

## ENG 1131 - Writing Through Media - Fall 2013 Section 1983 - MWF 6/W E1-E3 - CSE E211A

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Office Hours: Wed 2-3pm

### COURSE DESCRIPTION

The primary goal of this class is to teach students the tools and vocabulary needed to critically engage with and write about cultural objects in our contemporary media age. The class will focus both on "big picture" questions relating to the ways in which new forms of media may significantly alter fundamental aspects of human experience, as well as on more local and formal concerns relating to the signifying practices of different types of media. Students will not only write critically *about* our objects of study, but will also have the opportunity to produce original work of their own.

That said, this is still, at bottom, a writing class, and to that end much time will be spent during class periods covering different aspects of writing, and you will be expected to heavily revise and polish all major writing assignments prior to submission. To facilitate this, peer review sessions will be held in class and I will set up times to meet with each of you to discuss your writing individually.

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:  
<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

### REQUIRED TEXTS

Guy Debord, *The Society of the Spectacle*  
Roland Barthes, *S/Z*  
Dashiell Hammet, *The Maltese Falcon*  
Coursepack containing additional readings (available at Xerographic Copy Center)

Also recommended, but not required, is Richard Lanham's *Revising Prose*.

### ASSIGNMENTS & GRADING

#### Daily reading quizzes

Brief, short-answer quizzes will be given on the day's reading at the start of each class. These cannot be

made up if missed.

**10% of final grade**

### **Oral presentation**

Each student will lead class discussion once during the semester. Presentations should include both brief remarks on the assigned reading as well as questions designed to generate a larger discussion. Discussion questions should be emailed to me two days in advance.

**10% of final grade**

### **Critical essays (2,1500 words each)**

In these papers you will respond, in semi-extended form, to critical questions posed by the course readings. These will be graded on both the precision of your argument as well as the quality of your writing. Prompts will be handed out two weeks in advance. Rough drafts will be due for peer reviews the class period before the final due date. **15% of final grade each.**

### **Scene analysis (1000 words)**

For this assignment you will choose a scene from one of the films screened in class and write an essay discussing the formal choices made by the director and the effects which these choices produce. The goal here will be to train you in the reading of cinematic texts and to gain a better understanding of how films communicate.

**10% of final grade**

### **Photojournalism Project + 1000 word accompanying text + 1000 word reflection essay**

For this assignment, you will document some local issue or event in both images and a written account. As with the video assignment, you will also write a sort essay in which you reflect critically upon the differences between the two forms. **20% of final grade**

### **Participation and attendance**

Much of our time this semester will be devoted to discussing the texts we are reading in class. Active, engaged participation in these discussions is expected. **20% of final grade**

## **GRADING SCALE**

A =	93% =	4.0	A- =	90% =	3.67
B+ =	87% =	3.33	B =	83% =	3.0
B- =	80% =	2.67	C+ =	77% =	2.33
C =	73% =	2.0	C- =	70% =	1.67
D+ =	67% =	1.33	D =	63% =	1.0
D- =	60% =	.67	E =	>60% =	0.0

**NB:** You must pass this course with a “C” or better 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.

PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

**GRADE APPEALS:** Students may appeal a final grade by filling out a form available in the English Department Offices. You will need to contact Carla Blount, Program Assistant to the Director of Writing Programs, for details if you wish to file an appeal.

## GENERAL CLASSROOM POLICIES

**Attendance is required. You are allowed three (3) absences. For every absence exceeding this, your final grade will drop by 5 points. If you miss more than six (6) classes, you will automatically fail the course.** Exemptions from this policy will apply only for absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed.

The use of cell phones during class is expressly prohibited. Anyone caught using their phone will be asked to leave and counted absent for the day. Similarly, the in-class computers should be used for class-related activities only and should remain turned off at all other times.

**PLEASE NOTE:** If you are absent it is still your responsibility to make yourself aware of all due dates. You are still responsible for turning assignments in on time.

**Tardiness:** Please do not come late to class; arriving late disrupts the entire class. If you enter class after roll has been called, you are late. Two instances of tardiness count as one absence. Tardiness will also lower your participation grade.

**Paper Submission:** Submit all papers as hard copies using MLA format. **Late papers will not be accepted.**

### **Plagiarism**

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

**If you are caught plagiarizing, you will automatically fail the class.**

### Classroom Behavior

Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/sccr/sexual/>

### **Students with Disabilities**

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities.

