



English 1B: Cinerama
Summer 2013, San José State University

DH De La O,
The Department of English & Comparative Literature

Section: 04
Course Number: 30832
Session I: June 3 – August 9, 2013
Meetings: Tu/Th 9:00 – 11:00 AM, Clark 243

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“Everything I learned I learned from the movies.”

—Audrey Hepburn

Course Theme

Far from being just entertainment, movies play a central role in our culture by reflecting and forming how we see ourselves. From Cinderella stories to terrifying tales of horror, what we see on a movie screen shapes our fantasies, hopes, and fears. In fact, few forms of art have better reflected the societies that have produced it. In this semester's 1B course, we will examine the cultural significance of film. Through readings and viewings, we will learn to critically engage this art form so that we can better understand and appreciate the important role it plays in our lives.

Required Materials

Books:

- *Tab Hunter Confidential: The Making of a Movie Star* by Tab Hunter and Eddie Muller (ISBN: 1565125487)*
- *Reel Terror: The Scary, Bloody, Gory, Hundred-Year History of Classic Horror Films* by David Konow (ISBN: 031266883X)*
- *Gods & Monsters: A Novel (AKA The Father of Frankenstein)* by Christopher Bram (ISBN: 0060780878)*
- *The Everyday Writer with Exercises* (5th Edition) by Andrea A. Lunsford (ISBN: 9781457600043)**

*Available in an electronic edition (e.g. Kindle, Nook), though pagination may vary from print edition

** Available in an electronic edition from Bedford/St. Martin's (<http://bedfordstmartins.com/everydaywriter>)

Though not required, a subscription to a streaming video service (e.g. Netflix, Hulu, Amazon Prime) might prove helpful this semester. Additionally, except for Redbox, the large video rental chains, as well as most independents, are all but gone. Thus, I highly encourage you to try the locally-owned and operated Videoscope in Mountain View (2290 W. El Camino Real, #7; 650.965.7800). They have one of the largest DVD selections in the Bay Area, so especially keep them in mind for older or harder-to-find titles.

Course Description

English 1B is the second course in SJSU's two-semester lower-division composition sequence. Beyond providing repeated practice in planning and executing essays, and broadening and deepening students' understanding of the genres, audiences, and purposes of college writing, English 1B differs from English 1A in its emphasis on persuasive and critical writing (with less attention paid to the personal essay), its requirement for fewer but longer essays, and its introduction to writing informed by research. Students will develop sophistication in writing analytical, argumentative, and critical essays; a mature writing style appropriate to university discourse; reading abilities that will provide an adequate foundation for upper-division work; proficiency in basic library research skills and in writing papers informed by research; and mastery of the mechanics of writing.

Prerequisites:

Passage of Written Communication 1A (C or better) or approved equivalent.

Course Goals

Building on the college-level proficiencies required in English 1A, students shall achieve the ability to write complete essays that demonstrate advanced proficiency in all of the following:

- Clear and effective communication of meaning
- An identifiable focus (argumentative essays will state their thesis clearly and will show an awareness, implied or stated, of some opposing point of view)
- An appropriate voice that demonstrates an awareness of audience and purpose
- Careful attention to review and revision
- Effective and correct use of supporting materials, including independent research (e.g., quoting, paraphrasing, summarizing, and citing sources)
- Effective analysis, interpretation, evaluation, and synthesis of ideas encountered in multiple readings
- Effective organization and development of ideas at paragraph and essay levels
- Appropriate and effective sentence structure and diction
- Command of conventional mechanics (e.g., punctuation, spelling, reference, agreement)

Student Learning Objectives

Student Learning Objectives (SLOs) are as follows:

- SLO 1: Students shall write complete essays that demonstrate the ability to refine the competencies established in Written Communication 1A.
- SLO 2: Students shall write complete essays that demonstrate the ability to use (locate, analyze, and evaluate) supporting materials, including independent library research, and identify key concepts and terms that describe the information needed.
- SLO 3: Students shall write complete essays that demonstrate the ability to select efficient and effective approaches for accessing information utilizing an appropriate investigative method or information retrieval system.
- SLO 4: Students shall write complete essays that demonstrate the ability to synthesize ideas encountered in multiple readings.
- SLO 5: Students shall write complete essays that demonstrate the ability to incorporate principles of design and communication to construct effective arguments.
- SLO 6: Students shall write complete essays that demonstrate the ability to identify and discuss issues related to censorship and freedom of speech.

Policies Available Online

You are responsible for reading the following policies online @ <http://www.sjsu.edu/english/comp/policy/index.html>. They include information on:

- Course guidelines
- Academic policies (academic integrity, plagiarism, ADA, and DRC policies)
- Estimation of per-unit student workload
- Recording policies
- Adding and dropping classes

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website @ <http://www.sjsu.edu/writingcenter>.

