

FMST 329 / 2 A
Fall 2011
Women and Film
3 credits

Prerequisite: FMST 211 or second-year standing.

Room: VA 114 (1395 René-Lévesque West)
Time: Friday 13:15 - 17:15

Instructor: Andrée Lafontaine
Mel Hoppenheim School of Cinema
email: [REDACTED]
Office: FB 350
Office hour: Friday 9am to 10am

Course Description

An examination of films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relations to ideas in contemporary feminist theory.

This course focuses on English and French language filmmaking and writing. While women's filmmaking and writing is diverse, our course will pay particular attention to issues that have been of special interest to women. It will therefore not provide you with a complete history of women's contributions to film (that would require much more than a semester). This course will also present key concepts in critical and feminist theory.

Course Objectives

Students will develop a rich understanding of the diverse interactions women have had with film, and will be able to analyse and discuss contemporary women's film production and feminist film writing in light of historical developments.

Classroom Environment

Questions or concerns relative to class material and classroom environment should be first discussed with the instructor, who will make every effort to address them. Some of the audiovisual material presented contains explicit nudity or depictions of sexual acts; there is material that deals with issues of sexual violence, sexism, homosexuality, and racial stereotypes related to gender. All material has been selected to engage with the course's focus and should therefore be considered from an analytical rather than a moral perspective. It is your responsibility to see me if you require more specific forewarnings about the content of individual films or readings.

You may use your computer to take notes, but all computers must be turned off during screenings. All cellular phones should be turned off in class.

Student Responsibilities

Attendance to all classes is mandatory. Written notification is expected if you cannot come to class due to illness or serious impediment. As the course depends on everyone's contribution,

students who miss more than two classes will be penalized (2% per missed class deducted from final grade unless medical document is provided). Everyone is expected to arrive on time: be discrete if you are late or leave early.

Readings

The required readings are found in a course pack available at the Concordia Bookstore. Some required readings and all supplementary material are also available on reserve at the Webster Library circulation desk.

Video Media Resources (VMR) and Other Audiovisual Resources

The VMR library is located in the Hall Building (1455 de Maisonneuve West), room H-341. Easiest access: Use the McKay Street entrance, go through blue doors on the left (H-285) and go up one flight of stairs to the third floor. The VMR library provides on-line search to films and videos at the following address : <http://fcms.concordia.ca/av.avv01.asp>. All movies must be viewed on site.

Other audiovisual resources:

The Concordia library: <http://library.concordia.ca>

The Grande Bibliothèque: <http://iris.banq.qc.ca/iris.aspx>

The Cinémathèque québécoise: <http://www.cinematheque.qc.ca>

The CinéRobothèque: <http://www.onf-nfb.gc.ca/cinerobothèque>

Evaluation and Assignments

- | | |
|-----------------------|---|
| 1) Quizzes | 15% (October 14, November 4 and December 2) |
| 2) Reaction Papers | 15% (September 30, October 5 and November 11) |
| 3) Mid-Term Take-Home | 30% (Due October 21) |
| 4) Term Paper | 40% (Due November 25) |

All assignments may be submitted in French.

1) Quizzes (15%):

Three (3) quizzes will be administered throughout the term. They will consist of multiple choice questions related to the assigned readings and lectures. Each quiz is worth 5% of your final grade.

2) Reaction Papers (15%):

You will be asked to write 3 reaction papers after class screenings (1-2 pages, or 250-500 words). Each is worth 5% (3 X 5% = 15%). Each paper is to be submitted on the Monday following the screening:

Reaction Paper 1: Screening: Sept. 30 = Due: Monday Oct. 3;

Reaction Paper 2: Screening: Nov. 4 = Due: Monday Nov. 7;

Reaction Paper 3: Screening: Nov. 11 = Due: Monday Nov. 14.

3) Mid-Term Take-Home (30% Due October 21):

Mid-Term questions will be distributed in class on October 14. You will be given one week to answer two of the four questions, and write two to three pages (between 500 and 750 words) for each. Mid-term will cover readings, screenings, lectures and class discussions. You will be graded on your understanding of the question, on the clarity of your answer (structure,

content, and coherence), and on the quality of your writing (spelling, grammar, syntax). Your mid-term will be evaluated according to the grid provided below (p. 10).

