

# ENG 1131: Writing Through Media

## Film and Television in the Age of Streaming

**Instructor Name:** Tyler Klatt

**Course Meeting Time:** MWF (10:40am-11:30am)

**Screening:** T (4:05pm-7:05pm)

**Meeting Location:** WEIL 408 A

**F2F Office Hours:** W (11:30pm-12:30pm) & T (3:00pm-4:00pm)

**Course Website:** Canvas

**Instructor Email:** tyler.klatt@ufl.edu

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### Course Description

What are you bingeing? Is cord-cutting right for you? ‘Wanna’ Netflix and Chill? The spread of these phrases demonstrates the skyrocketing popularity of streaming services in recent years.

This course investigates the global shift from movie theaters, DVDs, and TV networks to online streaming services, such as Netflix, YouTube, Hulu, and Prime Video. How do streaming services affect the film and TV industries? How do these changes shape what appears on the screen? How does the transformed relationship between the spectator and the new technology affect the way we understand cinema and ourselves? In this class, students will explore the impact of streaming services from multiple perspectives, including binge-watching, multimedial viewing, changes in temporality, changes in narrative structure, the internet, algorithms, data, and shifting institutional logics of production, distribution, and exhibition. Students will view a number of films, TV shows, and web series that consciously address the evolution of film and media technology. This course will help students learn the fundamentals of film analysis while also exploring how the new technology has affected the entertainment industry, listening and viewing habits, and processes of subject formation.

### COVID Statement

This semester, the university has mandated a return to face-to-face (F2F) teaching. However, I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

Given recently released national guidance from the Centers for Disease Control and Prevention (CDC) and in concert with the State University System, the University of Florida expects face coverings for students, faculty, staff and guests on UF property and in UF facilities for both vaccinated and unvaccinated persons. Those fully vaccinated for COVID-19 are still recommended to continue wearing masks, according to CDC guidance.

## General Education Objectives

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR). You can find information about the University Writing Requirement [here](#).
- *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

All the assigned readings can be located under Files on Canvas. To access the films and television content, students are recommended to subscribe to the following streaming services: Netflix (\$9.99 per month), Amazon Prime (\$6.49 per month), and Hulu (\$5 per month). Films and television shows not available for streaming will be shown during the course allotted screening period on Tuesday from 4:05pm-7:05pm.

## Assignments

### Participation (100 Points)

Up to 50 participation points will be awarded on Week 8 and Week 16. On time attendance and participation in class discussion are essential. Since discussions will critically evaluate readings and films, assigned texts must be read prior to class meetings. Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due

during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time.

### **Reading and Film Quizzes (100 Points)**

Pop quizzes on the readings and films will occur throughout the course.

### **Five Scene Analyses (30 points each; 500 words) (150 points total; 2,500 words)**

Students will submit five discussion posts of 500 words to be uploaded to Canvas. Responses should include close analysis of individual moments or scenes and/or engage with reading material related to the topic of that week. Students should adhere to the conventions of argumentative, persuasive writing in these responses. Though short, these assignments should show the same detail of thought and professional tone demonstrated throughout the course. Individual due dates will be assigned the first week of the semester. Student work will be projected on the screen and used as a starting point for class discussion. Posts are due on Thursday at 11:59pm. See Canvas for additional assignment parameters and for a reminder when your post is due!

### **Paper 1**

- **Formal Analysis Prospectus (25 points; 250 words)**

**Due: 9/20**

In preparation for the Formal Analysis, students will provide a brief proposal to generate a thesis and methodology for their prospective research.

- **Annotated Bibliography (100 points; 1000 words)**

**Due: 10/6**

This bibliography should be made up of three fundamental works which will aid you in writing your final paper. You need to write a paragraph on each, detailing how it will help in your arguments for the paper.

- **Formal Analysis (100 points; 1000 words)**

**Due: 10/15**

For this assignment, you will write an analysis of a film or television show we have studied in the course. Using the theories and methods of analysis of film covered in class, this paper should make an original argument about the meaning of the film's form.

