

(*Sorry--Background information, handouts, lesson details, websites, critical articles, videos, etc. are all on Blackboard)

English 254: CD
Dr. Susanne George Bloomfield
Spring 2010

English 254: CD

Native American Literature

I. Course Description

Native American Literature will examine the texts of contemporary American Indian writers. The class will focus on the distinctive features of the various tribes and time periods represented in these works and their historical significance, a comparison of their themes, symbols, characterizations, styles, narrative techniques, and cultural significance, as well as their place in the American literary tradition. The class will also examine the evolving relationship between European American settlers and Native Americans, how stereotypical images of the Indian developed over time and the reality of these images today, and how Native American authors use mediation in crossing cultural boundaries.

II. Course Objectives

The UNK General Studies program helps students acquire knowledge and abilities to understand the world, make connections across disciplines, and contribute to the solution of contemporary problems.

The educational goals of this course are to help students:

- 1) appreciate the importance of our Native American heritage;
- 2) discover writers not often covered in traditional canon-oriented survey courses;
- 3) identify and compare the major themes, symbols, concerns and techniques of culturally diverse American writers;
- 4) promote an understanding of the continuing cultural conflict that is a repeated theme in Native American literature;
- 5) increase their knowledge of the individual, family, and community values portrayed in Native American literatures;
- 6) view American literature in a more diverse context;
- 7) improve critical reading and oral communication skills;
- 8) improve research and critical writing skills;
- 9) and become an integral part of a community of scholars who share their insights, resources, and special abilities.

III. Course Requirements

The following books by Native American authors will be required reading for all members of this course:

Fools Crow by James Welch

Ceremony by Leslie Silko

Indian Killer by Sherman Alexie

In addition, each student will choose one book from each of the Literature Circles:

The Boarding School Experience (Read One)

American Indian Stories by Zitkala Sa

My People the Sioux by Luther Standing Bear

From the Deep Woods to Civilization by Charles Eastman

The Middle Five by Francis La Fleche

The Osage Murders (Read One)

Mean Spirit by Linda Hogan

The Osage Rose by Tom Holm

Sundown by John Joseph Matthews

A Pipe for February by Charles H. Red Corn

IV. Grading Criteria:

Students will have the option of choosing the grade they wish to work toward from four assignment options: A, B, C, or Credit/No Credit.. The higher grades will require substantially more work.

*** Some students might consider taking the course Credit/No Credit and choosing the C option. However, the student must notify the Registrar during the first week of class, and the choice cannot be changed. Students may take up to 18 hours of Credit/No Credit as long as it is not in the student's major or minor area of studies, and he or she has completed 28 semester hours in good standing.

*** Students may not mix and match grade options.

*** Failure to complete elements of the contract agreement will lower the grade incrementally. For example, if an "A" Contract does not complete the Extra Book, that student will receive a B. If a "B" Contract does not complete the Movie Analysis, the student will receive a "C."

*** Not completing or doing poorly in a Quiz or on the Discussion Board will also lower contract grades incrementally.

*** Students may opt to work for a lower grade mid-semester, but the contract cannot be raised to a higher grade.

*** Failure to complete the “C” option for Credit/No Credit will result in a No Credit or failure of the course.

Required Reading—For All Contracts (A, B, & C)

All students will be expected to read the assigned pages for each class session.

Reading Quickie Quizzes--For All Contracts (A, B, & C)

In order to stimulate class discussion and to ensure that the assignment has been thoughtfully read, a short essay question quiz will be given at the beginning of each period.

Literature Circle Role Logs—For All Contracts (A, B, & C)

During the sessions when we meet in Literature Circles, students will be expected to read the assigned pages for each class session. In order to stimulate group discussion and to ensure that the assignment has been thoughtfully read, students will write role responses (chosen by each student) over the reading for that session.

Extra Book—for “A” contract only

In addition to the books being studied in class, students contracting for an A will read independently from the class one additional full-length book from the reading list, or one approved by the professor, and write a 1,500 word Analysis following the required format. It must be revised to "A" quality. [See "Extra Book" Menu Button at left.] It will be due near the end of the semester although students are encouraged to be working on it during the semester and may submit it at any time. Students contracting for a B or C do not have to read an extra book.

Movie Review—for “A” & “B” contracts

Students opting to contract for an A or a B will choose one film from the movie list or one approved by the professor, view it independently from the class, and write a critical 1,500 word Movie Review of it following the required format. It must be revised to "B" quality. [See "Movie Review" Menu Button on left.] Students contracting for a C do not have to view any movies.