4) Term Paper (40 % Due Nov. 25):

Term paper will consist in a film analysis using at least three of the class readings. Students must situate the film within a particular historical and social paradigm and integrate this context into their analysis. You will be graded on the connections you make between the readings, class material and your film analysis, as well as your demonstrated comprehension of the ideas conveyed in class and through readings. **A list of films from which you may choose from will be provided, along with supplementary guidelines, in the second week of class.**

Those aiming for a higher grade (“A” range) will also need to assess critically the readings
AND

a) use relevant extra readings (in additional to those suggested in the syllabus)

OR

b) draw a comparison with another movie (screened in class or not).

Your paper should be written in an essay form, and should be 10-12 pages (approximately 2500 to 3000 words, excluding title page, bibliography, endnotes and illustrations). You must briefly explain the concepts you are using (with proper referencing) and demonstrate how they apply (or not) to the film. Your term paper will be evaluated according to the grid provided below (p. 10).

A good strategy would be to select your film early on, and work on your paper throughout the semester, as we discuss the various texts. This will allow you to view your chosen film several times during the course of the semester and work on the final paper while your ideas are still fresh.

General Guidelines for Written Assignments

Organization, grammar, spelling, syntax, formatting, punctuation, writing style and the use of illustrations will count towards your final grade. Computer difficulties will not be accepted as an excuse for a late submission; you may want to print you paper the night before to avoid last minute problems.

I recommend using a standard writing guide such as the *MLA Style Manual* and Timothy J. Corrigan’s *A Short Guide to Writing about Film* (PN 1995 C66). You can also check out the Concordia Library citation and style guides:
<http://library.concordia.ca/help/howto/citations.html>

All written assignments must be handed in to the instructor in class on the day that they are due. Electronic copies may be exceptionally accepted, and may be sent (preferably in a .pdf format) through Moodle. All assignments are to be written in Times New Roman, 12 pt, and double-spaced. Images are to be added at the end of the document and do not factor in the page count.

Late submissions will be penalized (2% per day, including week end days) and you should also expect a delay in my correction. If you are late, make sure you drop your paper at the Mel Hoppenheim School of Cinema, FB 319 (1250 rue Guy) during their office hours and have your paper date-stamped by the secretary. Otherwise, I will consider that the paper was handed in on the day that I receive it.

The Student Learning Services offers workshops and individual help to improve your writing, research and learning strategies. Don't hesitate to use this service: you are already paying for it through your tuition fees! <http://learning.concordia.ca/>

Plagiarism:

“The most common offense under the Academic Code of Conduct is plagiarism which the Code defines as **“the presentation of the work of another person as one’s own or without proper acknowledgement”**. This could be material copied word for word from books, journals, internet sites, professor’s course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone - it can also refer to copying images, graphs, tables, and ideas. Finally, if you translate the work of another person into French or English and do not cite the source, this is also plagiarism.

In Simple Words: **Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it!** (Source: The Academic Integrity Website: <http://provost.concordia.ca/academicintegrity/plagiarism/>)

If you still aren't sure on how to quote or reference some material, I will be more than happy to help. You cannot submit the same paper for more than one course.

CALENDAR

This calendar gives you a week by week description of what will be discussed in class, as well as required reading (to be done prior to class) and screenings. You will want to consult the calendar a few days before each class. The readings are not easy! You may need to go over them more than once in order to be fully prepared for class discussion. I have also added optional (possible but not compulsory) readings. Course calendar may be subject to change.

Week 1 Sept. 9

Course Intro

READ:

- Butler, Alison. “Introduction: From Counter-Cinema to Minor Cinema”. *Women’s Cinema: The Contested Screen*. London: Wallflower, 2002. 1-23.

SCREENING: *White Material*. Dir. Claire Denis. France/Cameroon. 2009. 106 min.

Week 2 Sept. 16

Early Cinema, the “Social Problem Film” and the Avant-Garde

READ:

- Dozoretz, Wendy. "Madame Beudet's Smile : Feminine or Feminist ?". *Film Reader* 5 (1982): 41-46.

SCREENING: *Hypocrites*. Lois Weber. USA. 1915. 49 min.

La souriante Madame Beudet. Dir. Germaine Dulac. France. 1923. 40 min.