### **Video Essay (100 points; 1000 words)**

- **Video Essay Prospectus (25 points; 250 words)**

**Due: 11/1**

In preparation for their video project, students will provide a brief proposal to generate a thesis and methodology for their prospective research.

- **Storyboard**

**Due: 11/19**

- For this assignment, you will create a storyboard for your video essay. Storyboards are graphic organizers in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a scene in a motion picture. Storyboards provide a visual layout of events as they are to be seen through the camera lens.

- **Video Essay (100 points; 1000 words)**

**Due: 12/6**

For this assignment, you will create a three-to-five-minute video essay that responds to the course. Video essays combine different forms of media such as **video** (film), **audio** (voice-over, music, sounds), and **text** to study or analyze a topic. Your video essay will analyze specific topics or themes relating to film and television studies in this course.

## **Point Distribution**

**Participation 100**

**Reading and Film Quizzes 100**

**Five Scene Analyses 150**

**Formal Analysis Prospectus 25**

**Annotated Bibliography 100**

**Formal Analysis 100**

**Video Essay Prospectus 25**

**Story Board Assignment 100**

**Video Essay 150**

**Total 800**

Note: See page 14 for the course Grading Rubric. Individual rubrics for each assignment can be found on Canvas.

## **Course Policies**

You must complete all assignments to receive credit for this course.

### **Attendance**

Attendance is required. **Six unexcused absences will result in automatic failure.** Missed screenings do not count toward this total (See page two for course policy on screening attendance). Students are allotted three unexcused absences. **Each unexcused absence beyond three will lower your final grade by half a letter.** If you are missing class for a valid reason (health issues, family emergency, university commitments etc.), please contact the instructor beforehand.

### **Tardiness**

Arriving more than 10 minutes after class starts will count as a tardy. Being tardy 3 times = 1 absence. Requirements for class attendance and make-up quizzes, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

## **Classroom Behavior and Etiquette**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Computers are permitted for class specific activities only. All other electronic devices are not permitted, except with special permission from the instructor.

## **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/>

## **Paper format & Submission Guidelines**

All papers will be submitted as MS Word (.doc) documents to Canvas. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. However, hard copies of papers due for in-class workshops, peer reviews, instructor conferences, may be requested.

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

1. Double-spaced
2. 12 point, Times New Roman font
3. 1 inch margins, on all sides
4. MLA style headers with page numbers
5. MLA (8<sup>th</sup> edition) style citations

## **Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

## **Late Papers/Assignments**

You must complete all *assignments* to receive credit for this course. Papers and drafts are due at the beginning of class or online at the assigned deadline. Papers submitted late will receive a deduction of one full letter grade per day. Papers submitted more than 3 days late will earn an E. I will consider exceptions in exceptional circumstances with appropriate documentation.

## **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/sccr/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.

### **Students with Disabilities**

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.

### **Counseling and Wellness Center**

Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto: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/>

### **UF Grading Policies**

For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
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A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### **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](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.

### **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>

### **Environmental Sustainability**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)

### **Fall 2021 Schedule**

Note: Readings can be located under Files on Canvas. All films and television shows include the preferred platform for viewing. Films and television shows not available for streaming will be shown during the course allotted screening period on Tuesday from 4:05pm-7:05pm.

\*The schedule is subject to change at the instructor's discretion.