Final Project—for All Contracts—A, B, & C

Students will be required to complete a final project either from the following list or from an original idea with the consent of the professor, perhaps something that ties in with their major. The project expectations will vary according to the contracted grade. Students will be able to revise until the project fulfills the requirement. If students wait until too late in the semester to make adequate revisions, the contract grade will be lowered.

The project expectations will vary according to the contracted grade. Students will be able to revise until the project fulfills the requirement. If students wait until too late in the semester to make adequate revisions, the grade will be lowered.

Projects for “A” Contracts: Choose one

Write a 10-12 page Critical Analysis of one of the novels (or compare/contrast novels) that we are studying in class, using at least three outside research sources (in addition to the literary text and NOT all from the internet) for support (2,500-3,000 words). Paper must be revised to "A" quality. [See Model Student Papers & Rubric on Class Web Page]

Write diary entries (2,500-3,000 words) for one of the characters that details events of that person’s life and their personal thoughts about it.

Create a Power Point Program with text and graphics that helps explain background information for one of the texts. Include Works Cited. (For example, Animal spirituality in Mean Spirit, the History of Indians in Baseball in Miko Kings, or Tayo's Post-Traumatic Stress Syndrome in Ceremony)

Rewrite the last chapter of the book with a different ending (2,500-3,000 words).

Draw illustrations for six scenes from one of the novels. Write at least a 500-word explanation of the appropriateness of the illustrations and why you chose those particular scenes.

Projects for "B" Contracts: Choose one

Write a 8-10 page Critical Analysis of one of the novels (or compare/contrast novels) that we are studying in class, using two outside research sources (in addition to the literary texts and Not both from the Internet) for support (2,000-2500 words). Paper must be revised to "B" quality. [See Model Student Papers and Rubric on Class Web Page]

Create a Study Guide for the novel, focusing not only on plot and character but also on major themes, images, and setting.

Self-Publish a newspaper, including news stories about several concurrent events, feature articles, ads, etc. (2,000-2,5000 words)

Draw or graphically design a detailed map of one of the settings (battlefield, neighborhood, Sun Dance camp circle). Include at least a 500-word explanation of your map, your sources, and how this map helps in understanding the text.

Choose one major scene from one of the novels and rewrite it as a stage play or screen play, complete with stage or screen directions, costume suggestions, body language, etc.

Projects for "C" Contracts: Choose one

Write a 6-8 page Critical Analysis of one of the novels (or compare/contrast novels) that we are studying in class with no outside research necessary (1,500-2,000 words). [See Model Student Papers & Rubric on Class Web Page]

Write Letters to the Editor in the voices of two or three characters about an event or situation about which they agree or disagree.

Draw or graphically design a different cover for one of the texts. Include at least a 500-word explanation of why you think this would be an appropriate design for that particular text.

Stage and video an interview (a friend or classmate could ask the questions and you would be the interviewee) with one of the characters of the novels we are reading (as could be seen on Oprah, Letterman, Meet the Press, or Good Morning America).

Present an informative or persuasive speech on a certain theme implicit in one of the novels. Minimum of 5 minutes, must be well organized and supported with examples from the text.

Course Policies and Information

Attendance is important. Two absences for illnesses, funerals, flat tires, and assorted catastrophes will not affect your grade. However, **after two absences, grades will be lowered** accordingly, usually at 1/3 of a grade increments for each additional absence. (A=A-, A-=B+, B+=B, etc.).

Six absences will be cause for failing the class. Only under exceptional circumstances will modifications be made.

All course information is available through Blackboard. Be sure to check your UNK email account for messages, especially during inclement weather. If class is to be cancelled, I will send the class an announcement via Lotus Notes.

My office is 109D Thomas Hall, and this semester my office hours will be from 12:30-2:00 Tuesday and Thursday. If you cannot meet with me during this time period, I will be happy to make special arrangements. My office telephone number is 865-8867, but I have no voice mail; my UNK e-mail is BloomfieldS@unk.edu. If I do not respond within 24 hours, please resend your message.

Students with Disabilities

The college is committed to providing support for students with disabilities. Any student with physical, learning, emotional, or psychological disabilities is encouraged to stop by room 163 in the Memorial Student Affairs Building, the Academic Success Office and make an appointment with David Brandt, the Disabilities Coordinator at 308-865-8214 or by email at brandtdl@unk.edu. If you have an accommodation plan please see me as soon as possible, so we can make any arrangements necessary for your learning. No accommodations can be provided until a Reasonable Accommodation Plan is in place. Please remember, plans are not retroactive and cannot be used for assignments prior to the date of my signature. To the greatest extent possible, University Representatives, shall observe confidentiality with respect to any request for accommodation.

