

ENC 2305: Analytical Writing and Thinking: Bad Guys in Film
Class/Section 21859/CK3L, Spring 2025 (2251)

CLASS MEETING INFORMATION

Days/Time: MWF Period 5 (11:45 am – 12:35 pm)
Location: TURL 2303

INSTRUCTOR INFORMATION

Dr. Carolyn Kelley Email: ckelley@ufl.edu
Office: 2215e Turlington Hall

OFFICE Hours | Wednesdays, 9:00 am – 11:30 am & 4 pm – 5 pm

Also posted on CANVAS Home Page

Office Hours:

- Are held both in person (2215e TURL) and via ZOOM: <https://ufl.zoom.us/j/98218355327>
- Are not held on official holidays or Spring Break
- May be subject to change; always check CANVAS homepage for updates

If Office Hours are not convenient, contact your instructor for an appointment at a different time/day.

GENERAL COURSE DESCRIPTION

The Analytical Writing and Thinking Seminar is designed to advance students’ critical thinking and writing skills beyond first-year composition. To achieve those goals, students will learn advanced analytical techniques and communication strategies that professors in all disciplines expect them to know. The texts and assignments in the course will expose students to challenging ideas. The subject matter of the course will be developed in accordance with the instructors’ own studies.

For this semester, we will look at bad guys and bad girls in American cinema. In the days of the Hollywood Production Code, the bad guy or girl always had to be punished for his/her bad behavior. Now, this certainty of cinema is longer in play. We will think about the following questions in this class:

- Why does American culture have a fascination with bad guys and girls? What traits do we admire in bad guys/girls?
- What events/attitudes, in our culture have brought about a cultural shift in the last four decades to make a place for the celebration of badness, or did the Production Code of the 1940s and 1950s merely artificially mask the popularity of bad guys and girls?
- What types of “badness” are exempt from celebration?

We have many challenging and interesting questions to ponder. Luckily the second half our class is titled: Analytical Thinking and Writing, so we have the intellectual space in our class discussions to work on these questions. Although our course content concentrates on film, the course will provide you with essential composition skills that will help you produce coherent, well analyzed, well organized, and grammatically correct papers both in this course and beyond. Regardless of your major or your career pursuits, you will learn “real world” writing and analytical skills that will continue to pay dividends long after this class has ended.

COURSE GOALS AND OBJECTIVES

By the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking.

In relation to *course content*, students will be able to:

- Conduct close readings of films using correct film studies terminology in relation to both formal and discursive elements.

- Apply concepts of film genre theory in relation to the tropes of the cinematic hero and villain
- Recognize that films are mysteries to be explored not puzzles to be resolved, and how analytic interpretations of any film is multivalent and evolving
- Analyze specific influential research, theories, or philosophies related to film theory specifically, and literary criticism in general
- Identify, describe, and explain the history and underlying theories, and methodologies used in researching film's effect on American culture
- Explain how representations of heroes and villains have changed (or have not changed) in the 60 years since the Hollywood Production Code ended
- Demonstrate writing process strategies, including how to discover a topic, how to organize a text, and how to adapt writing style and format to different audiences, purposes, and contexts.

In relation to *communication*, students will be able to:

- Compose written texts for scholarly or professional purposes in standard written English
- Maintain writing fluency and use writing as a tool to facilitate learning
- Communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms
- Participate confidently in academic-based discussions in which differing ideas and opinions are debated using evidence-based analysis of the texts in ways that respect all participating interlocutors

In relation to *critical thinking*, students will be able to:

- Analyze films and critical essays carefully and logically from multiple perspectives using definitions and concepts learned in class
- Identify key elements, biases, and influences that shape through within film analysis, film theory, film genre theory, and literary criticism
- Identify, evaluate, and compare their own social status, opportunities, and constraints with those of other persons or groups
- Compare various genres of writing, such as summary, analysis, evaluation, and comparison/contrast.
- Critique complex texts in writing using thesis statements, valid claims, and persuasive evidence.
- Analyze texts for rhetorical competency

Achievement of these course goals and objectives will be assessed through the major writing assignments: modified precis, analysis essay, timed in-class writing essay, and research essay and various minor assignments, such as essay self-critiques and grammar and writing style quizzes.

