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or work of similar literary quality.
- 21.** In his essay "Walking," Henry David Thoreau offers the following assessment of literature: In literature it is only the wild that attracts us. Dullness is but another name for tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delights us. From the works that you have studied in school, choose a novel,

play, or epic poem that you may initially have thought was conventional and tame but that you now value for its "uncivilized free and wild thinking." Write an essay in which you explain what constitutes its "uncivilized free and wild thinking" and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

22. Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

23. The British novelist Fay Weldon offers this observation about happy endings. "The writers, I do believe, who get the best and most lasting response from their readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events -- a marriage or a last minute rescue from death -- but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death." Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance in the work as a whole.

24. Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions or moral values.

25. In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

26. "The true test of comedy is that it shall awaken thoughtful laughter." Choose a novel, play, or long poem in which a scene or character awakens "thoughtful laughter" in the reader. Write an essay in which you show why this laughter is "thoughtful" and how it contributes to the meaning of the work.

27. In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the confidant or confidante can be as much "the reader's friend as the protagonist's." However, the author sometimes uses this character for other purposes as well. Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work.

28. Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

29. Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Avoid plot summary.

30. In questioning the value of literary realism, Flannery O'Connor has written, "I am interested in making a good case for distortion because I am coming to believe that it is the only way to make

people see." Write an essay in which you "make a good case for distortion," as distinct from literary realism. Analyze how important elements of the work you choose are "distorted" and explain how these distortions contribute to the effectiveness of the work. Avoid plot summary.

31. Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

32. Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.

33. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a play of recognized literary merit and show how the author's manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.

34. A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this "healthy confusion." Write an essay in which you explain the sources of the "pleasure and disquietude" experienced by the readers of the work.

35. Select a moment or scene in a novel, epic poem, or play that you find especially memorable. Write an essay in which you identify the line or the passage, explain its relationship to the work in which it is found, and analyze the reasons for its effectiveness.

36. From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and show how it enhances meaning in the work. Do not merely summarize the plot.

37. In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.

38. The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.

39. A recurring theme in literature is the classic war between a passion and responsibility. For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty. Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.

40. Choose a complex and important character in a novel or a play of recognized literary merit who might on the basis of the character's actions alone be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

- 41.** Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic or plausible elements in the rest of the work. Avoid plot summary.
- 42.** In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.
- 43.** The conflict created when the will of an individual opposes the will of the majority is the recurring theme of many novels, plays, and essays. Select the work of an essayist who is in opposition to his or her society; or from a work of recognized literary merit, select a fictional character who is in opposition to his or her society. In a critical essay, analyze the conflict and discuss the moral and ethical implications for both the individual and the society. Do not summarize the plot or action of the work you choose.
- 44.** Although literary critics have tended to praise the unique in literary characterizations, many authors have employed the stereotyped character successfully. Select one work of acknowledged literary merit and in a well-written essay, show how the conventional or stereotyped character or characters function to achieve the author's purpose.
- 45.** Unlike the novelist, the writer of a play does not use his own voice and only rarely uses a narrator's voice to guide the audience's responses to character and action. Select a play you have read and write an essay in which you explain the techniques the playwright uses to guide his audience's responses to the central characters and the action. You might consider the effect on the audience of things like setting, the use of comparable and contrasting characters, and the characters' responses to each other. Support your argument with specific references to the play. Do not give a plot summary.
- 46.** An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.
- 47.** In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.
- 48.** Choose a character from a novel or play of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.
- 49.** Choose a work of recognized literary merit in which a specific inanimate object (e.g., a seashell, a handkerchief, a painting) is important, and write an essay in which you show how two or three of the purposes the object serves are related to one another.

AP Essay Rubric

- 9-8 These essays are well-focused and offer persuasive analysis of literary elements and devices. The writing is clear, precise, effectively organized, and demonstrates consistent and effective control of the elements of language composition. In text citation is masterfully incorporated in the writing. The highest scoring essays discuss the literary work with insight and understanding, and perceptive analysis is apparent. Number grade equivalent: 93-100
- 7-6 These essays offer a reasonable analysis of literary elements and devices. The writing is reasonably specific and demonstrates the student's ability to express ideas clearly with reference to the text. The analysis shows insight and understanding of the literary work although these are not as perceptive as those in the 9-8 range. Number grade equivalent: 85 - 92

- 5 These essays respond to the assignment with a plausible reading, but they tend to be superficial or underdeveloped in analysis. While containing analysis, the discussion of how literary elements and devices contribute to meaning in the literary work. These essays demonstrate adequate control of written language but reveal unsophisticated thinking. These essays also rely heavily on paraphrasing the text or summarizing plot. Number grade equivalent: 72-85
- 4-3 These lower-half essays offer a less than thorough understanding of the task or less than adequate analysis. The analysis is partial, oversimplified, unconvincing, or irrelevant. They may rely on plot summary or paraphrasing alone, demonstrating an unfocused progression of ideas. Development is inconsistent and language is marred by errors. Number grade equivalent: 65 – 71
- 2-1 These essays attempt to respond to the assignment. They are unacceptably brief or incoherent in presenting their ideas. The analysis offers a complete misreading with little to no support from the literary work. There are serious errors in grammar and mechanics. Number grade equivalent: 50 – 64
- 0 These essays do no more than make a reference to the task, were left blank, completely off-topic, or failed to be submitted. Number grade equivalent: 0