

ENG 1131: Writing Through Media: World War II and Media
Spring 2023
Class #12523 , Section 8641

Instructor Name: Bryce Patton

Office Hours: Monday from 10:30am – 12:30pm in Library West (and over Zoom) or by appointment

Instructor Email: bryceapaton@ufl.edu

Course meeting times & locations: Monday, Wednesday, and Friday from 12:50pm to 1:40pm in Weil 408A

Course website: Canvas

Course Description:

The central goal of this course is to use popular culture as a unique tool to help students expand their understanding of World War II while exploring different medias. If one wants to better understand modern American culture and politics, they must begin by looking back into history. The Second World War fundamentally changed global culture in the middle of the 20th century and we still feel the repercussions of the conflict in our contemporary politics and art. In this course, students will explore the historical conflict through its representation in various films, television series, graphic novels, and video games. This course will ask students to analyze the relationship between war, history, trauma, memory, and the role played by popular culture in creating and deconstructing that complex relationship. Throughout the semester, we will watch a combination of documentaries, fiction films, and television mini-series that feature representations of the conflict and read several graphic novel memoirs that reflect on the repercussions of the War. During the semester, we will watch films and read texts from various countries (including, but not limited to, England, Japan, France, Italy, Russia, Belarus, Germany, and the United States) which were released between 1941 and 2019. By analyzing representations of World War II in popular culture through a global perspective, students will explore the various ways different cultures responded to the conflict throughout their media.

One does not need any background in World War II history to be successful in this course. The first several weeks of the class will serve as an introduction to the history of the War as we read a short book on the conflict and watch several historical documentaries. The assignments in this course will include: weekly Letterboxd reviews for each week's screening, a midterm exam, and a final project consisting of a presentation on a piece of popular culture whose central theme is related to World War II.

By the end of the course students will be able to:

- Evaluate how World War II and other historical events impact media creation
- Write in a variety of genres and writing styles
- Understand World War II from a global perspective
- Discuss various forms of media and the role they play in history
- Analyze various kinds of visual media for historical, cultural, and political significance
- Conduct academic research

- Improve their public speaking and presentation skills
- Apply different theoretical concepts to artistic works

General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

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

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

World War II: A Very Short Introduction by Gerhard L. Weinberg

Maus Parts 1&2 by Art Spielman

They Called Us Enemies by George Takei

Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland by Christopher R. Browning

Assignments:

Assignment	Word Count	Percentage	Due Date
Weekly Letterboxd Reviews	150 words x 14 posts = 1,950 Words	25%	Weekly
Midterm	1,500 words	35%	3/10
Film Presentations	2,000 Words	25%	Weekly
Public Media Project	550 Words	15%	5/4
Total	6,000 words	100%	

The Films:

Historical Revisionism:

Inglourious Basterds (Quentin Tarantino, 2009)

Raiders of the Lost Ark (Steven Spielberg, 1981)

The War on the Horizon:

Atonement (Joe Wright, 2007)

Casablanca (Michael Curtiz, 1941)

The Combat Film:

Saving Private Ryan (Steven Spielberg, 1998)

Thin Red Line (Terrence Malick, 1998)

Das Boot (Wolfgang Peterson, 1981)

Letters from Iwo Jima (Clint Eastwood, 2006)

Children & War:

Empire of the Sun (Steven Spielberg, 1987)

Pan's Labyrinth (Guillermo del Toro, 2006)

The Holocaust:

Schindler's List (Steven Spielberg, 1993)

Night and Fog (Alain Resnais, 1956)

Phoenix (Christian Petzold, 2014)

Amen. (Costa-Gavras, 2002)

The War Closes:

Lore (Cate Shortland, 2012)

The Best Years of Our Lives (William Wyler, 1946)

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* You can have at the most six unexcused absences. After the sixth unexcused absence, you will be unable to pass the class. Absences from two-period classes we count as two absences. I will call roll at the beginning of every class to take attendance. Excused absences can include many things from religious observances, school sanctioned events, family emergencies, and sickness. If you need to miss a class and are worried that the absence will not be excused, I encourage you to reach out to me through email or to speak with me during office hours or after/before class. Please refer to the UF attendance policy for more information and feel free to come to me if you have any questions (<https://archive.registrar.ufl.edu/catalog/catalogarchive/03-04-catalog//student-information/academic-regulations/attendance-policies.html>)
3. *Tardiness:* Latecomers must see me after class so I know you attended.

