

ENG 2300: Film Analysis

(Section 8641, Class #12359), Fall 2023

Instructor Name: Nathan Stelari

Course meeting times & location: T/R TUR2334 Period 6 (12:50 PM - 1:40 PM) **Screening R:** Period E1 - E3 (7:20 PM - 10:10 PM) ROL0115

Office Location and Hours: TUR4339 TBA

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Course Description:

This course will introduce you to a general history of film, the definitions of terms used in film studies (“*Mises-en-Scene*,” “Cinematography,” “Editing,” etc.), and ways to critically analyze films. You will view films with an eye towards critical analysis rather than appreciation or summary. These elements will be reinforced through lectures, discussion, and the reading of academic literature. The specific course objectives are:

1. To apply film studies vocabulary to the analysis of film. To recognize how the elements we discuss contribute to a scene or to an overall film
2. To conduct research on in film studies and properly identify scholarly sources on the subject
3. Closely read the materials (both written and cinematic).
4. Write well structured papers with clear thesis statements and proper citation
5. Revise and Edit writing based on peer feedback

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).

COVID Statement

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.ufl.edu for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

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:

Film Art: An Introduction by David Bordwell, Kristin Thompson, and Jeff Smith ISBN:1260565661

Other Readings (Provided on Canvas):

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre" *Cinema Journal*, Vol. 23, No. 3 (Spring, 1984), pp. 6-18

Anderson, Robert. "What is the Rashomon Effect?" *Rashomon Effects: Kurosawa, Rashomon and Their Legacies*, edited by Blair Davis, et al., Routledge, 2016, pp. 66–85.

Bittencourt, Emily. "Portrait of a Lady on Fire: Daring to See" *Criterion*.
<https://www.criterion.com/current/posts/6991-portrait-of-a-lady-on-fire-daring-to-see>

Burnham, Clint. "How to Watch *The Wolf of Wall Street*," *Fredric Jameson and The Wolf of Wall Street*. Bloomberry, 2016.

Chion, Michel. "Projections of Sound on Image" in *Audio-Vision Sound on Screen*. Columbia University Press, 1994.

Cunningham, Vinson. "Do the Right thing: Walking in Stereo" *Criterion*.
<https://www.criterion.com/current/posts/6506-do-the-right-thing-walking-in-stereo>

Jameson, Fredric. *The Geopolitical Aesthetic*. Indiana University Press, 1995. pp. 9-35

- Harper, Philip. “‘The Subversive Edge’: *Paris Is Burning*, Social Critique, and the Limits of Subjective Agency” *Diacritics*, Vol. 24, No. 2/3, Critical Crossings (Summer - Autumn, 1994), pp. 90-103
- Hicks, Jeremy “Sound and the Defence of Documentary” in *Dziga Vertov: Defining Documentary Film*. I.B. Tauris & Co., 2007.
- Hill, Rodney. “The New Wave Meets the Tradition of Quality: Jacques Demy's ‘The Umbrellas of Cherbourg’” *Cinema Journal*, Vol. 48, No. 1 (Fall, 2008), pp. 27-50
- Kraemer, Joseph A. . “Waltz with Bashir (2008): Trauma and Representation in the Animated Documentary,” *Journal of Film and Video* , Vol. 67, No. 3-4 (Fall/Winter 2015), pp. 57-68
- Landy, Joshua. “Still Life in a Narrative Age: Charlie Kaufman's Adaptation” *Critical Inquiry*, Vol. 37, No. 3 (Spring 2011), pp. 497-514
- Nichols, Bill. “How Can We Define Documentary Film?,” in *Introduction to Documentary*. Indiana University Press, 2017. pp. 21-7
- Orgeron, Devin. “La Camera-Crayola: Authorship Comes of Age in the Cinema of Wes Anderson” *Cinema Journal*, Vol. 46, No. 2 (Winter, 2007), pp. 40-65
- Prince, Stephen. “The Rashomon Effect” *Criterion*.
<https://www.criterion.com/current/posts/195-the-rashomon-effect>
- Rouch, Jean. “The Cinema of the Future?” in *Cine-Ethnography*. University of Minnesota Press, 2003.
- Schatz, Thomas. “Annie Hall and the Issue of Modernism” *Literature/Film Quarterly* Vol. 10, No. 3 (1982), pp. 180-187
- Smith, Greg. “It’s Just a Movie” *Cinema Journal*, Vol. 41, No. 1 (Autumn, 2001), pp. 127-134
- Zizek, Slavoj, “Preface,” *The Plague of Fantasies* Verso, 2008.

