

# JAWS



## A Hollywood History:

### Filming America from *Boxing Cats* to *Jaws*

This writing and communication course will focus on the history of American film from early one-shot shorts like Edison’s *Boxing Cats* to the first summer blockbuster, *Jaws*. As film became a mass medium in the early part of the 20<sup>th</sup> century, so too did Hollywood shape and react to social and political forces. Understanding the history of Hollywood will help us better understand, critique, and appreciate today’s popular culture landscape. Thus, as we learn to read film and read about film history, we will use a close analysis of Hollywood productions to consider topics in American culture from racism to sex (and Hollywood scandals!), violence, and humor. Potential films we will watch include (but are not limited to) *Modern Times* (1936) to *Gentlemen Prefer Blondes* (1953) and *Shaft* (1971). As we read across a variety of genres—from films to academic articles and popular press pieces—we will develop critical reading and writing skills that will prepare you for the writing-intensive CAT 2 and to read college-level material across your other courses.

**Professor:** Dr. Phoebe Bronstein

**Office Hours:** W11-1pm in 249 PCH & by appointment

**E-mail:** [pbronstein@ucsd.edu](mailto:pbronstein@ucsd.edu)

\*The best way to contact me (aside from office hours) is via e-mail. I ask that you expect and allow 48 hours for me to respond. If you do not hear back from me within that window, please email again and politely remind me about your message. Please note that I do not respond to emails Friday evenings-Sunday mornings.

<u>LE</u>	<u>1B</u>	<u>MWF</u>	<u>10-10:50</u>	<u>PCYNH</u>	<u>109</u>	<u>PHOEBE BRONSTEIN</u>
<u>B1</u>	<u>909340</u>	<u>M</u>	<u>2-2:50</u>	<u>CENTR</u>	<u>218</u>	<u>AMY REID</u>
<u>B2</u>	<u>909341</u>	<u>M</u>	<u>3-3:50</u>	<u>CENTR</u>	<u>218</u>	<u>AMY REID</u>
<u>B3</u>	<u>909342</u>	<u>M</u>	<u>4-4:50</u>	<u>CENTR</u>	<u>218</u>	<u>JESSICA BUIE</u>
<u>B4</u>	<u>909343</u>	<u>M</u>	<u>5-5:50</u>	<u>CENTR</u>	<u>218</u>	<u>JESSICA BUIE</u>
<u>B5</u>	<u>909344</u>	<u>M</u>	<u>6-6:50</u>	<u>CENTR</u>	<u>218</u>	<u>JONATHAN RUIZ</u>
<u>B6</u>	<u>909345</u>	<u>M</u>	<u>7-7:50</u>	<u>CENTR</u>	<u>218</u>	<u>JONATHAN RUIZ</u>
<u>B7</u>	<u>909346</u>	<u>W</u>	<u>2-2:50</u>	<u>CENTR</u>	<u>218</u>	<u>VALENTINA CALVACHE</u>
<u>B8</u>	<u>909347</u>	<u>W</u>	<u>3-3:50</u>	<u>CENTR</u>	<u>218</u>	<u>VALENTINA CALVACHE</u>

<b><u>B9</u></b>	<b><u>909348</u></b>	<b><u>W</u></b>	<b><u>4-4:50</u></b>	<b><u>CENTR</u></b>	<b><u>218</u></b>	<b><u>ASHLEY HALABI</u></b>
<b><u>B10</u></b>	<b><u>909349</u></b>	<b><u>W</u></b>	<b><u>5-5:50</u></b>	<b><u>CENTR</u></b>	<b><u>218</u></b>	<b><u>ASHLEY HALABI</u></b>

### **CAT 1 Course Goals**

#### **Critical Reading and Writing:**

- Find and summarize academic arguments
- Use writing and reading for inquiry, learning, thinking, and communicating
- Identify and explicate a text's purpose and argument

#### **Genre and Rhetorical Knowledge:**

- Understand how genres shape reading and writing
- Critically read across several genres and modes (from written to digital to visual)
- Identify and use genre conventions ranging from structure and paragraphing to tone and mechanics appropriate to the rhetorical situation
- Control such surface features such as syntax, grammar, punctuation, and spelling
- Practice appropriate means of documenting their work

#### **Process**

- Develop strategies for generating, revising, editing, and proofreading

### **CAT 1 Course Policies**

- *For complete CAT policies on attendance, Turnitin, and more please click [here](#).*
- Missing more than four class sessions, either lectures or sections, will result in deducting 1/3 of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more classes, is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.
- I ask that you have no electronics in lecture or discussion. This includes phones, computers, tablets, etc. There is no penalty and we won't police you, however, it helps keep the class focused and engaged for us all to turn off our electronics. If you have a good reason that you need your electronic device, please talk to your TA and me. We are definitely happy to make exceptions! See [here](#), for more on the benefits of no-tech note-taking.
- Attendance: in lecture, please sit with your discussion section. Your TA will take your attendance in lecture (sometimes just by roll but also by collecting discussion questions at the end of lecture on an index card). For the complete absence policies, please click the link above.
- Lectures for this class will not posted on the course website. However, I will regularly post articles and ideas related to the course and discussion questions related to the week's topics.

