

Foreign Languages and Literatures 560 (CRN 11364)
Principles of Scholarly Research

Fall 2006; 4 credits

Wednesday, 17:30-21:10

OND 201

Office hours: T & TR, 3-4 p.m.
& by Appt.

Instructor: Dr. Oscar Fernández

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Course Description

Welcome to FLL 560. This course, “Principles of Scholarly Research,” will prepare M.A. candidates in the Department of Foreign Languages and Literature for success in the program (graduate course work, including an introduction to literary theory, thesis research, and proposal writing). FLL 560 will equip candidates for active engagement in their disciplines throughout their professional career.

In addition to learning about the profession and about literary theory, students are required to learn more about their own field of study through independent research projects.

Course Objectives

- * To develop students’ skills in scholarly research and techniques
- * To introduce students to professional organizations and other resources for professional communication.
- * To investigate various methods of analyzing and interpreting literature through theoretically-informed perspectives.
- * To develop your communication skills through writing assignments, classroom discussion, and research projects.

Required Texts

Course packet. FLL 560. *Course Packet*. Portland State University. Fall 2006 (please go to *Clean Copy*, 1704 SW Broadway, 503.294.3999).

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers* (any recent edition; PSU bookstore will be ordering latest version). You can find an abridged version and tutorial of the MLA citation here:

<<http://www.lib.usm.edu/legacy/tutorials/mlatutorial/tutorialindex.php>>.

On-line readings. Please see “Reading Schedule” for details and bring a print out of readings to class.

Course Preparation

FLL 560 is a reading and writing intensive course. The following is a guideline for how to best prepare for our course:

4 credits x 2 hours of study per credit = 8 hours of reading/writing (minimum) per week.

Requirements

Participation and Assignments: Students are expected to participate in all class activities and discussions. Students are expected to complete all their assignments by the due date. Late work will not be accepted. Please do not slip assignments underneath instructor's office door.

Attendance: Multiple absences may result in an "F" for the course. If you are late for class, please be discrete as you find your seat.

Writing Assignments

(Please see Reading Schedule for due dates)

- I. **Annotated bibliography of five Internet sources** critical for scholarly research and/or communication in your specific field.

Guidelines:

- A. Find at least five important journals/databases/publications in your field.
- B. Cite source according to MLA. Present each source according to complete MLA format. Please read MLA handbook for how to cite sources using MLA and/or follow tutorial on this website:
<<http://www.lib.usm.edu/legacy/tutorials/mlatutorial/tutorialindex.php>>. Include a 3-5 sentence summary after each citation.
- C. Answer these questions:
 - 1. Describe the site/source;
 - 2. Who is the intended audience?
 - 3. Assess the strengths and/or weaknesses.
- D. Be ready to share one of your reviews during class discussion.

- II. **Critical review of a PSU thesis or an M.A. paper** in your specific field submitted to the Department of Foreign Languages and Literatures or a thesis/M.A. paper approved by the instructor (2-3 pages).

Guidelines:

- A. Find one thesis/M.A. paper in your field.
- B. Title for this Critical Review must include the title of your source and when it was submitted to PSU and to which department. For example:
Critical Review of Juana Lopez's "Cannibalism as Resistance in Clarice Lispector's 'Smallest Woman of the World'" (an M.A. paper submitted to the FLL Department, Portland State University, Fall 2001).
- C. Assess the work by answering these questions in essay format.
 - 1. **Title.** Does the title of the work reflect the thesis?
 - 2. **Thesis.** What is the thesis? Is it clear? Point out strengths/weaknesses.

3. **Use of Evidence.** What evidence does the author use to establish the argument? What primary texts and secondary texts are referenced to support the argument? Point out strengths/weaknesses in use of evidence.
 4. **Conclusion.** How does the author show the importance of this research work? Does the author show how the research endeavor is connected to other issues/topics in the discipline?
 5. **Writing Lessons.** So far you have assessed content. Now evaluate writing style. What kind of writing is expected in your field of research? Was the author successful in being clear and concise? If not, how would you improve it. Finally, explain what good writing habits will you try to emulate. In short, what will you repeat in your own writing? What will you avoid?
- D. During week ten of the term you will present a short summary of your critical review (5-8 minutes) to the entire class.
- III. **Annotated bibliography and research proposal** of a research paper you would write based on the annotated bibliography you have selected. You can use a research paper idea you are pursuing this fall in another course.
- A. Please follow this order when submitted this assignment: (1) research proposal; (2) annotated bibliography.
 - B. Research proposal/précis must be concise and to the point and must answer the following questions in essay format (1-2 pages; I will not accept 3 or more pages).

