**The Lady or the Tiger?**

**By Frank Stockton**



**Literary Essay on Character Motivations**

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In the very olden time there lived a semi-barbaric *(half-wild)* king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid *(excessive)*, and untrammeled *(without limits)*, as became the half of him which was barbaric. He was a man of exuberant *(vigorous and unrestrained)* fancy, and, with an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial *(favorable)*; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

     Among the borrowed notions by which his barbarism had become semi-fixed was that of the public arena, in which, by exhibitions of manly and beastly valor *(bravery)*, the minds of his subjects were refined and cultured.

     But even here the exuberant *(unrestrained)* and barbaric fancy asserted *(put forward in a forceful way)* itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies *(emotional utterances)* of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of **poetic justice**, in which crime was punished, or virtue rewarded, by the decrees *(official orders)* of an impartial and incorruptible chance.

     When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena, a structure which well-deserved its name, for, although its form and plan were borrowed from afar, its purpose emanated *(came)* solely from the brain of this man, who, every inch a king, knew no tradition to which he owed more allegiance *(loyalty)* than pleased his fancy, and who ingrafted *(fastened)* on every adopted form of human thought and action the rich growth of his barbaric idealism.

     When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the enclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful *(sad)* iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended *(traveled)* slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

     But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station *(social position)* that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate *(less important)* arrangements to interfere with his great scheme of retribution *(punishment)* and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure *(dancing to wedding music)*, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized *(performed)*. Then the gay brass bells rang forth their merry peals *(ringing)*, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

     This was the king's semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal *(court of justice)* were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king's arena.

     The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

     This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent *(intense)* and imperious *(proud)* as his own. As is usual in such cases, she was **the apple of his eye**, and was loved by him above all humanity. Among his courtiers *(royal attendants)* was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor *(passion)* that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver *(sway)* in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel *(new)* and startling.

     The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor anyone else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king would take an aesthetic*(appreciative)* pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

     The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors, those fateful portals *(doors)*, so terrible in their similarity.

     All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

     As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety *(portion)* of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid *(burning)* soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done - she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

     And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels *(young women)* of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

     When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than anyone in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

     Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

     Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

     He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

     Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

     The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

     How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

     But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

     Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

     And yet, that awful tiger, those shrieks, that blood!

     Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

     The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door - the lady, or the tiger?

**SELECTED RESPONSE QUESTIONS**

***DIRECTIONS:*** *To answer selected response questions, you must go back into the text to prove / disprove your guess. To gain credit for these questions, you must go back into the text to find the page number and paragraph number on that page that shows where you found / proved your answer.*

\_\_\_\_\_1. What is the meaning of the bolded phrase “**the apple of his eye**” at the bottom of page 3?

 (pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

* 1. The princess puts a sparkle in the king’s eye.
	2. The princess loves apples.
	3. The princess is the most special to the king.
	4. The king has an eye issue.

\_\_\_\_\_2. What is the meaning of the bolded phrase “**Poetic justice**” in the middle of page 2?

(pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

1. An outcome where everyone gets what he deserves
2. A rhyme scheme of a poem
3. The poet of the kingdom decides the fate of criminals
4. Justice is served by writing a poem

\_\_\_\_\_3. What is **NOT** a reason for the princess to hate the lady who had been chosen for her lover’s

trial? (pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

1. This lady had looked at the princess’s lover admiringly.
2. The princess believed that the young man had an affair with this lady.
3. The princess had noticed her lover returning the glances of the lady behind the door.
4. The lady and the young man had spoken to each other.

\_\_\_\_\_4. Why did no one else in the arena notice that the princess was communication with her lover?

(pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

1. They had a secret code that no one else knew.
2. The princess had slipped him the answer earlier.
3. The princess was hidden behind great curtains.
4. The entire audience was focused on the young man in the center of the arena.

\_\_\_\_\_5. Which one of the following images did the princess NOT see in her dreams?

 (pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

1. The awful tiger, the shrieks, the blood
2. His start of rapturous delight, his whole frame kindled with joy
3. Her lover rushing to meet that lady
4. His repugnance toward the unwanted lady

\_\_\_\_\_6. How did the princess know what was behind the doors? (pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

1. She bribed someone with gold and her woman’s will.
2. She always knew because she was the princess.
3. The king had told her.
4. She did not know; she just pretended.

