

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 20th 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 *Rear Window* (1954) 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: Tuesday & Thursday 10am, Starbucks Coffee @ Price Center & by appointment

E-mail: 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.

For course policies on attendance and technology, see here —>

[CAT 1_Fall 2024_Course & Program Policies](#)

CAT 1 Course Goals

- Course Learning Objectives
 - Understand writing as a process (i.e. that includes, brainstorming, drafting, peer review, revision, reflection)
 - Develop metacognitive and critical reading and thinking skills (including learning the parts of an argument)
 - Learn how to ask constructive questions.
 - Practice writing as a learning strategy (this entails developing the ability to critically read, summarize, and begin to respond to arguments)
 - Learn how to read critically across a variety of genres and identify disciplinary discourse.
- Core Concepts

By the end of CAT 1, students should be able to understand and define the following terms/ideas:

- o Ideology
- o History as narrative
- o Production of knowledge (culture, art, and technology)
- Core Skills Fostered
 - o Critical curiosity (active reading, asking productive questions, and)
 - o Paragraph structure
 - o Reflection/metacognition
 - o Summarizing (including identifying the Parts of an Argument when applicable)

Assignments:

For assignment descriptions and assignment policies --> [CAT 1_Fall 2024_Assignments](#)

1. Weekly Responses (40%)
2. Annotations + Observations (30%)
3. Final Reflection (10%)
4. Participation (Lecture & Discussion) (10%)
5. Lecture Quizzes (10%)

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 in its online version. TSIS readings are linked in Canvas.
- All the required films are both linked below and linked in a module in Canvas. You may need to either be on campus or access through the campus VPN to access the films.
- *Please note that the films we screen in this class contain images of sex, violence, sexual violence, and racism. Please review the syllabus and let me or your TA know if you have concerns about any of the films that we watch.

Week 0: Welcome!

Topics: Class Intro & CAT; Why Study Film History? Why learn to write?

Thursday: Read: [Russell Johnson on Chat GPT](#)

Friday: Due: Reflection by 11:59pm on Canvas

Week 1: Spectacle! Images that Move

Tuesday: [Viet Thanh Nguyen, “Just Memory” and “Just Forgetting”](#)

Due: Annotation + Observations #1

Thursday: Watch: [Perils of Pauline](#), “[Trial by Fire](#)” (1914) & READ & REFLECT: "Listening" & "They Say" - Starting With What Others Are Saying”

Friday Due: Weekly Response #1 due by 11:59pm on Canvas

Week 2: Race & Early Technologies of Mass Cinema

Tuesday: Read: Spence & Stam, “[Colonialism, Racism, and Representation: An Introduction](#)”

Due: Annotation + Observation #2

Thursday: Watch: *Broken Blossoms* (1919) OR read, “[Artful Racism, Artful Rape in Broken Blossoms](#)” and TSIS, [READ & DO: "Her Point Is" - The Art of Summarizing](#)

Recommended: “[Imagining Chinatown](#)”

**Please note this film contains representations of anti-Asian racism and violence against women. If you do not feel comfortable watching it, feel free to read the above article instead.

Friday: Write: Weekly Response #2 due by 11:59pm on Canvas

Week 3: Early Hollywood Comedy

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

Due: Annotation + Observation #3

Thursday: Watch: *Modern Times* (1936) & READ & DO: TSIS, "As He Himself Puts It" - The Art of Quoting”

Friday, Oct. 18: CAT Conversations with Viet Thanh Nguyen, 10am-11:50 am, Mandeville Auditorium

Due: Weekly Response #3 due by 11:59pm on Canvas

Week 4: The Code & Vertical Integration

Tuesday: 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](#)”

Due: Annotation + Observation #4

Thursday: Watch: *Flying Down to Rio* (1933) & READ: TSIS, "Introduction: Entering into the Conversation" & "Engaging Respectfully With Others”

Friday: Due: Weekly Response #4 due by 11:59pm on Canvas

Week 5: Paramount Decision & WWII On Screen & Noir

Tuesday: *Casablanca* (1942)

Due: Annotation + Observation #5

Thursday: Watch: *Gilda* (1946)

Friday: Due: Weekly Response #5 due by 11:59pm on Canvas

Week 6: The Auteur & Film as Art

Tuesday: Read: “[Andrew Sarris and the A Word](#)”

Due: Annotation + Observation #6

Thursday: Watch: *Rear Window* (1954)

Friday: Due: Weekly Response #6 due by 11:59pm on Canvas

Week 7: Women’s Weepies & Male Melodrama

Tuesday: Read: Linda Williams, “[Films Bodies: Gender, Gender, and Excess](#)”

Due: Annotation + Observation #7

Thursday: Watch: *Imitation of Life* (1959) Recommended: *Rebel Without a Cause* (1954)

Note: IofL represents racism and racial violence (including the use of the n-word). If you want to skip that part and/or not watch that is okay.

Friday: Due: Weekly Response #7 due by 11:59pm on Canvas

Week 8: On Violence: The End of the Code & When Movies Became Art

Tuesday: Read: Roger Ebert Reviews, “[Bonnie and Clyde](#)” and “[50 Years Later How Bonnie and Clyde Divided Film Critics](#)” (Vanity Fair)

Due: Annotation + Observation #8 (Both readings)

Thursday: Watch: *Bonnie & Clyde* (1968)

Friday: Due: Weekly Response #8 due by 11:59pm on Canvas

Week 9: Blaxploitation

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

Watch: *Shaft* (1970)

Due: Annotation + Observation #9

Thursday: No Class/Fall Break

Week 10: Jaws & The Blockbuster

Tuesday: Watch: *Jaws* (1975)

Thursday: Wrapping it Up!

Friday: Reflective Portfolio due to Canvas Friday at 11:59pm:

 Final Reflection & Portfolio Prompt

Extra Credit:

+1 Grade Extra Credit on your Quiz #2 if 90% of your section fills out the SETs.

Finals Week:

You’re done!