Guidelines

1. **Title.** Write a concise title that summarizes your thesis. Instead of writing “Cannibalism” (a general statement), write a title that shows a point of view, “Cannibalism as Resistance in “Smallest Woman in the World” by Clarice Lispector.”
2. **Thesis.** What is your intended thesis? Use future tense since you are making a proposal for intended research.
3. **Use of Evidence.** Using your bibliography, **SHOW** how your sources will help you make your case. What ideas from the primary and secondary texts will make your case? Instead of writing the following, “John Smith’s Language Acquisition Today will be critical for my research project,” **SHOW** how this book will be helpful: “John Smith’s discussion of five critical modes of learning in Language Acquisition Today supports my argument that [. . .].”
3. **Conclusion.** In a précis there is no need to repeat the thesis. Show in your last paragraph how this proposal fits in with all the ideas presented by sources in your annotated bibliography.

- C. Annotated bibliography must include the following components: 1 books; 6 articles (one article can be from a collection of essays; other 5 must be from scholarly periodicals); 1 theory selection from our course or theory specific to your discipline. All articles must be from peer-reviewed journals. Electronic sources that are not peer-reviewed will not be accepted. Instructor will ask for a re-write if unauthorized sources are used.
- IV. **Literary theory take-home exercise** will test your understanding of major concepts reviewed in class.

Archiving your work: Students must create computer back-ups of their work: avoid computer-breakdown excuses. If applicable, student exams and quizzes will be kept for one year. Other assignments, such as proposals, outlines and essays, will be kept for ONE term. After time limit, all student work will be recycled. It is the students' responsibility to obtain their assignments before they are recycled.

Format for all compositions. All drafts for the composition must be handed in together and follow MLA (Modern Language Association) guidelines. They must be numbered and stapled. All drafts and copies for compositions must be typed using a font size 12, Times New Roman, double-spaced, in black ink, with the student's name, the composition title, the draft number, word count and the date the assignment is due on the top of the first page. Each page must have last name and page number as shown below. Please check website for a model of how all compositions should appear.

López 1

Juana López
FLL 560
Type of Assignment
Date

Masculinity in *Don Quijote de la Mancha**

*Do not write the word "title," do not underline, bold, or italicize the entire title. Titles of books, though, are in italics or underline. Title must summarize the thesis of your composition. Please, no embellishments in the title (no colors, different fonts, for example).

Diacritics: Students must incorporate language-specific diacritics in their textual documents. Check web page for commands in Microsoft Word.

Oral Assignments

- I. **Theory group presentation (2-3 students).** The group should present the most salient points of each theory and also draw connections with prior or latter schools of thought. A good presentation has a clear introduction, a logical development, and a conclusion that raises questions for further discussion. Handouts are helpful and should be clear and concise.
- II. **Literary analysis group presentation on a selected short story (2-3 students).**

These presentations should include interpretation (s) of the story inspired by several difficult theories we have studies (each student focusing on a different theory or theories).

III. **Individual presentation** of critical review of a PSU thesis or an M.A. paper.

E-mail: Please allow 48 hours for instructor to answer your e-mail. In sending an e-mail, please write the following information in your e-mail subject line:

Subject: Class/Section/Student’s name/Assignment or Type of Question

Subject: FLL 560/001/My Name/Attendance policy

Where to locate your assignments. All work will be given during class time or during office hours. Grades/assignments will not be posted outside the office door. Grades normally will not be given during class time, on the phone, or via e-mail. It is the students’ responsibility to monitor their grade throughout the term and to meet with the instructor if they have specific questions.

