

ENG2300: Film Analysis

Section 4C45, Class # 12328, Fall 2024

Screening: M (4:05pm-7:05pm) in TUR2322

Course meetings: T (10:40am-11:30am); R (10:40am-12:35pm) in TUR2322

Course website: [Canvas E-Learning](#)

FACULTY CONTACT INFO:

Instructor Name: [Sophia Pan](#)

Email: sp101girl@ufl.edu

Office Location: TBD

Office Hours: Mondays 3pm-4pm and Tuesdays 10:45am-11:45am; and by appointment

The best way to communicate with me is via email and/or through Canvas messages. Please be aware that I check my email frequently on Mondays-Fridays from 9AM to 5PM but *sparingly* on weekends. Therefore, you should not expect quick responses from me if you email after 5PM on a weekday or during the weekend.

Communication is key when it comes to any issues or challenges you may be having that prevent you from participating in class weekly, turning in an assignment on time, or impact your overall performance in class. Communicating with me as early as possible when confronted with an issue will ensure that I can work with you to maximize your success in the course.

COURSE DESCRIPTION:

ENG 2300 is an introduction to film analysis, history, and theory. The course introduces students to film's unique language, familiarizing them with both narrative and stylistic elements. The course also provides a brief overview of genres and contemporary film movements, which is supplemented by various critical and theoretical approaches. Over the semester, students will learn to write about how a film's narrative form and cinematic style communicate ideas, evoke emotions, and reflect larger cultural conditions and perspectives. In the Film and Media Studies program, ENG 2300 offers key preparation for the cluster of upper-division courses: the film history sequence (ENG 3121, 3122, and 3123) and film theory (ENG 3115).

COURSE OBJECTIVES:

By the end of ENG2300, students will be able to:

1. Make technical observations about a film and write persuasive film reviews.
2. Closely read texts (films and otherwise) and make logical and nuanced interpretations.
3. Critically engage with academic writings and social theories.
4. Write college-level analysis papers containing clear thesis statements, strong textual evidence, and well-integrated secondary materials.

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 (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirements. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students are expected to 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, methodologies and theories used within the subject area.
 - **Communication:** Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area.
 - **Critical Thinking:** Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area.
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REQUIRED TEXTS & MATERIALS:

Textbook:

Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. 13th ed., McGraw-Hill, 2023.

Note: The textbook is **required**. You may use an older edition of *Film Art: An Introduction*, but I do not recommend any copy older than the 10th edition.

Articles & Essays

Assigned readings will be available through Canvas. These assigned readings are required.

Films

There will be weekly screenings, held on Monday afternoons in TUR 2322. These screenings require **mandatory attendance**.

Note: The films included in this course may include topics and images that some people find difficult or disturbing, including but not limited to violence, rape, sex, nudity, drug use, and death. Additionally, several films are non-English and require subtitles. However, each of these films is considered important to film studies and worthy of study and discussion. If you have concerns about engaging with the course's content, please contact me.

To find information about a film's content, please see the [IMDb](#) Parents Guide, [Does the Dog Die?](#), or [Unconsenting Media](#).

Film	Director	Runtime
<i>Sherlock Jr.</i> (1924)	Buster Keaton	45 minutes
<i>Past Lives</i> (2023)	Celine Song	106 minutes
<i>2001: A Space Odyssey</i> (1968)	Stanley Kubrik	139 minutes
<i>In the Mood for Love</i> (2000)	Wong Kar-wai	98 minutes
<i>Inception</i> (2010)	Christopher Nolan	148 minutes
<i>Anatomy of a Fall</i> (2023)	Justine Triet	152 minutes
<i>Do the Right Thing</i> (1989)	Spike Lee	120 minutes
<i>The Menu</i> (2022)	Mark Mylod	107 minutes
<i>Tokyo Godfathers</i> (2003)	Satoshi Kon	92 minutes
<i>Paris is Burning</i> (1990)	Jennie Livingston	78 minutes
<i>Fantastic Mr. Fox</i> (2009)	Wes Anderson	87 minutes

