

ENG 2300 – FILM ANALYSIS Spring 2021
Section M156, Class 30591; and Section 1794, Class 13372

Instructor Name: Vincent Wing

Instructor Email: vxwing15@ufl.edu

Class Information:

- *Monday, Wednesday, Friday:* Period 5 (11:45 AM - 12:35 PM EST)
- Zoom Link: <https://ufl.zoom.us/j/98810291343>

Screening Information: Via [Ares Course Reserves](#)

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

Office: TURL 4361 Office Hours: Mon/Wed 4:00-5:00 PM

- Office Hours Zoom Link: <https://ufl.zoom.us/j/3676480555>

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

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as this one to follow the HyFlex model, wherein some students are present in the classroom while others simultaneously participate from remote locations.

I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. Thus, if you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.uflhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on Zoom: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

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 can make any necessary arrangements regarding your circumstances.

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

No textbook required.

Course readings will be posted on Canvas. Required films will be available for screening through Course Reserves.

Assignments:

Weekly Viewing Journal (8 points each + 6 point introduction post; 110 points total): Each Thursday (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; 210 points total): Each Monday, 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, 125 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 (1,800 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%.
 - It is vital for class and group participation that you attend and contribute to weekly class meetings.
 - 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 you contact me in advance and the absence is exempted.
3. Tardiness: being late to class 3 times equals 1 absence
4. Classroom behavior and netiquette. Some meetings will occur on Zoom. In these cases, you are required to attend and actively engage. 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/about/title-ix-rights>
 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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) 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 with disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor.
11. *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/>
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://ufl.bluera.com/ufl>
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 by email to schedule an appointment time.

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

Weekly written assignments Screening Major Assignments * Homework (before class)
<p style="text-align: center;">Week 1 (Jan 11 to 15) – Introductions & Classic Hollywood</p> <p>1/11 (M) – <u>Zoom Meeting: Introduction to Course; Syllabus Overview</u></p> <ul style="list-style-type: none"> • Discuss the course, syllabus, and class policies <p>1/13 (W) – <u>Introduction to Classic Hollywood and Formal Aspects</u></p> <ul style="list-style-type: none"> • *Read: Yale Film Analysis Website (http://filmanalysis.yctl.org/): “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,” and “Sound” <p>(W) Screening: <i>To Be or Not to Be</i> (Ernst Lubitsch, 1942)</p> <p>1/14 (R) – *Due Thurs at 11:00pm: Post on the Introduction and Meeting Your Classmates Discussion Board</p> <p>1/15 (F) – <u>Intro to Mise-en-Scène; Discuss <i>To Be or Not to Be</i></u></p> <ul style="list-style-type: none"> • *Read: Fried, “Hollywood Convention and Film Adaptation” • Due Fri at 11:00pm: Week 1 Discussion Questions: <u>Vocabulary Quiz</u> (Discussion Board Participation)
<p style="text-align: center;">Week 2 (Jan 18 to 22) – Mise-en-Scène</p> <p>1/18 (M) – <u>Martin Luther King Jr. Day (No Class)</u></p>

1/20 (W) – Introduction to Mise-en-scene and Silent Film

- *Read: *The Film Experience*, “Ch. 1: Mise-en-Scène”

1/20 (W) – Screening: *Nosferatu* (F.W. Murnau, 1922)

1/21 (R) – Due Thurs at 11:00 pm: Viewing Journal

1/22 (F) – Discuss *Nosferatu*

Week 3 (Jan 25 to 29) – Mise-en-Scène/Cinematography

1/25 (M) – Discuss Mise-en-Scène and *Nosferatu*

- *Read: Thomas Elsaesser, “No End to Nosferatu”
- **Due Mon at 11:00 pm: *Nosferatu* Discussion Questions (Discussion Board Participation)**

1/27 (W) – Introduction to Cinematography; Clips (*Citizen Kane*) and Wong Kar-wai

- *Read: Blain Brown, “Visual Language” and “Language of the Lens” from *Cinematography: Theory and Practice*

(W) – Screening: *In the Mood for Love* (Wong Kar-Wai, 2000)

1/28 (R) – Due Thurs at 11:00 pm: Viewing Journal

1/29 (F) – Discuss *In the Mood for Love*

Week 4 (Feb 1 to 5) – Cinematography/Editing

2/1 (M) – Cinematography and *In the Mood for Love*

- *Review my worksheet on taking quality screenshots for the Discussion Board assignment below
- Read: Maya Deren, “The Creative Use of Cinematography”
- **Due Mon at 11:00 pm: *In the Mood for Love* Discussion Questions (Discussion Board Participation)**

