

ENG 2300 – FILM ANALYSIS (Section 1809, Class #13160), Fall 2020

Instructor Name: Vincent Wing

Instructor Email: vxwing15@ufl.edu

Class Meeting Information: Online 100% (Canvas and Zoom)

- *Monday and Friday:* Asynchronous (Canvas) (67%)
- *Wednesday:* Synchronous (Zoom) (33%); Period 5 (11:45 AM - 12:35 PM EST)
 - Wednesday we will meet at 11:45 AM to hold live class discussion via Zoom

Screening Information: Online (100%) (via the streaming resources below)

- *Tuesday:* Period E1 – E3 (7:20 PM - 10:10 PM EST)
 - You will screen films on your own prior to Wednesday's class; E1 – E3 is set aside in your schedule to allow time to screen the films

Office Hours: Tues/Thurs 3:00-4:00 PM EST (Zoom)

Course website: Canvas

Course Description

As an introduction to film studies, ENG 2300 teaches students how to analyze rather than merely summarize a film, engaging style and poetics. Thus, the course should provide a working knowledge of film form and film vocabulary (for example, the distinction between a dissolve and a wipe; a long take and a long shot). ENG 2300 introduces and develops these analytic tools in the context of film history and film theory. It is not a “film appreciation” course. Having completed this course, a student should have a sense of film form (poetics), a general outline of film history, and some critical/theoretical perspectives for analyzing film. In the Film Studies program, the film history sequence is intended to follow ENG 2300 (ENG 3121, 3122, and 3123). ENG 3115 features a more in-depth treatment of film theory.

COVID Statement

Due to the exceptional circumstances of COVID-19, this course will take place remotely using a mixture of asynchronous and synchronous instruction. Class will be held asynchronously on Mondays and Fridays, and you will screen the films on your own on Tuesdays. Each week, Monday and Friday's asynchronous classes will include viewing biweekly videos that I share on Canvas and completing readings, discussion board posts, and viewing journals. We will meet synchronously at 11:45 EST on Zoom each Wednesdays for class discussion of the week's film, as well as for writing instruction and explanations of assignments.

Synchronous = meet live via Zoom

Asynchronous = activities/assignments completed on your own by the end of day

General Education Objectives:

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts

Required: Monthly Subscription to [The Criterion Channel](#) (\$10.99 per month)

No textbook required.

Course readings will be posted on Canvas or made available through Course Reserves (available through Canvas navigation). Some films that we screen will be available to you through Course Reserves; the others you will screen the Criterion Channel (above).

Assignments

Weekly Viewing Journal (10 points each; 120 points total): Each Tuesday (starting Week 2), after you've screened the week's film, you will post 100-150 words of typed notes and observations, or alternatively, legible pictures of 2 pages of written notes. These notes will document the scenes, formal aspects, and other details that will serve you later on when writing your papers. As the semester progresses, your notes will become more sophisticated and will use more formal film language.

Weekly Discussion Questions (15 points each; 195 points total):

Each Friday, you will respond to a list of questions that test your engagement with the materials for the week. These will include short answer questions evaluating your understanding of central concepts, film language, and themes from that week's materials. Some weeks, you will be asked to do writing exercises or activities to prepare for the major assignments in addition to a few questions about the films and readings. Each week, you will write 200-250 words total for your discussion board post.

Essay #1: Formal Aspects Response (800 words, 130 points)

In this essay, you will write an 800-word response to one of the films we've screened in class. Your response must focus on three formal aspects used in a film in class (mise-en-scène, cinematography, editing, sound). Describe and interpret the technique and function of these formal aspects by focusing on a single sequence (connected series of scenes) in the film. To receive full credit, these responses should have a clear thesis and supporting evidence from the film. A full assignment description will be available on Canvas.

Essay #2: Short Analysis (1200 words, 180 points)

In this essay you will analyze a film in its entirety, paying particular attention to its overall narrative structure and how it achieves its effects through filmic language. Alternatively, you may compare two of the films screened in class, forming a thesis around the similarities and differences in how their narratives function and deploy the formal aspects. This assignment is not a plot summary. In other words, you will not be discussing what happens, but how it happens. A full assignment description will be available on Canvas.

Film Presentation (125 points)

For this presentation, you will create a video on a film of your choosing from outside of our class. Using your knowledge of narrative and the formal language of film, introduce and discuss your film, much as I do in my Monday introduction videos. You will address which scenes are central and why, describing how their formal construction is significant to the effect they have on the audience. For this presentation, you will create a powerpoint that includes screenshots from the film and timestamps of the scenes you select. A full assignment description will be available on Canvas.