Grade Distribution

Assignment	Min. Word Count	% of Grade
Group Presentation (1x during the semester)	800 words (more info on the requirements below)	15%
Letterboxd Film Reactions (9)	100 words for each post (1350 words total)	15%
Formal Close Reading Responses (3)	300 words for each response (900 words total)	15%
Research Paper: Prospectus	350 words	5%
Research Paper: Literature Review	700 words	15%
Research Paper	2000 words	25%
Attendance + Participation	N/A	10%

Assignments (1000 total points)

Attendance and Participation (100 points)

You are expected to read the assigned materials prior to class. Consistent participation in class discussions; clear engagement with in-class activities; and demonstrated knowledge of the assigned materials will contribute to this portion of the final grade.

Letterboxd Film Reactions (10 total, 100 words each, 100 x 10 = 1000 words total; 150 points)

- To help guide our discussions of the semester's films, you will write informal reactions for ten (10) of the Monday screenings through the social-media website Letterboxd. The reactions do not need to relate directly to the week's lessons; instead, the reactions can include your general thoughts on the film, your emotional response, or a particular sequence you found intriguing.
- **You will post your reaction on the corresponding discussion date by 10AM (For example: the Letterboxd reaction to *Past Lives* is due on Tues. Sept. 10th by 10AM).**

Formal Close Reading Responses (3 x 300 words = 900 words total; 150 points)

- During weeks 4-8, you will write three (3) formal close reading responses. The response must focus on the particular narrative or stylistic element discussed in relation to the week's screening (i.e., narrative form, mise-en-scène, cinematography, editing, or sound). The response should go beyond plot summary; it should apply concepts explored in the course to critically analyze the film's formal and thematic aspects. Describing and interpreting a formal element's function in a single scene is recommended.

- **You will post your formal close reading responses (For example: the formal response on cinematography in *2001: A Space Odyssey* is due by Fri. Sept. 20th by 11:59PM).**
- MLA, Times New Roman 12-pt font, double-spaced

Group Presentation (Visual presentation + 900 words; 150 points)

- The sign-up sheet will be available during the 2nd week of class.
- Once during the semester, you and your group will prepare and submit a 15 to 20-minute visual presentation in which you:
 - Discuss a scene that you like
 - Discuss a scene that you dislike
 - Choose a particular mise-en-scène shot that significantly adds to the overall impact of a film
 - Provide an analysis of one character and their role in the film
 - Consider the film's historical, cultural, and/or social context
- In addition your visual presentation, you will be submitting an 800-word document that expresses your group's prepared points in depth. More assignment details will be posted on Canvas.
- **Due by 11:59PM the day before the scheduled class session**

Research Paper: Prospectus (400 words; 100 points)

- For this assignment, you will select a film and write an abstract for the final paper. In paragraphs, you will indicate your topic, identify a gap in scholarship, explain how your project fills the gap, note your primary sources (i.e. the film), and state your argument.
- **Due Friday, Nov. 1st by 11:59PM**

Research Paper: Literature Review (800 words; 150 points)

- For this assignment, you will demonstrate your research for the final paper. You must review 3-5 secondary sources that relate to your proposed argument. Some sources may focus primarily on the film; others might not mention the film but instead provide information that will aid your particular analysis. The literature review should begin with an explanation of your argument followed by a brief overview of your selected sources. The rest of the assignment should summarize and synthesize your sources.
- MLA, Times New Roman 12-pt font, double-spaced
- Works Cited page needed
- **Due Friday, Nov. 15th by 11:59PM**

Research Paper (2,000 words; 250 points)

- For the final assignment, you will write an analysis of the film that you selected to research for your abstract. Using the methods of analysis covered in the course, you should make an original argument about the meaning of the film's form through a specific theoretical framework. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences with attention

to mise-en-scène, cinematography, editing, and/or sound. The paper should also incorporate research from your literature review to contextualize and justify your argument.