\_\_\_\_\_7. How did the princess know that the prince would ask her which door? (pg #\_\_\_\_\_ / ¶ \_\_\_\_\_)

1. They had talked right before he was arrested.
2. Their souls were one.
3. They had talked right after he was arrested.
4. She did not know.

"The Lady or the Tiger?”

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| TEXT DEPENDENT ANALYSIS |

**After reading “The Lady or the Tiger,” do you think the princess pointed to the door with the tiger behind it or the door with the lady behind it? What do you believe motivated her to make this decision?**

*Write an essay analyzing what you believe was the princess’s choice and explain what makes you believe that.*

* + - *List all of the words and phrases that the narrator uses to describe the princess.*
		- *Evaluate how the princess’s words and actions show what she might do in a difficult situation.*
		- *Remember to use evidence from the text to support what you believe was the princess’s choice.*

**CLAIM:**

**Writer’s Checklist**

**PLAN before you write**

* Make sure you read the question carefully.
* Make sure you have reread the entire passage carefully.
* Think about how the questions relates to the passage.
* Organize your ideas on scratch paper. Use a thought map, outline, or other graphic organizer to plan your essay.

**FOCUS while you write**

* Analyze the information from the passage as you write your essay.
* Make sure you use evidence from the passage to support your response.
* Use precise language, a variety of sentence types, and transitions in your essay.
* Organize your paper with an introduction, body, and conclusion.

**PROOFREAD after you write**

* I wrote my final essay in the answer booklet.
* I stayed focused on answering the questions.
* I used evidence from the passage to support my response.
* I corrected errors in capitalization, spelling, sentence formation, punctuation, and word choice.

**LITERARY ESSAY (*Text Dependent Analysis*) OUTLINE**

This outline will help you to organize your thoughts and evidence as you prepare your literary essay. Fill in the form below using as much detail as possible – the more work you put into the outline, the more organized your essay!

**THE STORY TITLE:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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**REMEMBER THE PROMPT:**

*After reading “The Lady or the Tiger,” do you think the princess pointed to the door with the tiger behind it or the door with the lady behind it? What do you believe motivated her to make this decision?*

**YOUR CLAIM:**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**CHOOSE 3 REASONS FROM THE TEXT TO SUPPORT YOUR CLAIM:**

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**WRITE POSITION / THESIS STATEMENT:**

**OUTLINE PARAGRAPH #1 (Introduction):**

Attention Getter

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Summary of Text

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Position / Thesis Statement

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**Explain your position with three reasons with at least two pieces of evidence from the text for each.**

**WRITE REASON #1 / PARAGRAPH #2**

Topic Sentence (*Explain what this paragraph is about and how it will prove your thesis statement to be true*)

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The author states… In the text, it states…

According to (*author’s name*)… In (*story title*)…

A. Evidence (*Quote from the text, pg. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)*

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Explanation:

This illustrates… This is convincing because… This shows… This is significant because…

The author states… In the text, it states…

According to (*author’s name*)… In (*story title*)…

B. Evidence (Quote from the text, pg. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)

#2\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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This illustrates… This is convincing because… This shows… This is significant because…

Explanation:

Clincher (*Be sure to explain why these examples prove your thesis point*)

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**WRITE REASON #2 / PARAGRAPH #3**

Topic Sentence (*Explain what this paragraph is about and how it will prove your thesis statement to be true*)

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A. Evidence (*Quote from the text, pg. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)*

The author states… In the text, it states…

According to (*author’s name*)… In (*story title*)…

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Explanation:

This illustrates… This is convincing because… This shows… This is significant because…

The author states… In the text, it states…

According to (*author’s name*)… In (*story title*)…

B. Evidence (Quote from the text, pg. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)

#2\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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This illustrates… This is convincing because… This shows… This is significant because…

Explanation:

Clincher (*Be sure to explain why these examples prove your thesis point*)

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**WRITE REASON #3 / PARAGRAPH #4**

Topic Sentence (*Explain what this paragraph is about and how it will prove your thesis statement to be true*)

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A. Evidence (*Quote from the text, pg. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)*

The author states… In the text, it states…

According to (*author’s name*)… In (*story title*)…

#1\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Explanation:

This illustrates… This is convincing because… This shows… This is significant because…

The author states… In the text, it states…

According to (*author’s name*)… In (*story title*)…

B. Evidence (Quote from the text, pg. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)

#2\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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This illustrates… This is convincing because… This shows… This is significant because…

Explanation:

Clincher (*Be sure to explain why this claim is not as valid as your thesis point.*)

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**COUNTERCLAIM / PARAGRAPH #5**

Topic Sentence (*Explain that this paragraph is giving a voice to the other side of the argument.*)

Some people say that . . . Many claim that . . .