Essay #3 Prospectus (300 words, 50 points)

This assignment is a proposal for Essay 3. Include the topic and your proposed argument as well as potential sources. A full assignment description will be available on Canvas.

Essay #3: Research Paper (1,500 words, 200 points)

This essay is a short research paper about a film topic of your choice. You will make a single, focused argument that synthesizes secondary research and your own close analysis of the film(s) that you select. A full assignment description will be available on Canvas.

Course Policies

1. You must complete all assignments to receive credit for this course.
2. Attendance:
 - If you miss more than 6 class periods, you will fail the course. Your final grade will decrease by 5% for each absence after the third, meaning that if you miss 6 class periods, your highest possible grade will be an 85%.
 - Because this class is largely asynchronous, it is vital for class and group participation that you attend the weekly Wednesday synchronous Zoom meeting.
 - If you cannot access a film for whatever reason, please contact me ahead of time so we can make an alternative arrangement.
 - Only absences involving documented medical issues, religious holidays, or university-sponsored events, such as athletics or band, are exempt. If you know you will be absent, please contact me beforehand.
 - Absence does not excuse late work. When absent from class, it is your responsibility to be mindful of due dates. In-class activities may not be made-up, unless the absence is exempt and you contact me in advance.
3. Tardiness: being late to class 3 times equals 1 absence
4. Classroom behavior and netiquette. Wednesday class and possibly other meetings will occur on Zoom, while most of class (M, T, and F) will occur asynchronously. You will be required to read, post assignments, and contribute to discussion boards in a timely manner and come to class prepared to discuss the class materials.
 - All cell phones and other hand-held devices must be set to silent during class. Cell phone use or distracted presence in Zoom will result in dismissal from class and an absence for the class period.
 - Because the class features class and group discussion, conflicting viewpoints may often arise. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the films and texts we will discuss and write about might engage controversial topics and opinions.
 - You are required to watch each film for the class and are expected to take notes during each screening, when doing the course readings, and when watching video lectures. Your notes will be your launching point and guide for class discussion, responses, and analysis.
5. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
6. Paper Format & Submission: ALL assignments should be submitted as a Microsoft Word document or a PDF file. Electronic copies of written assignments must be

submitted via the “Assignments” page on Canvas by the assigned due date. Unless otherwise stated, every written assignment should use MLA formatting as follows:

- Times New Roman 12-point font; double-spaced; 1-inch margins on all sides; a heading with your name, the instructor’s name, course title, and date in upper left corner of first page; and a header with your last name and the page number on the top right of every page.
7. Late Papers/Assignments: Late work will receive a 10% deduction for each day that it is late. If the assignment is over 5 days late, it will receive a 0. I will consider requests for due date extensions, but they must be made at least 48 hours in advance of the assignment’s original due date.
 8. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
 9. Academic Honesty and Definition of Plagiarism. UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/scr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions:

A student must not represent as the student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

10. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
11. *Students with disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the

Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

14. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
15. Communicating with your instructor: The best way to contact me is by email. Please allow 24 hours for me to respond. If you cannot visit me during (virtual) office hours, contact me to schedule an appointment time.

Course Schedule (Subject to change at my discretion)**

Weekly written assignments	Screening	Major Assignments	* Homework
Week 1 (Aug 31 to Sept 4) – Introductions & Classic Hollywood			
8/31 (M) – <u>Introduction to Course; Syllabus Overview</u>			
<ul style="list-style-type: none"> • Meet on Zoom (Period 5: 11:45 am-12:35 pm EST) to discuss the course, syllabus, and class policies 			
9/1 (T) – Screening: <i>To Be or Not to Be</i> (Ernst Lubitsch, 1942)			
9/2 (W) – (Zoom) <u>Introductions (including Tuesday Viewing Journal and Friday Discussion Questions); Discuss <i>To Be or Not to Be</i></u>			
<ul style="list-style-type: none"> • *Read: Yale Film Analysis Website (http://filmanalysis.yctl.org/): : “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,” and “Sound” • *Due Wed at 11:00pm: Post on the Introduction and Meeting Your Classmates Discussion Board 			
9/4 (F) – <u>Intro to Mise-en-Scène,</u>			
<ul style="list-style-type: none"> • *Watch my video lecture on Canvas • *Read: Fried, “Hollywood Convention and Film Adaptation” • Due Fri at 11:00pm: Week 1 Discussion Questions (Discussion Board Participation); Vocabulary Quiz 			
Week 2 (Sept 7 to 11) – Mise-en-Scène			
9/7 (M) – Labor Day (No Class)			
9/8 (T) – Screening: <i>Nosferatu</i> (F.W. Murnau, 1922)			
<ul style="list-style-type: none"> • *(Before watching the film) Watch my introduction video • *(Before watching the film) Read: <i>The Film Experience</i>, “Ch. 1: Mise-en-Scène” • Due Tues at 11:00 pm: Viewing Journal 			
9/9 (W) – (Zoom) <u>Discuss <i>Nosferatu</i></u>			