Grade

I.	Annotated bibliography of five Internet sources	20
II.	Critical review of a PSU thesis or an M.A. paper	20
III.	Annotated bibliography and research proposal	20
IV.	Literary theory take-home exercise	20
V.	Individual oral presentations	10
VI.	Group oral presentations	<u>10</u>
		100

A	94-100	B+	87-89	C+	77-79	D+	67-69	F	1-59
A-	90-93	B	84-86	C	74-76	D	64-66		
		B-	80-83	C-	70-73	D-	60-63		

Extra Credit

There is no extra credit option in this course.

University Regulations

*Portland State University supports equal educational opportunity for all regardless of sex, race, national origin, age, marital status, handicap, religion or sexual orientation.¹

*The following constitutes conduct as proscribed by Portland State University for which a student or student organization or group is subject to disciplinary action: All forms of academic dishonesty, cheating, and fraud, including but not limited to: (a) plagiarism, (b) the buying and selling of course assignments and research papers, (c) performing

¹ Please refer to “Policy Statement on Rights, Freedoms and Responsibilities of Students,” <http://www.ess.pdx.edu/osa/osa_ahtm>.

academic assignments (including tests and examinations) for other persons, (d) unauthorized disclosure and receipt of academic information and (e) falsification of research data.²

*Students with disabilities need to contact the instructor as soon as possible. The instructor will refer you to the following PSU offices for a referral indicating how we can best help you. It is important to obtain a referral in order to best accommodate your needs:

--Learning disability screening and assessment at Counseling and Psychological Services;

--Disability Resource Center. Academic accommodations in classroom (note-taking, interpreting). Other accommodations as indicated through testing results. Disability Resource Center, SMSU 435, 503-725-4150.

--Call or stop by Counseling & Psychological Services for more information, M343 SMC, 503-725-4423.³

Reading Schedule FLL 560⁴

Short Story Selections

Feel free to add other stories in your field, but provide an English translation & web link:

Bierce, Ambrose (United States, 1842-1914). "An Occurrence at Owl Creek Bridge."

1 Sept. 2006

<<http://www.classicshorts.com/stories/owlcrk.html>>.

Chekhov, Anton (Russia, 1860-1904). "The Lottery Ticket." 1 Sept. 2006

<<http://www.classicshorts.com/stories/lottery.html>>.

Cortazar, Julio (Argentina, 1914-1984). "Axolotl." 1 Sept. 2006

<<http://www.cis.vt.edu/modernworld/d/axolotl.html>>.

De Maupassant, Guy (France, 1850-1893). "Humiliation." 1 Sept. 2006

<<http://www.classicshorts.com/stories/humil.html>>.

Jackson, Shirley (United States, 1916-1965). "The Lottery." 1 Sept. 2006

<<http://www.americanliterature.com/SS/SS16.HTML>>.

Kafka, Franz (Germany, 1883-1924). "A Hunger Artist." 1 Sept. 2006

<http://ftp.shsu.edu/~eng_wpf/authors/Kafka/hunger.html>.

Hawthorne, Nathaniel (United States, 1804-1864). "Rappaccini's Daughter." 1 Sept.

2006

<http://ftp.shsu.edu/~eng_wpf/authors/Hawthorne/Rappaccini.htm>.

² Please refer to "Code of Student Conduct and Responsibility," <http://www.ess.pdx.edu/osa/osa_b.htm>.

³ Please contact *Disability Office Center*, <http://caps.pdx.edu/learning_disabilities.htm#Services>.

⁴ Syllabus is subject to change.

Woolf, Virginia (England, 1882-1941). "A Haunted House." 1 Sept. 2006
 <<http://www.classicshorts.com/stories/haunths.html>>.

