

Name:
 Subject:
 Instructor: Navdeep Singh Dhillon

COVER SHEET: KAFKA

200 POINTS

Submit your paper in a 2 pocket folder as s follows:

1. Legibly write your name and course number (including section) on the front of the folder.
2. Place any peer editing (if applicable), pre-writing, or (working) rough drafts on the left side of the folder.
3. Place your FINAL DRAFT ONLY on the right side of the folder.

| Category | 3 Excellent Performance | 2 Competent Performance | 1 Poor Performance | Score |
|---|--|---|---|-------|
| Grammar, Mechanics and Usage (30) sentence construction sentence boundaries verbs (tense and agreement), pronouns (number/agreement) spelling, punctuation, and capitalization | The essay consistently follows the grammatical conventions of Standard Written English. | The essay follows the grammatical conventions of Standard Written English with occasional lapses that do not interfere with meaning. | The essay repeatedly violates the grammatical conventions of Standard Written English resulting in numerous errors that may distract from and/or obscure meaning. | |
| Introduction and Thesis (20 points) | The essay provides a well developed introduction that situates the topic and contains a clear and focused thesis. | The essay provides an introduction that situates the topic only partially but contains a clear and focused thesis. | The essay lacks an introduction or thesis, and/or the introduction and the slack cohesive. | |
| Body (100) Direct and consistent link with thesis, and 4 credible sources in support of argument. | The essay offers a unique interpretation and directly analyzes a major theme, accurately and thoughtfully integrates passages, direct/indirect quotations from 4 sources, and makes references to the primary text in support of the argument. | The essay offers a unique interpretation and directly analyzes a major theme, but some of the support may be irrelevant, unspecific, or imprecise; support is not seamlessly integrated and only 3 sources are used; makes references to the primary text in support of the argument. | The essay does not offer any unique interpretation; primarily it is a rehashing of the plot; very little analysis is taking place and much of the support is irrelevant, unspecific, or imprecise; support is not seamlessly integrated and less than 3 sources are used; makes plot related references to the primary text with no real argument to support. | |
| Conclusion (20) | Conclusion is cogent, thoughtful and logically wraps up the main points of the overall essay. | Conclusion merely restates thesis, summarizes support, and/or introduces new concepts with or without new support. | Conclusion lacks coherence. | |

| Category | 3 Excellent Performance | 2 Competent Performance | 1 Poor Performance | Score |
|---|--|---|--|-------|
| Development (10) paragraphing transitions | Paragraphs are fully developed and include topic sentences and transitions. | Paragraphs include topic sentences but may lack transitions or full development. | Paragraphs lack development, topic sentences, and/or transitions. | |
| Style (10) voice perspective creativity | The essay exhibits a distinctive voice, fresh perspective and/or creative approach; essay contains sentence variety; diction is precise and diverse. | The essay exhibits a clear, consistent voice with occasional lapses into colloquialism or casualness; essay contains some sentence variety; diction is generally effective. | Sentence structure is simplistic or convoluted and/or diction is highly repetitive or consistently inaccurate, and/or voice is colloquial or casual throughout. | |
| MLA Formatting (10) | Consistent with MLA formatting, including 12pt standard font, 1 inch margins, a properly formatted works cited page, and in-text citations. | Generally consistent with MLA formatting conventions, with slight lapses in any of the following: using 12pt standard font, 1 inch margins, a properly formatted works cited page, and in-text citations. | Not following the conventions of MLA formatting; not using 12pt standard font, 1 inch margins; improper formatting/ missing the works cited page and/or in-text citations. | |
| | | | Total Score | |

****Notes**

1. Not including the works cited page, the highest grade possible if you submit less than 4 pages is a “D” regardless of how well it scores on the above criterion; between 4 ½ and 5 is a “C” ; a modest 10 point penalty will be assessed if a paper is roughly 5 ½ pages .
2. Please review the late policy in the class syllabus for assessment of penalties.

Kafka Essay

Length: 6 pages double spaced (not including works cited page)

Date Assigned:

Final Due Date:

Points: 200

Working Rough Draft Due Date:

***due dates for working rough drafts are for the purposes of peer editing. To receive full credit, you must come to class on time with _____ pages and bring _____ hardcopies of your essay (___ for peer editing and ___ for copyediting).

MLA Formatting:

MLA in-text citation, separate works cited page, 1 inch margins all around, 12pt font, Times New Roman, Double Spaced.

Description of Assignment:

Through our readings, discussion, and writing about the short-stories of Franz Kafka, major themes and motifs have been brought up. Analyze one of his short-stories based on the themes listed on the next page; the themes are for “Metamorphosis” but most of his themes are applicable to his other stories as well; if you find yourself interested in a theme not listed here which you have either interpreted on your own or found through your own research, I encourage you to explore it; just run the theme by me (chat with me or send me an email) and once I approve it, feel free to start your analysis.

