**ENC 2305: Analytical Writing and Thinking: The Anti-Hero in the Hollywood Crime Film Sections 0926 (H)/13d3**

# Class Information

Days/Time: MWF Period 4 (10:40 am – 11:30 am)

Location: MCCA 2196

# Instructor Information

**Dr. Carolyn Kelley**

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| **Email:** [ckelley@ufl.edu](mailto:ckelley@ufl.edu)  **Office: 302 Tigert Hall**  **Website: ELearning (CANVAS):** [**https://lss.at.ufl.edu/**](https://lss.at.ufl.edu/)  **Office Hours: (or by appointment)**   |  |  | | --- | --- | | **Days of Week** | **Time** | | **Mondays** | 2:00 pm – 4:00 pm | | **Fridays** | 2:00 pm – 4:00 pm | |  |
| Office hours are not in effect during official school holidays. |  |

# 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, with wide-ranging themes in areas such as Languages, Political Science, Anthropology, or Biology.

For this semester, we will look at bad guys and bad girls on film and television. In our culture, we don’t always cheer when the good guy or girl overcomes the bad guy or girl. In the days of the Hollywood Production Code, bad behavior had to be punished - The bad guy or girl always was 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?
* In a culture that seems to be producing superhero movies by the dozen, why then, are we also seeing an uptick of anti-heroes, anti-heroines, and villains?
* Does this change signify a cultural shifted in the last few decades to make a place for the celebration of badness? Or, did the Production Code artificially mask the popularity of bad guys and girls?
* What does it mean to be bad?
* What traits do these bad guys/girls possess that we find so appealing?

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 concentrates on film and television, you will learn portable skills to use throughout your academic career, regardless of your major, and beyond. You will learn “real world” skills that will continue to pay dividends long after this class has ended.

**Outcomes**

By the end of ENC 2305, students will be able to:

* Analyze specific influential research, theories, or philosophies
* Recognize writing as an open process that permits writers to use reinvention and rethinking to revise their work
* Participate in the collaborative nature of writing processes by critiquing their own and others' work
* Demonstrate critical thinking skills
* Incorporate the ideas of published scholars in their own work
* Produce a scholarly writing style, including clear, coherent, efficient, and well-organized prose as well as logical argumentation

**Textbook, Required**

* Miller, Richard E. and Ann Jurecic. *Habits of the Creative Mind.* NY: Bedford/St. Martins, 2016. Print.

**Style book, Recommended (for your reference only – we will not engage this text in class)**

* Bacon, Nora. *The Well-Crafted Sentence (A Writer’s Guide to Style)*. Second Edition. NY: Bedford/St. Martins, 2016. Print.

**Additional Critical Readings on Library Course Reserves (ARES)**

* You will have several readings available for free under the library’s course reserves system. You can access Course Reserve through our course’s CANVAS homepage after you have signed up for a free library course reserves account: <https://ares.uflib.ufl.edu/ares/>

**Films**

* We will view several films this semester. You don’t have to purchase any of the films. They are available on DVD on reserve at Library West (Only our class has access to these films; they are being saved for us; however, you can only watch them in the library).
* If you don’t wish to go to the library to view these films, you have other options available:
  + Buy a viewing of the film on *Itunes, Amazon,* or through a similar vendor
  + If available, watch the film on a streaming service.
  + Order DVD through *Netflix* DVD service
  + Come up with your own plan

You may want to purchase the film(s) on which you write your essays. You will need to watch this particular film several times to write your essay successfully.

**Assignments and Grading**

Students will write three major essays, complete take-home examinations, and keep a semester-long writing portfolio. This course has 1,000 points. Your final grade breaks down as follows:

|  |  |  |
| --- | --- | --- |
| Grade | GPA | Final Grade Point Count |
| A | 4.0 | 930 – 1000 |
| A- | 3.67 | 900 – 929 |
| B+ | 3.00 | 870 – 899 |
| B | 3.0 | 830 – 869 |
| B- | 2.67 | 800 – 829 |
| C+ | 2.33 | 770 – 799 |
| C | 2.0 | 730 – 769 |
| C- | 1.67 | 700 – 729 |
| D+ | 1.33 | 760 – 699 |
| D | 1.0 | 630 – 669 |
| D- | 0.67 | 600 – 629 |
| E | 0.00 | 000 – 599 |