<b>Episode 1: The Digital Demand – TV and Movies in the Age of Digital Distribution</b>	
<b>Read</b>	<b>Watch/Due</b>
<b>8/23</b> Introduction to course and syllabus	
<b>8/25</b> Chuck Tryon’s <i>On-Demand Culture: Digital Delivery and the Future of Movies</i> (2013), p. 1-13	
<b>8/27</b>	Michael Palm’s <i>Cinema Futures</i> (2016) *Screening
<b>Episode 2: In Medias Res – Defining Media, Medias, and Mediums</b>	
<b>8/30</b> Marshall McLuhan’s <i>Understanding Media The Extensions of Man</i> (1964), Chapter 1, “The Medium is the Message”	
<b>9/1</b> <u>Read Julia Jacobo’s “It’s been 80 years since Orson Welles’ ‘War of the Worlds’ radio broadcast terrified the nation”</u>	Orson Welles’ “ <u>War of the Worlds</u> ” (Original Radio Broadcast, 1938) on YouTube
<b>9/3</b> <u>Yale Film Studies Guide</u>	
<b>Episode 3: Plato’s Paradiso – Hollywood, The Movie Theater, and the Apparatus</b>	
<b>9/6</b> Holiday	
<b>9/8</b> Jean-Louis Baudry’s “The Ideological Effects of the Basic Cinematographic Apparatus” (1970)	
<b>9/10</b>	<i>Cinema Paradiso</i> (Dir. Giuseppe Tornatore, 1988)*on Amazon for rent (\$2.99)
<b>Episode 4: We Now Interrupt this Broadcast – A History of The Network Era</b>	
<b>9/13</b> Vincent LoBrutto’s “The Emergence of Television” (2017)	<i>Gunsmoke</i> “Hammerhead” (Season 10, Episode 14, 1964) on Hulu
<b>9/15</b> Miranda J Banks’ “I Love Lucy: The Writer-Producer” (2013)	<i>I Love Lucy</i> “Lucy Does a TV Commercial” (Season 1, Episode 30, 1952) on Hulu
<b>9/17</b> <u>Sue Brower’s “Channeling Rear Window”</u>	Alfred Hitchcock’s <i>Rear Window</i> (1954)*on Course Reserves
<b>Episode 5: Cable and the Golden Age of Television</b>	
<b>9/20</b> Amanda Lotz’s <i>We Now Disrupt this Broadcast</i> (Forward, 3-16, 49-51, 81-86)	<b>Due: Formal Analysis Prospectus @ 11:59pm</b>
<b>9/22</b>	<i>Mad Men</i> (Season 1, Episode 1, 2007) on Amazon Prime Video



9/24 <u>Evie Prosser’s “The Marvelous Mrs. Maisel could be the New Mad Men. Here’s Why.”</u>	<i>The Marvelous Mrs. Maisel</i> (Season 1, Episode 1, 2017) on Amazon Prime Video
<b>Episode 6: The Streaming Apparatus and Algorithmic Governmentality</b>	
9/27	<i>Sherlock Jr.</i> (Dir. Buster Keaton, 1924)*Screening
9/29 Neta Alexander’s “Catered to Your Future Self: Netflix’s ‘Predictive Personalization’ and the Mathematization of Taste” in <i>The Netflix Effect</i>	
10/1 Sarah Arnold’s “Myth of Choice/Participation/Autonomy” in <i>The Netflix Effect</i>	<i>The Social Dilemma</i> (Dir. Jeff Orlowski, 2020) on Netflix
<b>Episode 7: Post-Cinema – The Moving Image and the Digital Age</b>	
10/4 Lev Manovich’s “What is Digital Cinema” in <i>The Digital Dialectic</i>	
10/6	The Matrix (Dir. Lana and Lilly Wachowski, 1999)*on Pluto TV <b>Due: Annotated Bibliography @ 11:59pm</b>
10/8 Holiday	
<b>Episode 8 Unboxing Digital Distribution – Vlogging and the Problems of Free Speech</b>	
10/11 Brian McCullough’s <i>How the Internet Happened From Netscape to the iPhone</i> “Web 2.0: Wikipedia, YouTube, and the Wisdom of Crowds”	YouTube Creator Academy QuickStart Guide (Lessons 1-4)
10/13 <u>Jenni Hokka’s “PewDiePie, Racism and YouTube’s Neoliberalist Interpretation of Freedom of Speech”</u>	PewDiePie “Congratulations” (2018)* content warning  Jenna Marbles “How to Trick People into Thinking You’re Good Looking”  Kids Diana Show “Diana and Roma Search Toys & Surprises” (2020) (skim)
10/15 James N. Gilmore’s “The Square: Digital Distribution as (Potential) Activism” in <i>The Age of Netflix</i>	<b>Due: Formal Analysis @ 11:59pm</b>
<b>Episode 9: Race After the Internet</b>	
10/18 Mareike Jenner’s <i>Netflix and the Re-invention of Television</i> “Netflix Marketing: The Binge and Diversity”	
10/20 Lauren R. Tucker’s “ <u>Was the Revolution Televised?: Professional Criticism about ‘The Cosby Show’ and the</u>	<i>The Cosby Show</i> (Season 1, Episode 1, 1984) on Amazon Prime Video