Some readers believe . . . There are those who question . . .

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They may say this because in the text, it states…

A. Evidence to support the other side (*pg. \_\_\_\_\_\_\_\_\_\_\_\_\_)*

#1\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Explanation why could be true:

Some may say this is convincing because…

Others believe this shows . . .

While it is true that . . .

Although this has some validity in that . . .

There is some truth to this argument . . .

What this argument fails to consider is . . .

This view sounds convincing at first . . .

However, this is not the case because . . .

B. Evidence to counteract above claim (pg. \_\_\_\_\_\_\_\_\_\_)

#2\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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This illustrates… This is convincing because… This shows… This is significant because…

Explanation:

Clincher (*Be sure to explain why this last example ultimately proves your thesis point over the counterclaim*)

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**PARAGRAPH #6 (Conclusion):**

Restate Thesis / Position Statement (Make it 5 sentences – emphasizing the importance of how each of your points proves your thesis point to be true – include the counterclaim and why it is not true)

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Close with Final Thoughts

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**“The Lady or the Tiger?” Literary Essay**

**Assignment Sheet and Rubric**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***Attach this paper to the front of your essay when you turn it in. Take the time to evaluate yourself on the following rubric and make sure that you have done your very best!***

**Assignment:** Write a five-paragraph essay answering the following prompt.

**Prompt: After reading “The Lady or the Tiger,” do you think the princess pointed to the door with the tiger behind it or the door with the lady behind it? What do you believe motivated her to make this decision?**

The final essay will be worth 200 points and be divided up as follows:

|  |  |
| --- | --- |
| **Criteria** | **Teacher Rating and feedback** |
| **Thesis Statement – *25 points*** |
| The thesis statement is one sentence and contains a topic, opinion, and three points.  ***10 points*** |  |
| The thesis statement does not contain contractions or the word “I” or “you.”  ***5 points*** |  |
| The thesis is written well, does not have any missing words, and answers the prompt. ***5 points*** |  |
| The three points are written in parallel structure. ***5 points*** |  |
| **Supporting Paragraphs –*30 points*** |
| Direct quotations from the text are used and their explicit and implicit meaning explained. This evidence is used to support the thesis that is being argued. ***15 points*** |  |
| Each paragraph has a topic and clincher sentence. The topic sentence introduces the point and the clincher relates it back to the thesis in order to prove it.  ***15 points*** |  |
| **Counterclaim Paragraph – *15 points*** |
| The counterclaim has a topic sentence and a clincher sentence that proves your point is stronger. It offers the other side of the argument and evidence that the other side may use, but proves that your evidence/side is stronger. ***15 points*** |  |

|  |
| --- |
| **Introduction and Conclusion – *25 points*** |
| The essay is written in five paragraphs or more ***5 points*** |  |
| The introduction has an attention getter that is interesting. Single questions are not acceptable attention getters.  ***5 points*** |  |
| Enough background information is offered to the reader to transitions well between the attention getter and the thesis. ***5 points*** |  |
| The thesis is restated in the conclusion in four complete sentences. ***5 points*** |  |
| Final thoughts leave a gift to the reader – a thought to think or an action to accomplish. ***5 points*** |  |
| **Revision – *60 points*** |
| TRANSITIONS: between paragraphs ***15 points*** |  |
| TRANSITIONS: between sentences ***15 points*** |  |
| FORMAL LANGUAGE: Avoided all NO-NOs ***20 points*** |  |
| VERB TENSE: Literary Present ***10 points*** |  |
| **Title – *10 points*** |
| Created intriguing title that attracts audience to read. ***10 points*** |  |
| **Conventions/Editing – *20 points*** |
| No errors in capitalization. ***5 points*** |  |
| No run-ons or fragments. ***5 points*** |  |
| No errors in sentence formation, grammar, spelling, word usage, and punctuation. ***5 points*** |  |
| Word choice improves the quality of the essay and appropriate literary terms are used. ***5 points*** |  |
| **Responsibility – *15 points*** |
| Turned in on time ***10 points*** |  |
| Used proper M.L.A. format ***5 points*** |  |
| **Total Points** | 200 |

**COMMENTS:**