2/3 (W) – Introduction to Editing: Shot/Reverse Shot and the Continuity System

- *Read: *Film Art*: “Chapter 6: The Relation of Shot to Shot: Editing”

(W) – Screening: *Throne of Blood* (Akira Kurosawa, 1957)

2/4 (R) – Due Thurs at 11:00 pm: Viewing Journal

2/6 (F) – Discuss *Throne of Blood* ; Introduce Essay #1: Formal Aspect Response

Week 5 (Feb 8 to 12) – Editing/Sound

2/8 (M) – Editing in *Throne of Blood* ; Discussion of Montage Editing [clips from Eisenstein]

- *Read: Vsevolod Pudovkin and Sergei Eisenstein, “On Editing”; “Beyond the Shot”; “Dramaturgy”
- *Watch: Video on Kuleshov Effect and Soviet Montage
- (Optional) Read excerpt from Robert N. Watson, “*Throne of Blood*”
- **Due Mon at 11:00 pm: *Throne of Blood* Discussion Questions (Discussion Board Participation)**

2/10 (W) – Introduction to Sound

- *Read: *The Film Experience*: “Chapter 6: Film Sound: Listening to the Cinema”

(W) – Screening: *Mulholland Drive* (David Lynch, 2000)

2/11 (R) – Due Thurs at 11:00 pm: Viewing Journal

2/12 (F) – Discuss *Mulholland Drive* ; Mini Writing Workshop

Week 6 (Feb 15 to 19) – Formal Aspects (Holistic) and Film Style

2/15 (M) – Cont. Discussion of *Mulholland Drive*

- Murat Akser, “Memory, Identity and Desire: A Psychoanalytic Reading of David Lynch’s *Mulholland Drive*”
- **Due Mon at 11:00 pm: *Mulholland Drive* Discussion Questions (Discussion Board Participation)**

2/17 (W) – Introduction to Auteur Theory and Spike Lee

- *Read: Andrew Sarris, “Notes on the Auteur Theory”
- *Read: Peter Wollen, “The Auteur Theory”

(W) – Screening: *Do the Right Thing* (Spike Lee, 1989)

2/18 (R) – Due Thurs at 11:00 pm: Viewing Journal

2/19 (F) – Discuss *Do the Right Thing*

- **Due Fri at 11:00 pm: Essay #1 (Formal Aspect Response)**

Week 7 (Feb 22 to 26) – Narrative Form

2/22 (M) – Race, Economics, and Auteurism in *Do the Right Thing*

- *Read: Eleni Palis, “The Economics and Politics of Auteurism: Spike Lee and *Do the Right Thing*”
- **Due Mon at 11:00 pm: *Do the Right Thing* Discussion Questions (Discussion Board Participation)**

2/24 (W) – Introduction to Narrative Form

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

(W) – Screening: *Memories of Murder* (Bong Joon-ho, 2003)

2/25 (R) – **Recharge Day: Journal Due Friday**

2/26 (F) – Discuss *Memories of Murder* ; Introduce Essay #2: Short Analysis

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

Week 8 (Mar 1 to 5) – *Memories of Murder*/Experimental Film

3/1 (M) – Narrative Form in *Memories of Murder*

- *Read: Joseph Jonghyun Jeon, “Memories of Memories: Historicity, Nostalgia, and Archive in Bong Joon-ho’s *Memories of Murder*”
- **Due Mon at 11:00 pm: *Memories of Murder* Discussion Questions (Discussion Board Participation)**

3/3 (W) – Introduction to Experimental Film; clips: Hans Richter and Luis Buñuel

- *Watch video essay on experimental film on Canvas page
- *Read: Maria San Filippo, “Symbiopsychotaxiplasm: Take One” (very short)

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

3/4 (R) – Due Thurs at 11:00 pm: Viewing Journal

3/5 (F) – Discuss the Experimental Films: Deren, and Greaves; Mini Writing Workshop

Week 9 (Mar 8 to 12) – Experimental/Silent Film

3/8 (M) – Cont. Discussion of Experimental Films (mainly *Scorpio Rising*)

- *Read: Patrick Brennan, “Cutting through Narcissism: Queer Visibility in *Scorpio Rising*”
- **Due Mon at 11:00 pm: Experimental Film Discussion Questions (Discussion Board Participation)**