GENERAL EDUCATION LEARNING OUTCOMES: COMPOSITION (C)

ENC 2305 satisfies the General Education Requirement for Composition (C).

A minimum grade of C is required for general education credit.

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 requirement. 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.

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking in relation to the General Education subject area of Composition as evidenced in this table:

| Subject Area: Composition | Content | Critical Thinking | Communication |
|---|--|---|---|
| General Student Learning Objectives (SLOs) | Select and apply writing process strategies, including how to discover a topic, how to develop and organize a text, and how to adapt writing style and format to different audiences, purposes, and context. | Compare various genres of writing. Critique complex texts in writing using valid claims and persuasive evidence. Analyze texts for rhetorical competency. | Compose written texts for scholarly or professional purposes. Communicate using accepted conventions of standard written English and apply the techniques that produce effective texts. |
| ENC 2305 assignments that meet these SLOs: | Modified Precis, Analysis Essay, Timed Essay, Spotify Challenge Essay, Quizzes. | Modified Precis, Analysis Essay, Timed Essay, Spotify Challenge Essay, Quizzes. | Modified Precis, Analysis Essay, Timed Essay, Spotify Challenge Essay, Grammar and Writing Style quizzes. |

CAMPUS RESOURCES

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

Additional List of Campus Resources

This list contains a few helpful resources; for a complete list of all campus resources, please see Section C 5 here: https://syllabus.ufl.edu/media/syllabusufledu/syllabi_policy_09_09_2022.pdf

- **The Office for Accessibility and Gender Equity** <https://titleix.ufl.edu/>
- **Office of Victim Services** 1515 Museum Road, (352) 392-5648 (Monday – Friday, 8:00 a.m. – 5:00 p.m.) (352) 392-1111 (after business hours and on weekends)
- **Alachua County Victim Services & Rape Crisis Center** 352-264-6760 Monday-Friday, 8:30AM - 5PM, some services available 24/7
- **Peaceful Paths Domestic Abuse Network** 352-377-8255 (24-hour helpline)

REQUIRED AND RECOMMENDED TEXTS

In the spirit of keeping textbook costs as low as possible, please see the table below which lists the texts we will study this semester and how you can find them. This course earns an apple, 🍏 signifying the cost per credit hour is \$20 or less, or \$60 for the entire 3-credit course. **For all texts:** use any version you like.

- **Required:** None*

- **Required, available for FREE: All other assigned material:** (primary texts, scholarly essays) available through Course Reserves (ARES) and accessible from CANVAS.
- **Recommended:** Williams, Joseph and Joseph Bizup. *Style: The Basics of Clarity and Grace*. 5th ed. New York: Pearson, 2015. Print. (We won't engage this text; it is a resource text only)

*Students may have to buy viewings of films that can't be licensed for free streaming via ARES.

ARES (Course Reserves) READING and VIEWING

The UF Library's Course Reserves system (Nicknamed ARES) allows students to access written and visual texts for FREE. Almost every text (I refer to all the written and visual materials we will study as texts), we will study is accessible through ARES. A few texts are accessible through FILES or PAGES. The Daily **Course Calendar** on this syllabus, indicates how you will access any text we will study on a given day for free.

You can access these texts through CANVAS from the COURSE RESERVES (ARES), FILES, or PAGES buttons listed in the left-hand margin of the CANVAS homepage.

You also can access Course Reserves (ARES) texts directly (bypassing CANVAS) from Library West's website:

<https://accesssupport.uflib.ufl.edu/course-reserves/>

Click on "Ares Login" from the menu on the left side.

Using ARES correctly requires knowing how it operates when you are **on or off campus**.

On CAMPUS Access of COURSE RESERVES (ARES)

- **Written texts:** If the text is a pdf or linked to a website available to the public, you will be able to access it right away. If a reading is linked to a UF database, if you are on campus, you have immediate access. I suggest downloading all PDFs of texts on ARES so that you always have them available to you during the semester - whether on or off campus.
- **Visual texts (films):** All the films we will study are available on ARES through UF-related streaming services or on PAGES through streaming via Mediasite (PAGES). All films are linked to a UF database, and when on campus, you have immediate access to that text. The films are also available in DVD format at Library West. They are on reserve for this class, so you must go to the 2nd floor desk and request the DVD for viewing.