Required Screenings: It is mandatory that you attend the screenings for the class. I will provide additional context and content warnings in the class before the screening, but I also advise doing some research on the films on your own. If there is content that you are not comfortable with viewing, I may provide an alternate film to accommodate you.

Title	Director	Year
<i>Rashomon</i>	Akira Kurosawa	1950
<i>The Umbrellas of Cherbourg</i>	Jacques Demy	1964
<i>Do the Right Thing</i>	Spike Lee	1989

<i>The Wolf of Wall Street</i>	Martin Scorsese	2013
<i>Enthusiasm</i>	Dziga Vertov	1931
<i>The Royal Tenenbaums</i>	Wes Anderson	2001
<i>Annie Hall</i>	Woody Allen	1977
<i>They Live!</i>	John Carpenter	1988
<i>Waltz with Bashir</i>	Ari Folman	2008
<i>Paris is Burning</i>	Jennie Livingston	1990
<i>Adaptation</i>	Spike Jones	2002
<i>Portrait of a Lady on Fire</i>	Céline Sciamma	2019

Assignments (see below for Grading Rubric):

Discussion Posts (100 Words): Each week you will be required to write about the screening from the previous Thursday and relate the film to at least one of the readings for the week. The post should be, at minimum, 100 words long. Do not just summarize the film, but make an observation about the film and relate it to the concepts for the week. Your posts will need to be submitted by 11:59 PM on Monday. As an example: a discussion post that is due on 09/11 should be written about the film that was screened on 09/07 and about the readings for 09/12 and 09/15. A post that does not discuss both the films and the readings will not receive credit.

Plot Segmentation (100 Words): Over the course of the semester, you will be required to write 4 plot segmentations. Your segmentations will involve mapping out the plot of a film. You may find an example of this on page 68 of your textbook. Below is the example used in the text:

The Wizard of Oz: Plot Segmentation

C. Credits

1. Kansas

- a. Dorothy is at home, worried about Miss Gulch's threat to Toto.
- b. Running away, Dorothy meets Professor Marvel, who induces her to return home.
- c. A tornado lifts the house, with Dorothy and Toto, into the sky.

2. Munchkin City

- a. After Dorothy's house crashes to Earth, she meets Glinda, and the Munchkins celebrate the death of the Wicked Witch of the East.
- b. The Wicked Witch of the West threatens Dorothy over the ruby slippers.
- c. Glinda sends Dorothy to seek the Wizard's help.

3. The Yellow Brick Road

- a. Dorothy meets the Scarecrow.
- b. Dorothy meets the Tin Man.
- c. Dorothy meets the Cowardly Lion.

4. The Emerald City

- a. The Witch creates a poppy field near the city, but Glinda rescues the travelers.
- b. The group is welcomed by the city's citizens.
- c. As they wait to see the Wizard, the Lion sings of being king of the forest.
- d. The terrifying Wizard agrees to help the group if they obtain the Wicked Witch's broomstick.

5. The Witch's castle and nearby woods

- a. In the woods, flying monkeys carry off Dorothy and Toto.
- b. The Witch realizes that she must kill Dorothy to get the ruby slippers.
- c. The Scarecrow, Tin Man, and Lion sneak into the Castle; in the ensuing chase, Dorothy kills the Witch.

6. The Emerald City

- a. Although revealed as a humbug, the Wizard grants the wishes of the Scarecrow, Tin Man, and Lion.
- b. Dorothy fails to leave in the Wizard's hot-air balloon but is transported home by the ruby slippers.