3/10 (W) – Introduction to Silent Film Comedy: Chaplin, Keaton, and Lloyd

- *Read: James Agee, “Comedy’s Greatest Era,” and Jeremy Cott, “The Limits of Silent Comedy”

(W) – Screening: *The Kid* (Charlie Chaplin, 1921) and *Sherlock Jr.* (Buster Keaton, 1924)

3/11 (R) – Due Thurs at 11:00 pm: Viewing Journal

3/12 (F) – Discuss Chaplin and Keaton

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

Week 10 (Mar 15 to 19) – Daisies/Hitchcock and the Gaze

3/15 (M) – Cont. Discussion of Chaplin and Keaton

- *Read: Andre Bazin, “Charlie Chaplin”
- *Read: Kristen Anderson Wagner, “Pie Queens and Virtuous Vamps: The Funny Women of the Silent Screen”
- **Due Mon at 11:00 pm: Silent Comedy Discussion Questions (Discussion Board Participation)**

3/17 (W) – Introduction to New Waves: Czechoslovakian New Wave

- *Watch: “Czechoslovak New Wave - Criterion Channel Introduction” (Youtube)
- *Watch: “Breaking the Rules - The French New Wave” (Youtube)

(W) – Screening: *Daisies* (Vera Chytilová, 1966)

3/18 (R) – Due Thurs at 11:00 pm: Viewing Journal

3/19 (F) – Discuss *Daisies* ; Introduce Film Presentation Assignment

Week 11 (Mar 22 to 26) – Gender/ Gaze and Spectatorship

3/22 (M) – Chytilova, *Daisies*, Allegory, and Feminism; Introduction to Hitchcock and Gaze

- *Read: Bliss Cua Lim, “Dolls in Fragments: *Daisies* as Feminist Allegory”
- **Due Mon at 11:00 pm: *Daisies* Discussion Questions (Discussion Board Participation)**

3/24 (W) – **Recharge Day: Just watch *Vertigo* in time to complete the Viewing Journal on Thursday**

(W) – Screening: *Vertigo* (Alfred Hitchcock, 1958)

3/25 (R) – Due Thurs at 11:00 pm: Viewing Journal

3/26 (F) – Discuss *Vertigo*

- *Read: Robert Stam, *Film Theory: An Introduction*, “Film as Eye: Look and Gaze”
- *Watch *Vertigo* video essays on Canvas

Week 12 (Mar 29 to Apr 2) – Gaze II

3/29 (M) – *Vertigo*, Modleski, and the Gaze

- Read: Tania Modleski, “Femininity by Design: *Vertigo*”
- **Due Mon at 11:00 pm: *Vertigo* Discussion Questions (Discussion Board Participation)**

3/31 (W) – Gaze cont.

- *Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema”

(W) – Screening: *Portrait of a Lady on Fire* (Céline Sciamma, 2019)

4/1 (R) – Due Thurs at 11:00 pm: Viewing Journal

4/2 (F) – Discuss *Portrait of a Lady on Fire* ; Introduce Final Paper and Prospectus

- **Due Fri at 11:00 pm: Film Presentation**

Week 13 (Apr 5 to 9) – *Portrait / Orlando*

4/5 (M) – Reversing the Gaze: Feminism, Queer Cinema, and *Portrait of a Lady on Fire*

- Watch video essays on Canvas and my video overview of Library Research
- **Due Mon at 11:00 pm: *Portrait of a Lady on Fire* Discussion Questions (Discussion Board Participation)**

4/7 (W) – Introduction to Genre, Melodrama, and Almodóvar

- *Read: Steve Neale, “Melodrama and Tears”

(W) – Screening: *Orlando* (Sally Potter, 1988)

4/8 (R) – Due Thurs at 11:00 pm: Viewing Journal

4/9 (F) – Discuss *Orlando*

- **Due Fri at 11:00 pm: Prospectus for Essay #3**

Week 14 (Apr 12 to 16) – *Orlando / Animation*

4/12 (M) – Continue Discussion of *Orlando*

- *Read: Anne Ciecko, “Transgender, Transgenre, and the Transnational: Sally Potter's *Orlando*”
- **Due Mon at 11:00 pm: *Orlando* Discussion Questions (Discussion Board Participation)**

4/14 (W) – Introduction to Animation (General), Satoshi Kon, and Japanese Animation

- *Read: Paul Wells, “Notes Towards a Theory of Animation”

(W) – Screening: *Millennium Actress* (Satoshi Kon, 2001)

