

know what was going on historically and philosophically in St. Petersburg during the 1860's. The quality of the scan didn't turn out very well; I have hard copies available if you need one before the school year ends.

[Here is the first third of Ben Breuninger's *Crime & Punishment* Dialectic Notebook from back in the day. It stood out because it was witty and Ben's personality shone through the erudite analysis.](#)

- ❑ **Here's what I'm looking for when reading & grading your first writing assignment of the year, the Foster & [Choice Novel or Play] literary analysis:**

FCA's:

--A **thesis statement** that screams 'I'm the thesis!' and provides the keystone for your paper.

--**Analysis of the text, not summary** of it. Pretend you're talking to me about the book and we're taking a closer look at it. This is analysis. Assume I'm familiar with the title. Do not pretend that you need to 'fill me in' on all of the plot points as if the book were a TV show that I missed. That's summary.

--**Thorough textual support** from both texts. Not just a perfunctory quote here and there, but *thorough* use of quotations and direct reference to the texts. If you're writing an essay about a three-hundred page book and you only bring in three measly quotations from those pages, I will actually weep while grading your paper, count up the teardrops, and subtract them from your score.

- [Paradigm 1: Here is a solid paper from Annie Lertola, class of 2013, on *Death of a Salesman*.](#)
- [Paradigm 2: Julia Harris, class of 2016, on the purpose of the Christ-figure references in *Beloved*. Challenging title!](#)
- [Paradigm 3: Enrique Mentado, class of 2015, about "Marks of Greatness" in Alice Walker's *The Color Purple*.](#)