HERO TALES
ENG 365: Global Literatures in English
Spring 2022
CRN: 35637
Meeting Time/Location: 1800-1920 Tuesdays and Thursdays / 105 PETR
(course meets in person)

Instructor: Dr. Stefanie Lethbridge (she/her/hers)
Office: PLC 347
Email: stefleth@uoregon.edu
Office Hours: Wednesday 10:30-12:00 in my office, Thursday 10:30-12:00 on Zoom (see link on Canvas)

COURSE DESCRIPTION
Every culture and most individuals have heroes. But heroes change – one person’s hero can be another person’s villain, what one era considered heroic, another era deems evil. How does that happen? And how does fiction contribute to this? This class starts with the assumption that hero stories are central to what we can understand about a culture and also, how cultures understand themselves, especially in times of crisis. In this course we will explore fictional hero tales from cultures across different times and from spaces all over the globe: We will look at stories in prose, poetry and film about ancient and modern soldier heroes, knights in shining armor, explorers, spies and superheroes, but also at tales of ordinary people trying to save the world from ecological disaster. I understand ‘global’ in a very broad sense: writers and directors from different corners of the globe, protagonists travelling the globe, topics that concerned different parts of the globe differently.
This class will give you opportunity to practice close reading and analysis skills, and to consider your observations in the context of a public intellectual context.

**DEGREE CRITERIA:**

This course satisfies the Core Ed International Cultures (IC) requirement, the English Major upper-division groups C (Literature 1789-Present) and G (Empire/Race/Ethnicity).

**LEARNING OUTCOMES**

The English Department’s assessment procedure is built around six desired learning outcomes: 1) read literary and cultural texts with discernment and comprehension and with an understanding of their conventions; 2) draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts; 3) perform critical, formal analyses of literary, cinematic, and other cultural texts; 4) write focused, analytical essays in clear, grammatical prose; 5) employ logic, creativity, and interpretive skills to produce original, persuasive arguments; 6) employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis.

**REQUIRED TEXTS**

- Regular access to Canvas: all short texts and links to video clips are available on Canvas
- R.L. Stevenson, *Treasure Island* (1883)
- Anthony Hope, *The Prisoner of Zenda* (1894)
- Clint Eastwood (dir.) *Invictus* (2009)
- Sam Mendes (dir.) *Skyfall* (2012)
- Patty Jenkins (dir.) *Wonder Woman* (2017)

All short texts (see class schedule) are available on Canvas. Please bring the texts (either in digital format, as printout or in print format) to class for the relevant sessions. The longer texts listed above are available online (links below) or as print versions through online purchase (Oxford World Classics editions recommended).

- R.L. Stevenson, *Treasure Island* ([https://www.gutenberg.org/files/120/120-h/120-h.htm](https://www.gutenberg.org/files/120/120-h/120-h.htm) or as print-on-demand versions through online booksellers – make sure you get the unabridged version!)
- All films are available for rent ($4) on Amazon prime. Note: make sure to get the Ang Lee film of *Crouching Tiger*, the Netflix version of the same title is a later production.

**ASSIGNMENTS AND GRADE BREAKDOWN**

Class preparation and participation **20%**
Commonplace book, at least five entries throughout the term **20%**
Short interpretation statement **10%**
Mid-term exam **20%**
Final analysis essay (6-7 pages double-spaced, ca. 1500-2000 words) **30%**
CLASS PREPARATION AND PARTICIPATION 20%
You are expected to attend class sessions regularly and do the required reading for each session. In addition, I will set a specific set of focus questions as preparation task for each session in the session before it (also posted on Canvas). There will be oral and written components to individual sessions and preparation tasks, so participation does not necessarily depend on contributions to oral discussions.