Date	Readings	Assignments
Week 1	Introductions: What is Scholarly Research? What is Literary Theory?	
26 Sept.	<p>Kadir, Djelal. "Surviving Theory." <i>The Other Writing: Postcolonial Essays in Latin America's Writing Culture</i>. West Lafayette, Ind.: Purdue UP, 1993. pp. 35-39 (in-class handout);</p> <p>Nightingale, Andrea Wilson. "Introduction: Spectacles of Truth in Classical Greek Philosophy." <i>Spectacles of Truth in Classical Greek Philosophy: Theoria in its Cultural Context</i>. Cambridge; New York: Cambridge UP, 2004. pp. 1-17 (PDF sent to students; please read for week 2).</p>	
Week 2	Language, Linguistics, and Structuralism	
4 Oct.	<p>de Saussure, Ferdinand. "Introductory Chapter: Brief Survey of the History of Linguistics." <i>Saussures's Third Course of Lectures on General Linguistics</i> [1910-11]. Pergamon, 1993 <http://www.marxists.org/reference/subject/philosophy/works/fr/saussure.htm>;</p> <p>Barthes, Roland. "Introduction." <i>Elements of Semiology</i>. Hill and Wang, 1968 <http://www.marxists.org/reference/subject/philosophy/works/fr/barthes.htm>;</p> <p>Benjamin, Walter. "On Language as Such and On the Language of Man." <i>Critical Theory Since Plato</i>. Hazard Adams, ed. New York: Harcourt, 1992. pp. 742-749 (course packet);</p> <p>Culler, Jonathan. "Language, Meaning, and Interpretation." <i>Literary Theory: A Very Short Introduction</i>. Oxford; New York: Oxford UP, 1997. pp. 55-69 (course packet).</p>	Literary analysis group presentation: Hawthorne

Week 3	Freudian Tradition	
11 Oct.	<p>Freud, Sigmund. "Creative Writers and Daydreaming." <i>The Collected Papers of Sigmund Freud. Critical Theory Since Plato</i>. Hazard Adams, ed. New York: Harcourt, 1992. pp. 711-716 (course packet);</p> <p>Freud, Sigmund. "Lecture XXXV: A Philosophy of Life" (1932). <i>New Introductory Lectures on Psychoanalysis</i>. Hogarth Press, 1993 <http://www.marxists.org/reference/subject/philosophy/works/at/freud.htm>;</p> <p>Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience" (1936). <i>The International Journal of Psychoanalysis</i> (1937). <i>Critical Theory Since Plato</i>. Hazard Adams, ed. New York: Harcourt, 1992. pp. 897-901 (course packet);</p> <p>Kristeva, Julia, "From One Identity to Another." <i>Critical Theory Since Plato</i>. Hazard Adams, ed. New York: Harcourt, 1992. pp. 1163-1173 (course packet).</p>	<p>Due: Annotated bibliography of five Internet sources (I).</p> <p>Literary analysis group presentation: Cortazar; Kafka</p>
Week 4	Gender, Sexuality, and Sex	
18 Oct.	<p>Culler, Jonathan. "Performative Language." <i>Literary Theory: A Very Short Introduction</i>. Oxford; New York: Oxford UP, 1997. pp. 95-109 (course packet);</p> <p>Sedgwick, Eve Kosofsky. "Introduction: Axiomatic." <i>Epistemology of the Closet</i>. Berkeley; Los Angeles: U of California P, 1990. pp. 1-66 (course packet);</p> <p>Bulter, Judith. "Introduction," "Bodies that Matter." <i>Bodies that Matter: On the Discursive Limits of "Sex."</i> New York; London: Routledge, 1993. pp. 1-55 (course packet);</p> <p>Foucault, Michel. "The End of the Monarchy of Sex." <i>Foucault Live: Collected Interviews, 1961-1984</i>. Sylvère Lotringer, ed. New York: Semiotext(e), 1996. pp. 214-225.</p>	<p>Literary analysis group presentation: Woolf; Jackson</p>