OFF CAMPUS Access of COURSE RESERVES (ARES)

As noted above, if the text is a pdf or linked to a website available to the public (like YouTube), you will be able to access it right away.

To access any texts (written or visual) on ARES that are linked directly to a UF database or a UF-supported streaming service, you must let the UF Library System know you are a UF student who is off campus. (If you are on campus, the library will recognize you automatically).

To access the UF-supported streaming films and database-linked readable texts from off campus:

1. Click on Off-Campus Access from Library West Homepage: <https://uflib.ufl.edu/using-the-libraries/off-campus-access/>
2. Either download the VPN software (recommended) or sign into UF Proxy Server with Gatorlink credentials. VPN may be required to access some of the UF streaming videos.
3. Suggested: Once in the database, download and save any reading material as a pdf so you have it for future use in the course

In addition: All the films are available:

1. to view for FREE in DVD format in Library West – ask for the film on the 2nd Floor Reserve Desk – these film DVDs have been set aside for use for students in this class only
2. to view through a single viewing purchase listed on most major streaming services, such as Apple TV, GooglePlay, VUDU, and YouTube for around \$4.00.

UNIVERSITY POLICIES

Students Requiring Accommodations

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.

UF Evaluation Process

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/>.

The University's Honesty Policy Regarding Cheating, Plagiarism

UF students are bound by The Honor Pledge which states, "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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. <https://sccr.dso.ufl.edu/process/student-conduct-code/>. If you have any questions or concerns, please consult with the instructor or TAs in this class.

AI and plagiarism:

The use of artificial intelligence or Chatbot software is considered academic dishonesty. As indicated in the Honor Code, "A Student must not submit as their own work any academic work in any form that the Student . . . obtained from an outside source."

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips,

private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

ATTENDANCE, MISSED CLASSES, & MAKE-UP ASSIGNMENT Policy

Attendance Policy

Attendance in this class is required and will be recorded on CANVAS under ATTENDANCE. You may miss **FOUR** classes (unexcused absences) with no penalty to your grade. *Attendance begins after add/drop.* Absences during the add/drop week will not count as unexcused absences.

For each unexcused absence after FOUR, **you will lose 10 points off your final grade. Based on the UWP’s attendance policy unexcused absences affect your grade as follows:**

- 0 – 4 unexcused absences: no grade penalty.
- 5 – 6 unexcused absences: -10 points off final grade for each day – these subtractions are taken from “role call attendance” grade. This grade will be zero if you have fewer than 5 absences. It will be -10 for 5 absences and – 20 for 6 absences.
- Over 6 unexcused absences: You cannot pass the class.

Excused absences do not count against your attendance record, only unexcused absences count against your attendance record.

In general, acceptable reasons for excused absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition, or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will be excused.

If you have any other documentation that you would like considered, please discuss it on a case-by-case basis with your instructor. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time. Students are responsible for all materials covered in class on missed days.

Late to Class: Students are expected to be on time. Habitually tardiness disrupts the class and may cause you to miss important announcements or class information presented at the start of class.

Missed Classes

You are responsible for any information presented or discussions that take place in class. Topics covered in class discussions often appear on the quizzes, and any missed classes have the potential to affect your grade negatively.

If you miss class, please don't email me asking, "I was absent on X day; what did I miss?" Due to the large number of students I teach each semester, I am not able to send summaries of missed class material via email; however, I am happy to go over missed class materials in office hours or by appointment.

If you miss any class period, you have the following options to catch up:

- Contact a student from class to get his/hers/their notes. You also may make this request for notes on the DISCUSSION BOARD on CANVAS.
- Attend office hours or make an appointment with your instructor to discuss missed class material or lecture.
- If possible, listen in/watch on the class ZOOM link (see below)

Zoom Class Link

You will have access to a ZOOM link – found under MODULES Tab on CANVAS under the Introductory Information Module and entitled "Absent: ZOOM Link for Class" - so that you can keep up with class materials if you are unable to be present in class for any reason.

Signing on the ZOOM link info:

- It is not connected to attendance
- **You will be marked as absent if you are not in the face-to-face classroom.** If you are on the ZOOM link and have an excused absence, you will be marked as excused; however, if you are on the ZOOM link and do not have an excused absence, you will be **marked with an unexcused absence.**
- You can only observe the class so that you can see and hear activities and take notes so that you stay caught up with course materials; you won't be able to participate in class discussions (don't use the "Chat" or microphone, as your instructor will not be able to attend of the Zoom screens during class.)
- If you can't see or hear the class, please use your microphone to alert the instructor.