Optional reading:

- Stamp, Shelley. "Exit Flapper, Enter Woman', Or Lois Weber in Jazz Age Hollywood". *Framework* 51: 2 (Fall 2010): 358-387.

Week 3 Sept. 23

Pre-Code Hollywood (1929-1934)

READ:

- LaSalle, Mick. "Introduction". *Complicated Women. Sex and Power in Pre-Code Hollywood*. New York: St. Martin's Press, 20002. 1-9.

SCREENING: *Female*. Dir. Michael Curtiz. USA. 1933. Clip.

Baby Face. Dir. Alfred Green. USA. 1933. 76 min.

Optional reading:

- Jacobs, Lea. *The Wages of Sin. Censorship and the Fallen Woman Film 1928-1942*. Madison: U of Wisconsin P, 1991.
- Basinger, Jeanine. *A Woman's View. How Hollywood Spoke to Women, 1930-1960*. New York: Alfred A. Knopf, 1993.
- Jennifer Tang. "Teaching Notes. The Forgotten Women of Pre-Code: An Annotated Filmography and Bibliography". *Feminist Teacher* 20:3 (2011): 237-248.

Week 4 Sept. 30 *Reaction Paper 1*

Women Filmmaker and Classical Hollywood Cinema (Ida Lupino and Dorothy Arzner)

READ:

- Johnston, Claire. "Dorothy Arzner : Critical Strategies". *Feminism and Film Theory*. Ed. Constance Penley. New York : Routledge, 1988. 36-45.

SCREENING: *Merrily We Go to Hell*. Dir. Dorothy Arzner. USA. 1932. Clip.

Christopher Strong. Dir. Dorothy Arzner. USA. 1933. Clip.

Dance, Girl, Dance. Dir. Dorothy Arzner. USA. 1940. 90 min.

Optional reading:

- Casella, Donna R. "What Women Want: The Complex World of Dorothy Arzner and Her Cinematic Women". *Framework: The Journal of Cinema and Media* 50: 1&2. Spring & Fall 2009. 235-270.
- Suter, Jacquelyn. "Feminine Discourse in *Christopher Strong*". *Feminism and Film Theory*. Ed. Constance Penley. New York : Routledge, 1988. 89-103.
- Cook, Pam. "Approaching the Work of Dorothy Arzner". *Feminism and Film Theory*. Ed. Constance Penley. New York : Routledge, 1988. 46-56.

- Gaines, Jane. "Dorothy Arzner's Trousers". *Jump Cut*, no. 37 (July 1992): 88-98. Available online: <http://www.ejumpcut.org/archive/onlinesays/JC37folder/ArznersTrousers.html>
- Kuhn, Annette. "Introduction: Intestinal Fortitude" *Queen of the B's: Ida Lupino Behind the Camera*. Ed. Annette Kuhn. Westport: Greenwood Press, 1995. 1-12.
- Hastie, Amelie. *The Bigamist*. London: Palgrave Macmillan. 2009.
- Seiter, Ellen. "The Bigamist (1953)". *Queen of the B's: Ida Lupino Behind the Camera*. Ed. Annette Kuhn. Westport: Greenwood Press, 1995. 103-117.

Week 5 Oct. 7 *Reaction Paper 2*

Early Feminist Film Theory and Activism

READ:

- Smith, Sharon. "The Image of Women in Film: Some Suggestions for Future Research". *Women and Film*, no. 1, 1972. 13-21. Rpt in *Feminist Film Theory. A Reader*. Ed. Sue Thornham. New York: NYU, 1999. 14-19.
- Thornham, Sue. "Forerunners and beginnings". *Passionate Detachments. An Introduction to Feminist Film Theory*. London: Arnold, 1997. 1-21.

SCREENING : *Mourir à tue-tête*. Dir. Anne Claire Poirier. Canada. 1979. Clip.
Born in Flames. Dir. Lizzie Borden. USA. 1983. 90 min.

Optional reading:

- McCabe, Janet. "Structuring a Language of Theory". *Feminist Film Studies. Writing the Woman into Cinema*. London: Wallflower, 2004. 14-36.
- Gledhill, Christine. "Developments in Feminist Film Criticism". *Re-vision. Essays in Feminist Film Criticism*. Eds. Mary Ann Doane, Patricia Mellencamp and Linda Williams. Los Angeles: AFI, 1984. 18-45.
- Montgomery, Sarah. "Women's Women's Films". *Feminist Review* 18 (Winter 1984): 38-48.