**Assignment Table: For Quick Reference**

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assignment** | **Points** | ***Minimum #* Words** | **Due Date**  **Time:** all due at 11:59 pm | **Rewrite Option:** due 1 week after original paper returned |
| Definition Paper | 200 | 900 | Wednesday, September 20 | Yes, for best of the two grades |
| Open Book Take Home Quiz #1 | 75 | 450 | Friday, September 29 | No rewrite |
| Analysis Paper | 225 | 1200 | Wednesday, October 25 | Yes, for average of the two grades, and you may turn in an optional first draft. |
| Open Book Take Home Quiz #2 | 75 | 450 | Monday, November 20 | No rewrite |
| Research Paper with 4 outside sources | 275 | 1500 | Friday, December 1 | No rewrite, but you may turn in an optional first draft. |
| Writing Portfolio | 150 | At least 1500 | Monday, December 11 | No rewrite |
| **TOTAL** | **1000** | **6000** |  |  |

**Brief Description of Assignments**

*You will receive a detailed description of each assignment on CANVAS (located under the specific assignment itself as well as under FILES), and the instructions for each assignment will be discussed in class, usually about 2 weeks before the assignment due date.*

Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. Do not rely on your instructor for copy-editing, even on rewrites. 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. You may write longer papers for each assignment. No paper should be longer than 150% of the minimum length requirement. For example, if the word count is 1000, you may write up to 1500 words without penalty.

**Critical Definition of a Theory or Concept:** 200 points, 20% of your grade, 900 words minimum

As we will discuss in class, defining or explaining a concept or theory with academic significance is no simple task. Students will develop a carefully crafted definition of a concept related to the course theme drawing on how the concept has been used and defined (or misused and misdefined) in existing literature, an analysis of its use, and the student’s own cultural analysis and critique.

**Critical Analysis of a Film show:** 225 points, 22.5% of your grade, 1200 words minimum.

Students will analyze a text(s) – a film or films that we are studying this semester. Students will identify the argument, explicit or implicit, that the author makes and provide her/his own argument about the text. Students will decide whether to evaluate the theoretical underpinnings or assumptions of the text, how the author uses evidence, the implications of the author’s point of view or argument, and/or the rhetorical strategies the author uses to advance her or his argument or perspective.

**Research Paper – Application of Theory or Concept to Semester Long Topic:** 275 points, 27.5% of your grade, 1500 words. Students will employ the skills of critical definition and analysis to discuss how a particular concept or theory applies to a current political, cultural, or historical phenomenon. This assignment uses all of the skills you’ve studied up to this point and is your contribution to an academic “conversation.”

##### **Open-Book Reading Quizzes: 2 at 75 points each:** 150 points total: 450 words each = 900 words total

To test your aptitude and reading comprehension, you will take two take home open book quizzes on the films, textbooks, and critical articles we are studying.

**Portfolio: 12 total entries: 6 in-class writing assignments, 5 written entries, and 1 one visual entry,** 150 points, 1500 words (minimum). You will keep a writing portfolio throughout the entire semester. You must use proper grammar and style in the writing portfolio. The writing portfolio will be worked on throughout the entire semester, and collected at the end of the semester. The word count of 1500 words is for the 5 written entries. Each one should be about at least 500 words.

**Submission of Assignments/Late Assignments**

**For each assignment, you will**

* submit on CANVAS in MS Word or PDF format ONLY
* follow this format:
  + MLA header needed including last name and page numbers
  + true double spacing
  + list word count in the header

**Late Assignments:**

Late assignments are due at the assigned due date/time. **Late assignments will incur a 10% penalty for each 24-hour period it is late. The “late” clock begins at 12:00 am on the next day.** For example, if an assignment is due on Jan 1 at 11:59 pm, and you turn it in on Jan 2 at 12:10 am, it is one day late and will lose 10% up until Jan 2 at 11:59 pm. If the same assignment is turned in at 3:00 am on January 3, it is 2 days late and will lose 20% of total points available.

##### **Submission of Re-writes and Optional *Completed* First Drafts**

**Rewrites:** You are encouraged to rewrite your assignments in order to improve your writing (and your grade!). Rewrites are optional and are due *one-week* after your receive your graded paper back. In order for a rewrite to be considered, you must upload the rewrite under the same assignment on CANVAS. No late rewrites will be accepted.

**Optional First Drafts:** As the Analysis Paper has an average grade rewrite option, and the Research Paper has no rewrite option, you may turn in an optional first draft before the due date – see the syllabus for exact dates. This optional first draft must be a completed (finished) draft and must be turned in on time. No late first drafts will be accepted.

**Attendance**

Attendance is required. You may miss FOUR class without penalty. Every absence (the 5th and 6th) after the 4th will result in a 10-point deduction from your final grade.

The policy of the University Writing Program is that if a student misses more than **six** periods during a semester, he or she will fail the entire course. The UWP exempts from this policy **only** those absences deemed excused according to UF policy, including university-sponsored events, such as athletics and band, illness, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

If students are absent, they are responsible for being aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time. Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. Three instances of tardiness count as one absence.

