AP Literature / Composition research paper requirements, criteria, rubric, etc.

From the following list, you will select a novel for your literary analysis research paper requirement. There will be three open slots for each text, and these slots will be filled on a first come, first serve bases. The literary focus of your paper will be based on a selection from a list of free response prompts from the College Board; however, it is highly suggested that you informally submit a thesis statement for instructor review. Your paper should follow a C.E.I. format, with secondary sources used to substantiate “YOUR” analysis/interpretation. I also suggest that you use the annotations sheet as you read so as to readily find primary source material. Although I will offer individual assistance while in the writing lab, I encourage your making use of the teacher/student writing conference schedule, too. See the class syllabus for writing lab dates.

*The Joy Luck Club* – Amy Tan

*Cider House Rules* - John Irving

*No Country for Old Men* – Cormac McCarthy

*The Bluest Eye*– Toni Morrison

*Their Eyes Were Watching God* – Zora Neal Hurston

*The Scarlet Letter* – Nathaniel Hawthorne

*Fences* – August Wilson

*A Streetcar Named Desire* – Tennessee Williams

*King Lear* – William Shakespeare

*Huckleberry Finn* – Mark Twain

*Wuthering Heights*-Emily Bronte

*Oryx and Crake* or *The Handmaid’s Tale* - Margret Atwood

*Heart of Darkness* – Joseph Conrad

*Crime and Punishment* – Fyodor Dostoevsky

*The Kite Runner* – Khaled Hosseini

*The Awakening* – Kate Chopin

*Invisible Man* – Ralph Ellison

*Frankenstein* – Mary Shelley

*Atonement*-Ian McEwan

*The Human Stain* – Philip Roth

*The Iceman Cometh – Eugene O’Neal*

*A Farewell to Arms*-Ernest Hemingway

*East of Eden* – John Steinbeck

*Native Son* – Richard Wright

*Winter’s Bone* – Daniel Woodrell

*Cold Mountain* – Charles Frazier

*A Passage to India* - E.M. Forster

*To the Lighthouse* – Virginia Woolf

*The Picture of Dorian Gray* – Oscar Wilde

*The English Patient* – Michael Ondaatje

*Jane Eyre* – Charlotte Bronte

*Light in August* – William Faulkner

*Catch 22* – Joseph Heller

*A Doll House* – Henrik Ibsen

*Jude the Obscure* or *Tess of the d’Urbervilles* – Thomas Hardy

*The Last of the Mohicans* – James Fenimore Cooper

*Sister Carrie* – Theodore Dreiser

*Sophie’s Choice* – William Styron

*Hamlet* – William Shakespeare

*Affliction* or *The Sweet Hereafter* – Russel Banks

*The Known World* – Edward. P. Jones

*A Lesson Before Dying* – Ernest Gaines

*Tobacco Road* – Erskine Caldwell

*The Last Picture Show* – Larry McMurtry

*The House of Sand and Fog* – Andre Dubus III

*One Flew Over the Cuckoo’s Nest* – Ken Kesey

*Animal Farm* or *1984* – George Orwell

AP Literature/composition research paper assignment-criteria

Name: Date: \_\_\_\_\_\_\_\_\_\_\_\_\_

Basic Requirements: MLA format, minimum of 5 secondary sources, 3-5 page length requirement

**Content / organization**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Skill application demonstrated use which represents . . .** | **10** | **8** | **6** | **4** | **2** |
| Introduction: engaging generalized hook clearly connected/leading into thesis. |  |  |  |  |  |
| Thesis is clearly stated, last sentence of the introduction, and open (not pronged) |  |  |  |  |  |
| Evidence: sufficient primary source material that is clear and effectively supports thesis and claims |  |  |  |  |  |
| Text Organization: follows CEI format and flows sensibly and smoothly –effective transition phrases within body paragraphs and developed transitions between body paragraphs; clear, varied, and effective lead-ins to quoted material |  |  |  |  |  |
| Interpretation: Mixture of personal voice (detailed, well-developed interpretation/analysis) interwoven with secondary source material that supports analysis |  |  |  |  |  |
| Conclusion: recap of main aspects of text and beyond by making a connection to reader, world at large, and/or universal human experience / condition |  |  |  |  |  |

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**Application of Sources**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Skill application demonstrated use which represents . . .** | **5** | **4** | **3** | **2** | **1** |
| Research information appropriately documented (works cited page) |  |  |  |  |  |
| Enough outside information to clearly represent a research process: meets required number of required sources-point deduction for over / under use of sources |  |  |  |  |  |
| Information effectively connects to and supports thesis and claims; secondary source material interwoven in analysis to support student analysis |  |  |  |  |  |
| Proper parenthetical documentation, and sources on works cited page accurately match sources cited within the text |  |  |  |  |  |
| Evidence of sorting and selecting appropriate/salient secondary sources-encyclopedias, Spark Notes, etc. are not scholarly sources |  |  |  |  |  |

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**Mechanics/Usage/Spelling/Format**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Skill application demonstrated use which represents . . .** | **5** | **4** | **3** | **2** | **1** |
| Pagination (top right heading on each page), 12 point font, Times New Roman, appropriate margins, and spacing |  |  |  |  |  |
| Usage/Grammar, spelling, etc. |  |  |  |  |  |
| Style / tone, proper tense, point of view, MLA format, and formal language |  |  |  |  |  |

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Total Grade\_\_\_\_\_\_\_\_/100

Block:\_\_\_\_\_\_\_\_\_research paper novel selections

*The Human Stain* – Phillip Roth

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*All the Pretty Horses* – Cormac McCarthy

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*One Flew Over the Cuckoo’s* – Ken Kesey

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Fences* – August Wilson

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Huckleberry Finn* – Mark Twain

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*A Farewell to Arms* – Ernest Hemmingway

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Heart of Darkness* – Joseph Conrad

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*The Kite Runner* – Khaled Hosseini

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Cider House Rules* or *The world According to Garp* – Joh Irving

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*The Ballad of the Sad Café* – Carson MCCullers

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Native Son* - Richard Wright

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Frankenstein* – Mary Shelley

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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