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DAILY ASSIGNMENTS: Native American Literature

1/12 Requirements, Expectations, Overview, Literature Circle Roles

1/14 Fools Crow (James Welch) pp. 1-58

1/19 Fools Crow (James Welch) pp. 59-125

1/21 Fools Crow (James Welch) pp. 129-190

1/26 Fools Crow (James Welch) pp. 191-256

1/28. Fools Crow (James Welch) pp. 257-328

2/02 Fools Crow (James Welch) 329-391

2/04 Learning to do Literature Circles

Meet in Groups; assign roles

2/09 *Boarding Schools Literature Circles*

2/11 *Boarding Schools Literature Circles*

2/16 *Boarding Schools Literature Circles*

2/18 *Boarding Schools Literature Circles*

2/23 *Boarding Schools Literature Circles*

2/25 *Boarding Schools Literature Circles*

3/02 Ceremony (Leslie Silko)

3/04 Ceremony (Leslie Silko)

3/09 Ceremony (Leslie Silko)

3/11 Ceremony (Leslie Silko)

3/16 Ceremony (Leslie Silko)

3/18 Ceremony (Leslie Silko)

Discuss Thesis & Project Ideas

****Movie Analysis due*

3/23 *NO CLASS (Spring Break)*

3/25 *NO CLASS (Spring Break)*

3/30 Osage Literature Circles

4/01 Osage Literature Circles

****Typed Paper/Project Topic due*

4/06 Osage Literature Circles

4/08 Osage Literature Circles

****Extra Book Analysis due*

4/13 Osage Literature Circles

4/15 In-Class workshop on Papers/projects

4/20 Indian Killer (Sherman Alexie) pp. 1-166

4/22 Indian Killer (Sherman Alexie) pp. 167-243

*****Last Day for Final Paper/Project**

4/27 Indian Killer (Sherman Alexie) pp. 245-328

4/29 Indian Killer (Sherman Alexie) pp. 328-420

May 4 (Finals Week): LAST CALL
All Revisions Due at 10:30 in Dr. Bloomfield's Office (Thomas 109D)

Reader Response Log

Name _____

Book _____ Date _____

A. List two Topics/Themes you want to discuss and include brief comments as to why you choose them or why you think they are important or interesting. It could be about the character, the plot, the setting, the style of writing, or the historical background. 50 words each. (A, B & C contracts)

1.

2.

B. List two questions you had about the reading and attempt to answer them. 50 words each. (A, B & C contracts)

1.

2.

C. Quote two passages that you enjoyed or thought were important. Write them below and include the page numbers. In 50 words each, explain why you choose them. (A & B contracts)

1.

2.

Research something in the reading that you want to learn more about. Summarize it on the back side of this sheet of paper in a minimum of 250 words and include the source. (A contracts)

Literature Circle Presentations

Native American Boarding School Stories

1. What is the name of your book? When was it published? Who wrote it? To what tribe did your author belong? Which school did he/she attend attend? What years?

2. What were some of the major events written about in this autobiography?

3. The autobiography would have been composed in a foreign language to the author and in written form, not the oral tradition they were used to. How do you think this affected the way the book was written? Did the time period it was written, the audience or purpose for writing the book affect how it was written? How?

4. What is the author's attitude toward the boarding school experience? How is it alike or different from the video *In the White Man's Image*? Do you think your author assimilated or acculturated? Explain.

5. Did the author go through a Rite of Passage or initiation? What was the author like at the beginning of the book? The middle? The end? Did the author change or transform? How?

6. Describe five things that you learned from reading the autobiography. Did it help you understand more about Indians after they were put on reservations? If so, what?

7. Describe three interesting discussions that you had in your circle about the book.

8. What connections can you find between your book and *Fools Crow* by James Welch?

7. What did you like about the book? What didn't you like about it? Would you recommend it to others?

Literature Circle Presentations

Osage "Reign of Terror" Novels

1. What is the name of your book? When was it published? Who wrote it? To what tribe does your author belong? What do you know about him/her? Briefly summarize the plot and main characters.

2. From whose point of view are the Osage murders narrated? How does that change how the story is told? How would the story be different if another person was the main character?