COMMONPLACE BOOK (at least five entries throughout the term) 20%
You are required to keep an active reading and observation journal for this course in which to take notes, ask questions, make observations, and sketch out preliminary and ongoing thoughts about the topics discussed on class. You can also simply write a response to the focus questions after any given session, expanding on ideas discussed in class. Your journal should be handwritten in an ordinary composition notebook. How you choose to engage the texts or use the journal is entirely up to you. You can engage with texts or films on the class list; you can also comment on contemporary discussions about heroes either in the news, in advertising, in pop songs or in your leisure reading (indicate clearly what you are talking about though). You can print out pictures, paste photos or make drawings to illustrate your observations. These journals will be evaluated twice per term per the criteria below. A minimum of two entries should be provided for each assessment date. Failure to meet either of the listed criteria will default to a lower evaluation.

Minimum Expectations (B-grade): Contributes a minimum of 2-3 full, single-spaced page of freewriting, outlining, bullet-pointing, drawing, or other active and critical interpretation for five different topics related to class reading or the hero topic generally. Engagement with the texts should be analytical not just descriptive, engaging with concepts and categories introduced in the course and critically commenting on the underlying cultural significances of this particular version of heroization. Do not repeat material you used for your interpretive statement. For details of assessment refer to Appendix I below.

SHORT INTERPRETIVE STATEMENT 10%
A ca 10-minute oral interpretive statement in response to one or more of the focus questions. Your statement should include a clear (possibly combative) claim and refer to textual evidence to support this claim. It is accompanied by a one-page handout, outlining your claim, summarizing the main points of your argument (in bullet points) and providing necessary textual references/film examples. For assessment refer to Appendix I below.

MID-TERM EXAM 20%
This is an in-class exam with short-answer questions (2-3 sentences) and slightly longer short-answer questions (4-6 sentences). The questions will be about concepts of the heroic, narrative techniques that contribute to heroization or cultural significances of hero tales. The exam will ask you to critically engage with the class material (not just a repetition of class positions).

FINAL ANALYSIS ESSAY (6-7 pages, 1500-2000 words) 30%
For this essay I will provide some prompts for you to focus on. These prompts will draw on the texts and concepts discussed in class. Some of the prompts will also offer the option to expand your text focus on texts you think relate to the class topic. For details of assessment and grading, please refer to Appendix I. Your essay should:

• Contribute a literary-critical analysis of a minimum of 1500-2000 words (roughly 6-7 double-spaced pages)
• Contain an original title that indicates something about the topic and argument
• Be organized by a clearly articulated thesis that includes both an observation and an interpretive claim
• Present direct textual evidence supporting that claim
• Attempt to explain how each piece of evidence illustrates the claim(s) you’re making
• End with a concluding statement on the significance, or stakes, of the argument—i.e. the “so what?” question

No secondary sources required. If you do use secondary material, make sure to reference these appropriately. Essays are due in finals week. For assessment refer to Appendix I.

ABSENCES AND LATE ASSIGNMENTS
To get the most out of this class, I invite you to attend class regularly, remain current with reading assignments, bring assigned texts and writing materials to class, and make substantive contributions to in-class activities and discussions. Because I’m not your parent and we’re all adults here, I don’t require detailed explanations of why you are absent. My one requirement is that you should stay below four absences for the term. Be aware, however, that chronic absences will severely impact your grade due to missed in-class group exercises, free writing assignments, class discussions, and other markers of attendance and participation which I’ll collect throughout the term.

If you miss class, it is your responsibility entirely to approach your fellow classmates to get notes for that day and to catch up on any material you missed. Please make these initial inquiries and develop specific questions/concerns about the material before emailing me or scheduling an appointment. Students who observe religious holidays, who are involved in university sanctioned activities, or who have other commitments or circumstances that conflict with academic requirements must inform me and make compensatory arrangements well in advance of the absence.

NOTE: Missing class for Covid-related reasons is an excused absence. Remember that you help yourself and everyone around you when you stay home if you have symptoms of contagious illness or when someone you live with must quarantine. Thank you for taking care of others in and beyond our community. If you need to stay home (e.g. you have symptoms of contagious illness, you are waiting for a test result per the Covid policies below, etc.), please email me if you are affected and we will try and work out accommodations to deal with the situation.