<u>Essentialization of Black Cultural Expression</u>	
<b>10/22</b>	<i>Dear White People</i> (Season 1, Episode 1, 2017) on Netflix
<b>Episode 10: The Death of Cinema? – Home Distribution from VHS to the Web</b>	
<b>10/25</b> Paolo Cherchi Usai’s <i>The Death of Cinema</i> (1-57) *Don’t be overwhelmed by the page numbers. Every other page contains an image and the text rarely fills the page.	
<b>10/27</b> ‘Always Watching’: The Interface of Horror and Digital Cinema in <i>Marble Hornets</i>	<i>Marble Hornets</i> (Introduction – Episode #5) on YouTube
<b>10/29</b> Caetlin Benson-Allott’s <i>Killer Tapes and Shattered Screens</i> “Reprotechnophobia: Putting an End to Analog Abjection with <i>The Ring</i> ”	<i>The Ring</i> (Dir. Gore Verbinski, 2002) on Netflix
<b>Episode 11: Beyond the Frame – Transnational Distribution Networks</b>	
<b>11/1</b> Ramon Labato’s <i>Netflix Nations: The Geography of Digital Distribution</i> “Introduction”	<b>Due Video Essay Prospectus @ 11:59pm</b>
<b>11/3</b> <u>Alisha Haridasani Gupta</u> ’s “ <u>India Gets its Own ‘Sex and the City.’</u> ”	<i>Four More Shots Please</i> (Season One, Episode 1, 2019)*Screening  <i>Sex and the City</i> (Season One, Episode 1, 1998)*Screening
<b>11/5</b> Elia Margarita Cornelio-Mari’s “Digital Delivery in Mexico: A Global Newcomer Stirs the Local Giants” in <i>The Age of Netflix</i>	<i>Roma</i> (Dir. Alfonso Cuarón, 2018) on Netflix
<b>Episode 12: Data and Desire – Streaming Sexuality</b>	
<b>11/8</b> Kal Raustiala and Christopher Jon Sprigman’s “The Second Digital Disruption: Streaming and the Dawn of Data Driven Creativity” (1555-1573)	
<b>11/10</b> Maria San Filippo’s “Doing Time: Queer Temporalities and Orange is the New Black” in <i>The Age of Netflix</i>	<i>Orange is the New Black</i> (Episode 1, Season 1, 2013) on Netflix
<b>11/12</b>	<i>Her</i> (Dir. Spike Jonze, 2018) on Amazon Prime (\$2.99)
<b>Episode 13: New Modes of Spectatorship – Binge TV and the Film Franchise</b>	
<b>11/15</b> Djoyimi Baker’s “Binge-Viewing as Epic Viewing in the Netflix Era in <i>The Age of Netflix</i> ”	<i>The Handmaid’s Tale</i> (Episode 1, Season 1, 2017) on Hulu
<b>11/17</b> Thomas Schatz’s “New Hollywood, New Millennium”	
<b>11/19</b>	<b>Due: Storyboard @ 11:59pm</b>
<b>Episode 14: Going Viral</b>	

11/22 – Vlogging Workshop	
11/24 Holiday	
11/26 Holiday	
<b>Episode 15: Value and Evaluation – The Auteur in the Digital Age</b>	
11/29 <u>Emily Nussbaum’s “When TV Became Art”</u>	<i>The Soprano’s</i> (Season 1, Episode 1, 1999) * Screening
12/1 <u>Martin Scorsese’s “Il Maestro: Federico Fellini and the lost Magic of Cinema”</u>	
12/3	<i>Nomadland</i> (Chloe Zhao, 2020) on Hulu
<b>Episode 16: Festival De Eng 1131</b>	
12/6	<b>Due Video Essay @ 8am</b>
12/8	
12/10 Reading Day	