7. Kansas—Dorothy describes Oz to her family and friends

E. End credits

Your first segmentation will be about *Rashomon*. The other three will be about films of your choosing. You will need to do a plot segmentation for the film you plan to write about in your Formal Analysis.

Scene Analysis (250 Words): Weeks 4-7 you will need to submit papers by Wednesday at 11:59 PM. These papers will form the basis for the discussions on Thursday. In these papers, you will need to analyze a scene from the film screened the previous week and relate the film to the readings for the current week. Each paper should relate to the element we are discussing that week (Week 4 will be about the Narrative Form, Week 5 about Mise-en-Scene, Week 6 about Cinematography, and Week 7 about Shot to SHot editing). You will be expected to read or share a summary of what you have written with the class. I would suggest using this as an opportunity to workshop ideas.

Formal Analysis (1,000 Words):

You will need to analyze a film we have screened in class in its entirety using the film studies terms we have learned about in the first half of the course. You may build upon arguments that you have made prior in your scene analysis or your discussions. This paper should include 3-5 scholarly sources about your film, only one of which can be one we have read for the class. You will need to submit your tentative sources 2 weeks prior to the Formal Analysis due date.

Research Paper: Prospectus (200 Words):

You will present the film that you plan to write about for the Research Paper and outline your tentative argument.

Research Paper: Annotated Bibliography (700 Words):

You will write an Annotated Bibliography consisting of at least 5 scholarly sources that we have not read in class. I will outline the form of the Bibliography in class.

Final Research Paper (1,500 Words):

You will need to choose one or more films we have watched this semester (different from your Formal Analysis) and defend a particular argument about that film. You can approach the argument from a way you see fit and you may want to adopt a critical lens when analyzing the film. You will need to include at least 5 scholarly sources about your film, with only one from our in class readings counting towards these 5.

Peer Reviews: You will need to submit drafts of your Formal Analysis and Final Research Paper one week prior to the submission date for a peer to comment on. Your comments will need to be completed 48 hours before the final due date.

Conferences: In addition to readings and discussion, the final week will also involve in class conferences. Be prepared to lay out your basic argument for your final paper and discuss a working draft with me.

Assignment	Word Count	Point Value
Discussion Posts	100 Words X 12 1,200 Words	100
Plot Segmentation	100 Words X 4 400 Words	100
Scene Analysis	250 X 4 1000	200
Formal Analysis	1,000 Words	200
Research Paper: Prospectus	200 Words	50
Research Paper: Annotated Bibliography	700 Words	100
Research Paper	1,500 Words	250
Total	6,000 Words	1,000

Course Policies:

1. You must complete all *assignments* to receive credit for this course. **Each assignment must meet the word count required for that assignment. Writing more for one assignment will NOT make up for being under word count for another assignment. Works Cited pages, Title pages, running headers, and Tables of Contents DO NOT count towards the word count of an assignment.**

2. *Attendance*: A lowered course grade after **three** 50-minute absences (or equivalent) + automatic failure if a student misses **2 weeks** of class (failure *at* the sixth 50-minute absence).
3. Please be on time to class. Lateness will be considered a partial absence and will accumulate into a full absence with enough instances.
4. While the classroom should be a place for discussion, classmates should be treated with respect and dignity. This applies to the discussion posts or other feedback mechanisms as well.
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*: Submit assignments via Canvas by 11:59 PM on the date listed in the course schedule
7. *Late Papers/Assignments*: Papers need to be turned in on the due date at 11:59 PM. You will need to contact me ahead of the due date to receive an extension. **Otherwise, a late paper will receive a 0%.**
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*. This course will utilize the Turn-It-In feature on Canvas. The percentage of similarity will be variable for assignments. However, you will most likely want to keep your assignments below 25% similarity. If your assignment appears to have a high Turn-It-In Score and you believe this is in error, please let me know. 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.
Student Honor Code:
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.>
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 your instructor early in the semester.
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. *Policy on 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.)

