**Do not turn in until you can always answer yes**

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|  | | **Yes** | **No** |
| **Ideas** | \*I have read the story *more than once*, and feel like I understand it *deeply*—I may have even done some research on my own about the story/author/time period, or I thought through/answered some (or all!) of the Gender Lens questions about it. I put in some time to make sure I *GET* this story and my understanding shows. |  |  |
| **\***If/where I summarize, it is 10% *or less* of my overall content. **My essay is 80% analysis.** |  |  |
| \*Once I knew what points I wanted to make about the story, I searched for the **BEST** quotes; I intentionally weeded out several quotes and *only* used the **strongest** textual evidence that *best* shows/proves my point. |  |  |
| \*Each body paragraph has **1-3 quotes/evidence.** The rest is *ample* analysis. |  |  |
| \*In my analysis, I focused on one or more of the three questions: How are women presented? How are men presented? **To what extent does the portrayal of men and women support (or push back on!) a patriarchal (or male-centered) view of the world?** And/Or I read the Common Assumptions of Feminist Criticism, and wove any applicable ones into my analysis wherever appropriate. |  |  |
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| **Structure** | \*I have a clear intro, body paragraph(s), and conclusion. I tell them what I’m going to tell them, tell them, and then tell them what I told them (but I never EVER say, “I’m going to tell you…”). |  |  |
| \*Each of my body paragraphs has ONE (and only one) main, clear point/idea—with evidence and analysis that proves it. **When I change points/ideas, I start a new paragraph**. |  |  |
| \*I could literally highlight or put my finger on my **TRANSITIONS**, transitions at a minimum like “For example,” “another example,” “Not only (what I just said, resaid), but also…(a new point).” I reread to double check anywhere I could add transitions to connect my thoughts even more. |  |  |
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| **Use of Language** | \*I know that the easiest way to up the word choice is to focus on verbs. I intentionally went back through and tried to replace weak verbs (I used Control F to search for these!) with stronger, more specific word choice. |  |  |
| \* Any/every direct quote I used is which is **smoothly integrated** into my writing:  Best looks like this:  *In “Story of an Hour,” due to Mrs. Mallard’s supposed “heart trouble,” the news of her husband’s death is broken to her “as gently as possible” (par. 1).*    Or this:  *The old man refers to potion number two indifferently, calling it a “life-cleaner” because “lives need cleaning sometimes” (par. 10).*  **Not** this: (It’s just plopped in there—you need to make it flow with your own words.)  *“Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband’s death.” (par. 1).*  Ugh. NEVER.  *OR*  Avoid “Said” whenever you can!  *The old man ~~said~~, “Call it a glove-cleaner if you like” about the more expensive potion (par. 10).*  **Not** this: (not a quote ☹. Just paraphrased.)  *In “Story of an Hour,” the main character has a heart troubles or something, so in the opening lines ~~it says~~ they tell her about her husband’s death very carefully.* |  |  |
| \*I never say “In my opinion” or “I believe that”—I deleted that completely (and it still makes sense, and sounds better, actually!) |  |  |
| \* In fact I NEVER use *I, you, we, us*, or **any** personal pronouns—I use “the reader” or “one” instead. |  |  |
| \*Whenever I use the title of the short story, I either italicize it or put quotations around it (and whichever I do, I am consistent all the way through; I don’t switch back and forth.)  “Story of an Hour” **or** *Story of an Hour*  “The Chaser” **or** *The Chaser* |  |  |
| \*I have no i’s in my essay because 1) I know I can’t use personal pronouns at all anyway, but 2) that is an undercase i, and thus it would be TOTALLY RIDICULOUS to use it in an academic essay at any point unless it’s in an actual word, and because I’m a senior and know that **I** am worthy of a capital letter—come on, now. |  |  |