Week 5	(Ab)Uses of Power⁵	
25 Oct.	<p>Marx, Karl, "The German Ideology" (1846). <i>Critical Theory Since Plato</i>. Hazard Adams, ed. New York: Harcourt, 1992. pp. 624-627 (course packet);</p> <p>Foucault, Michel, "Truth and Power." <i>Critical Theory Since Plato</i>. Hazard Adams, ed. New York: Harcourt, 1992. pp. 1135-1145 (course packet);</p> <p>Foucault, Michel. <i>The Archaeology of Knowledge</i> (1969). Routledge 1972 <http://www.marxists.org/reference/subject/philosophy/works/fr/foucaul2.htm>;</p> <p>Gramsci, Antonio. "The Intellectuals." <i>Prison Notebooks</i> (1949). Turin: Nuovo Universale Einaudi, 1971 <http://www.marxists.org/archive/gramsci/prison_notebooks/problems/intellectuals.htm>.</p>	Literary analysis group presentation: Jackson; Chekhov
Week 6	Post-Structuralism	
1 Nov.	<p>Derrida, Jacques. "Linguistics and Grammatology." <i>Of Grammatology</i>. John Hopkins UP, 1974 <http://www.marxists.org/reference/subject/philosophy/works/fr/derrida.htm>. Note: Derrida's <i>The Hinge</i> [La Brisure] is optional;</p> <p>Eagleton, Terry. "Post-Structuralism." <i>Literary Theory: An Introduction</i>. Minneapolis: U of Minneapolis P, 1983. pp. 127-150 (course packet);</p> <p>Liotard, Jean-François. <u><i>The Postmodern Condition: A Report on Knowledge</i></u> (1979) <http://www.marxists.org/reference/subject/philosophy/works/fr/lyotard.htm>.</p>	Literary analysis group presentation: Bierce; Cortazar
Week 7	Post-Colonial Theory, Cultural Studies, Comparative Literature Studies	
8 Nov.	Said, Edward W., "The World, the Text and the Critic," in <i>The World, the Text, and the Critic</i> (1983). <i>Critical Theory Since Plato</i> . Hazard Adams, ed. New York: Harcourt, 1992. pp. 1211-1222 (course packet);	Turn in first draft of research proposal

⁵ From Dr. Adam Miyashiro, Penn State, Syllabus Cmlit 400 Y, Fall 2006.

	<p>Said, Edward W. "Introduction," "The Scope of Orientalism." <i>Orientalism</i> (1978). New York: Vintage Books, 1979. pp. 1- 110 (course packet);</p> <p>Giroux, Henry A. "Revitalizing the Culture of Politics: An Introduction," "Rethinking Cultural Politics: Challenging Political Dogmatism from Right to Left." <i>Impure Acts: The Practical Politics of Cultural Studies</i>. New York; London: Routledge, 2000. pp. 1-38 (course packet).</p>	<p>Literary analysis group presentation: Hawthorne</p>
Week 8	Comparative Literature; Recent Trends	
15 Nov.	<p>Pratt, Mary Louise. "Comparative Literature and Global Citizenship." <i>Comparative Literature in the Age of Multiculturalism</i>. Charles Bernheimer, ed. Baltimore: Johns Hopkins UP, 1995. pp. 58-65 (course packet);</p> <p>Ahearn, Ed and Arnold Weinstein. "The Function of Criticism at the Present Time: The Promise of Comparative Literature." <i>Comparative Literature in the Age of Multiculturalism</i>. Charles Bernheimer, ed. Baltimore: Johns Hopkins UP, 1995. pp. 77-85 (course packet);</p> <p>Culler, Jonathan. "Identity, Identification, and the Subject." <i>Literary Theory: A Very Short Introduction</i>. Oxford; New York: Oxford UP, 1997. pp. 110-122 (course packet).</p> <p>Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." <i>Simians, Cyborgs and Women: The Reinvention of Nature</i>. New York; Routledge, 1991. pp.149-181. <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html></p> <p>MacDonald, Eleanor. "Critical Identities: Rethinking Feminism through Transgender Politics." <i>Atlantis</i> 23.1 (Fall 1998): 3-12 (course packet).</p>	

Week 9	Literary Theory Examination.	
22 Nov.	No class. Literary Theory Take-Home Exercise. Please type your responses. E-mail submissions are allowed for this assignment and send as a cut and paste in e-mail. NO Attachments. Note that FLL office may close early due to Thanksgiving break.	Take-Home Exercise. Due on Nov. 22 by end of regular class time.
Week 10	Student Presentation of Critical Review of Thesis/M.A. paper	
29 Nov.		Due: Critical review of a PSU thesis or an M.A. paper (II).
Week 11	Finals Week	
	Assignment is due on Wednesday, December 6 th , 1530-1720. Please drop it off by my office (NH 451 Q). <u>You may turn this assignment during Week 10.</u>	Due Annotated bibliography and research proposal (III).