3. How many murders took place in this novel? Was justice served? How? What is the author's attitude toward the atrocities being committed against the Osage? Fear? Anger? Acceptance?

4. Did any of the main characters go through a Rite of Passage or initiation? What was the character like at the beginning of the book? The middle? The end? Did the main character change or transform? How?

5. Give examples of synthesis, mediation, acculturation, or assimilation.

6. Name 5 things that you learned from reading this novel.

7. Name 3 interesting discussions about the story that you had in your circle.

8. How does this book connect with the other books we have read so far this semester?

9. What are the strengths of this book? What didn't you like about it? Would you recommend it?

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Students opting for the “A” Contract must choose an extra book written by a Native American to read in addition to the ones we are studying together in class. It must be from the list below or one approved by the professor. A book may be ordered and shipped to you at no cost through the University of Nebraska’s Inter-Library Loan department: <http://unk.illiad.oclc.org/illiad/logon.html>.

After reading the book outside of class, students will write a review of it using the following format. Please double space the whole paper; add section numbers to each part; don’t begin a new page for each section; and add the word counts for each section. Submit the Analysis in the Extra Book Assignment link on the Class Menu.

The Extra Book Analysis must meet the “A” standards or be revised until these standards are met.

EXTRA BOOK ANALYSIS

I. Plot Synopsis

Give title, author, original date of publication, publisher, and number of pages. In your own words, briefly summarize the work. (250 words)

II. Critical Analysis

What is the major theme of this book? How does it portray Native Americans? Does it promote particular social, political, or personal values? What part or for what purpose do American Indian history, culture, and/or legends play in this work? Does the book exemplify any universal truths? What is the relationship and/or attitude of the characters to the land/the West? Are the characters, White and/or Indian, well-rounded, human beings who are realistically depicted? If not, are they romantically or stereotypically defined? Explain, giving specific examples from the text to support your views. *Pick one or two of the above ideas and explain in detail. Use quotations from the work to support your interpretation (750 words).

III. Comparative Analysis

Compare and/or contrast this work to another work we have studied in class. Possible areas for analysis might include the authors' use of theme, symbolism, conflict, images, or character development; their emphasis on historical or cultural aspects of the period; their acceptance of or deviation from popularly accepted myths or stereotypes; the sense of family and/or community; the emphasis on spirituality and tradition; or their attitude toward nature and the land. Again, choose only one or two areas of comparison and go into depth. Use quotations from both works to support your comparison. (750 words)

IV. Reader-Response

What is your personal response to the book? Is the book factual and realistic or romanticized? Was the plot convention and predictable or was it original and creative? Would you recommend this book to someone else? Why or why not? (250 words)

A FEW SUGGESTED NATIVE AMERICAN WRITERS AND SOME OF THEIR BOOKS*

Alexie, Sherman (Spokane/Coeur d’Alene). Reservation Blues, The Lone Ranger and Tonto Fistfight in Heaven, Toughest Indian in the World, Indian Killer, Flight, The Absolutely True Diary of a Part Time Indian