For more information, see: <http://www.dso.ufl.edu/drc/>

**Schedule (items marked with a \* are found in the course pack)**

### **Unit I: Media and Experience**

Week 1: 8/21-8/23

M Introduction/Syllabus

W Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"\*

F ctd

Screening: *Triumph of the Will* (Riefenstahl, 1934) (excerpts); *Inglorious Basterds* (Tarantino, 2010)

Week 2: 8/26 - 8/30

M Adorno & Horkheimer, "The Culture Industry"\*

W ctd.

F **Workshop:** Writing critical essays

Screening: *Modern Times* (Chaplin 1932)

Week 3 9/2 - 9/6

M Debord 6-36, 100-124

W Baudrillard, "Simulacra and Simulation"\*

F **Workshop:** Revising

Screening: *Videodrome* (Cronenberg, 1983)

Week 4 9/9 -9/13

M Peer Review: First Critical Essay

W Walter Ong, "Writing is a Technology"\*

F **FIRST ESSAY DUE**

Screening: *Adaptation* (Jonze, 2002)

## **UNIT II: Problems of Signification in Photography and Film**

Week 5 9/16-9/20

M Arthur Conan Doyle, "Silver Blaze"; Edgar Allen Poe, "The Man in the Crowd" Robert Ray, "Snapshots"\*

W Andre Bazin, "Ontology of the Photographic Image"\*

F Walter Benjamin, "A Little History of Photography"\*

Screening: *Blow-Up* (Antonioni, 1966)

Week 6 9/23 - 9/27

M Sergei Eisenstein "Word and Image"

W Roland Barthes, "The Third Meaning"

F **Workshop:** Introductions & Conclusions

Screening: *October* (Eisenstein, 1925)

Week 7 9/30- 10/4

M Peer Review: Photojournalism project

W Photojournalism project presentations

F Photojournalism project presentations (**finished projects due**)

### Unit III: Storytelling in Words & Images

Week 8 10/7 -10/11

M S/Z pp. 221 -254 ("Sarrasine"), 1 -30, 32-34, 37-38, 39-42

W S/Z pp. 44-45, 50-52, 54-56, 61-62, 67-68, 75-77, 80-81,84-86, 88-90, 94-95, 105

F S/Z pp. 106-108, 113-115,119-120, 122-3, 131-2,135-6, 139-41,143-144,147-18,  
151-2

Week 9 10/14-10/18

M *The Maltese Falcon* pp. 1 -100

W *The Maltese Falcon* pp. 100-150

F *The Maltese Falcon* pp. 150-217 & Franco Moretti, "Clues"

Screening: *The Maltese Falcon* (Fluston, 1941)

Week 10 10/21 -10/25

M Seymour Chatman, "What Novels Can Do That Films Can't (And Vice Versa)"

W Noel Burch from *Theory of Film Practice*\*

F VF Perkins, from *Film as Film*\*

Screening: *Psycho* (Fritchcock, 1960)

Week 11 10/28-11/1

M Perkins ctd.

W James Naeremore, "The Performance Frame"

F Jean-Luc Godard, "What is Cinema?," "Montage my Fine Care," "Bitter Victor"\*

**Workshop: Style**

Screening: *Breathless* (Godard, 1959)

Week 12 11/4-11/8

M Peer Review: Scene Analysis

W flex day

F **Scene Analysis Due**

**Unit 4: Images and Ideology**

Week 13 11/11 -11/15

M **NO CLASS - VETERAN'S DAY**

W Robert Ray, "Classic Hollywood's Formal and Thematic Paradigms"\*

F Noel Burch & Jorge Dana, "Propositions"

Screening: *Casablanca* (Curtiz, 1942)

Week 14 11/18-11/22

M Laura Mulvey, "Visual Pleasure and Narrative Cinema"\*

W Susan Bordo, "Beauty Rediscovered the Male Body"\*

F Bordo ctd.

Screening: *Vertigo* (Hitchcock, 1958)

Week 15 11/25-11/29

M Nicholas Carr, "Is Google Making Us Stupid?" (online)

W **NO CLASS - THANKSGIVING**

F **NO CLASS - THANKSGIVING**

Week 16 12/2 -12/4

M Peer Review: Final Essay

W **Final Essay Due**