ENC 2305 is NOT a hybrid class. The Zoom link is only set up as a courtesy by your instructor to help students keep up with course activities/materials when absent.

Late Assignments and Make-Up Policy

Late Essays

Late essays (Modified Précis, Analysis, Spotify Challenge) are accepted, but they are penalized 10% of the total grade on a prorated basis per HOUR. **For example:**

- The Analysis Essay, due at 11:59 pm on Wed Jan 31, is turned in the next day, Thu Feb 1 at 9:00 am. The late penalty would be: $225 \text{ points} \times 10\% = 22.5 \text{ points/day}$ or $.94 \text{ points/hour} = .94 \times 9 \text{ hours} = 8 \text{ points}$ late deduction.

If you have a documented reason that you feel should waive late points, please contact your instructor to discuss this matter as soon as possible, preferably before the due date. These requests will be considered on a case-by-case basis. **Late optional rewrites of essays are not accepted due to time constraints.**

In-Class Timed Essay Exam and Quizzes

These assignments must be completed in the classroom on the day scheduled. No make-up essay exam or quiz can be arranged unless the student provides valid documentation for missing the exam or quiz date. Deemed excuses, including university-sponsored events such as athletics and band, documented illness or emergencies, and religious holidays will be eligible for arrangements for a makeup assignment. In relation to missing these in-class assignments:

1. **When you know ahead of time:** Such as for a university-sponsored event, religious holiday, or scheduled health event), you must contact the instructor ahead of time and plan for making up any missed work/quizzes.

2. **If you experience a sudden hardship, emergency or illness:** Contact your instructor immediately to let her know that you will miss or have missed an in-class assignment.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

GRADING SCALE AND POLICY

Successful assignments will demonstrate understanding and practice of professional writing. Students are expected to follow the conventions of the discipline as specified in the appropriate formats for each assignment. To receive a passing grade in the course, each paper must reach the minimum assigned word count. The grading scale:

| Grade | GPA | Final Grade Point Count |
|-------|------|-------------------------|
| A | 4.0 | 940 – 1000 |
| A- | 3.67 | 900 – 939 |
| B+ | 3.00 | 870 – 899 |
| B | 3.0 | 840 – 869 |
| B- | 2.67 | 800 – 839 |
| C+ | 2.33 | 770 – 799 |
| C | 2.0 | 740 – 769 |
| C- | 1.67 | 700 – 739 |
| D+ | 1.33 | 670 – 699 |
| D | 1.0 | 640 – 669 |
| D- | 0.67 | 600 – 639 |
| E | 0.00 | 000 – 599 |

Additional information on current UF grading policies can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GRADED COURSE ACTIVITIES: BRIEF DESCRIPTIONS OF ASSIGNMENTS

See detailed instruction sheets and organization templates (under the specific Module) and detailed grading rubrics (under the specific assignment) on CANVAS. Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. Do not rely on your instructor for copy-editing. The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's minimum word count must be fulfilled.

Module 1: Analysis Essay: 1200 words minimum/ 225 points

You will write a thesis-driven analysis essay on any of the films from the semester. If done successfully, you will have logically demonstrated how this artistic work's subject matter, formal elements, and/or medium work together to create an overall impression (your chosen thesis).

Module 2: Modified Precis: 1200 words minimum/ 225 points

You will practice summary, analysis, and editorial writing skills. The assignment has 5 parts: 1) formatting the MLA citation of the essay, 2) identifying the thesis statement of the essay, 3) summarizing the essay, 4) applying the concepts of the essay to a film you find on your own, and 5) giving your opinion/editorializing about the theory in question and relating it to your observations and experiences outside of the classroom. You will choose a film (one outside of class) and submit it to the same type of critical analysis found in one of the critical essays we will read at the beginning of the semester.