Late assignments (commonplace books): no late assignments for the first assessment date. Late commonplace books are accepted for the second assessment date until the beginning of finals week (6th June). 1 point will be deducted for late work.

ACADEMIC MISCONDUCT
The University Student Conduct Code and Community Standards defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. Additional information about a common form of academic misconduct, plagiarism, is available here. I will report all instances of academic misconduct to the appropriate offices and those found to have violated the student conduct code and academic misconduct policies will receive a failing grade for the course. Put simply: don’t do it.
STUDENT SUCCESS:
Here are some “Insider Pro-Tips” as the most important things you can do to ensure success this term:
• Read the syllabus carefully, review it regularly, and coordinate your assignments and responsibilities for the term accordingly.
• Make sure that you have access to all required course texts as soon as possible. Reach out to me immediately if you’re having difficulty securing any of the texts.
• Read the assigned texts actively and closely (see Appendix II for suggestions).
• Review your class notes and try to apply concepts established in class to your own reading.
• Remain as current as possible with all readings and assignments.
• Reach out and communicate any questions or concerns with me throughout the term. I will be as responsive as possible. I recommend checking your email and our course Canvas page at least once a day for the duration of the term.
• Try and make the most of learning opportunities. This includes making mistakes (because that is how we learn).

COURSE SCHEDULE

Week 1: Basic Parameters
March 29  Introductions, reviewing the course syllabus, some thoughts on heroes
March 31  READ: A.P. Herbert “The Bathe” (on Canvas)
          WATCH: Gallipoli 100: “An Australian Hero”
          PREPARE: Focus questions Gallipoli

Week 2: Achilles: The First Hero of Western Literature
April 5   READ: Homer, Iliad (excerpts on Canvas)
          PREPARE: Focus questions Homer
April 7   READ: Natalie Haynes, A Thousand Ships (excerpts on Canvas)
          PREPARE: Focus questions Haynes

Week 3: ‘Real’ Knight and Self-styled Knights
April 12  READ: Thomas Malory, “A Tale of Sir Lancelot” (on Canvas)
          PREPARE: Focus questions Malory
April 14  READ: R.L. Stevenson, Treasure Island, Part 1 “The Old Buccaneer” (get your own copy)
          PREPARE: Focus questions Stevenson 1

Week 4: The Ethics of Conquest
April 19  READ: Stevenson, Treasure Island, Part 2-Part 5 (ch. 7-27)
          PREPARE: Focus questions Stevenson 2
April 21  READ: Stevenson, Treasure Island, Part 6 “Captain Silver”
          PREPARE: Focus questions Stevenson 3

Week 5: The Romance of Adventure
April 26  READ: Anthony Hope, The Prisoner of Zenda ch. 1-12 (get your own copy)
          PREPARE: Focus questions Zenda 1
April 28  READ: Anthony Hope, The Prisoner of Zenda ch. 13-end
          PREPARE: Focus questions Zenda 2
          ASSIGNMENT DUE: Commonplace Book, 1st assessment (submitted during class)
Week 6: Against the Odds
May 3  MID-TERM EXAM
May 5  READ: Alfred, Lord Tennyson “Ulysses” and W.E. Henley, “Invictus” (on Canvas)
PREPARE: Focus questions Tennyson/Henley

Week 7: Heroes and Patriotism: spies, politicians, sports heroes
May 10  WATCH: Mendes (dir.) Skyfall (2012).
PREPARE: Focus questions Skyfall
May 12  WATCH: Eastwood (dir.) Invictus (2009)
PREPARE: Focus questions Invictus 1

Week 8: Heroes on Screen
May 17  READ: Anthony Peckham, Invictus (film script) selected scenes (on Canvas)
PREPARE: Focus questions Invictus 2
May 19  READ: Tobias Schlechtriemen, “The Hero as Effect”, critical essay (on Canvas)
PREPARE: Focus questions Schlechtriemen

Week 9: Female Heroes
May 24  WATCH: Ang Lee (dir.), Crouching Tiger, Hidden Dragon
PREPARE: Focus questions Tiger
May 26  WATCH: Patty Jenkins (dir.), Wonder Woman (2017)
PREPARE: Focus questions Wonder Woman
ASSIGNMENT DUE: Commonplace Book, 2nd assessment (submitted during class)