4. *Screening Expectations*: I expect all students to attend weekly scheduled screenings. During screenings, students are not allowed to use their cell phones/laptops. I encourage students to bring a notebook to write notes on the film as it plays.
5. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
6. *Paper Format & Submission*: All work will be submitted to Canvas and will generally follow MLA guidelines. For each assignment, I will supply an assignment sheet that goes into more detail on the formatting of the assignment.
7. *Late Papers/Assignments*: Late work will be marked down one full letter grade for each actual day late. That being said, I am more than happy to give students extensions on homework or formal papers. In order to receive an extension, you must let me know through email before the due date. If you do not send me an email, including a new date of submission, the late work policy will go into effect.
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions:
A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.>
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department

office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

14. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>
15. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
16. *University Writing Studio.* The new Writing Studio is committed to helping University of Florida students and faculty meet their academic and professional goals by becoming better writers. They support independent learning and encourage scholarship by providing one-on-one consultations, workshops tailored to specific classes (graduate and undergraduate), and faculty retreats focusing on publishing original research. More information about the writing studio can be found at <https://writing.ufl.edu/writing-studio/>.

Class Schedule:

I reserve the right to change the course schedule this semester; I will always notify you in advance of any changes and will post revisions on Canvas.

Date	Films/Videos	Assignments Due
Introduction to <i>World War II and Media</i> & Historical Revisionism (Week I)		
M 1/9	Introduction to the Class	
W 1/11	<i>Inglourious Basterds</i> (Quentin Tarantino, 2009)	
F 1/13	Reading: “Inglourious Basterds: Real or Fictious, it Doesn’t Matter...” (Jim Emerson)	
Historical Revisionism (Week II)		
M 1/16	No Class (Martin Luther King Jr. Day)	

W 1/18	<i>Raiders of the Lost Ark</i> (Steven Spielberg, 1981) Reading: “ <i>Raiders of the Lost Ark: Revenger’s Comedy</i> ” (Julien Allen)	Letterboxd Post #1
F 1/20	<i>Band of Brothers</i> (Episode 1)	
The War on the Horizon (Week I)		
M 1/23	Reading: <i>World War II: A Very Short Introduction</i> (Chapters 1-2)	
W 1/25	<i>Atonement</i> (Joe Wright, 2007) Reading: “A Moment that Destroys All Joy in Three Lives” (Roger Ebert)	Letterboxd Post #2
F 1/27	<i>Band of Brothers</i> (Episode 2)	
The War on the Horizon (Week II)		
M 1/30	Reading: <i>World War II: A Very Short Introduction</i> (Chapters 3-4)	
W 2/1	<i>Casablanca</i> (Michael Curtiz, 1941) Reading: “Casablanca” (Roger Ebert)	Letterboxd Post #3
F 2/3	<i>Band of Brothers</i> (Episode 3)	
The Combat Film (Week I)		
M 2/6	Reading: <i>World War II: A Very Short Introduction</i> (Chapters 5-6)	
W 2/8	<i>Saving Private Ryan</i> (Steven Spielberg, 1998)	Letterboxd Post #4

	Reading: “ <i>Saving Private Ryan: Two Takes</i> ” (Michael Joshua Rowin & Julien Allen)	
F 2/10	<i>Band of Brothers</i> (Episode 4)	
The Combat Film (Week II)		
M 2/13	Reading: <i>World War II: A Very Short Introduction</i> (Chapters 7-8)	
W 2/15	<i>The Thin Red Line</i> (Terrence Malick, 1998) Reading: “The Thin Red Line: This Side of Paradise” (David Sterritt)	Letterboxd Post #5
F 2/15	<i>Band of Brothers</i> (Episode 5)	
The Combat Film (Week III)		
M 2/20	Reading: <i>Nazi Germany: A Very Short Introduction</i> (Chapter 1 & 2)	
W 2/22	<i>Das Boot</i> (Wolfgang Peterson, 1981) (First Part)	Letterboxd Post #6
F 2/24	<i>Das Boot</i> (Wolfgang Peterson, 1981) (Second Part)	
The Combat Film (Week IV)		
M 2/27	<i>Flags of Our Father</i> (Clint Eastwood, 2006)	Midterm Questions will be discussed during class
W 3/1	<i>Letters from Iwo Jima</i> (Clint Eastwood, 2006)	Letterboxd Post #7
F 3/3	Film Discussion	