### **A Note on Attendance, Participation, and Class Citizenship**

This course functions best only through your consistent attendance and participation in both lecture and discussion section. This means you need to consistently show up to class prepared--having done the week's readings and screenings--and ready to engage in open and constructive dialogue.

A note on class/college citizenship: Please note that in this class, we will discuss the politics of race and gender, among other intersections of identity, such as class and sexuality. These conversations can be

difficult, thus, I expect you to practice respect, listening, patience, and kindness with and towards each other. This includes how you speak to both me (your professor), your TA, and your fellow classmates. In this course, your ideas may be challenged and I ask that you are open to that challenge, meeting it with intellectual curiosity, respect for others' ideas and experiences, and empathy. I believe that ethical argumentation is imperative to a civil and just society and that is a value that I hope we form, instill, and engage with in this course. This is all to say, disagree with each other, with me, with your TA, but do so in a way that respectfully engages the other person's ideas.

If you are anxious about speaking in class, please let your TA know ASAP. Our goal is to get everyone talking and engaged because that is how we will all learn best! My hope in this course, is that you learn something cool (about film history! And, writing! And, argumentation!), while also learning key skills from asking good questions to drafting and writing that will help you success in the CAT sequence and in college more broadly.

### **Discrimination and Harassment**

UCSD does not discriminate on the basis of race, color, age, religion, national origin, sex, marital status, sexual orientation, disability, or status as a U.S. veteran. This class adheres to those guidelines.

Alternative viewpoints are welcome in this classroom. *However, statements that are deemed racist, sexist, classist, ableist, homophobic, or otherwise discriminatory toward others in the class will not be tolerated and students will be asked to leave.* Students come from a wide variety of backgrounds and possess a diverse array of values and beliefs and the classroom must be a safe space to discuss opinions and ideas. As such, I will not tolerate harassment of any kind in my classroom.

### **Americans with Disabilities Act (ADA)**

UCSD complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Any student who may require an accommodation under such provisions should contact me and your TA as soon as possible and no later than the end of the first week of classes or as soon as you become aware. No retroactive accommodations will be provided in this class.

### **CAT 1 Required Texts & Technology:**

- A notebook
- *They Say, I Say*, CAT edition (*TSIS*)
- Access to the library website, TritonEd, & UCSD e-mail
- Access to course reserves (via TritonEd) for films:  
[https://library.ucsd.edu/dmr/courses/640/Fall/2017/cat\\_1](https://library.ucsd.edu/dmr/courses/640/Fall/2017/cat_1).

### **Assignments:**

- [Reflection #1](#) (10%)
- [Reading/Lecture/Screening Outlines](#) (10%)
- [Film Review](#) (20%)
- [Poster Analysis](#) (25%)
- Participation (10%)
- [Reflective Portfolio](#) (25%)
- [Extra Credit](#) (1/3 a letter grade on your poster analysis)

## **Peer Review, Self-Evaluation, and Reflection**

Self-assessment, reflection, and collaboration are core components of the first year writing program at UCSD. In this class (and CAT broadly), you will do a fair amount of peer review, revision, working in groups, and reflection on your work. That is, be prepared both to receive and offer constructive criticism and re-work your writing, presentations, etc.

- Peer Review will happen regularly, so be prepared to work with your peers and offer constructive critique and receive feedback.
- Revision will be a crucial component of each major assignment. Failure to revise an assignment and/or participate in peer review will lower your final assignment grade by  $\frac{1}{3}$  a letter grade.
- Self-Evaluations and Reflections are also a crucial part of this course. I will ask you do reflections on your work throughout the term and a final reflective portfolio. If you fail to do a reflection, it will lower your final assignment grade by  $\frac{1}{3}$  a letter grade.
- [Grade Contesting Policy](#)

## **Course Calendar:**

\*I reserve the right to change the course calendar (including changing a screening or reading) as the course evolves.

\*Readings are all linked from the syllabus below or in *They Say, I Say* CAT Edition (*TSIS* on the syllabus), which you can purchase from the bookstore. All the required films are either linked below or available to stream through UCSD Library's Course Reserves:

[https://library.ucsd.edu/dmr/courses/640/Fall/2017/cat\\_1](https://library.ucsd.edu/dmr/courses/640/Fall/2017/cat_1)

(This link is also posted on TritonEd).

\*The basic format of the course each week = context, case study, and then writing about the topic (and learning/thinking about different writing techniques). Generally, readings are due by lecture on Mondays, screenings due by lecture on Wednesday, and writing assignments by 11:59pm on Fridays.

## **Week 0: Welcome!**

Friday (9/29): Class Intro & CAT

Why Study Film? Why learn to write?

