

ENG 2300: Film Analysis

Instructor Name: Tyler Klatt

Course Meeting Time: MWF (1:55pm-2:45pm)

Screening: T (7:20pm-10:20pm)

Meeting Location: Turlington 2334

Office Hours: W (2:45pm-3:45pm) & T (2:00pm-3:00pm)

Office: Turlington 4343

Course Website: Canvas

Instructor Email: tyler.klatt@ufl.edu

Course Description

Films take many forms that are shaped by a wide range of cultural situations, including but not limited to: production value; aesthetic style; ideologies of nationality, race, class, gender, and sexuality. ENG 2300 will teach you how to view, think about, discuss, and write about films in a scholarly context. 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). As an introduction to film studies, this course teaches students how to analyze rather than merely summarize a film, engaging style and poetics. Additionally, this course will explore key movements in film history to illustrate how film reflects larger cultural perspectives. In the beginning of this course, you will learn the vocabulary needed to dissect the parts at work and techniques utilized in individual films, including narrative, sound, editing, cinematography, and mise-en-scène. You will then practice applying these terms as you use them to describe and interpret films in both class discussion and written assignments. Later in the semester, you will create a video essay that engages research in the study of film to analyze a specific film or theme relating to the course.

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

Corrigan, Timothy, and Patricia White. *The Film Experience*, 4th Edition. Boston: Bedford/St. Martin's, 2018.

Note: All other assigned readings can be located under Files on Canvas.

Films will be shown during the course allotted screening period on Tuesday from 7:20pm-10:20pm, unless otherwise noted on the schedule.

Assignments

Participation (100 Points)

Up to 100 participation points will be awarded for ENG 2300. The participation score will be calculated based on contribution to class discussion, screening attendance, appropriate use of technology in class, engagement in the course material, on time attendance, and general respect for peers and classroom space.

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 scene analyses 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. 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!

Paper 1

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

Due: 2/7

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: 2/16

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: 2/25

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

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

Due: 3/14

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

- **Storyboard (100 points)**

Due: 4/1

- 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: 4/17

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	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. 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. For more information about what qualifies as an excusable absence, please refer to the [UF attendance policy](#).

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/about/title-ix-rights/>

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 (8th 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, <https://disability.ufl.edu/>), 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 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
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 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.)

Spring 2022 Schedule

Note: Readings can be located under Files on Canvas. All films will be shown during the course allotted screening period on Tuesday from 7:20pm-10:20pm, unless otherwise indicated in the schedule below.

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

IN CLASS	DUE TODAY
Week 1: Introduction to the Course	
1/3 No class	
1/5 Introduction to Course	
1/7 How-To: Writing Short Analyses	Read: "It's Just a Movie," Greg M. Smith (Canvas)
Week 2: Photography, Projection, & The First Films	

1/10 Introduction to Film Studies & Early Film History (The Lumière Brothers, Edison, Méliès, Porter, and others)	<p><u>Read:</u> <i>The Film Experience</i> “The Invention of Photography and the Prehistory of Cinema;” “The Emergence and Refinement of Cinematography;” “Early Cinema and the Emergence of Editing;” “Early Cinema” (97-100; 135-136; 355-356)</p> <p>Review: the Yale Film Studies Guide</p>
1/12 Early Film History Continued (business wars, nickelodeons, and more)	<u>Watch:</u> The Lonely Villa (D.W. Griffith, 1909)
1/14 Early Film History Continued (Charlie Chaplin, Movie Stars, and the feature length film)	<u>Watch:</u> Sherlock Jr. (Dir. Buster Keaton, 1924)
Week 3: The American Studio Years, Sound, & Classical Hollywood Narrative	
1/17 Holiday – no class	
1/18 Screening	<u>Screening:</u> <i>Casablanca</i> (Dir. Michael Curtiz, 1942)
1/19 The Studio System (Film cycles, The Production Code, and Cinematic Conventions)	<p><u>Read:</u> <i>The Film Experience</i> “Genre and the Studio System;” “Sound Technology, Dialogue, and Classical Hollywood Narrative;” “Classical Film Narrative;” “Cinema Between the Wars” (314-315; 217-218; 245-246; 356-358)</p> <p>Excerpt from Thomas Schatz's <i>The Genius of the System</i>. (Canvas)</p>
1/21 Discuss <i>Casablanca</i>	<u>Read:</u> John H. Davis’ “‘Still the Same Old Story’: The Refusal of Time to Go By in <i>Casablanca</i> ” (Canvas)
Week 4: Mise-en-scène and Europe Between the Wars	
1/24 Introducing mise-en-scène	<u>Read:</u> <i>The Film Experience</i> “Mise-en-scène: Exploring a Material World” (63-93)
1/26 Experimental film and the avant-garde	<p><u>Read:</u> <i>The Film Experience</i> “A Short History of Experimental Film and Media Practices” (286-288)</p> <p><u>Watch:</u> La Souriante Madame Beudet (Germaine Dulac, 1923)</p>
1/28 Discuss <i>Caligari</i>	<p><u>Read:</u> <i>The Film Experience</i> “German Expressionist Cinema;” “Film in Focus: The Cabinet of Dr. Caligari; (358-359; 456-460)</p> <p><u>Watch:</u> <i>Das Cabinet des Dr. Caligari</i> (Robert Wiene, 1920) (Course Reserves)</p>

