

MAJOR: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: I-2020

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: *Bajo-virtual asincronico* Schedule: Thursday from 8 to 11:50 am

PROFESSOR: M.Ed. J. Chan

STUDENT OFFICE HOURS: (Cubículo 18) Tuesdays and Thursdays from 1 to 5 p.m.

COURSE DESCRIPTION

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 21st century literary criticism and theory. (cognitive and attitudinal objective)	2.1 Identify the similarities and differences among the American, Russian and French schools in terms of objectives, key literary concepts, process of 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)

GENERAL	SPECIFIC
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 texts by students and professor will also be discussed, analyzed and presented in class applying corresponding content.

- A. **Defining Criticism, Theory and Literature to Literary Theory**
- B. **A Historical Survey of Literary Criticism**
- C. **Russian Formalism and New Criticism**
- D. **Reader Oriented Criticism**
- E. **Modernity/Postmodernism:**
 1. *Structuralism*
 2. *Poststructuralism*
 3. *Deconstruction*
- F. **Psychoanalytic Criticism**
- G. **Feminist**
- H. **Marxism**
- I. **Cultural Poetics and New Historicism**
- J. **Post-colonialism**
- K. **African-American Criticism**
- L. **Queer Theory: Gay and Lesbian Criticism**
- M. **Ecocriticism**

METHODOLOGY:

All communications, digital materials and sometimes evaluations (quizzes/graded tasks) will be

completed using the University of Costa Rica educational platform METICS, *Mediación Virtual*. 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 an academic essay 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

ASSESSMENT:

A. SUMMATIVE ASSESSMENTS

ASSESSMENT COMPONENTS	PORCENTAGES
10 Quizzes (4% each)	40%
2 Presentations	20%
Educational teaching video	10%
Academic Literary Essay	30%

QUIZZES: Quizzes 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 material. Each quiz will be worth 4% and may be completed online through *Mediacion Virtual* within time guidelines.

GROUP PRESENTATIONS OF A LITERARY CRITICISM THEORY: Students are to make two oral presentations using a course literary criticism theory for which they must select a text from the list provided* or one previously approved by the professor. Then, they must perform:

- 1) a bibliographic research in different sources to expand the information provided by the teacher in the course book.
- 2) a critical analysis of a literary work in which to apply the literary theory in a guided teaching practice with the class (i.e. panel, round-table discussion)

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").

The presentation should not exceed 60 minutes. The second presentation is similar except that the group has to analyze the assigned chapters for the week from *The Panopticon*. The value of each work is 10 %.

ACADEMIC LITERARY ESSAY: Literary Theory and Criticism essay consists of 5 to 6 pages using the novel *The Panopticon* by Fagan, one literary criticism theory and adhering to the MLA formatting style. 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 30%.

EDUCATIONAL TEACHING VIDEO: The video consists of the creation of one, original, audiovisual educational video that may be used as didactic material in the teaching of literary theory and criticism in relation to the novel *The Panopticon* by Jenni Fagan. The assignment will be divided into groups of two. 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. The second part uses the novel provided to illustrate the literary criticism terms and elements used in the first part of the video. It is also possible to combine part 1 and part 2, in that you would teach key term/element and then give the illustration within the literary work. The video should be between 15 and 20 minutes in length. The value of this work is 10% of the total grade.

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	Presentations	Evaluations Readings*
1	09-13 MARCH	Course Guidelines Defining Criticism, Theory and Literature to Literary Theory		<i>Young Goodman Brown</i> <i>The Panopticon:</i> <i>Prologue,</i>
2	16-20		<i>Pp. 1-18 (textbook)</i>	Defining Criticism, Theory and Literature to Literary Theory
3	23-27	A Historical Survey of Literary Criticism	Group 8 (pp. 19-25), 9 (pp. 26-31), 10 (pp. 32-39) y 11 (pp. 40-47)	<i>Chapter 1</i>



Week	Content	Presentations	Evaluations Readings*
4 30-03 MARCH- APRIL	Russian Formalism and New Criticism	Group 1 Esteban/Jonathan	<i>Chapters 2-3 (1)</i>
5 06-10 APRIL	Holy Week		
6 13-17	Reader Oriented Criticism	Group 2 Alisson/Josue	Quiz <i>Chapters 4-6, (11)</i>
7 20-24	University Week		
8 27-01 APRIL- MAY	Modernity/Postmodernism 1. Structuralism Modernity/Postmodernism 2. Poststructuralism 3. Deconstruction	Group 3a Cristian/Ariel/Viviana Group 3b Daniel/Luis/Abraham	<i>Chapters 7-9 (9)</i> <i>Chapters 10-12 (4)</i> <i>Quiz</i>
9 04-08	Psychoanalytic Criticism	Group 4 Meylin/Jeff	Quiz <i>Chapters 13-15 (2)</i>
10 11-15	Feminist	Group 5 Hazel/Melissa	Quiz <i>Chapters 16-18 (7)</i>
11 18-22	Marxism	Group 6 Jose D/Nicolas	Quiz <i>Chapters 19-22 (10)</i>
12 25-29	Cultural Poetics and New Historicism	Group 7 Alejandra/Viviana	Quiz <i>Chapters 23-26 (8)</i>
13 01-05 JUNE	Postcolonialism	Group 8 Andres/Esteban	Quiz <i>Chapters 27-31 (3a)</i>
14 08-12	African-American Criticism	Group 9 Snaider/Keren	Quiz <i>Chapters 32-34 (5)</i>
15 15-19	Queer Theory: Gay and Lesbian Criticism	Group 10 Jose/Felipe	Quiz <i>Chapters 35-36 (3b)</i>
16 22-26	Ecocriticism	Group 11 Karla/Pamela	Quiz <i>Chapters 37-38 (6)</i>
17 29-03 JUNE- JULY	Presentation of Video Lessons	TBA	Video / Essay
18 06-10	Presentation of Video Lessons	TBA	Final Grades
19 13-17			AMPLIACION TBA

BIBLIOGRAFÍA OBLIGATORIA

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

*The following literary works selected by the professor can be analyzed by students to apply the



assigned/chosen theory/approach: “Young Goodman Brown” (Hawthorne)—already in course book, “Everyday Use” (Walker), “To His Coy Mistress” (Marvell), “A Good Man is Hard to Find” (O’Connor), “Dona Sebastiana” (Anonymous), “The Mask of the Red Death” (Poe), “Marigolds” (Collier), “The Birthmark” (Hawthorne), “A Canary for One” (Hemingway), “The Story of an Hour” (Chopin) “A Pair of Silk Stockings (Chopin) Mythic “Shooting an Elephant” (Orwell), “In Another Country” (Hemingway), “A Rose for Emily” (Faulkner), “I Met a Seer” (Crane), “The Yellow Wallpaper” (Gilman), “Sinners in the Hands of an Angry God” (Edwards), “Trifles” (Glaspell), “The Legacy” (Virginia Woolf), and “The Man to Send Rain Clouds” (Leslie Marmon Silko). Students are free to select other texts for their presentations with previous authorization from the professor. They are responsible for providing one copy to each student and professor. All texts need to be printed or sent to each student for class discussions a week in advance. If texts are digital, students need to bring a laptop or phone to access material.

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.

Abrams, M. H. and Stephen Greenblatt, et al., (editors). *The Norton Anthology of English Literature* (9th Ed) (Vol. Package 2: Volumes D, E, F). W. W. Norton & Company, 2012.

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. Quiz dates are included in the timetable. The professor may schedule quizzes 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.
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

CRITERIA	100 EXCELLENT	85 VERY GOOD	70 FAIR	55 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.