Week 6 Oct. 14 *Mid-Term questions distributed today* *Quiz 1*

The Gaze

READ:

- Mulvey, Laura. "Visual Pleasure and Narrative Cinema". Rpt. in *Visual and Other Pleasures*. London: Palgrave Macmillan, 2009 (1989). 14-27.

SCREENING : *Vertigo*. Dir. Alfred Hitchcock. USA. 1958. 120 min.

Optional reading:

- Merck, Mandy. "Mulvey's Manifesto". *Camera Obscura* 66, V.22, n. 3 (2007): 1-23.
- Modleski, Tania. "Feminity by Design". *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Methuen, 1988. 87-100.

Week 7 Oct. 21 *Mid-Term due today*

Female Film Spectatorship and the "Woman's Film"

READ:

- Doane, Mary Ann. "The Woman's Film : Possession and Address". *Re-Vision : Essays in Film Criticism*. Eds. Doane, M.A., Mellencamp P. and Williams, L., Los Angeles : American Film Institute, 1984. 67-82.
- Weiss, Andrea. "A Queer Feeling When I Look at You: Hollywood Stars and Lesbian Spectatorship in the 1930s". *Multiple Voice in Feminist Film Criticism*. Eds. Diane Carson, Linda Dittmar and Janice R. Welsch. U of Minnesota P, 1994. 330-341.

SCREENING: *Queen Christina*. Dir. Rouben Mamoulian. USA. 1933. Clip.
Stella Dallas. Dir. King Vidor. USA. 1937. 106 min.

Optional reading :

- Straayer, Chris. "The Hypothetical Lesbian Heroine in Narrative Feature Film". *Multiple Voices in Feminist Film Criticism*. Eds. Diane Carson, Linda Dittmar and Janice R. Welsch. U of Minnesota P, 1994. 343-357.
- Gledhill, Christine. "Pleasurable Negotiations". *Female Spectators: Looking at Film and Television* Ed. Pribram, E. Deirdre. London and New York: Verso, 1988. 64-77.
- Kaplan, Ann E. "Is the Gaze Male?". *Women & Film. Both Sides of the Camera*. London and New York: Routledge, 1983. 23-35.
- Sue Thornham. "Female Spectators, Melodrama and the 'Woman's Film'". *Passionate Detachments : An Introduction to Feminist Film Theory*. London : Arnold, 1997. 45-66.
- Kuhn, Annette. "Women's Genres: Melodrama, Soap Opera and Theory". *Screen* 25:1 (1984): 18-28. Rpt in Sue Thornham (ed.). *Feminist Film Theory. A Reader*. New York: NYU, 1999. 146-156.
- Koch, Gertrud. "Why Women Go to the Movies". *Jump Cut* 27 (July 1982): 51-53. Article available online at <http://www.ejumpcut.org/archive/onlinessays/JC27folder/KochonWmSpectship.html>

Week 8 Oct. 28

The Femme Fatale in Noir and Neo-Noir

READ:

- Jermyn, Deborah. "Rereading the Bitches from Hell: A Feminist Appropriation of the Female Psychopath". *Screen* 37: 3 (Autumn 1996): 251- 267.

SCREENING: *Basic Instinct*. Dir. Paul Verhoeven. USA. 1992. 128 min.

Optional reading :

- Stables, Kate. "The Postmodern Always Rings Twice: Constructing the *Femme Fatale* in 90s Cinema". *Women in Film Noir*. Ed. E. Ann Kaplan. London. BFI. 2007 (1978).
- Cowie, Elizabeth. "Film Noir and Women" in Joan Copjec (ed). *Shades of Noir*. New York: Verso, 1993.121-166.

Week 9 Nov. 4 *QUIZ 2*

The Female Body & Horror

READ:

- Clover, Carol J. "Her Body, Himself: Gender in the Slasher Film". *Representations* 20. Special Issue: Misogyny, Misandry, and Misanthropy. (Autumn 1987). 187-228.

SCREENING: *Body Double*. Dir. Brian De Palma. USA. 1984. Clip.

Carrie. Dir. Brian De Palma. USA. 1976. Clip.