Module 3: In-Class Timed Essay Exam (ICTEE): 1000 words minimum / 150 points

You will write a timed essay in class – you will have 50 minutes of class time to complete it. You will have a choice of four essay prompts – two about race in film & two about the Career Woman in Peril Thriller film genre. You will have to answer one of the four prompts. You will take this timed essay in class, proctored by your instructor, through Quizzes on CANVAS with Respondus BrowserLock. The quiz is open book, in that you may bring any paper notes, but you will have no access to any screens other than the quiz (Course Reserves will be whitelisted as well).

Module 4: Spotify Challenge Essay and Oral Presentation: 1400 words minimum / 270 points

As we have explored this semester, other types of works of art can be related to film and critical essays (secondary sources) are written to critique films and other works of art. In this assignment, you will explore connections among the arts and conduct critical analysis through academic research. This assignment revolves around one film from the semester and has 3 parts: 1) Choose a song that reminds you of the film and explain why, 2) Choose two critical essays about the film, and explain why you have chosen them and how they intersect with each other and your own ideas about the film, and 3) create an attractive poster in which you present, in an organized manner, the most significant information about the film, song, and at least one of the critical essays. You also will present your Spotify Challenge essay as an oral presentation in front of the class.

Module 5: Quizzes (2): 600 words each minimum (no max) = 1200 words / 50 points each = 100 points

You will take two in-class, closed book quizzes. The quizzes test your ability to keep up with the reading/watching the texts and take excellent class notes. See the syllabus for a list of which texts are covered under Quiz 1 and Quiz 2. Both quizzes cover contextual materials and class discussions on the texts. You will use the CANVAS QUIZ function with *Respondus Lockdown Browser*. You will have the chance to do a practice quiz to test *Respondus Lockdown Browser* and attempt two 1-point extra credit multiple choice questions for each quiz.

Module 6: Style and Grammar Exercises: no words/ 30 points

You will watch Asynch lectures on STYLE and GRAMMAR. After watching them, you will have to complete a Style Exercise (25 points) and a Grammar Exercise (5 points). You also have the PowerPoint slides that accompany both lectures available as reference material.

ASSIGNMENT MODES OF SUBMISSION

Essays: Analysis, Modified Précis, Spotify Challenge

- Due at 11:59 pm on the due date
- Upload on CANVAS under the proper assignment (in MS Word or PDF ONLY- CANVAS doesn't accept PAGES)
- Double spaced and include the word count somewhere in the document. A good place: After your name in parentheses. Example: Sam Student (1225)
- Use proper MLA citation style for Works Cited and In-text citations
- Emailed essays cannot be accepted

In-Class Timed Essay Exam (ICTEE)

- Taken during class (see date on course schedule below). EXCEPTION: if you have DRC accommodations that need to work around your other classes
- Proctored. You cannot take them on your own – you must be in class or in the DRC facility (if you have DRC accommodations) with a proctor present.
- Timed (50 minutes each)
- Partial open book. Your computer will be locked, so you won't be able to access any computer screens except for Course Reserves (ARES). You must print out materials you wish to use
- Taken with *Respondus Lockdown Browser* on your laptop through CANVAS.

In-Class Quizzes: Quiz 1 and Quiz 2

- Closed book, taken during class (see dates on course schedule below). EXCEPTION: if you have DRC accommodations that need to work around your other classes
- Proctored. You cannot take them on your own – you must be in class or in the DRC facility (if you have DRC accommodations) with a proctor present.
- Timed (50 minutes each)
- Taken with *Respondus Lockdown Browser* on your laptop through CANVAS.
- Download the *Respondus Lockdown Browser* software before the first quiz date. You will take practice quizzes within a 24-hour window before Quiz 1 & 2 to make sure you have properly downloaded the software (and the chance to earn extra credit)

Grammar and Style Exercises:

- Download exercise worksheets when the assignment opens
- Upload the completed exercise worksheet on CANVAS

OPTIONAL REWRITES & First Draft (Spotify Challenge Essay)

You may submit **an optional rewrite** for all the following essays Analysis, Modified Précis, and ICTEE for the *average* of the two grades. You do not write a new essay on a new topic; instead, you improve on the essay you already wrote using the comments received from your instructor.

Rewrites:

- Are uploaded under the original assignment with a clean copy (no track changes, comments, or strikeouts)
- Are due about one week after the original essay is returned and graded.
- Do not erase late points taken on the original assignment; the average of the two grades will be applied *after* late points are subtracted.
- Must be submitted on time. Late rewrites cannot be accepted due to time constraints. If CANVAS will not allow you to upload your rewrite, it is late and cannot be accepted. Please do not email the rewrite to your instructor or post it as a document in comments section under the assignment.
- **Must Highlight** any changes made by using a **different color text** that is easily readable.