4/15 (R) – Due Thurs 11:00 pm: Viewing Journal

4/16 (F) – Discuss *Millennium Actress* ; Workshop Final Paper

Week 15 (Apr 19 to 23) – Wrap-Up

4/19 (M) – Discuss Animation and *Millennium Actress*

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

4/21 (W) – Final Day of Class – Wrap-Up ; Workshop: Essay #3

- *Bring Draft of Essay #3 for Workshop

4/22-23 (T/F) – Reading Days

Monday, April 26th

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><u>Point Total</u></i>	<i><u>Percentage of Grade</u></i>
Weekly Viewing Journal:	110	11%
Weekly Discussion Questions:	210	21%
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 else does not meet the word count requirement, it will receive a failing grade.

- Each assignment is designed to build on previous assignments to prepare for the research paper at the conclusion of the semester. Thus, revision and reflection on previous writing is essential. Over the course of the semester, students should hone their argumentative and writing skills, e.g. integrating evidence and pairing it with strong analysis, organizing papers in effective ways with theses and topic sentences, etc. Development of such skills will require reading the instructor's feedback on previous assignments and addressing any writing or argumentative issues discussed there. How to read instructor comments on Canvas:
<https://community.canvaslms.com/t5/Student-Guide/How-do-I-view-annotation-feedback-comments-from-my-instructor/ta-p/523>
- Students who show active engagement with the material and a dedication to their own academic growth will succeed.
- Grading criteria change depending on the specific assignment. Please consult assignment sheets, rubrics, and class instruction for this information. Below are general descriptions of each grade:

Grade Breakdown

A	<p>You have fulfilled all of the goals and requirements of the assignment. You demonstrate complex critical thinking skills and a willingness to analyze the subject matter. Your writing is organized effectively and uses appropriate, detailed evidence to support compelling claims. The language is clear and appropriate, and there are few to no errors in formatting, grammar, syntax, or spelling.</p> <p>A-'s accomplish all of the above but may have either a small issue with one of the major facets of writing or a few language issues (syntax, etc.) that detract from the overall quality of the submission.</p>
B	<p>You have fulfilled most if not all of the goals and requirements of the assignment. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your organization is effective for the most part and uses some detailed evidence to support your claims. There might be some issue with the depth of evidence or quality of your claims, while most of the evidence and analysis is strong. The prose is clear, but there may be a few problems with formatting, grammar, syntax, or spelling.</p> <p>B+'s engage effectively and have sufficient depth, but may have minor issues with quality of evidence or completing a point. B-'s fulfill the expectations of the assignment but have major, distracting issues with one or two of these: organization, the thesis claim, evidence, or analysis. There may also be a distracting number of language/mechanics issues.</p>

<p>C</p>	<p>You have fulfilled most if not all of the goals and requirements of the assignment, but your paper is underdeveloped and requires significant revision. You demonstrate some critical thinking skills and attempt to analyze the subject matter, but your evidence and analysis require more depth. The thesis claim is supported only broadly in the body paragraphs and the organization is general, bare, or ineffective. There may be some summary or surface analysis, but the bedrock of critical thinking is present. The prose is generally clear, but there are some problems with formatting, grammar, syntax, or spelling.</p> <p>C+'s have major issues with two of the following: organization, thesis claim, evidence, or analysis while generally accomplishing the goals and expectations of the assignment. C-'s have a general outline of a strong paper but are lacking several essential components, thus requiring significant revision. There are significant issues with most if not all of the following: organization, the thesis claim, evidence, and analysis; a decent amount of summary or surface analysis may be present.</p>
<p>D</p>	<p>You have fulfilled some goals and requirements, though your paper needs serious and comprehensive revision to fully meet them. You attempt to analyze the subject matter, but the paper includes an excessive amount of summary or surface-level ideas that causes the analysis to be insufficient. Your writing uses few or no examples, and the argument is unclear and unpersuasive. The organization is minimal, or perhaps even difficult to follow. The prose is unclear or ineffective, and there are major problems with formatting, grammar, syntax, or spelling that impede comprehension.</p>
<p>E</p>	<p>You have not fulfilled the goals and requirements of the assignment. You do not analyze the subject matter or develop an argument. The support or organizational structure is severely lacking in effectiveness for the assignment. The prose is very unclear, with major problems with formatting, grammar, syntax, or spelling.</p> <p>Alternatively, your paper may have received a failing grade because of one of the following reasons: not meeting the word count, committing plagiarism, or not addressing the prompt.</p>