Black Venus. Dir. Abdellatif Kechiche. France/Italy/Belgium. 2010. 159 min.

Optional reading :

- Barry Keith Grant (Ed). *The Dread of Difference. Gender and the Horror Film*. Austin: U of Texas P, 1996.
- Williams, Linda. "Film Bodies: Gender, Genre and Excess". In Sue Thornham (ed). *Feminist Film Theory: A Reader*. New York: New York UP, 1999. 267-281.
- Clover, Carol J. *Men, Women, and Chain Saws: Gender in the Modern Horror Film*. Princeton: Princeton UP, 1992.
- Berenstein, Rhona J. *Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema*. New York: Columbia UP, 1996.
- Creed, Barbara. "Horror and the Monstrous-Feminine: An Imaginary Abjection". *Screen* 27.1 (1986): 44-71.
- Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. London: Routledge, 1993.
- Wood, Robin. "Return of the repressed". *Film Comment* 14:4 (July-August, 1978): 25-32.
- Briefel, Aviva. "Monster Pains: Masochism, Menstruation, and Identification in the Horror Film". *Film Quarterly* 58: 3 (Spring 2005): 16-27.
- Lenne, Gerard. "Monster and Victim: Women in the Horror Film". In Patricia Erens (ed). *Sexual Stratagems: The World of Women in Film*. New York: Horizon Press, 1979.
- Stamp Lindsey, Shelley. "Horror, Femininity, and Carrie's Monstrous Puberty". *Journal of Film and Video* 43.4 (Winter 1991): 33-44.

Week 10 Nov. 11 *Reaction Paper 3*

Experimental & Counter Cinema

READ:

- de Lauretis, Teresa. "Aesthetic and Feminist Theory : Rethinking Women's Cinema". *Female Spectators. Looking At Films and Television*. Ed. E. Deirdre Pribram. London and New York : Verso, 1988. 174-195.
- Johnston, Claire. "Women's Cinema as Counter Cinema". *Notes on Women's Cinema*, London: Society for Education in Film and Television. 1975. Rpt in Sue Thornham (ed.), *Feminist Film Theory. A Reader*, Edinburgh U. P.1999. 31-40.

SCREENING:

Two films by Maya Deren:

Meshes of the Afternoon (USA. 1943. 14 min);

At Land (USA. 1944. 15 min).

Three films by Barbara Hammer:

Dyketactics (USA. 1974. 4 min);

Multiple Orgasm (USA. 1976. 6 min);

Women I Love (USA. 1979. clip).

Two films by Sadie Benning :

A Place Called Lovely (USA. 1991. 14 min);

Girl Power (USA. 1993, 15 min).

Optional reading:

- Rabinovitz, Lauren. "Maya Deren and an American Avant-garde Cinema". *Points of Resistance: Women, Power & Politics in the New York Avant-garde cinema, 1943-1971*. Urbana: U of Illinois P, 2003. 49-65.
- Renov, Michael. "New Subjectivities: Documentary and Self-Representation in the Post-Vérité Age". *Feminism and Documentary*. Eds. Diane Waldman and Janet Walker. Minneapolis: U of Minnesota P, 1999. 84-94.
- Gaines, Jane. "Women and Representation", in Patricia Erens, ed. *Issues in Feminist Film Criticism*. Bloomington: Indiana UP, 1990. 75-92.
- Kuhn, Annette. "Textual Politics". *Women's Pictures: Feminism and Cinema*. London: Routledge, 1982. Rpt. in *Issues in Feminist Film Criticism*. Ed. Patricia Erens. Indiana UP, 1990. 250-267.
- "Filling in the Blank Screen" in Maggie Humm. *Film Fatales*.
- Hammer, Barbara. *Hammer : Making Movies out of Sex and Life*. New York : Feminist Press, 2010. (Autobiography).
- Citron, Michelle. "Women's Film Production : Going Mainstream". *Female Spectators : Looking at Film and Television*. Ed. E. Deirdre Pribram. London. Verso. 1990.
- Hammer, Barbara. "Lesbian Filmmaking : Self-birthing". *Film Reader* 5 (1982). 60-66.
- Tay, Sharon Lin. "On the Edges of Art Cinema: Sally Potter and the Feminist Response". *Women on the Edge: Twelve Political Film Practices*. London: Palgrave, 2010. 84-107.