Week 10: Everyday Heroes and the Environment
May 31  READ: Vandana Singh, “Entanglement” parts as instructed (on Canvas)
PREPARE: Focus questions Entanglement
June 2  READ: Vandana Singh, “Entanglement”, whole story
PREPARE: Focus questions revisions

Finals Week
FINAL ESSAY due on Canvas by midnight Thursday
COURSE POLICIES AND PROTOCOLS

Communication
Get in the habit of checking your UO email account and our course Canvas page regularly (i.e. daily) as these platforms will be our primary means of communication. Students may also reach Professor Lethbridge via email and during open office hours in person or via Zoom. I will try and respond to all queries within 24 hours. Please be aware that I won’t respond to emails sent after 5pm on weekdays or those sent over the weekend until after 8am on the following business day.

Conventions of Address
Speaking to a professor, instructor, administrator, staff member, employer, manager, or colleague is different (at least initially) from speaking/texting with a friend, family member, or other familiar relation. In a professional, intellectual context like the University, it is conventional to refer to faculty, administrators, staff, GEs, and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender/gender neutral titles, etc.) unless explicitly instructed otherwise. You should also get into the habit of including greetings, salutations, and language appropriate to such contexts in your communications. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you’ll reciprocate in kind to me and to your colleagues.

Course Content and Intellectual Discussion
Narratives about heroes are ways for cultures to address crisis moments. Accordingly, the texts read in this course will make explicit or implicit references to violence, rape and forms of oppression. This course will openly engage these and related issues respectfully but also critically and without censorship.

Covid policy:
Please refer to the university website for current Covid policies: https://coronavirus.uoregon.edu/covid-19-regulations

Good Classroom Citizenship
- Wear your mask and make sure it fits you well
- Stay home if you’re sick
- Get to know your neighbors in class, and let them know if you test positive
- Get tested regularly
- Watch for signs and symptoms with the daily symptom self-check
- Wash your hands frequently or use hand sanitizer

Discussion and Engagement Guidelines
Because we each come to this material and to this course from different social locations, geographies, cultures, communities, and experiences, it is important that we each buy into a shared set of values and protocols to engage critically with course materials and with each other. I offer the following as a baseline which we can discuss further in class and review together as the term moves along:

1. Practice kindness, reciprocity and generosity when engaging with others. This does not mean you can never question what anyone says or offer a contrary view. But do so with kindness and respect.

2. Expect and respect diversity: All classes at the University of Oregon welcome and respect diverse experiences, perspectives, and approaches. What is not welcome are behaviors or contributions that
undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status. We will value differences and communicate disagreements with respect.

3. Help everyone learn: Our goal is to learn together by learning from one another. As we move forward learning during this challenging time, it is important that we work together and build on our strengths. Not everyone is savvy in the use of various digital learning procedures (including your instructors!) and this means we need to be patient with each other, identify ways we can assist others, be open-minded to receiving help and advice from others, and remaining as flexible as possible.

4. Interact appropriately: Our learning environment provides an opportunity to practice being authentic, respectful, and rigorous in our contributions. Use discussions and activities as opportunities to practice the kind and quality of work expected for assignments and to seize the chance to learn from others and develop your interpersonal skills, such as mindful listening, self-reflection, and awareness of one’s own tendencies (e.g. Do I contribute too much? Too little?).

COMMITMENTS AND RESOURCES

Inclusive and Accessible Education
The University of Oregon is committed to fostering inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in any barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu to set up any necessary accommodations for the course.