Children and War (Week I)		
M 3/6	Reading: <i>They Called Us Enemies</i> by George Takei	
W 3/8	<i>Empire of the Sun</i> (Steven Spielberg, 1987) Reading: “ <i>Empire of the Sun: When the Child Wasn’t a Child</i> ” (Keith Uhlich)	Letterboxd Post #8
F 3/10	Final Midterm Q&A	Midterm submission due by 11:59pm on Friday (10/14)
No Classes (Spring Break)		
M 3/13	No Classes (Spring Break)	
W 3/15	No Classes (Spring Break)	
F 3/17	No Classes (Spring Break)	
Children and War (Week II)		
M 3/20	Reading: <i>Ordinary Men</i> (Chapters 1 – 6) (pg.17-69)	
W 3/20	<i>Pan’s Labyrinth</i> (Guillermo del Toro, 2006) Reading: “ <i>Pan’s Labyrinth: The Heart of the Maze</i> ” (Michael Atkinson)	Letterboxd Post #9
F 3/20	<i>(Today’s Class Will Be Held Over Zoom)</i> <i>Band of Brothers</i> (episode 6)	
The Holocaust (Week I)		

M 3/27	No Class: On Your Own Screen: <i>Night and Fog</i> (Alain Resnais, 1956)	
W 3/29	<i>Schindler's List</i> (Steven Spielberg, 1993) Optional Reading: "Schindler's List: A Whole New Language" (Chris Wisniewski)	Letterboxd Post #10
F 3/31	<i>Maus</i> Part 1 (Art Spiegelman)	
The Holocaust (Week II)		
M 4/3	Reading: <i>Ordinary Men</i> (Chapters 7 – 12) (pg.70-130)	
W 4/5	<i>Phoenix</i> (Christian Petzold, 2014) Reading: "Phoenix: Just be Yourself" (Michael Koresky)	Letterboxd Post #11
F 4/7	<i>Band of Brothers</i> (episode 7)	
The Holocaust (Week III)		
M 4/10	Reading: <i>Maus</i> Part 2 (Art Spiegelman)	
W 4/12	<i>Amen.</i> (Costa-Gavras, 2002)	Letterboxd Post #12
F 4/14	<i>Band of Brothers</i> (Episode 8)	
The Post-War Film (Week I)		
M 4/17	Reading: <i>Ordinary Men</i> (Chapters 13 – 18) (pg.131-207)	

W 4/19	<i>Lore</i> (Cate Shortland, 2012)	Letterboxd Post #13
F 4/21	<i>Band of Brothers</i> (Episode 9 & 10) Discussion of Final Project	
The Post-War Film (Week II)		
M 4/24	Work Day for Final Project	
W 4/26	<i>The Best Years of Our Lives</i> (William Wyler, 1946) Final Class Discussion	Letterboxd Post #14
T 5/4	Public Media Project due by 11:59pm	

Films marked * are available on the Library's streaming service.

Grading scale:

A	100 – 93	C	75 – 73
A-	92 – 90	C-	72 – 70
B+	89 – 86	D+	69 – 66
B	85 – 83	D	65 – 63
B-	82 – 80	D-	62 -60
C+	79 – 76	E	59 – 0

General Grading Rubric:

A Assignments: Engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammar and punctuation mistakes.

B Assignments: Engage thoroughly with the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammar or punctuation mistakes.

C Assignments: Make good faith effort to engage with the topic, but source use or complex synthesis not as well-integrated as A or B assignments. Some acknowledgement of audience,

purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but conversational or overly complex. Have noticeable grammar and punctuation mistakes.

D Assignments: Have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or little source use. Little or no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.