9/11 (F) – Mise-en-Scène and Nosferatu

- *Watch my video lecture on Canvas; screen the videos and clips on the Week 2 Canvas page
- *Read: Thomas Elsaesser, “No End to Nosferatu”
- **Due Fri at 11:00 pm: Week 2 Discussion Questions (Discussion Board Participation)**

Week 3 (Sept 14 to 18) – Cinematography

9/14 (M) – Introduction to Cinematography; Clips (*Citizen Kane*) and Wong Kar-wai

- *Watch my introduction video and screen the clips on the Week 3 Canvas page
- *Read: Blain Brown, “Visual Language” and “Language of the Lens” from *Cinematography: Theory and Practice*

9/15 (T) – Screening: *In the Mood for Love* (Wong Kar-Wai, 2000)

- **Due Tues at 11:00 pm: Viewing Journal**

9/16 (W) – (Zoom) Discuss *In the Mood for Love*

9/18 (F) – Cinematography and *In the Mood for Love*

- *Watch my video lecture on Canvas
- *Review my worksheet on taking quality screenshots for the Discussion Board assignment below
- Read: Maya Deren, “The Creative Use of Cinematography”
- **Due Fri at 11:00 pm: Week 3 Discussion Questions (Discussion Board Participation)**

Week 4 (Sept 21 to 25) – Editing

9/21 (M) – Introduction to Editing: Shot/Reverse Shot and the Continuity System

- *Watch my introduction video and screen the clips on the Week 4 Canvas page
- *Read: *Film Art*: “Chapter 6: The Relation of Shot to Shot: Editing”

9/22 (T) – Screening: *Throne of Blood* (Akira Kurosawa, 1957)

- **Due Tues at 11:00 pm: Viewing Journal**

9/23 (W) – (Zoom) Discuss *Throne of Blood*

9/25 (F) – Editing in *Throne of Blood* ; Discussion of Montage Editing [clips from Eisenstein]

- *Watch my video lecture on Canvas
- *Read: Vsevolod Pudovkin and Sergei Eisenstein, “On Editing”; “Beyond the Shot”; “Dramaturgy”
- *Watch: Video on Kuleshov Effect and Soviet Montage
- *Optional: excerpt from Robert N. Watson, “*Throne of Blood*”

- **Due Fri at 11:00 pm: Week 4 Discussion Questions (Discussion Board Participation)**

Week 5 (Sept 28 to Oct 2) – Sound

9/28 (M) – Introduction to Sound

- *Watch my introduction video and screen the clips on the Week 5 Canvas page
- *Read: *The Film Experience*: “Chapter 6: Film Sound: Listening to the Cinema”

9/29 (T) – Screening: *3 Women* (Robert Altman, 1977)

- **Due Tues at 11:00 pm: Viewing Journal**

9/30 (W) – (Zoom) Discuss *3 Women* ; Writing Workshop

10/2 (F) – Sound in *3 Women*

- *Watch my video lecture on Canvas
- **Due Fri at 11:00 pm: Week 5 Discussion Questions (Discussion Board Participation): Writing Exercise**

Week 6 (Oct 5 to 9) – Formal Aspects (Holistic) and Film Style

10/5 (M) – Introduction to Kurosawa

- *Watch my introduction video and screen the clips on the Week 6 Canvas page
- *Read: Andrew Sarris, “Notes on the Auteur Theory”
- *Read: Peter Wollen, “The Auteur Theory”

10/6 (T) – Screening: *Do the Right Thing* (Spike Lee, 1989)

- **Due Tues at 11:00 pm: Viewing Journal**

10/7 (W) – (Zoom) Discuss *Do the Right Thing*

10/8 (R) – Due Thurs at 11:00 pm: Essay #1 (Formal Aspect Response)

10/9 (F) – Race, Economics, and Auteurism in *Do the Right Thing*

- *Watch my video lecture on Canvas
- *Read: Eleni Palis, “The Economics and Politics of Auteurism: Spike Lee and *Do the Right Thing*”
- **Due Fri at 11:00 pm: Week 6 Discussion Questions (Discussion Board Participation)**