Week 11 Nov. 18

Sex and Gender in Contemporary Women Filmmaker's Practices I

READ:

- Gorton, Kristyn, "The Point of View of Shame": Re-viewing female desire in Catherine Breillat's *Romance* (1999) and *Anatomy of Hell* (2004)", *Studies in European Cinema*, Vol. 4, No. 2 (2007): 111-124. * NOT INCLUDED IN COURSEPACK - AVAILABLE ONLINE*

SCREENING: *Une vraie jeune fille*. Dir. Catherine Breillat. France.1976. Clip.

Romance. Dir. Catherine Breillat. France. 1999. 98 min.

Optional reading:

- Ince, Katherine. "Is Sex Comedy or Tragedy? Directing Desire and Female Auteurship in the Cinema of Catherine Breillat". *The Journal of Aesthetics and Art Criticism*, vol. 64, no. 1. Special Issue: Thinking Through Cinema; Film as Philosophy (Winter 2006): 157-164.

Week 12 Nov. 25 *Term Paper Due Today*

Sex and Gender in Contemporary Women Filmmaker's Practices II

READ:

- Chilcoat, Michelle. "Brain Sex, Cyberpunk Cinema, Feminism, and the Dis/Location of Heterosexuality". *NWSA*, Vol. 16, No. 2 (Summer 2004) 156-176. * NOT INCLUDED IN COURSEPACK - AVAILABLE ONLINE*

SCREENING: *Strange Days*. Dir. Kathryn Bigelow. USA. 1995. 145 min.

Optional reading:

- Showalter, Elaine. "The Rise of Gender". *Speaking of Gender*. Elaine Showalter (Ed.) New York: Routledge, 1989.
- Jermyn, Deborah and Sean Redmond. "Hollywood Transgressor: The Cinema of Kathryn Bigelow". *The Cinema of Kathryn Bigelow: Hollywood Transgressor*. London: Wallflower, 2003. 1-19.
- Brooker, Will. "Rescuing *Strange Days*: Fan Reaction to a Critical and Commercial Failure". *The Cinema of Kathryn Bigelow: Hollywood Transgressor*. London: Wallflower, 2003. 198-219.
- Tasker, Yvonne. "Bigger than Life." in *Sight & Sound* 9 (May 1999):13-15.
- Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action". *Cinema Journal*. Vol. 37, No. 4 (Summer 1998): 59-81.

Week 13 Dec 2 *Quiz*

Semester Review

SCREENING: *Thriller*. Dir. Sally Potter. UK. 1979. 45 min.

Orlando. Dir. Sally Potter. UK. 1992. 94 min.

Optional reading:

- Pidduck, Julianne Pidduck. "Travels with Sally Potter's *Orlando*: Gender, Narrative, Movement". *Screen* 38:2 (1977): 172-189.
- Bruzzi, Stella. "The Erotic Strategies of Androgyny: The Ballad of Little Jo, *The Crying Game*, *Orlando*". *Undressing Cinema: Clothing and Identity in the Movies*. London: Routledge, 1997. 173-199.

MARKING GRID

Your grade is necessarily a composite assessment of a number of factors, represented on the chart below. Each of the factors can be conceived of as a general range of performance.

Topic not understood	0	15	Topic well-understood
Does not answer the question(s)	0	5	Clearly answers the question(s)
Does not satisfy the parameters of the assignment	0	5	Satisfies all parameters of the assignment
Does not define/understand key terms and concepts	0	15	Defines/understands key terms and concepts
Does not use relevant sources efficiently	0	10	Uses relevant sources efficiently
No critical understanding of the literature	0	20	Solid critical understanding of the literature
Points are unclear and inconsistent	0	5	Points are clear and consistent
Unfounded assertions and description	0	5	Uses evidence-based reasons and argument(s)
Essay is rambling and without structure	0	5	Essay is logically structured and consistent
Numerous grammatical and/or spelling errors*	0	5	Few or no grammatical and/or spelling errors

Poorly implemented/ inconsistent writing style	0		5	Consistent and well- implemented writing style
Unacceptable referencing	0		5	Acceptable referencing
Final Grade (before late penalty if applicable)				/100

* I do take into account students whose native language is neither English nor French. It is your responsibility to let me know if that is the case.