Title IX Policy and Reporting Responsibilities
The UO is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment, including sexual assault, domestic and dating violence, and gender-based harassment, bullying, and stalking. If you have experienced any form of gender or sex-based discrimination or harassment, know that help and support are available. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. Please be aware that all UO employees are required to report to appropriate authorities (supervisor or Office of Affirmative Action and Equal Opportunity) when they have reasonable cause to believe that discrimination, harassment, or abuse of any kind has taken, or is taking, place. Employees are NOT required to reveal the names of survivors, however. We are also required to report instances of child abuse or endangerment. If you wish to speak to someone confidentially—i.e. those not required to report—you can call 541-346-SAFE, UO’s 24-hour hotline to be connected to a confidential counselor to discuss your options, as confidential counselors are not required reporters. You can also visit the SAFE website at https://safe.uoregon.edu/services for more information. Each resource is clearly labeled as either “required reporter,” “confidential UO employee,” or “off-campus,” to allow you to select your desired level of confidentiality.

Health, Wellness, and Counseling Services
Life at college can be very complicated. Students (and faculty!) often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you’re facing such challenges, you don’t need to handle them on your own—there’s help and support on campus. As your instructors, if we believe you may need additional support, we will express
our concerns, the reasons for them, and refer you to resources that might be helpful. It is not our intention to know the details of what might be bothering you, but simply to let you know we care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about. University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at health.uoregon.edu/ducknest. University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

Food Security
Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course is urged to contact the Dean of Students Office (346-3216, 164 Oregon Hall) for support. This UO webpage includes resources for food, housing, healthcare, childcare, transportation, technology, finances, and legal support: https://blogs.uoregon.edu/basicneeds/food/. Additional resources related to food security on campus, in the City of Eugene, and across Lane County can be found at https://foodsecurity.uoregon.edu. The availability and operation of these programs remain fluid and subject to change without notice. The Student Sustainability Center (@uo_ssc) will try to aggregate changes and information for all programs via facebook and Instagram. For food security specific resources, follow @feedtheflockuo. Please follow for the most up to date information regarding program changes.

Writing Associates
I strongly encourage you to take advantage of every resource available to you to improve your research, writing, and critical thinking skills. One of those resources is the English Writing Associates Program, a cohort of upper-division English majors who have been trained to assist you with any aspect of your writing for this course. To schedule a session, visit https://writingassociates.uoregon.edu/ and follow the instructions.
Appendix I: Assessment
This course uses the following assessment model: The baseline grade for the course as well as for individual assignments and assignment groups correlates to a “B” on the letter grade scale. This means that if you meet the minimum expectations for a given assignment or assignment category, you will be awarded an assessment of “B”. You can gain or lose ground in the following ways:

• Efforts that exceed or fail to meet “minimum expectations” will result in a +1/-1 assessment, equivalent to 1/3 of a grade point. For example, +1 on an assignment will bump you from a B to a B+, +2 to an A-, +3 to an A. Conversely, a -1 will take you from a B to a B-, a -2 to a C+, a -3 to a C, etc.
• Those who fail to meet all the minimum expectations for a given assignment will receive no credit for that assignment.
• Not all assignments or assignment criteria will have opportunities for exceeding expectations. You either meet them or you don’t. These are marked with ‘cr/no cr’.

So, what does this look like in practice? Consider this evaluation rubric for the final essay for students X and Y:

<table>
<thead>
<tr>
<th></th>
<th>Stays below (-1)</th>
<th>Meets (B)</th>
<th>Exceeds (+1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributes a literary-critical analysis of a minimum of 1500 words (roughly 6-7 double-spaced pages)</td>
<td></td>
<td></td>
<td>X/Y (+1)</td>
</tr>
<tr>
<td>Contains an original title that indicates something about the topic and argument (cr/no cr)</td>
<td></td>
<td>X/Y</td>
<td></td>
</tr>
<tr>
<td>Is organized by a clearly articulated thesis that includes both an observation and an interpretive claim</td>
<td></td>
<td>X/Y</td>
<td></td>
</tr>
<tr>
<td>Presents a variety of direct textual/filmic evidence supporting that claim</td>
<td>X (-1)</td>
<td>Y (+1)</td>
<td></td>
</tr>
<tr>
<td>Attempts to explain how each piece of evidence illustrates the claim(s) that are made</td>
<td>X (-1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ends with a concluding statement on the significance, or stakes, of the argument—i.e. the “so what?” question (cr/no cr)</td>
<td></td>
<td></td>
<td>X/Y</td>
</tr>
<tr>
<td>Contains few typographical or other errors (cr/no cr)</td>
<td></td>
<td></td>
<td>X/Y</td>
</tr>
</tbody>
</table>