Proofreading Symbols

- / (1) error (err~~or~~), with correction in the margin
- (2) lowercase (d~~o~~g), with "lc" within a circle in the margin
- ⊙ close up (is)and); repeat symbol in the margin
- ⊖ delete and close up a single letter (c~~a~~t), with delete and close up symbol in the margin
- ⊖ delete and close up more than one letter (the important ~~important~~point); with delete and close up symbol in the margin
- ∧ insert (in~~er~~t), with the insertion in the margin
- ∨ set as superscript (3); repeat symbol in the margin
- ⊞ transpose elements (the~~t~~, in beginningthe), with "tr" within a circle in the margin
- ⊖ (1) material to be corrected, with the correction in the margin
- (2) material to be moved, with its new location specified in the margin
- (3) spell out, with spelled form or "sp" within a circle in the margin
- || straighten (placed over and under words); repeat symbol in the margin

- ⊖ delete and close up
- ⊞ transpose
- # space
- more # more space
- less # less space
- ⊙ period
- ∧ comma
- ⊙ colon
- ∧ semicolon
- ∨ (1) apostrophe
- (2) single closing quotation mark
- ∨ single opening quotation mark
- ⊞ double quotation marks
- ⊞ parentheses
- ⊞ square brackets
- ∧ slash
- = hyphen
- one-em dash
- two-em dash
- one-en dash
- ∧ capital letter (placed under letter)
- cap capital letter
- = small capital letter (placed under letter)
- sc small capital letter
- lc lowercase
- ital italics
- rom roman
- bf boldface
- sp spell out
- ¶ paragraph
- no ¶ no paragraph

6.8.2. Symbols used in the margin

- / (1) separates more than one correction in a line (p/#)
- (2) indicates correction to be made more than once (p///)
- ⊖ indicates numeral 0, not letter O
- ⊙ close up
- ⊖ delete

235 Abbreviations . . . Proofreading Symbols 6.8.3

- ← move to left
- move to right
- ↑ move up
- ↓ move down
- || straighten lines
- || align vertically
- stet let stand as is
- wf wrong font
- ⊖ broken letter or dirty proof

Achtant, Walter J. and Joseph Zibaldi, eds. The MLA Style Manual. NY: MLA, 1985. 233-235.

6.8.3. Sample marked proof

"Now, ~~what~~ I want is Facts. Teach these ~~boys~~ and girls nothing ~~but~~ Facts. Facts alone are ~~not~~ wanted in life. ~~Plaint~~ nothing ~~else~~ and root out everything else. You can only form the ~~mind~~ ~~reasoning~~ ~~of~~ ~~man~~ ~~imals~~ upon ~~facts~~, nothing else will ever ~~be~~ of any ~~service~~ to them. This is the principle on which I bring up my own ~~up~~ ~~own~~ children, and this is the principle ~~on~~ which I bring up ~~these~~ children. Stick to ~~the~~ Facts, sir. ~~o/2/1~~

Using T.E.A. to Build a Persuasive Paragraph*

A sample paragraph:

[1]While globalization benefits large corporations, it creates a cycle of underemployment for low wage workers. [2]According to Bob Smith, lead economist for the Institute for Economic Advancement, “Globalization has resulted in continued corporate growth, while the adjusted wages for the average worker will continue to fall at a rate of 2.3 % per year” (Jones 26). [3] Smith's observation shows that the economic benefits of globalization do not trickle down to the average worker. The actual buying power of a low wage earner decreases as a result of this economic structure.

How to understand this persuasive paragraph using T.E.A.:

T.... Thesis, topic, theme: [1]

- Introduce each paragraph with a topic sentence.
- Ask yourself, “What point do I want this paragraph to prove?”
- The topic of the paragraph should be a key point to support your thesis.

Ex: While globalization benefits large corporations, it creates a cycle of underemployment for low wage workers.