Resources: "[A Professor's Pointers for Success in College](#)" and "[On office hours](#)"

## **Week 1: Images that Move**

Monday (10/2): Why Study Film & Hollywood History Overview

Watch (in class): *Boxing Cats*, *Sandow*, *The Great Train Robbery* (1903)

Wednesday (10/4): *Boxing Cats*, Action Heroines, & Early Film Storytelling

Watch: [Perils of Pauline](#), "[Trial by Fire](#)" (1914)

Friday (10/6): On Reflections & Summary

*Note: This class will only be 25 minutes*

Read: *TSIS*, "Entering the Conversation" & "Reflections"

**[Reflection #1 due by 11:59pm on Turnitin](#)**

## **Week 2: Race & Early Technologies of Cinema**

Monday (10/9): Synched Sound, Race, and Technologies of Cinema

Read: Shohat & Stam, "[Colonialism, Racism, and Representation: An Introduction](#)"

Clips (in class): *Nanook of the North* (1923) & *Moana* (1926)

Wednesday (10/11): Representing Asian Americans in Hollywood

Watch (in class): *Broken Blossoms* (1919)

Friday (10/13): Finish *Broken Blossoms*

Read: *TSIS*, "They Say"

## **Week 3: Early Hollywood Comedy**

Monday (10/16): (Finish *Broken Blossoms*)

Hollywood Comedy Introductions & Go over Paper #1

Read/Watch: MIT Open Source "[Chaplin Lecture, 2007](#)"

Wednesday (10/18): Charlie Chaplin, Class Commentary, and Humor

Watch: *Modern Times* (1936)

Friday (10/20): On Drafting & Writing as Process

Read: *TSIS*, "Her Point Is"

**Film Summary due by 11:59pm to Turnitin**

## **Week 4: The Code & Vertical Integration**

Monday (10/23): What You Don't See: The Rise of the Production Code

Read: Priscilla Ovalle pp. 24-33 in "[Dolores del Rio Dances Across the Imperial Color Line](#)"

Recommended: David Denby, "[What the Hays Code did for Women](#)"

Wednesday (10/25): Imagining Latin America from Hollywood

Watch: *Flying Down to Rio* (1933)

Friday (10/27): On Drafting & Revision

Read: *TSIS*, "As He Himself Puts It"

**Rough Draft for Paper #1 Due by 11:59pm**

## **Week 5: Paramount Decision**

Monday (10/30): Paramount Decision & Shaking up the Industry

(Peer Review in Section)

Recommended: *TSIS*, "Using Templates to Revise"

Wednesday (11/1): On War Movies & Romance

Watch: Watch: *Casablanca* (1942)

Friday (11/3): Reading Film 101: Mise en Scene & Cinematography

**Final Draft Paper #1 Due by 11:59pm on Turnitin**

## **Week 6: The Star System**

\*This week be sure to attend the mandatory Library Session

Monday (11/6): The Star System: Marilyn Monroe

Watch: *Gentlemen Prefer Blondes* (1953)

Wednesday (11/8): Class Canceled/Extra TA Office Hour

Friday (11/10): No class/Veterans' Day

**Poster Summary due by 11:59pm on Turnitin**

### **Week 7: Women's Weepies**

Monday (11/13): Genre: Melodrama, Gender, and Race

Read: Linda Williams, "[Films Bodies: Gender, Gender, and Excess](#)"

Wednesday (11/15): Race & Melodrama in *Imitation of Life*

Watch: *Imitation of Life* (1959)

Friday (11/17): Reading Film 101: Editing & Sound

**First Draft Paper #2 Due by 11:59pm on Turnitin**

### **Week 8: On Violence: The End of the Code**

Monday (11/20): End of the Code & The Rise of the Rating System

Read: Roger Ebert Reviews, "[Bonnie and Clyde](#)" and "[Harold and Maude](#)"  
(Writing Circles in Section & Office Hours)

Wednesday (11/22): Discuss *Harold & Maude*

Watch: *Harold & Maude* (1971)

Friday (11/24): No class/Thanksgiving

**Final Draft Paper #2 Due by 11:59pm to Turnitin**

### **Week 9: Blaxploitation**

Monday (11/27): From Race Films to Blaxploitation

Read: Manthia Diawara, "[Black Spectatorship: Problems of Identification and Resistance](#)"

Wednesday (11/29): *Shaft*, A Conversation

Watch: *Shaft* (1970)

Friday (12/1): On Portfolios & Reflections

Read: *TSIS* on Portfolios

**Rough Draft Final Reflection due by 11:59pm to Turnitin**

### **Week 10: Jaws**

Monday (12/4): The Summer Blockbuster

(Peer Review in Section)

Wednesday (12/6): TBD

Watch: *Jaws* (1975)

Friday (12/8): Wrapping it Up

**Reading Outlines due by 11:59pm to Turnitin**

### **Finals Week**

**Final Draft of Reflective Portfolio due to Turnitin by 11am (via TritonEd)**

**Extra Credit: TBD**