Week 7 (Oct 12 to 16) – Narrative Form

10/12 (M) – Introduction to Narrative Form

- *Watch my introduction video and screen the clips on the Week 7 Canvas page

- *Read: *Looking at Movies: An Introduction to Film*: “Chapter 4: Elements of Narrative”

10/13 (T) – Screening: *Memories of Murder* (Bong Joon-ho, 2003)

- **Due Tues at 11:00 pm: Viewing Journal**

10/14 (W) – (Zoom) Discuss *Memories of Murder* ; Introduce Essay #2 ; Writing Exercise

10/16 (F) – Narrative Form in *Memories of Murder*

- *Watch my video lecture on Canvas
- *Read: Joseph Jonghyun Jeon, “Memories of Memories: Historicity, Nostalgia, and Archive in Bong Joon-ho's *Memories of Murder*”
- **Due Fri at 11:00 pm: Week 7 Discussion Questions and Writing Exercise (Discussion Board Participation)**

Week 8 (Oct 19 to 23) – Experimental Film

10/19 (M) – Introduction to Experimental Film; clips: Hans Richter and Luis Buñuel

- *Watch my introduction video and screen the clips on the Week 8 Canvas page
- *Read: Michele Pierson, “The Accessibility of the Avant-Garde: Talk about American Experimental Cinema”
- *Read: Maria San Filippo, “Symbiopsychotaxiplasm: Take One” (very short)

10/20 (T) – Screening: *Meshes of the Afternoon* (Maya Deren, 1943) ; *Symbiopsychotaxiplasm: Take One* (William Greaves, 1968) ; *Scorpio Rising* (Kenneth Anger, 1963)

- **Due Tues at 11:00 pm: Viewing Journal**

10/21 (W) – (Zoom) Discuss the experimental films

10/23 (F) – Experimental Film: Deren, Greaves, and Anger

- *Watch my video lecture on Canvas
- *Read: Patrick Brennan, “Cutting through Narcissism: Queer Visibility in *Scorpio Rising*”
- **Due Fri at 11:00 pm: Week 8 Discussion Questions (Discussion Board Participation)**

Week 9 (Oct 26 to 30) – New Wave and Feminism

10/26 (M) – Introduction to New Waves: Czechoslovakian New Wave

- *Watch my introduction video and screen the clips on the Week 9 Canvas page
- *Watch: “Czechoslovak New Wave - Criterion Channel Introduction” (Youtube)
- *Watch: “Breaking the Rules - The French New Wave” (Youtube)

10/27 (T) – Screening: *Daisies* (Vera Chytilová, 1966)

- **Due Tues at 11:00 pm: Viewing Journal**

10/28 (W) – (Zoom) Discuss *Daisies*

10/29 (R) – **Due Thurs at 11:00 pm: Essay #2 (Short Analysis)**

10/30 (F) – Chytilova, *Daisies*, Allegory, and Feminism

- *Watch my video lecture on Canvas
- *Read: Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilová's *Daisies*” (short)
- *Read: Bliss Cua Lim, “Dolls in Fragments: *Daisies* as Feminist Allegory”
- **Due Fri at 11:00 pm: Week 9 Discussion Questions (Discussion Board Participation)**

Week 10 (Nov 2 to 6) – Hitchcock and the Gaze

11/2 (M) – Introduction to Hitchcock and Gaze

- *Watch my introduction video (with introduction to the Film Presentation Assignment) and screen the clips on the Week 10 Canvas page
- *Read: *Film Theory: An Introduction*, “Film as Eye: Look and Gaze”

11/3 (T) – **Screening: *Vertigo* (Alfred Hitchcock, 1958)**

- **Due Tues at 11:00 pm: Viewing Journal**

11/4 (W) – (Zoom) Discuss *Vertigo* ; Film Presentation Exercise

11/6 (F) – *Vertigo*, Modleski, and the Gaze

- *Watch my video lecture on Canvas
- Read: Tania Modleski, “Femininity by Design: *Vertigo*”
- **Due Fri at 11:00pm: Week 10 Discussion Questions (Discussion Board Participation): Writing Exercise**

Week 11 (Nov 9 to 13) – Gaze II, Gender, Queer Theory

11/9 (M) – Gaze cont.