**Class Participation**

Although no points directly are assigned to “participation,” you are expected to, well, participate in class discussions and in-class exercises, which means, no texting, checking social media sites, sleeping, or general disengagement in class. If you are not engaged in class, it will affect your grade in that your grade will not be adjusted in your favor, even if you are only one or two points away from the next grade.

**Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, the student is responsible to have and to make available this material.

**General Education Learning Outcomes**

Course grades now have two components: To receive writing credit, a student must receive a grade of “C” or higher and a satisfactory completion of the writing component of the course to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric.

**More specific rubrics and guidelines applicable to individual assignments will be provided (and found under the individual assignments on CANVAS) during the course of the semester. Here is the General Education Writing Assessment Rubric, upon which each individual rubric will be based:**

|  |  |  |
| --- | --- | --- |
|  | 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. |

**Plagiarism**

Plagiarism is a serious violation of the [Student Honor Code](http://www.dso.ufl.edu/judicial/honorcode.php). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall 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.) Quoting oral or written materials, whether published or unpublished, without proper attribution.  
b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <http://www.dso.ufl.edu/judicial/honorcode.php>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](http://www.dso.ufl.edu/judicial/honorcode.php).  
  
Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

If you are caught committing plagiarism, you will receive a zero for the assignment in question and you will be reported to the student honor board.

**Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

**Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202 or online at http://www.dso.ufl.edu/drc/. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

**Course Schedule:**

*Subject to change – always refer to the latest course syllabus posted on CANVAS*

For this course, you will access texts from four different sources:

1. HCM: *Habits of the Creative Mind*
2. ARES: The UF Library Course Reserves System for free
3. FILM: Video texts that you must access on your own. See page 1 of this syllabus for more information on how to locate class video texts.

You must be prepared to discuss the text listed for the day. So please, read the text(s) carefully the night before class begins.

**Monday, August 21**

Introduce Course

**Wednesday, August 23**

Film: *The Dark Knight* (2008 Christopher Nolan)

**Friday, August 25**

ARES: 'It's What You Do that Defines You:' Christopher Nolan's Batman as Moral Philosopher” (Johnson) 952-957

**Monday, August 28**

HCM: “The Last Amazon: Wonder Woman Returns” (Lepore) pgs. 300 - 320

Also on ARES (if you have not purchased textbook yet)

**Wednesday, August 30**

Film: *Double Indemnity* (1944 Billy Wilder)

**Friday, September 1**

ARES: “Some Visual Motifs on Film Noir” (Place and Peterson) pgs. 30-35

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

**Monday, September 4**

Labor Day – No Class

**Wednesday, September 6**

Discuss Definition Essay

Discuss Hero, Anti-Hero, and Villain

**Friday, September 8**

ARES: “Dreamers of a Golden Dream” (Didion) pgs. 1 - 28

**Monday, September 11**

Film: *Gone Girl* (2014 David Fincher)

**Wednesday, September 13**

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

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

**Friday, September 15**

In-class Exercise #1 – Free write

Grammar

**Monday, September 18**

Grammar

**Wednesday, September 20**

Definition Essay Due: 200 points at 11:59 pm

Discuss Portfolio Assignment

HCM: *Paying Attentio*n chapter – pgs. 34 - 53

**Friday, September 22**

Open Book Take Home Quiz #1 opens on today at 3:00 pm

In-class Exercise #2– part 2: *Paying Attentio*n

Style

**Monday, September 25**

Style

**Wednesday, September 27**

Film: *Laura* (1944 Otto Preminger) – *streaming on Netflix*

**Friday, September 29**

No class today: Open-Book Take-Home Quiz 1 Due: 75 points at 11:59 pm Quiz covers:

* Film: *The Dark Knight* (2008 Christopher Nolan)
* ARES: 'It's What You Do that Defines You:' Christopher Nolan's Batman as Moral Philosopher” (Johnson)
* ARES or HCM: “The Last Amazon: Wonder Woman Returns” (Lepore) pgs. 300 - 320
* ARES: “Some Visual Motifs on Film Noir” (Place and Peterson) pgs. 30-35
* ARES: “Women in Film Noir” (Place) pgs. 47-68
* Film: *Double Indemnity* (1944 Billy Wilder)
* ARES: “Dreamers of a Golden Dream” (Didion) pgs. 1 - 28
* Film: *Gone Girl* (2014 David Fincher)
* ARES: “Rhythm and Culture” (Hastie) pgs. 52-56
* ARES: “The Marriage Plot” (Grossman) pgs. 46-49
* Film: *Laura* (1944 Otto Preminger) – *streaming on Netflix*