Week 5: Cinematography and Film as Art	
1/31 Introducing Cinematography	<u>Read:</u> <i>The Film Experience</i> “The Elements of Cinematography” (104-131)
2/1 Screening	<i>Roma</i> (Dir. Alfonso Cuarón, 2018) (Screening)
2/2 Discuss Arnheim	<u>Read:</u> Excerpt from Rudolf Arnheim’s “Artistic Use of The Absence of Nonvisual Sense Experiences” from <i>Film as Art</i> (Canvas)
2/4 Discuss <i>Roma</i>	<u>Read:</u> Alejandro De La Garza’s “The Real History Behind the Movie Roma” published in Time
Week 6: Italian Neorealism and Postwar Cinema	
2/7 Introducing European postwar cinema (Italian Neorealism and the French New Wave)	<u>Read:</u> <i>The Film Experience</i> “Postwar Cinemas” (361-366) <u>Due: Formal Analysis Prospectus @ 11:59pm</u>
2/8 Screening	<u>Watch:</u> <i>Bicycle Thieves</i> (Vittoria de Sica, 1949)
2/9 Discuss Bazin	<u>Read:</u> Andre Bazin: “The Ontology of the Photographic Image”
2/11 Discuss <i>Bicycle Thieves</i>	<u>Read:</u> <i>The Film Experience</i> “Naturalistic Mise-en-scène in Bicycle Thieves” (90-91)
Week 7: Making Sense of Film Editing	
2/14 Introducing Film Editing (<i>Battleship Potemkin</i> , <i>Man with a Movie Camera</i> , and others)	<u>Read:</u> <i>The Film Experience</i> “Continuity Editing in the Hollywood Studio Era;” “The Elements of Editing;” “Making Sense of Film Editing;” “Soviet Silent Films” (138; 140-159; 161-173; 359-360)
2/15 Screening	<u>Screening:</u> <i>In the Mood for Love</i> (Wong Kar-wai, 2000)
2/16 Discuss <i>In the Mood for Love</i>	<u>Due: Annotated Bibliography @ 11:59pm</u>
2/18 Holiday	
Week 8: Hollywood in Transition	
2/21 Writing Workshop	<u>Read:</u> <i>The Film Experience</i> “Writing a Film Essay: Observations, Arguments, Research, and Analysis” (421-445)
2/22 Screening	<u>Screening:</u> <i>The Searchers</i> (John Ford, 1956)
2/23 A short history of Hollywood in Transition (technicolor, CinemaScope, and stereophonic sound)	<u>Read:</u> <i>A Short History of the Movies</i> “Hollywood in Transition: 1946-65” (Canvas)

2/25 Discuss <i>The Searchers</i>	Read: <i>The Film Experience</i> “1950s-Present: From Stereophonic Sound to Digital Sound;” “Sound Production” (180; 184-189) Due: Formal Analysis @ 11:59pm
Week 9: The Hollywood Renaissance	
2/28 Introducing the Hollywood Renaissance	<u>Read:</u> <i>A Short History of the Movies</i> “Hollywood Renaissance 1964-76” (Canvas)
3/1 Screening	<u>Screening:</u> <i>Taxi Driver</i> (Martin Scorsese, 1976)
3/2 Auteur Theory	<u>Read:</u> <i>The Film Experience</i> “Auteur Theory” (406-407) Andrew Sarris’ “Notes on Auteur Theory in 1962,” (Canvas)
3/5 Discuss <i>Taxi Driver</i>	<u>Read:</u> <i>The Film Experience</i> “Taxi Driver and New Hollywood” (370-371)
Week 10 – Spring Break	
Week 11: New Hollywood, New Millennium	
3/14 Introducing digital cinema	<u>Read:</u> Lev Manovich’s “What is Digital Cinema” in <i>The Digital Dialectic</i> (Canvas) Due Video Essay Prospectus @ 11:59pm
3/15 Screening	<u>Screening:</u> <i>The Matrix</i> (Dir. Lana and Lilly Wachowski, 1999)
3/16 The blockbuster, the franchise, and the dawn of digital cinema	Read: Thomas Schatz’s “New Hollywood, New Millennium”
3/18 Discuss <i>The Matrix</i>	<u>Watch:</u> “The Matrix Ending Explained: A Guide to Freeing Your Mind” by Mubi
Week 12: Introducing Critical Theory	
3/21 Film and Ideology	<u>Read:</u> <i>The Film Experience</i> “Reading about Film Critical Theories and Methods” (397-409)*You have already read the section on Auteur Theory so you can skip over that!
3/22 Screening	<u>Screening:</u> <i>Rear Window</i> (Alfred Hitchcock, 1954)
3/23 Discuss Apparatus Theory	<u>Read:</u> <i>The Film Experience</i> “Apparatus Theory” (414-415) Jean-Louis Baudry and Alan Williams’s “Ideological Effects of the Basic Cinematographic Apparatus” (Canvas)
3/25 Discuss <i>Rear Window</i>	
Week 13: Feminist Film Theory	
3/28 Introducing women’s cinema and feminist film theory	<u>Read:</u> <i>The Film Experience</i> “Women Filmmakers,” (379-382)