SYLLABUS

W k	Da te	In Class/Screening	Reading	DUE
1		Course Introduction		
R	08/ 24	Course Introduction and Syllabus		
2		Course Introduction Continued		
T	08/ 29	Course Introduction Plagiarism and Citations	<i>Film Art</i> , Chapter 2, “The Significance of Film Form,” 50 – 71	
R	08/ 31	Screening: <i>La Sortie de l’Usine Lumière à Lyon</i> (Louis Lumière, France, 1895) <i>L’Arroseur arrosé</i> (Louis Lumière, France, 1895) <i>L’arrivée d’un train en gare de La Ciotat</i> (Auguste and Louis Lumière, France, 1896) <i>The Kiss</i> (William Heise, United States, 1896) <i>La Voyage dans la Lune</i> (Georges Méliès, France, 1902) <i>The Great Train Robbery</i> (Edwin S. Porter, United States, 1903)	Greg Smith, “It’s Just a Movie”	
3		Early Film History		
T	09/ 05	Lecture on early film Discussion of last week’s screening	<i>Film Art</i> , Chapter 12, “Historical Changes in Film Art: Conventions and Choices, Tradition and Trends” pp. 454-493	Discussion 1 Due on M
R	09/ 07	Introduction to Rashomon Screening: <i>Rashomon</i>		

4		Narrative Form		
T	09/12	Lecture on Narrative Form Discussion of last week's screening	<i>Film Art</i> , Chapter 3, "Narrative Form," p. 72 – 110	Discussion 2 Due on M First Plot Segmentation Due
R	09/15	Introduction to <i>The Umbrellas of Cherbourg</i> Screening: <i>The Umbrellas of Cherbourg</i>	Anderson, Robert. "What is the Rashomon Effect?" <i>Rashomon Effects: Kurosawa, Rashomon and Their Legacies</i> , edited by Blair Davis, et al., Routledge, 2016, pp. 66–85. "The Rashomon Effect" by Stephen Prince	Scene Analysis due W
5		The Shot: Mise-en-Scene		
T	09/19	Lecture on Mise-en-Scene Discussion of last week's screening	<i>Film Art</i> , Chapter 4, "The Shot: Mise-en-Scene," p. 112 – 159	Discussion 3 Due on M
R	09/21	Introduction to <i>Do the Right Thing</i> Screening: <i>Do the Right Thing</i>	Rodney Hill "The New Wave Meets the Tradition of Quality: Jacques Demy's 'The Umbrellas of Cherbourg'"	Scene Analysis due W
6		Cinematography		
T	09/26	Lecture on Cinematography Discussion of last week's screening	<i>Film Art</i> , Chapter 5, "The Shot: Cinematography," p. 159 – 215	Discussion 4 Due on M
R	09/28	Introduction to <i>The Wolf of Wall Street</i> Screening: <i>The Wolf of Wall Street</i>	Vinson Cunningham "Do the Right thing: Walking in Stereo"	Scene Analysis due W
7		The Relation from Shot to Shot		
T	10/03	Lecture on Editing Discussion of last week's screening	<i>Film Art</i> , Chapter 6, "The Relation from Shot to Shot," p. 216 – 262	Discussion 5 Due on M
R	10/05	Introduction to Dziga Vertov and <i>Enthusiasm</i> Screening: <i>Enthusiasm</i>	Burnham, Clint. "How to Watch <i>The Wolf of Wall Street</i> ," <i>Fredric Jameson and The Wolf of Wall Street</i> . Bloomberry, 2016.	Scene Analysis due W
8		Sound in Film		
T	10/10	Lecture on Sound Discussion of last week's screening	<i>Film Art</i> , Chapter 7, "Sound in the Cinema," p. 263 – 302	Discussion 6 Due on M