### Grading Rubric

	Good	Fair	Needs Improvement	Inadequate
Content	Using the theories and methods of analysis of film covered in class, the paper makes a thesis driven argument about the meaning of the film’s form. The paper explains and supports the argument by providing close analysis of several key scenes or sequences, with attention to editing, mise-en-scène, cinematography, and/or sound. The student work successfully integrates secondary source material.	The central idea and clarity of purpose are generally evident throughout the paper. The work contains good, relevant supporting examples occasionally referencing editing, mise-en-scène, cinematography, and/or sound. The student analyzes a scene or sequence from the film. The student integrates secondary material sparingly.	The writing does not contain a clear thesis. The central idea and purpose are somewhat evident. The student references scenes or sequences in a limited capacity. The student fails to mention editing, mise-en-scène, cinematography, and/or sound. The work does not integrate secondary source material.	The assignment is incomplete and/or fails to meet the minimum word requirement. The writing does not make a central claim. The student does not give reference to scenes or sequences. The student fails to mention editing, mise-en-scène, cinematography, and/or sound. The work does not integrate secondary source material.
Organization and Coherence	The paragraphs and whole document have a clear and effective structure.	The paper has a clear organizational structure with some digressions	The paper does not have a clear organizational structure, though	There is no apparent organization for the paper. The writing

	<p>Paragraphs include transitional elements and identify topics in topic sentences. Paragraphs build upon and refer to one another directly.</p>	<p>ambiguities or irrelevances. Topic sentences and transitions are present but sometimes inconsistent. The paragraphs build upon one another directly, and the argument is, for the most part, easily followed.</p>	<p>some attempt at structure is present. The writing is difficult to follow. The paper occasionally includes transitions and topic sentences.</p>	<p>is difficult to follow and does not include topic sentences, transitions, or paragraph breaks. The work is characterized by a rambling format.</p>
Argument and Support	<p>The document uses credible sources to formulate an original argument about the film. All claims are sufficiently supported with specific evidence from the film, concentrating on topics such as: character, narrative, and style. The author balances personal opinion with critical objectivity.</p>	<p>The document uses sources to make an argument about the film. Claims are, for the most part, supported by specific evidence from the film. The author occasionally gives mention to topics such as: character, narrative, and style.</p>	<p>The central claims are not sufficiently supported by specific evidence from the film. The author gives limited mention to topics such as: character, narrative, and style. The author does not include secondary source material.</p>	<p>The paper does not make any attempt to support claims. The paper does not cite evidence from the film. The author does not give mention to topics such as character, narrative, and style. The author does not include secondary source material.</p>
Style	<p>The paper is clear, concise, and coherent. Formal tone, appropriate word choice, and active voice are suited to the audience, purpose, and document format. No 2<sup>nd</sup> person (“you”).</p>	<p>The writer’s tone is generally appropriate to the audience. The style is, for the most part, easy to read. The writer occasionally uses passive voice and vague expletives (“It is,” “there are”) and weak “to be” constructions.</p>	<p>The writer’s tone is informal and inappropriate for an academic audience. The writer regularly uses passive voice and vague expletives (“It is,” “there are”) and weak “to be” constructions. Sentences are excessively long and are somewhat difficult to follow.</p>	<p>The writing style obscures the paper’s argument or points. The writer’s tone is informal and inappropriate for an academic audience. The writer regularly uses passive voice and vague expletives (“It is,” “there are”) and weak “to be” constructions. Sentences are excessively long and difficult to follow.</p>
Mechanics	<p>The paper displays proper MLA format and style, including 12-point font size,</p>	<p>The paper displays MLA format with limited formatting errors. The paper</p>	<p>Consistent mechanical and formatting errors make the argument</p>	<p>The paper is characterized by an abundance of mechanical and</p>

	Times New Roman style, double space, 1" margins on ALL sides. The writing features correct or error-free presentation of ideas.	may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	difficult to follow in certain places. The paper contains many spelling, punctuation, and grammatical errors. MLA format is attempted but consistently incorrect.	formatting errors. Significant spelling, punctuation, and grammatical errors obscure the paper's argument or points. The paper is not in MLA format
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