	Watch: “Female Directors in Hollywood” (A TED Talk by Alecia Malone)
3/29 Screening	<u>Screening:</u> <i>Nomadland</i> (Chloe Zhao, 2020)
3/30 The Male Gaze	Read: Laura Mulvey’s “Visual Pleasure and Narrative Cinema” (Canvas)
4/1 Discuss <i>Nomadland</i>	Due: Storyboard @ 11:59pm
Week 14: Queer Film Theory	
4/4 Introducing Queer Cinema	<u>Read:</u> <i>The Film Experience</i> “LGBT Film History” (385) Aubrey Malone’s “Introduction” to <i>Queer Cinema in America</i> (Canvas)
4/5 Screening	<u>Screening:</u> <i>Portrait of a Lady on Fire</i> (Céline Sciamma, 2019)
4/6 Discuss <i>Portrait of a Lady on Fire</i>	<u>Read:</u> Albertine Fox’s “Hearing the Crackles in the Background: Listening and Female Intimacy in <i>Portrait of a Lady on Fire</i>”
4/8 Video Essay Workshop	
Week 15: African American Cinema	
4/11 Introducing African American Cinema	<u>Read:</u> <i>The Film Experience</i> “African American Cinema” (382-385)
4/12 Screening	<u>Screening:</u> <i>Do the Right Thing</i> (Spike Lee, 1989)
4/13 Discuss “The Danger of a Single Story” and the politics of race representation in cinema	Watch: “The Danger of a Single Story” (A TED Talk by Chimamanda Ngozi Adichie)
4/15 Discuss <i>Do the Right Thing</i>	Read: Excerpt from Jason Shelton and Michael Emerson’s “Extending the Debate over Nationalism Versus Integration” (312-316) Due Video Essay on Sunday 4/17 @ 11:59pm
Week 16: Festival De ENG 2300	
4/18 Video Essay Film Festival	
4/20 Video Essay Film Festival	
4/22 Reading Day – No Class	

Grading Rubric

	Good	Fair	Needs Improvement	Inadequate
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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. Paragraphs include transitional elements and identify topics in topic sentences. Paragraphs build upon and refer to one another directly.	The paper has a clear organizational structure with some digressions 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.	The paper does not have a clear organizational structure, though some attempt at structure is present. The writing is difficult to follow. The paper occasionally includes transitions and topic sentences.	There is no apparent organization for the paper. The writing is difficult to follow and does not include topic sentences, transitions, or paragraph breaks. The work is characterized by a rambling format.
Argument and Support	The document uses credible sources to formulate an original argument about the film. All claims are sufficiently supported with specific evidence from the	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	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	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.

	film, concentrating on topics such as: character, narrative, and style. The author balances personal opinion with critical objectivity.	topics such as: character, narrative, and style.	include secondary source material.	The author does not include secondary source material.
Style	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 nd person (“you”).	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.	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.	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.
Mechanics	The paper displays proper MLA format and style, including 12-point font size, Times New Roman style, double space, 1” margins on ALL sides. The writing features correct or error-free presentation of ideas.	The paper displays MLA format with limited formatting errors. The paper may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper’s argument or points.	Consistent mechanical and formatting errors make the argument difficult to follow in certain places. The paper contains many spelling, punctuation, and grammatical errors. MLA format is attempted but consistently incorrect.	The paper is characterized by an abundance of mechanical and formatting errors. Significant spelling, punctuation, and grammatical errors obscure the paper’s argument or points. The paper is not in MLA format