

Prewriting	2 pts.	NMI	CUI	AVG	GOOD	SUP
Drafting (~3 drafts )	15 pts.	NMI	CUI	AVG	GOOD	SUP
Evaluation (written)	3 pts.	NMI	CUI	AVG	GOOD	SUP

**NMI (needs major improvement) CUI= (could use improvement)**  
**PRODUCT 80 pts.**

1. Assignment Fulfillment	10 pts.	NMI	CUI	AVG	GOOD	SUP
2. Thesis	10 pts.	NMI	CUI	AVG	GOOD	SUP
3. Bckd. Info.	10 pts.	NMI	CUI	AVG	GOOD	SUP
4. Organization	10 pts.	NMI	CUI	AVG	GOOD	SUP
5. Development	10 pts.	NMI	CUI	AVG	GOOD	SUP
6. Description	10 pts.	NMI	CUI	AVG	GOOD	SUP
7. Narrative Impact	10 pts.	NMI	CUI	AVG	GOOD	SUP
8. Gram./Spel.	10 pts.	NMI	CUI	AVG	GOOD	SUP

1. **ASSIGNMENT FULFILLMENT:** Is the essay 1000 words or more? Does it have a standardized manuscript form (heading / borders / spacing / fonts)? Does the essay have a catchy title? Does the title introduce the subject of the essay? Does the conclusion wrap-up the essay effectively?
2. **THESIS STATEMENT:** Does the essay have a well-expressed thesis that prepares the reader thematically for what is to follow in the body of the essay? Does the thesis assert the author's opinion, explaining the theme or lesson about the core focus of the urban legend? (is there a clear point being made about the power of the urban legend as to why it has a raw power)?
3. **BCKD. INFO.:** Does the writer provide a basic and easy to comprehend context for the urban legend, so that the reader can clearly understand the basic premise of the urban legend, even without having heard about such a tale before?
4. **ORGANIZATION:** Is the writer mindful about organizing ideas around strict and meaningful categories? Does the writer attempt to use a viable P.I.E. structure (citing topic sentences and evidence + wrapping up)? Does the author stay on topic in each paragraph? Does the writer promote flow throughout the essay, using transitions between paragraphs?
5. **DEVELOPMENT:** Does the writer analyze the evidence and variations provided, in order to support points? Whenever applicable, was the writer able to cite outside information (in the form of an MLA/APA-formatted quote, picture, etc.) to support points? Does the author comment insightfully on that evidence? Does the writer make an effort to relate important points back to the theme (E)?
6. **DESCRIPTION:** Does the writer use flavorful description and details so as to make the reader feel as if they were reliving the urban legend? (especially if the myth has filmic/pop-cultural links)
7. **NARRATIVE (SUBJECTIVE) IMPACT:** Does the writer show a sense of "self" or subjective impact in discussing the legend? Is their narrative a powerful portrayal of why this urban legend may have strong, even individually-relevant meaning?
8. **GRAM./SPEL./WORDCRAFT** Is your grammar/spelling relatively ok (the basic meaning was clear)? Is the wording inventive/risk-taking?

### BONUSES and GRADING

GRADE INFRACTIONS	YES NO	
JUSTIFICATION: (if NO)	1) LATE 2) PROCESS 3) PLAGIARISM	K's TENTATIVE GRADE (for now):  <div style="text-align: right;">/100</div>

## Mythical Characters Wrap Up

Our culture has major hang-ups about the divine feminine and the debauched feminine, the idealized masculine, and the unappealing masculine. Our eyes give us visual clues immediately about attractiveness and about sexual appeal, about perceived masculinity and femininity. The vision I had for this class was not necessarily to bow down at the altar of the Greeks and to always privilege their view of the world: the Ancient Greek world was misogynistic and paternalistic. Nonetheless, as far as archetypal and psychological patterns go, they uniquely perceive how gods and goddesses in a polytheistic society helped to make sense of the world...how even the gods screw up in love, which in my mind is the most mysterious and nonsensical concept around.

Yes. We did have brief interludes with stone and silence, flesh and stone, wires and wireless statues and robots. Nonetheless, the thing I wanted you to take away from this second essay is the strong focal point of one's gender identity, why we make such a fuss about how we project that identity into the world. Why are we so afraid to be dorky, fragile and lame?

Perseus wants to be the buff male hero, flying and name-dropping. Northwest Smith tries to be a space cowboy. Athena gets jealous of Medusa because Medusa has pretty hair. Pygmalion gets disgusted by the shameless Propoetides. You can see all of them at your local watering-hole, dichotomizing, interpreting, making snap judgments. The beer-goggles help. My apologies to Ovid and Sir Mix-a-lot. The ancient Greeks can't touch me, but I imagine Mix-a-lot has a posse and could beat me rather soundly into a pulp.

"Oh, my, god. Hermione, look at her dawn-kissed toga-thong,  
It is so tight! \*scoff\* She looks like,  
one of those ancient Greek gods' girlfriends.  
But, y'know, who understands those ancient Greek gods? \*scoff\*  
They only talk to her, because,  
she looks like a total Propoetide, 'kay?  
I mean, her toga-thong, is just so skimpy. \*scoff\*  
I can't believe it's just so tiny, it's like,  
out there, I mean - gross. Look!  
I mean, she's just so Medusa-like! She's such a gross archetype of the debauched feminine!"

"I like dem Gorgons and I cannot lie,  
You other Grecian homies can't deny...  
That when you get some snakes in your face  
You get stoned ... marble-like and tough..  
Life gets rough...when a cobra like girl walks in with all that hair  
Her eyes begin to stare (BAM)  
Deep in those scaly robes she's wearing...  
I'm statuesque and I can't stop eternally staring...  
'Sup Medusa, I wanna get wit' ya...  
and you and Sadako can take my pictcha (all distorted)  
(Athens face and the monstrous beauty) "

Some women feel awash in the world of water, and in that world, "water" is best represented by the concept of "men." Some feel that they must ally themselves with the power that men already have; others assume that a return to domesticity and submissiveness will result in a more orderly, nostalgic society. Even at the highest "echelons" of power, the "water" cannot be breached in the inner sanctum—some of us may say that conditions are changing and things are getting better, yet male exclusivity has been around for millennia; it will take time, as with anything.

Even for a robot, the newly-emergent but still marginalized construct, there is potential for oppression, for the feeling of being overwhelmed and drowning in the sea of other people's imperatives—one's mind being controlled by the simple, redundant processing of one's "Mother Board." Notice that even the computer's processor, too, allies itself with the concept of the divine feminine, never the debauched.

We owe it ourselves and others to deeply analyze our own characters before we make snap judgments about other characters in this gigantic psychodrama known as life.