- MLA, Times New Roman 12-pt font, double-spaced
 - Works Cited page needed
 - **Due Mon. December 9th by 11:59PM**
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Course Policies

1. **You must complete *all* assignments to receive credit for this course.** The word count for *each* assignment must be met in order to receive the (WR) credit.
2. **Attendance:** This is a lecture, screening, and discussion-based course -- therefore, attendance is mandatory.
 - You will automatically fail the course if you miss **two weeks** of class (failure *at* the **sixth** 50-minute absence.
 - Absences that are exempted will be due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to illness, I require a copy of a signed doctor's note.
 - Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Requirements for class attendance and make-up exams, 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>.
 - **Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.**
 - i. No matter what -- send me an email before class, letting me know that you'll be missing class and stating why you'll be missing class.
 - ii. If you're ill, and you feel like you'll have to miss multiple classes, **please send me a doctor's note.**
3. **Tardiness:** I will excuse tardiness if a student is either a few minutes late or if they let me know in advance that they will be late (i.e. sending me an email).
4. **Participation:** You are responsible for actively attending and participating in class workshops and discussions, including offering insightful questions or commentary. Points may be lost if you are frequently inactive in class conversations.
5. **Classroom Behavior:** 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.

6. **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/>
7. **Mode of Paper Submissions:** Papers are due at the beginning of class or online at the assigned deadline. All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.
8. **Late Papers/Assignments:** Unexcused late papers will not be accepted. Failure of technology is not an excuse. Assignments that are submitted late will lose **10%** off their final grade for each day that they are late. **After three days, I will not accept late assignments.** Any assignments that require peer interaction (i.e. discussion post responses) may not be submitted late.
9. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
10. **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:
 - Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - 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.
 - Submitting materials from any source without proper attribution.
 - 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.>
11. **Students with disabilities** who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.
12. **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/>

13. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. **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.
15. **Course Evaluations.** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/> .
16. **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.)

Schedule

This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Deadlines will be posted on Canvas. Late work will not be accepted. Failure of technology is not an excuse.

UNIT 1: Introduction to Film Language

Week 1 (8/22-23): Introduction to Film Analysis

- **Thurs. 8/22**
 - Introduction to course/introduction to y'all!

Week 2 (8/26-8/30): What is Film Analysis?/The Birth of Film: Early Formal Techniques and Elements

- **Mon. 8/26**
 - No screening (Add/drop week)
- **Tues. 8/27**
 - Read *Film Art*, Chapter 2: "The Significance of Film Form"
 - Lecture on What is film analysis? and A Brief history of film
- **Thurs. 8/29**
 - Lecture on Opinion v. Criticism v. Analysis and How to Close Read
 - In-class screening: *Sherlock Jr.* (dir. by Buster Keaton, 1924)

Week 3 (9/2-9/6): Mise-en-scène

- **Mon. 9/2**
 - No class – screen *Hotel Chevalier* (dir. by Wes Anderson, 2007) on your own time
- **Tues. 9/3**
 - **Letterboxd Reaction due by 10AM**
 - Read *Film Art*, Chapter 4: "The Shot: Mise-en-scène"
- **Thurs. 9/5**
 - Discussion of initial film reactions

Week 4 (9/9-9/13): Mise-en-scène

- **Mon. 9/9**
 - Screening: *Past Lives* (dir. by Celine Song, 2023)
- **Tues. 9/10**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of initial film reactions
- **Thurs. 9/12**
 - Read TBD

- Presentation 1
- **Fri. 9/13**
 - **Formal Close Reading Response on Mise-en-scène due by 11:59PM**