Rules about **highlighting on rewrites:**

- You are not literally highlighting (using the highlighter function). Instead **highlight in this context means using a different color text**. This brown color or red works well. (Reason: Yellow highlight can't be read when printed out on WORD & other color highlights are too hard to read through).
- Anytime you type in new material, highlight it.
- Anytime you take out material, no need to highlight or note that material has been taken out.
- A rule to remember: if you type something new on a revised essay, highlight it. If you take out any part of a revised essay, do NOT highlight the space where you removed the words, punctuation, etc.

If you do not highlight the changes made, your original grade will have to stand. Exception: In rare cases, you may have to start your essay over due to organizational issues or because the topic of the original essay isn't working. If so, you would write "Global changes made – no highlighting" at the beginning of the essay.

Optional completed 1st Draft: You may turn in an optional completed 1st draft of the Spotify Challenge t essay. See requirements under the assignment on CANVAS. When (and if) you submit your final draft, be sure **to highlight** any changes made using the rules for highlighting.

HOW CLASS PARTICIPATION AFFECTS YOUR GRADE

Students are expected to contribute constructively to each class session and to pay attention during class. Although no “points” are assigned as part of your grade, let’s say, for example, your final grade is 895 (B+). If your class participation has been productive, your grade would be “bumped up” to an A-. If you have not participated in class, your grade would remain at a B+. I look for “quality” not “quantity.” In other words, your grade will not be favorably influenced by talking just to talk. I expect you to make intelligent and insightful comments in relation to the texts studied in class. In addition, inattention in class will be noted and will discourage your instructor from “bumping up” your grade.

Assignment Table: For Quick Reference

This table is designed to help you quickly see assignment information.

(See next page)

| Assignment | Point Value | Words Min/Max | Due Date/ Time: 11:59 pm Except as Noted | Candidate for Optional Rewrite? |
|--|------------------------------------|-----------------|--|---|
| Style Exercise | 25 | n/a | Opens: Fri Jan 17 @ 3 pm Due: Wed Jan 22 | n/a |
| Analysis Essay | 225 | 1200 – 1950 | Wed Feb 5 | Yes – for avg of two grades |
| Practice Quiz 1 – (To test Respondus LockDown Browser) | +2 EC | n/a | Opens: Wed Feb 12 @ 3 pm Closes: Fri Feb 14 | n/a |
| Quiz 1 | 50 | 600 – no max | Fri Feb 14 (in class) | n/a |
| Grammar Exercise | 5 | n/a | Opens: Mon Feb 24 @ 3 pm Due: Wed Feb 26 | n/a |
| Modified Précis | 225 | 1200 – 1950 | Fri Mar 7 | Yes – for avg of two grades |
| Timed In-Class Essay Exam | 150 | 1000– 1300 | Wed Apr 2 | Yes- for avg of two grades. |
| Practice Quiz 2 – (To test Respondus LockDown Browser) | +2 EC | n/a | Opens: Wed Apr 9 @ 3 pm Closes: Fri Apr 11 | n/a |
| Quiz 2 | 50 | 600 – no max | Fri Apr 11 (in class) | |
| Spotify Challenge and oral presentation | 270 (240 essay & 30 pres) | 1400 – 2150 | Presentations: Mon & Wed Apr 21 & 23 Essay: Wed Apr 30 | No optional rewrite, Optional 1 st draft: Wed Apr 23@ 11:59 pm |
| Totals | 1000 | 6000 | | |

COURSE CALENDAR

This calendar is subject to change for pedagogical or logistical reasons. To the extent possible, students will be notified in advance of any such changes. You must be prepared to discuss the text listed under each specific day; therefore, you should have read/viewed the text assigned for that day before coming to class.

