

AP English Literature and Composition

Paper topics: *Anna Karenina*

Proposal due: by the end of class Thursday, February 2

Simple bibliography of 5 sources: Tuesday, February 7

Thesis and Informal outline: Wednesday, February 15

Well written draft due: Wednesday, March 1

Hot seat opens Wednesday, March 8, closes Tuesday, March 21 (appointments assigned)

Paper due: Wednesday March 22 in class

Length: 6–8 pages

Sources: 4–5 scholarly sources

Please see below for the incremental assignments.

You will write a paper of 6-8 pages on *Anna Karenina*. The longer format is designed to spring you from the Aristotelian five-paragraph essay, though you will use some of the elements you learned there to support your reading. You will use outside sources to ground your work in the scholarly discourse. Please do not rely on commercial summaries for any portion of your work, including your finding episodes and passages; the provided study questions are a guide that allows you to accomplish that.

Ideas for getting started:

1. You may use one of the critical approaches we discussed (psychoanalytical, mythological/archetypal, Marxist, American feminist, French feminist) to offer an analysis of some aspect of the text. Look at the study questions to see what you would like to write about.
2. You may begin with your character study from the Parts 1–4 paper and expand it, with a meaningful thesis, to address deeper issues within the text. While this analysis might lend itself to a New Critical lens, the best papers will be use psychoanalytical approaches also. See what others have written by researching your character on JSTOR.

You may propose a topic of your own, with the following ideas to help you get started:

3. Sometimes the school of criticism will suggest the right topic: for example, a paper about some economic issue in the text will touch on Marxist theory in some way, or a paper about a double standard or the treatment of women can incorporate American feminism.
4. Moving to style, a paper about the stream-of-consciousness sections might use psychoanalytic theory.
5. If you are interested in the business about schools and hospitals, perhaps a historicist approach is for you. You would find literary articles about Anna Karenina as well as articles about the development of modern facilities in Russia in the 1870s.
6. Tolstoy's famous shifting third person allows for the psychological depth and texture of much of the text. Find out what the critics have to say about this narration, and use your findings to deepen your own ideas and observations about the text.

7. Interwoven plots. Tolstoy's text features a weave of the Anna plot with the Levin plot. What is the effect of the double plot; what happens at the intersections where the narration shifts between the plots; what is the effect of characters' crossing between plots?

8. Pacing and structure. How does Tolstoy manage the pacing and structure of the text to create a controlled, effective emotional response in the reader? How does the text maintain its fundamental emphases while also being so populated and diverse?

All assignments should be presented in MLA format.

Assignment #1: Proposal

Write a proposal in which you think through a possible topic for your paper. Offer possible thesis statements so that you are sure you are beginning your work in an original way. Your audience is the teacher, and your tone should be relatively formal. This is a pitch for the approach you are most interested in.

Assignment #2: Simple bibliography

Using JSTOR, find sources you would like to read in order to support your argument. Have 5 scholarly sources.

Write your bibliography as a works consulted page in MLA 9.

Assignment #3: Thesis and informal outline

Read through your sources. Write your thesis. Your thesis is your own—don't recapitulate a thesis from one of your articles, but use your articles to support your thesis. You'll remember from eleventh grade that the articles may support part of your argument or may provide an important counter-argument for you to refute, concede, or bridge.

Offer an informal outline of 1-2 pages in which you make clear what the major portions and within them the paragraphs will offer.

Assignment #4: Draft

Write a full draft of your paper, in MLA 9 format, including citations and with a works cited page.

Label major sections of your paper (gloss the paragraphs) so that the reader can see how you have structured it. Include your informal outline so that the reader can see the whole of the piece.

Assignment #5: Final

For your hot seat, have your paper in MLA 9 and as finished as possible. Include an outline so that the reader can see the structure and have double-checked your topic sentences (are they analytical?) and citations. Include your works-cited page.

If you need me to print for your hot seat, have the paper to me 2-3 hours before our meeting.

Because this paper is longer, be prepared with what questions you have and know I may have to take the paper to finish marking it outside of the hot-seat meeting. You should take notes at your meeting and follow along on your own copy (or screen) of the paper.

Hot seats: You may have up to two hot seats for this paper. **Upon my discovery of your third instance of usage error from “Unlucky 13,” your hot seat has ended.**

Here are some notes on source use:

1. You should use sources in an even way across the paper.
2. The reader should see material from sources—both the novel and the critical articles—blended into your prose. Use short, frequent quotations; you still don't have a paper long enough to merit long, inset quotations. You may cut parts of sentences as long as you are true to the overall comment. The sentences should be grammatically seamless and read as though the quotation marks weren't there.
3. You need evidence when you make a generalization, for example, about what the reader feels or what is happening in society. You need evidence to corroborate cause-effect statements. You can use a secondary source to corroborate what you think, to say something in an especially pithy way, or to provide a naysayer you can refute or bridge. Anchor ideas in the novel to keep the reader oriented, to prove your point, or to say your idea in a sharper way.