Week 5 (9/16-9/20): Cinematography

- **Mon. 9/16**
 - Read *Film Art*, Chapter 5, “The Shot: Cinematography”
 - Screening: *2001: A Space Odyssey* (dir. by Stanley Kubrick, 1968)
- **Tues. 9/17**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of Ch. 5 and initial film reactions
- **Thurs. 9/19**
 - Presentation 2
- **Fri. 9/20**
 - **Formal Close Reading Response on Cinematography due by 11:59PM**

Week 6 (9/23-9/27): Editing

- **Mon. 9/23**
 - Read *Film Art*, Chapter 6: “The Relation of Shot to Shot: Editing”
 - Screening: *In the Mood for Love* (dir. by Wong Kar Wai, 2000)
- **Tues. 9/24**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of Ch. 6 and initial film reactions
- **Thurs. 9/26**
 - Presentation 3
- **Fri. 9/27**
 - **Formal Close Reading Response on Editing due by 11:59PM**

Week 7 (9/30-10/4): Sound

- **Mon. 9/30**
 - Read *Film Art*, Chapter 7, “Sound in the Cinema”
 - Screening: *Inception* (dir. by Christopher Nolan, 2010) or the *Sound of Metal*
- **Tues. 10/1**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of Ch. 7 and initial film reactions
- **Thurs. 10/3**
 - Presentation 4
- **Fri. 10/4**
 - **Formal Close Reading Response on Sound due by 11:59PM**

Week 8 (10/7-10/11): Narrative

- **Mon. 10/7**
 - Read *Film Art*, Chapter 3: “Narrative Form”
 - Screening: *Anatomy of a Fall* (dir. by Justine Triet, 2023)
- **Tues. 10/8**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of Ch. 3 and initial film reactions
- **Thurs. 10/10**
 - **Presentation 5**
- **Fri. 10/11**
 - **Formal Close Reading Response on Narrative due by 11:59PM**

Week 9 (10/14-10/18): Holistic Film Analysis

- **Mon. 10/14**
 - Screening: *Do the Right Thing* (dir. by Spike Lee, 1989)
- **Tues. 10/15**
 - **Letterboxd Reaction due by 10AM**
 - Discussion on *Do the Right Thing* and initial film reactions
- **Thurs. 10/17**
 - Read Vinson Cunningham “Do the Right thing: Walking in Stereo” ([Available on Canvas](#))

UNIT 2: Genres, Animation, Documentary, and Adaptation

Week 10 (10/21-10/25): Black Comedy or Psychological Thriller? TBD

- **Mon. 10/21**
 - Read *Film Art*, Chapter 9, “Film Genres”
 - Screening: *The Menu* (dir. by Mark Mylod, 2022) or *The Talented Mr. Ripley* (dir. by Anthony Minghella, 1999)
- **Tues. 10/22**
 - **Letterboxd Reaction due by 10AM**
 - Discussion on Ch. 9 and initial film reactions
- **Thurs. 10/24**
 - Read TBA ([Available on Canvas](#))
 - **Presentation 6**

Week 11 (10/28-11/1): Animation

- **Mon. 10/28**
 - Read *Film Art*, Chapter 10, “Documentary, Experimental, and Animated Films”
 - Screening: *Tokyo Godfathers* (dir. by Satoshi Kon, 2003)
- **Tues. 10/29**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of Ch. 10 and initial film reactions
- **Thurs. 10/31**
 - **Presentation 7**
- **Fri. 11/1**
 - **Research Paper: Prospectus due by 11:59PM**

Week 12 (11/4-11/8): Documentary

- **Mon. 11/4**
 - Read TBA
 - Screening: *Paris is Burning* (dir. by Jennie Livingston, 1990)
- **Tues. 11/5**
 - **Letterboxd Reaction due by 10AM**
 - Discussion of TBA and initial film reactions
- **Thurs. 11/7**
 - Read “‘The Subversive Edge’: *Paris Is Burning*, Social Critique, and the Limits of Subjective Agency” by Phillip Harper ([Available on Canvas](#))
 - **Presentation 8**