Allen, Paula Gunn (Laguna Pueblo/Sioux). The Woman Who Owned the Shadows
 Bruchac, Joseph (Abenaki). A Boy Named Slow: The True Story of Sitting Bull
 Coke, Allison Hedge. Rock, Ghost, Willow, Tree (memoir)
 Cook-Lynn, Elizabeth (Lakota/Crow). Then Badger Said This, Why I Can't Read Wallace Stegner
 Deloria, Ella Cara (Yankton Sioux). Waterlily, Buffalo People
 Deloria, Jr., Vine (Standing Rock Sioux). Custer Died for Your Sins
 Dorris, Michael (Modoc). A Yellow Raft in Blue Water.
 Eastman, Charles (Wahpeton Dakota Sioux). An Indian Boyhood, From Deep Woods to Civilization
 Erdrich, Louise(Ojibway). Love Medicine, Beet Queen, Tracks, The Bingo Palace, Antelope Woman, The Master Butcher's Singing Club
 Glancy, Diane (Cherokee). Pushing the Bear: A Novel of the Trail of Tears, Stone Heart: A Novel of Sacajawea
 Hogan, Linda (Chickasaw). Mean Spirit, Power
 Hopkins, Sarah Winnemucca (Northern Paiute). Life Among the Piutes
 Howe, LeAnne. Miko Kings, Shell Shaker
 King, Thomas (Blackfoot). Medicine River, Green Grass, Running Water
 Kingsolver, Barbara (Cherokee). Animal Dreams, Pigs in Heaven
 LaDuke, Winona (Anishinabe). Last Standing Woman
 Louis, Adrian (Lovelock Paiute). Skins
 Marshall, Joseph III (Lakota). The Dance House, The Lakota Way, On Behalf of the Wolf and the First Peoples, Winter of the Holy Iron, Walking with Grandfather, The Journey of Crazy Horse, The Day the World Ended at Wounded Knee, Hundred in the Hand, The Long Knives Are Crying.
 Mathews, John Joseph (Osage). Wa'Kon-Tah
 McAuliffe, Dennis (Osage). Bloodline: A True Story of Oil, Greed and Murder on the Osage Reservation
 McNickle, D'Arcy (Cree/Salish/Kootenai). Wind from an Enemy Sky, The Surrounded
 Momaday, N. Scott (Kiowa). The Way to Rainy Mountain, The Names, House Made of Dawn
 Mourning Dove (Okanogan/Colville). Co-ge-we-a
 Ortiz, Simon (Acoma Pueblo). Woven Stone (poetry)
 Owens, Louis (Choctaw/Cherokee). The Sharpest Sight, Bone Game, Wolfson, Dark River, Nightland
 Red Shirt, Delphine (Lakota Sioux). Bead on an Anthill: A Lakota Childhood
 Silko, Leslie, Marmon (Laguna Pueblo). Ceremony, Storyteller
 Sneve, Virginia Driving Hawk (Rosebud Sioux). Completing the Circle (memoir), Granpa Was a Cowboy and an Indian and Other Stories, Lana's Lakota Moons
 Young Bear, Ray (Meskwaki). Remnants of the First Earth, Black Eagle Child: The Facepaint Narratives
 Vizenor, Gerald (Choctaw). Bearheart: The Heirship Chronicles, Earthdivers: Tribal Narratives on Mixed Descent, Griever: An American Monkey King in China, The Heirs of Columbus, Landfill Mediation: Crossblood Stories
 Welch, James (Blackfeet/Gros Vent). Winter in the Blood, Fools Crow, Death of Jim Looney, The Indian Lawyer, Killing Custer, The Heartsong of Charging Elk
 Zitkala-Sa (Dakota Sioux). American Indian Stories

*For plot synopses to see if the book would interest you or not, see A Literary History of the American West (does not contain the most current writers but it does discuss more classic ones) http://www.prs.tcu.edu/lit_west_full.pdf or go Amazon.com or BN.com on the Web.

Standards for an "A" Extra Book Analysis

- 1) Each section must clearly address the suggested topic for discussion. In Part I, briefly summarize the basic plot of the book. In Part II, choose only one or two of the discussion ideas and explain in detail. Use examples and quotations from the work to support your interpretation

and analysis. In Part III, narrow your focus to one area of comparison and/or contrast and go into depth. Support with examples from each text as well as quotations. Be sure to add the page number for each direct quotation using MLA format <http://www.dianahacker.com/resdoc/pdf/Hacker-MLAupdates.pdf>. In Part IV, again narrow your focus to one or two questions posed in the Personal Evaluation.

- 2) Each section must be well-supported by appropriate scenes or dialogue from the text along with personal analysis and interpretation. Quotations should be correctly and appropriately employed; discussion should be unified and show depth and complexity of thought.
- 3) Each section must be effectively organized with an introduction and conclusion that unifies and summarizes the material covered in the section.
- 4) Style should evidence mature, non-clichéd vocabulary, complex and correct sentences, and smooth transitions.
- 5) Grammar and punctuation must be correct with only a few minor flaws.

English 254
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Students opting for the “A” or “B” Contract must choose a movie by or about Native Americans from the list below or one approved by the professor. Many of the selections are readily available at most video rentals in the “Classics” section, or they may be ordered through the internet from websites such as Netflix (Free Trial or \$4.99 a month + free shipping).

After viewing the movie, students will write a review of it using the following format. Please double space the whole paper; add section numbers to each part; don’t begin a new page for each section; and add the word counts for each section. Submit the Review in the Movie Review Assignment link on the Class Menu.

The Movie Review must meet either the “A” or “B” standards (depending on the grade contract) or be revised until these standards are met.