E.... Evidence: [2]

- Use examples from your research to prove the point of your paragraph.
- Introduce the source of your evidence.
- Use citations so the reader knows where your evidence comes from.

Ex: According to Bob Smith, lead economist for the Institute for Economic Advancement, “Globalization has resulted in continued corporate growth, while the adjusted wages for the average worker will continue to fall at a rate of 2.3 % per year” (Jones 26).

A.... Analysis: [3]

- EXPLAIN how the evidence you used supports your topic sentence.
- Remember—the quote or example DOES NOT speak for itself. Your job as the writer is to draw connections for the reader.
- Use phrases such as these: *shows, this demonstrates or this is an example of...* This tells the reader you are about to draw conclusions/make connections.
- REMAIN IN 3rd PERSON!! You can clearly express your opinion **without** saying “I think.”

Ex: Smith's observation shows that the economic benefits of globalization do not trickle down to the average worker. The actual buying power of a low wage earner decreases as a result of this economic structure.

*f. Julie Veltman, “History 10,” Portland, OR (2005). Thanks to Ms. Veltman for sharing this helpful tool. All changes mine.

Checklist for Writing Papers in the Humanities

As you are completing your essay, please make sure you consciously perform the following tasks. Please check each item off as you complete your essay. Note: Instructor may stop reading your essay if errors that were corrected in proposals or earlier versions of the paper were repeated in your current version. If this should occur, the essay's grade will be based on the section that was read or, if applicable, the grade will remain the same as before.

Thesis & Title

- Do I have a thesis?
- Have I clarified my thesis?
- Have I placed limits to my thesis?
- Does the title reflect the thesis?
- If using works of fiction, did I mention them in my thesis statement?
- Please draw a box around your thesis statement.

Transitions between Paragraphs and Topic Sentences

- Did I create organic transitions between paragraphs that allow one paragraph to “flow” into another?
- Do my paragraphs directly relate to my thesis?
- Please draw a box around topic sentences. Topic sentences are the main sentences for each paragraph. Topic sentences are the mini-thesis for each paragraph and answer a component of your thesis.
- In the right margin for each paragraph and next to your topic sentence, please write the **one word** that best summarizes the main idea of this topic sentence and its paragraph.

Citing Sources

- Does the essay have secondary sources?
- Do the secondary sources fit your thesis?
- For the purposes of this class, keep citations in the original language in quotes and provide the translation source: Chaucer's setting is April, the time of “shoures soote” (“sweet showers”; GP 1).
- In citing sources, always introduce the source and its author: In Abnormal Psychology, Cromer shows how Othello blames the moon for his behavior: “She comes more near the earth than she was wont / And makes men mad” (666).
- In citations longer than five lines, set the quote separate from the sentence, maintain a double space and have given proper page number:
 - Dante's *Inferno* begins literally in the middle of things:
 - Midway in our life's journey. I went astray (pretend it's 5 lines)
 - From the straight road and [. . .]. (Ciardi 28)

MLA convention

- Did I double check the *Works Cited* page for MLA citation problems?
- Are the margins correct for this page (is there a tab in the second line, for example)?
- Is my last name on each page, including my *Works Cited* page.

Grading Criteria for All Assignments and Compositionsⁱ

The A/A- Assignment (20-18)

1. The A assignment fulfills the assignment—and does so in a fresh and mature manner, using purposeful language that leads to knowledge making. The assignment effectively meets the needs of the rhetorical situation in terms of establishing the writer’s stance, attention to audience, purpose for writing, and sensitivity to context. Furthermore, the writer demonstrates expertise in employing the artistic appeals of ethos, logos, and pathos appropriately.
2. The topic itself is clearly defined, focused, and supported. The essay has a clear thesis that is supported with specific (and appropriate) evidence, examples, and details. Any outside sources of information are used carefully and cited appropriately. The valid reasoning within the essay demonstrates good judgment and an awareness of the topic’s complexities.
3. The organization—chronological, spatial, or emphatic—is appropriate for the purpose and subject of the essay. The introduction establishes a context, purpose, and audience for writing and contains a focused thesis statement. The following paragraphs are controlled by (explicit or implicit) topic sentences; they are well developed; and they progress logically from what precedes them. (If appropriate, headings and subheadings are used.) The conclusion moves beyond a mere restatement of the introduction, offering implications for or the significance of the topic.
4. The prose is clear, readable, and sometimes memorable. It contains few surface errors, none of which seriously undermines the overall effectiveness of the paper for educated readers. It demonstrates fluency in stylistic flourishes (subordination, variation of sentence and paragraph lengths, interesting vocabulary).