As you can see, Student X exceeded 1 assessment criteria (+1) while failing to meet minimum expectations for 2 others (-2). The assessment for Student X would thus be a -1, equating to a 1/3 grade point deduction, or a B-. Because Student Y met each of the minimum expectations and exceeded assignment length and minimum evidence, they would earn a +2 assessment (+1 for each criteria), resulting in a 2/3 grade point increase, or an A-.

Rubrics for individual requirements:

Class preparation and participation 20%
Regular attendance (maximum of four absences for the term) and persistent evidence of preparation will earn you a B for the 20% of your final grade. High quality contributions (oral or written) will improve your grade, evidence of poor preparation and lack of interest in class proceedings will lower your grade.
Commonplace book, at least five entries throughout the term 20%
Minimum Expectations (B-grade): Contributes a minimum of 2-3 full, single-spaced page of freewriting, outlining, bullet-pointing, drawing, or other active and critical interpretation for five different topics related to class reading or the hero topic generally. Engagement with the texts should be analytical not just descriptive, engaging with concepts and categories introduced in the course and critically commenting on the underlying cultural significances of this particular version of heroization. Do not repeat material you used for your interpretive statement.

<table>
<thead>
<tr>
<th>-5 (D)</th>
<th>-4 (C-)</th>
<th>-3 (C)</th>
<th>-2 (C+)</th>
<th>-1 (B-)</th>
<th>Min. exp (B)</th>
<th>+1 (B+)</th>
<th>+2 (A-)</th>
<th>+3 (A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 entries that fail to meet standards</td>
<td>1 substantive entry</td>
<td>2 subst. entries</td>
<td>3 subst. entries</td>
<td>4 subst. entries</td>
<td>5 subst. entries</td>
<td>6 subst. entries</td>
<td>7 subst. entries</td>
<td>8 subst. entries</td>
</tr>
</tbody>
</table>

Short interpretation statement 10%
To receive a B-grade, your performance should meet the following criteria. If you stay below or exceed expectations, this adds or detracts points accordingly (s. example above):
• Contributes a 10-minute interpretive statement in response to set focus question or questions
• Is organized by a clearly articulated thesis that includes both an observation and an interpretive claim
• Presents a variety of direct textual/filmic evidence supporting that claim
• Attempts to explain how each piece of evidence illustrates the claim(s) that are made
• Ends with a concluding statement on the significance, or stakes, of the argument—i.e. the “so what?” question
• Provides a handout summarizing their statement
• Speaks clearly and comprehensibly (you may read out your statement, but your reading has to be delivered as ‘spoken’)

Mid-term essay exam 20%
Short (and slightly longer short) answers with individual marks as indicated on the exam paper.

Final analysis essay (6-7 pages double-spaced, ca. 1500-2000 words) 30%
s. assessment criteria for general example above.

GRADE POINT DISTRIBUTION

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>&lt; 59.5</td>
</tr>
<tr>
<td>D-</td>
<td>59.6-63.5</td>
</tr>
<tr>
<td>D 63.6-67.5</td>
<td>67.6-69.5</td>
</tr>
<tr>
<td>C-</td>
<td>69.6-73.5</td>
</tr>
<tr>
<td>B-</td>
<td>79.6-83.5</td>
</tr>
<tr>
<td>C 73.6-77.5</td>
<td>77.6-79.5</td>
</tr>
<tr>
<td>B</td>
<td>83.6-87.5</td>
</tr>
<tr>
<td>B+</td>
<td>87.6-89.5</td>
</tr>
<tr>
<td>A-</td>
<td>89.6-93.5</td>
</tr>
<tr>
<td>A 93.6-97.5</td>
<td>97.6-100+</td>
</tr>
</tbody>
</table>