			Michel Chion, “Projections of Sound on Image”	Submit Sources for the Formal Analysis
R	10/12	Introduction to Wes Anderson Screening: <i>The Royal Tenenbaums</i>	Jeremy Hicks, “Sound and the Defence of Documentary” in <i>Dziga Vertov: Defining Documentary Film</i>	
9		Film Style		
T	10/17	Lecture on Style Discussion of last week’s screening	Film Art, Chapter 8, “Summary: Style as Formal System” p. 303 – 325	Discussion 7 Due on M Submit Draft of the Formal Analysis
R	10/19	Lecture on <i>Annie Hall</i> Screening: <i>Annie Hall</i>	Devin Orgeron, “La Camera-Crayola: Authorship Comes of Age in the Cinema of Wes Anderson”	
10		Film Genres: Romantic Comedy		
T	10/24	Lecture on Genre Discussion of last week’s screening	<i>Film Art</i> , Chapter 9, “Film Genres”	Discussion 8 Due on M Formal Analysis Due
R	10/26	Introduction to <i>They Live</i> Screening: <i>They Live</i>	Rick Altman “A Semantic/Syntactic Approach to Film Genre” Thomas Schatz “Annie Hall and the Issue of Modernism” <i>Literature/Film Quarterly</i>	
11		Film Genres: Conspiracy Film		
T	10/31	Lecture on Conspiracy Discussion of last week’s screening	Fredric Jameson, <i>The Geopolitical Aesthetic</i> , pp. 9-35	Discussion 9 Due on M
R	11/02	Introduction to <i>Waltz with Bashir</i> Screening: <i>Waltz with Bashir</i>	Slavoj Zizek, “Preface,” <i>The Plague of Fantasies</i>	
12		Documentary, Experimental, and Animated Films		
T	11/07	Lecture on Documentary, Experimental, and Animated Film Discussion of last week’s screening	<i>Film Art</i> , Chapter 10, “Documentary, Experimental, and Animated Films” Joseph A. Kraemer. “Waltz with Bashir (2008): Trauma and	Discussion 10 Due on M Research Paper Prospectus Due

			Representation in the Animated Documentary,” <i>Journal of Film and Video</i> , Vol. 67, No. 3-4 (Fall/Winter 2015), pp. 57-68	
R	11/09	Introduction to <i>Paris is Burning</i> Screening: <i>Paris is Burning</i>	Bill Nichols, “How Can We Define Documentary Film?,” in <i>Introduction to Documentary</i> , pp. 21-71	
13		Queer Documentary		
T	11/14	Lecture on Queer Documentary Discussion of last week’s screening	Bill Nichols, “How Can We Write Effectively About Documentary?” in <i>Introduction to Documentary</i> Jean Rouch “The Cinema of the Future?” in <i>Cine-Ethnography</i>	Discussion 11 Due on M Annotated Bibliography Due
R	11/16	Introduction to <i>Adaptation</i> Screening: <i>Adaptation</i>	“‘The Subversive Edge’: <i>Paris Is Burning</i> , Social Critique, and the Limits of Subjective Agency” by Phillip Harper	
14		Film Adaptation		
T	11/21	Discussion of last week’s screening	<i>Film Art</i> , “Film Adaptation,” pp. 494 Joshua Landy “Still Life in a Narrative Age: Charlie Kaufman's Adaptation” <i>Critical Inquiry</i> , Vol. 37, No. 3 (Spring 2011), pp. 497-514	Discussion 12 Due on M
R	11/23	No Class/Holiday		
15		In Class Conference/Historical Drama		
T	11/28	In Class Conference	Bittencourt, Emily. “Portrait of a Lady on Fire: Daring to See” <i>Criterion</i> . https://www.criterion.com/current/posts/6991-portrait-of-a-lady-on-fire-daring-to-see	Research Paper Draft Due
R	11/30	In Class Conference Screening: <i>Portrait of a Lady on Fire</i>	TBA	
16		Final Week		
T	12/05	Final Class/Wrap Up/Discussion		Research Paper Due

Grading/Assessment Rubric

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

The rubric below is intended as a general guide to how work is graded. “Satisfactory” does NOT mean an “A” grade – “Satisfactory” represents a range of acceptable work from “C” to “A”.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.