Due Date: See the syllabus.

- Research Proposal, Annotated Bibliography, & Sentence Outline (worth 10% of the paper grade) are due about 2 weeks prior to the final draft.
- A rough draft & peer review (worth 10% of the paper grade) are due about a week prior to the final draft.
- Late proposals, annotated bibliographies, outlines, rough drafts and peer review are not accepted.
- The final draft (with correct MLA Works Cited of secondary sources) will be submitted to Turnitin by 11:30pm on the due date (NO EXCEPTIONS). Hard copies of photocopies or printouts of sources with quoted, paraphrased, and summarized material highlighted are due submitted to my box by the deadline.

Value:  250 points

Format: Typed, MLA style: essay + attached Works Cited on the last page of the essay (its own page but numbered consecutively)

Length:  2,500 words or more and 10 or more paragraphs and no more than 20% matching in Turnitin including quotations & Works Cited.

Directions:
Write a claim-driven essay in which you incorporate 3-5 scholarly, reliable, and relevant outside full text sources to support and develop your argument found using the NVC Library database, revising, expanding, and developing Response Paper #4 OR Response Paper #5 OR Response Paper #6 as needed and relevant. Read the 4 steps below carefully:

STEP 1: Select two of the following texts:
- Susan Glaspell’s Trifles
- Charlotte Perkins Gilman’s “The Yellow Wallpaper”
- Mary Shelley’s Frankenstein
- Franz Kafka’s The Metamorphosis
- Lorraine Hansberry’s A Raisin in the Sun
- Milcha Sanchez-Scott’s The Cuban Swimmer

STEP 2: Apply one of the following literary criticisms:
- Gender Criticism
- Marxist Criticism
- Multicultural Criticism
- Psychological Criticism
- Reader Response Criticism (but not using “I” or your own personal interpretation but rather analyzing the texts rhetorically, exploring and explaining their intended purpose for/effect on the reader and how the authors make choices to manipulate the reader to achieve that purpose or effect.)

Note: You will also be applying (implicitly) New Criticism (close reading, interpretation, and analysis) and New Historicism (research).
STEP 3: Focus on making an argument in response to one of the prompts below:

PROMPTS:
1. (Gender Criticism) Choose one or just one aspect of the following A-G:
   A. Make an argument about the authority or privilege the men hold in their respective societies. How do they demonstrate that authority or privilege? Why? What is the outcome? Why? So what?
   B. Make an argument about the men’s dominance as a burden or responsibility placed on them by society. How and how fully do they fulfill these responsibilities? How do their behavior and attitudes as well as others’ attitudes toward and treatment of them suggest they are responding to society’s expectations rather than strictly personal (selfish or egotistical) desires?
   C. Make an argument about the (men’s) perception and/or treatment of the women in each text as “other.” What is the effect of this treatment? Why? So what?
   D. Make an argument about the common portrait of men or women that is painted in the texts. What main trait stands out? Why? What characters and what about their behavior, characteristics, etc., reflect this trait? What causes, explains, and/or reinforces this trait? What is its effect? Is it a desirable quality? Why? What is its purpose? Why? So what?
   E. Make an argument about the submissiveness of the women. How do they demonstrate or express it? How do they subvert or use it to gain agency (the capacity for, condition, or state of acting or of exerting power, or of bringing about change)?
   F. Make an argument about the desperation in the women’s lives. What is the source or cause of the desperation? How do they act in response to that desperation? Why? What is the outcome? Why? So what?
   G. Make an argument about the (tragic?) outcome of the texts. How and why is the outcome a result of the enforcement of traditional or expected gender roles in the respective societies reflected in the texts? To what extent do the texts question, challenge, uphold, or perpetuate the gender norms of the societies reflected in the texts? Why? So what?