TEMPLATE |

| | |
|--------------|--|
| ARES | Readable text available on Library West's COURSE RESERVES |
| ASSMT | Assignment Instructions |
| FILM | Film and how to see it. Examples: Film (ARES): Streaming on ARES Film: (PAGES): Access link to film (available via Mediasite) |

| | |
|--------------|--|
| FILES | A Handout available via FILES on CANVAS |
| MOD | Module – see MODULES link on CANVAS |
| PPT | A PowerPoint available via FILES on CANVAS |

Monday, Jan 13

Introduce Course

Wednesday, Jan 15

Film (PAGES): *Gone Girl* (2014 David Fincher): 2h 29m

Friday, Jan 17

[Mod 6: Style Exercise opens at 3:00 pm](#)

ARES: "The Marriage Plot" (Grossman) pgs. 46-49

ARES: "Rhythm and Culture" (Hastie) pgs. 52-56

Homework for Long Weekend:

MOD 6: WATCH Asynch Lecture: How to Write with Style

MOD 6: Review Style PPT

Monday, Jan 20

No class – Martin Luther King, Jr Day

Wednesday, Jan 22

[DUE: Style Exercises @ 11:59 pm](#)

Film (ARES): *Double Indemnity* (1944 Billy Wilder): 1h 47m

Friday, Jan 24

Film (ARES): *Body Heat* (1981 Lawrence Kasdan): 1h 53m

Homework for the weekend:

MOD 1: Watch Asynch Lecture: How to Write the Analysis Essay

Review accompanying documents: (All under MOD 1)

- ASSMT sheet and PPT: How to Write the Analysis Essay
- Sample Analysis Essay
- Template (to Organize Analysis Essay)

We will not go over this material in class. You are responsible for this information, so please watch the recording and read the accompanying documents with care.

Monday, Jan 27

Practice Analysis Essay

Wednesday, Jan 29

Practice Analysis Essay

Friday, Jan 31

Film (ARES): *No Country for Old Men* (2007 Joel and Ethan Coen): 2h 2m

Monday, Feb 3

ARES: "Sailing to Byzantium" (Poem by William Butler Yeats)

Film (ARES): *No Country for Old Men*

Wednesday, Feb 5**DUE: Analysis Essay due**

Film (ARES): *The Dark Knight* (2008 Christopher Nolan): 2h 32m

Fri Feb 7

Film (ARES): *The Dark Knight*

Mon Feb 10

MOD 5: ASSMT: Quiz Instructions - Review for Quiz 1 – Material Covered on Quiz 1

- Film (PAGES): *Gone Girl* (2014 David Fincher)
- ARES: "The Marriage Plot" (Grossman) pgs. 46-49
- ARES: "Rhythm and Culture" (Hastie) pgs. 52-56
- Film (ARES): *Double Indemnity* (1944 Billy Wilder)
- Film (ARES): *Body Heat* (1981 Lawrence Kasdan)
- Film (ARES): *No Country for Old Men* (2007 Joel and Ethan Coen)
- ARES: "Sailing to Byzantium" (Poem by William Butler Yeats)
- Film (ARES): *The Dark Knight* (2008 Christopher Nolan)
- ARES: 'It's What You Do that Defines You:' Christopher Nolan's Batman as Moral Philosopher" (Johnson) 952-957

Wed Feb 12

ARES: 'It's What You Do that Defines You:' Christopher Nolan's Batman as Moral Philosopher" (Johnson) 952-957
[Practice Quiz opens at 3:00 pm](#) - Practice Quiz is designed to make sure Lock Down Browser is working. Two multiple choice questions (1-point each) extra credit available.

Fri Feb 14

[Take QUIZ 1](#) in class

[Practice Quiz closes at 3:00 pm](#)

Mon Feb 17

Film: (ARES): *Wonder Woman* (2017 Patty Jenkins): 2h 29m

Wed Feb 19

ARES: "The Last Amazon: Wonder Woman Returns" (Lepore) pgs. 300 - 320

Fri Feb 21

MOD 1: ASSMT: Modified Précis

MOD 1: PPT: Modified Précis

Practice Summary

Practice ITCs

Weekend HW

MOD 6: WATCH Asynch Lecture: How to Write with Good Grammar

Mon Feb 24

[MOD 6: Grammar Exercise opens at 3:00 pm](#)