**Monday, October 2**

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

**Wednesday, October 4**

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

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

**Friday, October 6**

Homecoming- No Class

**Monday, October 9**

Film: *No Country for Old Men* (2007 Joel and Ethan Coen) – *Streaming on Netflix*

**Wednesday, October 11**

Discuss Analysis Essay

**Friday, October 13**

Analysis Essay and Quotations

**Monday, October 16**

ARES: “Homeric Heroes in Joel and Ethan Coen’s ..*No Country for Old Men”* (Roberts) **only pgs. 1-4 (intro); 18-30**

**(Section on *No Country for Old Men* and Conclusion)**.

**Wednesday, October 18**

Optional complete first draft of Analysis Paper due at 11:59 pm. No late drafts accepted.

Film: *Pulp Fiction* (1994 Quentin Tarantino)

**Friday, October 20**

ARES: “Shepherding the Weak: The Ethics of Redemption in … *Pulp Fiction”* (Womack/Davis) pgs. 60-66

**Monday, October 23**

ARES: “*Pulp Fiction* and the Culture of Violence” (Giroux) pgs. 299-314

**Wednesday, October 25**

Analysis Paper Due at 11:59 pm

HCM: *Exploring* chapter – pgs. 72-98

In-class exercise #3

**Friday, October 27**

HCM: *Connecting* chapter – pgs. 99 – 105 and 108 - 127

In-class Exercise #4

**Monday, October 30**

Discuss Research Essay

ARES: “Evaluating Sources” *How to Write Anything* (Ruszkiewicz)

**Wednesday, November 1**

Finding topic/sources for research paper

In-class Exercise: mapping for topics

**Friday, November 3**

Film: *For Pete’s Sake* (1974 Peter Yates)

**Monday, November 6**

Film: *For Pete’s Sake* (1974 Peter Yates)

**Wednesday, November 8**

Film: *For Pete’s Sake* (1974 Peter Yates)

**Friday, November 10**

Veteran’s Day – No Class

**Monday, November 13**

Open-book Take-home Quiz #2 opens today at 3:00 pm

Film: *For Pete’s Sake* (1974 Peter Yates)

HCM: *Reflecting* chapter – pgs. 132–151 only – *The Miracle Worker* and communication

**Wednesday, November 15**

In-Class Exercise #5

**Friday, November 17**

HCM: *Diverging* chapter: - pgs. 253 – 270

In-class exercise #6: Humor

**Monday, November 20**

No class today: Open Book Take Home Quiz #2 DUE at 11:59 pm

Quiz covers:

* ARES: “Return of the Female Gothic: The Career-Woman-in-Peril Thriller” (Monica Soare) pgs. 88 - 107
* Film: *No Country for Old Men* (2007 Joel and Ethan Coen) – *Streaming on Netflix*
* ARES: “Homeric Heroes in Joel and Ethan Coen’s ..*No Country for Old Men”* (Roberts) only pgs. 1-4 (intro); 18-30 (section on *No Country for Old Men* and Conclusion).
* ARES: “Sailing to Byzantium” (Poem by William Butler Yeats)
* Film: *Pulp Fiction*
* ARES: “Shepherding the Weak: The Ethics of Redemption in … *Pulp Fiction”* (Womack/Davis) pgs. 60-66
* ARES: “*Pulp Fiction* and the Culture of Violence” (Giroux) pgs. 299-314
* Film: *For Pete’s Sake*

**Wednesday, November 22**

Thanksgiving Holiday – No Class

Optional complete first draft of Research Paper due at 11:59 pm. Upload on CANVAS under Research Paper assignment. No late drafts accepted.

**Friday, November 24**

Thanksgiving Holiday – No Class

**Monday, November 27**

Research paper workshop day

**Wednesday, November 29**

HCM: *Making Space and Time* chapter – pgs. 158 – 177

**Friday, December 1**

Research Paper Due at 11:59 pm

In-class exercise #7: Making Time

**Monday, December 4**

Watch in class: “This is Water”: David Foster Wallace’s Commencement Address, Kenyon College, May 2005

Youtube:

<https://www.youtube.com/watch?v=8CrOL-ydFMI>

transcript:

<https://web.ics.purdue.edu/~drkelly/DFWKenyonAddress2005.pdf>

In-class exercise #8: “This is water”

**Wednesday, December 6**

*Last Day of Class*

Portfolio Entries workshop day

Class evaluations

**Monday, December 11**

Portfolio Assignment Due at 11:59 pm

**No Final Exam**