2. (Marxist Literary Criticism) Choose one or just one aspect of A-F:
   A. Make an argument about the effect or pressure of the class system (or belonging to a particular class) has on the characters in the texts. How and why does the class system (or belonging to a particular class) affect the characters’ attitudes, actions, interactions, and/or relationships? How and why does the pressure placed on characters by the class system play into the (tragic?) outcomes?
   B. Make an argument about the oppression of the working class by the class system. How and why are characters compelled to work? How are they compelled to view and treat other human beings, even loved ones, as a result of the system? What is the effect of the system on the human capacity for love and compassion? Why and so what?
   C. Make an argument about the authority or privilege the upper class hold in their respective societies. How do they demonstrate that authority or privilege? Why? What is the outcome? Why? So what?
   D. Make an argument about the common portrait of the working class or the upper class that is painted in the texts. What main trait stands out? Why? What characters and what about their behavior, characteristics, etc., reflect this trait? What causes, explains, and/or reinforces this trait? What is its effect? Is it a desirable quality? Why? What is its purpose? Why? So what?
   E. Make an argument about how the American Dream or dream of (economic) success works as a form of False Consciousness to maintain the status quo. How does it keep each working class family “down?” Based on this interpretation, discuss the ending/outcome of each text. Can these endings really be considered happy? Are the families really better off? Explain.
   F. Make an argument about the (tragic?) outcome of the texts. How and why is the outcome a result of the class system in force in the respective societies reflected in the texts? To what extent do the texts question, challenge, uphold, or perpetuate the class system of the societies reflected in the texts? Why? So what?
3. (Multicultural Criticism) Choose one or just one aspect of A or C:
A. Make an argument about how and why subaltern characters (from a minority or colonized culture or race) are subjected to Othering by the dominant culture or race. How are the subaltern characters’ self-perception and/or choices affected by this Othering? What is the outcome of this Othering? Why? So what?
B. Make an argument about the common portrait of the subaltern or dominant culture or race that is painted in the texts. What main trait stands out? Why? What characters and what about their behavior, characteristics, etc., reflect this trait? What causes, explains, and/or reinforces this trait? What is its effect? Is it a desirable quality? Why or why not? What is its purpose? Why? So what?
C. Make an argument about the authority or privilege the members of the dominant culture or race (or colonizers) hold in their respective society. How do they demonstrate that authority or privilege? Why? What is the effect of privilege or dominance on the privileged culture? Why? So what?

4. (Psychological Criticism): Choose one or just one aspect of A-E:
A. Make an argument about the isolation, loneliness, or alienation of the individual as seen in representative characters in each text. What causes or explains the individual’s withdrawal from society? What is the outcome of the isolation, loneliness, or alienation? Why? What is revealed about human nature, human society, or human relationships or interactions? Why? So what?
B. Make an argument about the common portrait of the individual or society that is painted in the texts. What main trait stands out? Why? What characters and what about their behavior, characteristics, etc., reflect this trait? What causes, explains, and/or reinforces this trait? What is its effect? Is it a desirable quality? Why or why not? What is its purpose? Why? So what?
D. Make an argument about characters who represent the Reality Principle (or who are dominated or driven by their ego). What of their characteristics, attitudes, choices, and behaviors reflect the Reality Principle? How and why and so what? What causes or explains the dominant influence of the Reality Principle/ego on their lives? What effects or outcomes does it have? Why and so what?
E. Make an argument about characters who represent the Pleasure Principle (or who are dominated or driven by their id). What of their characteristics, attitudes, choices, and behaviors reflect the Pleasure Principle? How and why and so what? What causes or explains the dominant influence of the Pleasure Principle/id on their lives? What effects or outcomes does it have? Why and so what?