The B+/B/B- Assignment (17-15)

1. The assignment has been followed and fulfilled. The assignment establishes the writer’s stance and demonstrates a clear sense of audience, purpose, and context.
2. The topic is fairly well defined, focused, and supported. The thesis statement is adequate (but could be sharpened), especially for the quality of supporting evidence the writer has used. The reasoning and support are thorough and more than adequate. The writer demonstrates a thoughtful awareness of complexity and other points of view.
3. The B assignment has an effective introduction and conclusion. The order of information is logical, and the reader can follow it because of well-chosen transitions and (explicit or implicit) topic sentences. Paragraph divisions are logical, and the paragraphs use enough specific detail to satisfy the reader.
4. The prose expression is clear and readable. Sentence structure is appropriate for educated readers, including the appropriate use of subordination, emphasis, varied sentences, and modifiers. Few sentence-level errors (comma splices, fragments, or fused sentences) appear. Vocabulary is precise and appropriate; punctuation, usage, and spelling conform to the conventions of Standardized American English.

The C+/C Assignment (14-10)

1. The assignment has been followed, and the essay demonstrates a measure of response to the rhetorical situation, in so far as the essay demonstrates some sense of audience and purpose.
2. The topic is defined only generally; the thesis statement is also general. The supporting evidence, gathered honestly and used responsibly, is, nevertheless, often obvious and easily accessible. The writer demonstrates little awareness of the topic’s complexity or other points of view; therefore, the C essay usually exhibits minor imperfections or inconsistencies in development, organization, and reasoning.
3. The organization is fairly clear. The reader could outline the presentation, despite the occasional lack of topic sentences. Paragraphs have adequate development and are divided appropriately. Transitions may be mechanical, but they foster coherence.
4. The expression is competent. Sentence structure is relatively simple, relying on simple and compound sentences. The paper is generally free of sentence-level errors; word choice is correct though limited. The essay contains errors in spelling, usage, and punctuation that reveal an unfamiliarity with the conventions of Standardized American English.

The D Assignment (9-5)

1. The D assignment attempts to follow the assignment, but demonstrates little awareness of the rhetorical situation in terms of the writer's stance, audience, purpose, and context. For example, the assignment might over- or under-estimate (or ignore) the audience's prior knowledge, assumptions, or beliefs. The writer may have little sense of purpose.
2. The assignment may not have any thesis statement, or, at best, a flawed one. Obvious evidence may be missing, and irrelevant evidence may be present. Whatever the status of the evidence, it is inadequately interpreted and rests on an insufficient understanding of the rhetorical situation. Or it may rely too heavily on evidence from published sources without adding original analysis.
3. Organization is simply deficient: introductions or conclusions are not clearly marked or functional; paragraphs are neither coherently developed nor arranged; topic sentences are consistently missing, murky, or inappropriate; transitions are missing or flawed.
4. The D assignment may have numerous and consistent errors in spelling, usage, and punctuation that reveal unfamiliarity with the conventions of Standardized American English (or a lack of careful proofreading).

The F Assignment (4>).

1. The F assignment is inappropriate in terms of the purpose of the assignment and the rhetorical situation. If the essay relates vaguely to the assignment, it has no clear purpose or direction.
2. The assignment falls seriously short of the minimum length requirements; therefore, it is insufficiently developed and does not go beyond the obvious.
3. The F assignment is plagued by more than one of the organizational deficiencies of a D essay.
4. Numerous and consistent errors of spelling, usage, and punctuation hinder communication.
5. It may be plagiarized: either it is someone else's essay, or this essay has used sources improperly and/or without documentation.

ⁱ Adapted from *English 15 Packet*, The Pennsylvania State University, 2001. All changes mine