MOD 1: PPT: Modified Précis

Practice Opinion

Wed Feb 26**DUE: Grammar Exercise @ 11:59 pm**

ARES: "Women in Film Noir" (Place) pgs. 47-68

ARES: "The Lethal Femme Fatale in the Noir Tradition (Boozer) Pgs. 20-35

Fri Feb 28

ARES: "The Lethal Femme Fatale in the Noir Tradition (Boozer) Pgs. 20-35

Mon Mar 3**DUE: Modified Précis due @ 11:59 pm**Film (ARES): *Laura* (1944 Otto Preminger): 1h 28m**Wed Mar 5**Film (ARES): *Laura***Fri Mar 7**

ARES: "Return of the Female Gothic: The Career-Woman-in-Peril Thriller" (Monica Soare) pgs. 88 – 107

Mon Mar 10ARES: Film: *Foul Play* (1978 Colin Higgins): 1h 56m**Wed Mar 12**ARES: Film: *Foul Play*ARES/PAGES: *Dutchman* (play, 1964 Amiri Baraka) – text of play (ARES) or filming of play (PAGES)**Fri Mar 14**ARES/PAGES: *Dutchman***Mon Mar 17 – Fri Mar 21****Spring Break – No Class****Mon Mar 24**

MOD 3: ASSMT: In-Class Timed Essay Exam (ICTEE)

ARES: "Ch 5 – Writing the In-Class Essay" (Hudson and LeClair) pgs. 131-142

Wed Mar 26Film (ARES): *Get Out* (2017, Jordan Peele): 1h 43m**Fri Mar 28**Film (ARES): *Get Out* (2017, Jordan Peele): 1h 43mARES: Essay: "The Cinematic Rhetorics of Lynching in Jordan Peele's *Get Out*" (Ryan-Bryant) pgs. 92– 10)**Mon Mar 31**ARES: Essay: "The Cinematic Rhetorics of Lynching in Jordan Peele's *Get Out*" (Ryan-Bryant) pgs. 92– 10)**Wed Apr 2****Timed In-Class Essay Exam****Fri Apr 4**Film (ARES): *Pulp Fiction* (1994, Quentin Tarantino): 2h 38m

Mon Apr 7

Film (ARES): *Pulp Fiction*

Wed Apr 9

MOD 4: ASSMT: Write Spotify Challenge Essay Lecture

MOD 4: PPT: How to Write Spotify Challenge

MOD 5: [Practice Quiz opens at 3:00 pm](#) - Practice Quiz is designed to make sure Lock Down Browser is working. Two multiple choice questions (1-point each) extra credit available.

Material Covered on Quiz 2

- Film (ARES): *Wonder Woman* (2017 Patty Jenkins)
- ARES: "The Last Amazon: Wonder Woman Returns" (Lepore) pgs. 300 - 320
- ARES: "Women in Film Noir" (Place) pgs. 47-68
- ARES: "The Lethal Femme Fatale in the Noir Tradition (Boozer) Pgs. 20-35
- Film (ARES): *Laura* (1944 Otto Preminger)
- ARES: "Return of the Female Gothic: The Career-Woman-in-Peril Thriller" (Monica Soare) pgs. 88 – 107
- Film (ARES): *Foul Play* (1978 Colin Higgins)
- ARES/PAGES: *Dutchman* (play, 1964 Amiri Baraka) – text /filmed version of play
- Film (ARES): *Get Out* (2017, Jordan Peele)
- ARES: Essay: "The Cinematic Rhetorics of Lynching in Jordan Peele's *Get Out*" (Ryan-Bryant) pgs. 92– 10)
- Film (ARES): *Pulp Fiction* (1994, Quentin Tarantino)

Fri Apr 11

[Take QUIZ 2](#) in class

[Practice Quiz closes at 3:00 pm](#)

Mon Apr 14

MOD 4: Practice Spotify Challenge: Finding a song

MOD 4: Practice Spotify Challenge: Finding a critical article

Wed Apr 16

MOD 4: Practice Spotify Challenge: Poster and Essay about Poster

MOD 4: ASSMT: Prepare Oral Presentation

Fri Apr 18

MOD 4: Review Spotify Challenge Essay and Presentation – Final Questions

In-class Writing Lab

Gator Evaluations

Mon Apr 21

Presentations 1-10

Wed Apr 23

Presentations 11-19

[DUE: Optional First Draft of Spotify Challenge Essay](#)

Wed Apr 30

[DUE: Spotify Challenge Essay @ 11:59 pm](#)

No Final Exam