5. (Reader Response Criticism) Choose one or just one aspect of the following A-C:
A. Make an argument for characters the reader is supposed to sympathize or identify with most. Why? For what purpose? How and why does each text elicit or manipulate this response? Choose one of the following (or related idea) to narrow your focus:
   i. Characters who are made to seem monstrous (“other”) in some way.
   ii. Characters who stand out as individuals.
   iii. Families or supporting characters.
B. Make an argument for characters who are supposed to elicit antipathy (dislike, disgust, etc.) from the reader. Why? For what purpose? How and why does each text elicit or manipulate this response? Choose one of the following (or related idea) to narrow your focus:
   i. Characters who are made to seem monstrous (“other”) in some way.
   ii. Characters who stand out as (individually) selfish or egocentric, etc.
   iii. Characters who represent society and the pressures it places on individuals.
C. Make an argument about the purpose or importance of storytelling in the texts. What stories are told, by whom, to whom? Why? Why are they important to the storyteller and/or listener? What relationship is revealed between the storyteller and story, story and audience, and/or storyteller and audience, or among all three? How and why? How does the reader seem to listen in and respond and help demonstrate the importance or fulfill the purpose of the story? Why and so what?
STEP 4: Add Research

Part of your support will involve reading and incorporating ideas from 3-5 different scholarly, reliable, relevant sources that cover one or more of the following:

- interpretation/analysis of the text or texts themselves (not a study guide, such as SparkNotes, or an individual’s personal blogsite, etc.)
- the context(s), such as information about the historical context, author, laws, culture, etc. (not from Wikipedia or other open source materials)
- the literary criticisms (readings that weren’t in your textbook or provided by me).

Note: You may find sources that overlap (one article may discuss a literary theory as it applies to a particular text, for example). You will need a total of at least 3 different sources (different meaning by 3 different authors and from different journals/magazines or books).

Remember every time you use someone else’s ideas (even in your own words), you must identify what comes from the source and cite the source, or it’s plagiarism. Also, remember the one-to-one correspondence rule: every source you use must be cited both with a parenthetical in-text citation and a corresponding complete citation on the Works Cited page, and every source on the Works Cited page must be used and clearly identified in the body of your essay.

Remember that the purpose of this essay is to present your analysis & interpretation of the texts, so these sources should help you support & deepen your examination rather than stand separate from that discussion or replace it. Also, there should be an 80/20 ratio: no less than 80% of your ideas and discussion, no more than 20% of outside sources, including quotations from the text. This limit does not necessarily mean you will have to remove quotations; it will require that you select quotations carefully and discuss them thoroughly.

Note: Wikipedia, dictionaries, random quotations, and study aids, such as SparkNotes, do not count as scholarly research and should not be used.

Use the NVC Library database (http://www.napavalley.edu/Library/Pages/FindArticlesDatabases.aspx) to conduct your research to arrive at reputable, credible, & reliable sources. If you choose to use sources not found through the NVC Library database, the obligation of vetting them is your responsibility. Vetting = making sure authors and sources are credible (reputable experts in their field), reliable (data you can trust as objective and accurate), current (if applicable but at least not obsolete), and relevant. Your best resources for articles via the NVC Library database are:

- Literary Reference Center Plus (EBSCO):
- JSTOR
- Anything EBSCO
  - Note: Be sure to check the box that says “Full Text” when using Academic Search Premier or Masterfile Search Premier as only complete texts, not abstracts, which are summaries or excerpts only, count.
  - Note: Remote access is possible but requires id and password.
  - Note: If you don’t have a library card at NVC or a local library, you can get an e-card for free on the NVC Library home page: https://ecard.snap.lib.ca.us/index.php?do=english.

You will need to provide me with hard copies of your sources including any information you use highlighted and also bibliographic information that will allow me to check your Works Cited. Label them with your name, and identify the type of source (on the text, on the context, on the literary criticism, additional).
ADDITIONAL INSTRUCTIONS:
Your claim should present a specific, unified argument that applies to both of the texts you choose to examine and should be based on one of the prompts above. Your claim should identify either the argument the texts are making about a topic they have in common or a purpose they have in common. Either way, the claim should be clear, arguable, specific, and unified.

Support your claim with evidence from the text(s) along with your interpretation and analysis of that evidence, reason by reason.

Be careful to integrate quotations correctly and effectively, and also edit and proofread your essay before turning it in.