Tone:

This is an academic essay and therefore the language to be used must be academic/formal regardless of your theme. The use of “I,” “my” or their variants should be used very sparingly (if at all) and eliminate all instances of passive phrases such as “I think that . . .” or “in my opinion . . .”

Audience:

Your audience are people who have read the text and are therefore familiar with its plot and characters.

Purpose:

This is a persuasion essay and as such you are presenting your interpretation with support for your ideas; don’t simply rehash the plot or things you find through a cursory google search.

Research Element:

Don’t let the term, “research” scare you. Research is simply some form of support to validate your interpretation of a theme. Three sources (including your primary text) should be used to support your thesis. All research must be documented in-text as well as in a separate works cited page. Remember to use reliable and CREDIBLE sources. Sparknotes and Google are also my friends, but they are not my best friends. My best friend is the primary text; it should be yours too.

Metamorphosis: Major Themes, Motifs, and Symbols

(taken from my other "friend," Gradesaver.com)

Theme

Themes are the fundamental and often universal ideas explored in a literary work.

Alienation

Before his metamorphosis, Gregor is alienated from his job, his humanity, his family, and even his body, as we see from the fact that he barely notices his transformation. In fact, even his consideration for his family seems to be something alien to him, as he barely notices it when he loses this consideration at the end. After his metamorphosis, Gregor feels completely alienated from his room and environment and, as a symbol of this, can't even see his street out the window. The Metamorphosis, then, is a powerful indictment of the alienation brought on by the modern social order.

Economic effects on human relationships

Gregor is enslaved by his family because he is the one who makes money. Thus, with the possible exception of his sister, the family seems to treat him not as a member but as a source of income. When Gregor is no longer able to work after his metamorphosis, he is treated with revulsion and neglected. Once the family begins working, they also find difficulty communicating with each other, eating dinner in silence and fighting among themselves. The exhaustion of dehumanizing jobs and the recognition that people are only valuable so long as they earn a salary keeps anyone who works isolated from others and unable to establish human relations with them.

Familial duty

The theme of family and the duties of family members to each other drive the interactions between Gregor and the others. His thoughts are almost entirely of the need to support his parents and sending his sister to the Conservatory. Though Gregor hates his job, he follows the call of duty to his family and goes far beyond simple duty. The family, on the other hand, takes care of Gregor after his metamorphosis only so far as duty seems to necessitate. He is kept locked in his room and brought food. In the end, his room is barely cleaned and his sister no longer cares about what food she brings him. Her actions are routine, as she only wants to do enough that she can claim she has fulfilled her duty. When she decides she has had enough, she insists that their duty to him has been fulfilled: "I don't think anyone could reproach us in the slightest," she says as she suggests that they need to get rid of him.

Freedom and escapism

Gregor is trapped in his job by his duty to his family, but he dreams of the day when he can finally pay off their debts and quit his job. His need for freedom from the restrictive demands of work is expressed in his metamorphosis, by means of which he escapes. This escape, however, fails to bring Gregor freedom, for he is now imprisoned by his family in his room. Thus, when Gregor works, he is enslaved by his job and, when he doesn't work, he is enslaved by his family. There is no way of balancing out freedom and duty, and in the end one is always a slave. The only means of escape turns out to be death.

Guilt

Guilt stems from family duty, and is Gregor's most powerful emotion. When he is transformed into an insect, Gregor is made unable to work by circumstances beyond his control. Despite the fact that his metamorphosis is not his fault, however, he is racked by guilt every time that the family mentions money or that he thinks about the pain that he has inadvertently inflicted on them by losing the ability to support them. Guilt, it turns out, is deadly, as Gregor realizes at the end that his life is the only thing keeping the family from a better life. He dies for them just as he lived for them: out of guilt.

Personal identity

Alone in his room, Gregor tries to rebuild the self-identity that he had lost by living entirely for others and ignoring his own needs. He cannot, however, escape from what he sees as his family duty, and continues to act only to serve his family by doing his best not to inconvenience them. Gregor's comments about his family's behavior are often tinged with resentment at the way they treat him, but he will not allow himself to recognize his bitterness. Gregor manages to escape his self-effacing sense of duty only in the last chapter, when he asserts himself in realizing that his family has been neglecting him. Gregor's search for his identity seems hopeless, however, because he never had an identity to start with. He finds his humanity only at the end, when his sister's playing reminds him of his love for his family. This love, coupled with his freedom, is the final ingredient he needs to establish his identity.

Motifs

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

Duty and obligation **Oppression**

Symbols

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

The vermin

The Door

The Landscape