MOVIE REVIEW FORMAT

I. Synopsis

Briefly summarize the narrative--be sure to tell the name of the movie. Give the names of the director, the producer, the actors and actresses in the leading roles, and the date the movie was released. Do Native Americans play the parts of Native Americans? Is the movie based on a book? What is the Title? Who is the author? (250-300 words)

II. Critical Responses

What is the major theme of this movie? How does it portray Native Americans? Is it accurate historically? Why or why not? Does it have any redeeming social, political, or personal values? Does it exemplify any universal truths? Choose one or two of these topics and give examples or scenes from the text as support. If you want to, you may wish to add comments from Native American sources. (500-750 words)

III. Comparison/Contrast

Compare and/or contrast the Native American aspects of this movie with a book we have studied in class. Possible areas for analysis might include the authors' use of theme, symbolism, conflict, and character development; their emphasis on historical or cultural aspects of the period; or their acceptance of or deviation from popularly accepted myths or stereotypes of Native Americans or Euroamericans. Again, choose only one or two areas of comparison and go into depth. Use quotations from the books as well as scenes from the movie to support your comparison. (500-750 words)

IV. Personal Evaluation

Respond to one or two of the following questions. What is the major theme of this movie? How does it portray Native Americans? Does it have any redeeming social, political, or personal values? Does it exemplify any universal truths? Is the movie factual and realistic? Would you advise others to see it? Why or why not? On a scale of 1-5, with 5 being best, rate this movie for today's audiences. (250-350 words)

V. Bibliography

***Using the MLA style manual, compile a bibliography to list the sources you consulted. Below is the correct citation format for a web site:

Ebert, Roger. Rev. of “Dances with Wolves.” Chicago Sun-Times 9 November 1990. 30

January 2003 (*Change this to date YOU accessed web site*) <http://www.suntimes.com/ebert/ebert_reviews/1990/11/576465.html>.

Selected Native American Movies

Bury My Heart at Wounded Knee (2007)
The Trail of Tears: Cherokee Legacy (2007)
Christmas in the Clouds (2005)
Black Cloud DVD (2004)
Whale Rider (2003)
Dreamkeeper (2003)
Windtalkers (2002)
Skins DVD (2002)
Spirit DVD (2002)
The Fast Runner (2001)
Spirit Rider DVD (2001)
Smoke Signals VHS (1998)
The Song of Hiawatha (1997)
Dance Me Outside (1995)
Pocohantas (1995)
Squanto, A Warrior's Tale (1994)
Legends of the Fall DVD (1994)
Medicine River VHS(1993)
Clear Cut (1993)
Incident at Oglala: The Leonard Peltier Story (1992)
The Last of His Tribe DVD (1992)
The Last of the Mohicans (1992)
Thunderheart DVD, VHS (1992)
Black Robe (1991)
Dances with Wolves (1990)
PowWow Highway DVD (1989)
Windwalker (1980)
Buffalo Bill and the Indians (1976)
Little Big Man VHS (1970)
A Man Called Horse (1970)

Standards for an "A" Movie Review

- 1) Each section must clearly address the suggested topic for discussion. In Part I, briefly summarize the basic plot of the movie. In Part II, try to find both positive and negative reviews with preference to Native American viewpoints. In Part III, narrow your focus to one area of comparison and/or contrast and go into depth. In Part IV, again narrow your focus to one or two questions posed in the Personal Evaluation.
- 2) Each section must be well-supported by appropriate facts, quotations from reviews, scenes or dialogue from the movie (as well as textual support from the novels in Part III) along with personal analysis and interpretation. Quotations should be correctly and appropriately employed; discussion should be unified and show depth and complexity of thought.
- 3) Each section must be effectively organized with an introduction and conclusion that unifies and summarizes the material covered in the section.
- 4) Style should evidence mature, non-clichéd vocabulary, complex and correct sentences, and smooth transitions.
- 5) Grammar and punctuation must be correct with only a few minor flaws.

Standards for a “B” movie Review

- 1) Each section must clearly address the suggested topic for discussion. In Part I, briefly summarize the basic plot of the movie. In Part II, try to find both positive and negative reviews. In Part III, narrow your focus to one or two areas of comparison and/or contrast. In Part IV, respond to two or three of the suggested questions.
- 2) Each section must be supported by appropriate facts, quotations from reviews, scenes or dialogue from the movie (as well as textual support from literature in Part III) along with personal analysis and interpretation. Quotations should be appropriately employed; discussion should be unified and show some depth and complexity of thought.
- 3) Each section must be effectively organized with adequate introduction and conclusion.
- 4) Style, vocabulary, and sentences must be correct; transitions may be sometimes mechanical.
- 5) Minor grammar and punctuation flaws are allowed.