- *Watch my introduction video and screen the clips on the Week 11 Canvas page
- *Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema”

11/10 (T) – **Screening: *Portrait of a Lady on Fire* (Céline Sciamma, 2019)**

- **Due Tues at 11:00 pm: Viewing Journal**

11/11 (W) – Veterans Day: No Class via Zoom

11/12 (R) – **Due Thurs at 11:00 pm: Film Presentation**

11/13 (F) – Reversing the Gaze: Feminism, Queer Cinema, and *Portrait of a Lady on Fire*

- *Watch my video lecture on Canvas

- **Due Fri at 11:00 pm: Week 11 Discussion Questions (Discussion Board Participation)**

Week 12 (Nov 16 to 20) – Genre: Melodrama and Gender

11/16 (M) – Introduction to Genre, Melodrama, and Almodóvar

- *Watch my introduction video (with introduction to Essay #3 and Prospectus) and screen the clips on the Week 13 Canvas page
- *Read: Steve Neale, “Melodrama and Tears”

11/17 (T) – Screening: *All About My Mother* (Pedro Almodóvar, 1999)

- **Due Tues at 11:00 pm: Viewing Journal**

11/18 (W) – (Zoom) Discuss *All About My Mother* ; Discuss Essay #3

11/20 (F) – Melodrama, Rivera-Cordero and *All About My Mother*

- *Watch my video lecture on Canvas
- *Read: Victoria Rivera-Cordero, "Illness, Authenticity and Tolerance in Pedro Almodóvar's *Todo sobre mi madre*"

- **Due Fri at 11:00 pm: Week 12 Discussion Questions (Discussion Board Participation); Writing Exercise**

Week 13 (Nov 23 to 27) – Thanksgiving

11/23 (M) – All About My Mother cont.

- Watch video on Almodovar; Clips from Sirk and Fassbinder
- **Due Mon at 11:00 pm: Prospectus for Essay #3**

11/24 (T) – No Screening

11/25 (W) - 11/27 (F) – No Class

Week 14 (Nov 30 to Dec 3) – Animation

11/30 (M) – Introduction to Animation (General), Satoshi Kon, and Japanese Animation

- *Watch my introduction video and screen the clips on the Week 14 Canvas page
- *Read: Paul Wells, “Notes Towards a Theory of Animation”

12/1 (T) – Screening: *Millennium Actress* (Satoshi Kon, 2001)

- **Due Tues at 11:00 pm: Viewing Journal**

12/2 (W) – (Zoom) Discuss *Millennium Actress*

12/3 (F) – Discuss Animation and *Millennium Actress*

- *Watch my video lecture on Canvas

- *Read: Susan Napier, “Excuse Me, Who Are You?’: Performance, the Gaze, and the Female in the Works of Kon Satoshi”
- **Due Fri at 11:00 pm: Week 14 Discussion Questions (Discussion Board Participation)**

Week 15 (Dec 6 to 10) – Wrap-Up

12/6 (M) – Animation cont. (Selected Clips)

- *Watch short video on animation

12/7 (T) – **No Screening**

12/8 (W) – (Zoom) Final Day of Class – Wrap-Up ; Workshop: Essay #3

- *Bring Draft of Essay #3 for Workshop

12/10 (F) – Reading Day

*****Monday, December 14th***
Due by 11:00 pm: Essay #3 (Research Paper)**

Grading Scale

Grades will be evaluated on a 1000-point scale:

A 930-1000 4.0	C 730-769 2.0
A- 900-929 3.67	C- 700-729 1.67
B+ 870-899 3.33	D+ 670-699 1.33
B 830-869 3.0	D 630-669 1.0
B- 800-829 2.67	D- 600-629 0.67
C+ 770-799 2.33	E 0-599 0.00

Grade/Point Breakdown

<i>Assignment</i>	<i>Point Total</i>	<i>Percentage of Grade</i>
Weekly Viewing Journal:	120	12%
Weekly Discussion Questions:	200	200%
Essay #1: Formal Aspects Response	125	12.5%
Essay #2: Short Analysis	180	18%
Film Presentation	125	12.5%

Essay #3: Research Paper	200	20%
Prospectus for Essay #3	50	5%
Total	1000	100%

General Grading Criteria

- If any assignment illustrates complete disregard for spelling, grammar, citations, or does not meet the word count requirement, it will receive a failing grade.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, the syllabus, and class instructions for this information.
- Each assignment is designed to build on previous assignments as a way to move you toward a well-developed Film Analysis & Research at the conclusion of the semester. Thus, revision and reflection on previous writing is essential. It is important to continually rework your writing. This includes larger ideas (argument/analytical claim or point), structure, and mechanics.
- Students who show active engagement with the material and a dedication to their own academic growth will succeed.