Week 13 (11/11-11/15): Adaptation

- **Mon. 11/11**
 - No class – screen *Fantastic Mr. Fox* (dir. by Wes Anderson, 2009) on your own time
- **Tues. 11/12**
 - **Letterboxd Reaction due by 10AM**
 - Read Timothy Corrigan, “Defining Adaptation” or Linda Hutchin ([Available on Canvas](#))
 - Read *Fantastic Mr. Fox* by Roald Dahl
- **Thurs. 11/14**
 - **Presentation 9**
- **Fri. 11/15**
 - **Research Paper: Literature Review due by 11:59PM**

Week 14 (11/18-11/22): Conferences

- **Mon. 11/18:**
 - No Screening
- **Tues. 11/19**
 - Class Conferences
- **Thurs. 11/21**
 - Class Conferences

Week 15 (11/25-11/29)

- **No classes – Thanksgiving Break**

Week 16 (12/2-12/4)

- **Tues. 12/3:**
 - Writing day

Final assignment is due Mon. December 9th by 11:59PM

Grading Rubric

A	100-93	C(S)	76-73
A-	92-90	C-(U)	72-70
B+	89-87	D+	69-67
B	86-83	D	66-63
B-	82-80	D-	62-60
C+	79-77	E	59-0

Score	Key Traits/ Qualities
“A-level” Paper	<ul style="list-style-type: none">• Substantially goes beyond analyses and ideas already discussed in class• The thesis (or argument) is creative, clearly articulated, original, and well-supported. Does not rely on summary; offers a nuanced interpretation, not a statement of fact, and is beyond the obvious• Subsequent paragraphs build on and support the paper’s central thesis or argument• Examples and evidence from the texts back up (but do not overtake) your own critical analysis

	<ul style="list-style-type: none"> ● Each body paragraph follows the claim, evidence, analysis model; every paragraph has a clear function; transitions between paragraphs are smooth and build the argument effectively; the papers reads as a cohesive argument – not a collection of thoughts or bullet-points. ● The paper is free of most grammatical and spelling errors. ● MLA formatting is uniformly (and correctly) followed throughout. ● Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis ● Uses appropriate and effective organization ● Tone is academic, not moralistic or evaluative
<p>“B-level” Paper</p>	<ul style="list-style-type: none"> ● Follows and meets most of the requirements in the assignment guidelines ● Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation ● Relies heavily on ideas introduced in class without significant expansion ● Does not analyze textual evidence as critically or as in depth as the “A” paper ● Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places ● MLA formatting is uniformly (and correctly) followed throughout ● Organization of sentences/paragraphs might be a bit weak ● Conclusion might be a bit unclear and/or weak with repetition of the intro’s wording ● Tone is academic, not moralistic or evaluative
<p>“C-level” Paper</p>	<ul style="list-style-type: none"> ● Follows and meets some of the requirements in the assignment guidelines ● Does not clearly articulate or fully develop thesis; offers only broad intro ● Does not offer new insight into a text, just repeats ideas from class discussion or other sources ● Does not wholly engage with or defend the paper’s key argument throughout ● The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation ● Does not incorporate sufficient textual evidence to support the main argument and claims ● MLA formatting is not uniformly (nor correctly) followed throughout ● Lacks a clear conclusion ● Tone might not be academic; more moralistic or evaluative

**“D-level”
Paper and
below**

- Does not address the text or does not follow assignment guidelines
- Expresses no critical thought about a text, providing only summary and/or contextual information
- Lacks a clearly articulated and well-developed thesis
- Does not engage with or defend the paper’s key argument throughout
- Does not successfully incorporate any textual evidence to support the main argument and claims
- Shows blatant disregard of proper grammar and punctuation
- The writing is vague and has several errors in analysis and argumentation
- Does not follow MLA formatting guidelines
- May have serious organizational problems
- Tone is definitely not academic