Class Protocols

These are the protocols by which this class will function:

- Essay corrections: In an effort to make you a better editor of your own work, I will sometimes make sentence-level corrections to only one page or paragraph of your essay. You should assume that the corrections I've made are applicable to your entire essay.
- Due dates: All writing assignments are due on the dates indicated on EauZone, which contains the most up-to-date schedule and information.
- Late assignments: Late assignments must be emailed to me no later than the following class after the due date. However, they will be lowered one letter grade. *I will not accept an assignment beyond this point.*
- Corresponding via email: When emailing, please indicate your section number in the subject line or somewhere in the body. This helps me reply to your email more quickly. I will attempt to reply to your message as soon as possible, but please keep in mind that I receive a high volume of email each day.
- Emailed assignments: Assignments submitted via email, will be graded as any other. However, no marked-up hard copy will be returned to you.
- Absences: It is not necessary to inform me if you will be missing class. Also, please do not message me to ask what happened in class on the day you were absent. As soon possible, obtain the email addresses of at least two other members of the class. They should be able to fill you in on any relevant information. Finally, without prior notification, missed in-class essays and presentations cannot be made up. If you must miss your presentation date, make prior arrangements with a classmate to switch days.
- Writers' workshop: You will automatically be docked 5 points off your final draft grade for coming to class on a writers' workshop day without an essay.
- Participation: There is a participation component to your grade. Though only 15 points, it could mean the difference between letter grades. To receive all or most of these points, it is important that you actively engage in the classroom experience (e.g. frequently asking questions and/or commenting). Simply attending class is not sufficient to garner full points, as they are based on active participation, not attendance.
- Extra-credit: There will be no opportunities for extra-credit this semester, so please stay up to date on your assignments.
- Laptops and cell phones: The use of laptops during class is restricted to note taking only—*absolutely no social media during class time.*
- Cell phones: Please silence cell phones during class and no texting at any time.

EauZone

I maintain EauZone (<http://eauzone.blogspot.com>) as a centralized location for assignments, reminders, documents, important dates, links, and general class information. It also contains an easy-to-reference archive of the course work. In addition, this website will be the location of the course's eReader (eR). These articles may be required to complete some assignments. On the homepage, click on "English 1B: Cinerama under "Summer 2013" to be routed to our page.

The Everyday Writer and LearningCurve

The new fifth edition of Andrea A. Lunsford's *The Everyday Writer with Exercises* contains an access code for LearningCurve (<http://www.bedfordstmartins.com/beta/everydaywriter5e/learningcurve/92533>) an online adaptive quizzing program. LearningCurve quickly deciphers what you already know and helps you practice what you don't yet understand. It also provides you immediate feedback after each question, as well as cross references to additional instruction in *The Everyday Writer*.

Purchasing options:

- Print editions may be purchased at the Spartan Bookstore (ISBN: 9781457600043) or from Bedford/St. Martin's online (<http://bedfordstmartins.com>)
- To purchase an electronic edition (which includes access to LearningCurve), visit the Spartan Bookstore (ISBN: 9781457633423) or Bedford/St. Martin's online (<http://bcs.bedfordstmartins.com/everydaywriter5e/>)
- If you own a used copy of *The Everyday Writer*, a new LearningCurve access code must be purchased from either the Spartan Bookstore (ISBN: 9781457643637) or Bedford/St. Martin's online (<http://www.bedfordstmartins.com/everydaywriter/lc>)
- If you own an edition older than the 5th, you will need to purchase a new LearningCurve access code from either the Spartan Bookstore (ISBN: 9781457643637) or Bedford/St. Martin's (<http://www.bedfordstmartins.com/everydaywriter/lc>)

If you have any questions or problems logging in, please contact Bedford/St. Martin's Technical Support. You may reach a representative via:

- Phone: 1.800.936.6899—*for fastest service*
- Email: BFW.TechnicalSupport@macmillan.com
- Online: <http://www.macmillanhighered.com/techsupport>

MLA Style

As is standard in American English classes, all typed work must be submitted in MLA Style. Unstapled work will never be accepted. Samples are located in both *The Everyday Writer* and online at EauZone. Please follow this example for all out-of-class assignments:

Name

1B: Section number

Assignment

Date

When citing films, follow this example: *Title* (Director, Year Country). Example: *Jurassic Park* (Spielberg, 1993 USA)

Course Work

Class sessions will employ a combination of lectures, group discussions, presentations, and writing workshops that will cover a range of activities, including analyzing, interpreting, outlining, revising, and editing. All essays are approximately three full pages and must be in MLA Style. Also, all out-of-class essays must always include a Works Cited page.

Your assigned writing coursework will total approximately 8000 words; they include:

1. Diagnostic Essay: This in-class essay will be my first opportunity to evaluate your writing.
2. Persuasive Essay: You will write a persuasive essay about the controversy surrounding Hollywood films pirated via torrent networks.
3. Short Answer Responses: These in-class short answer responses will be in response to Bram's *Gods and Monsters*.
4. Synthesis Essay: This essay asks you to synthesize a variety of texts, including excerpts from Konow's *Reel Terror*, to create a snapshot of one of five distinct subgenres of American horror films. This paper will also be workshopped in class.
5. Expository Essay: Your expository essay, based upon Hunter's *Tab Hunter Confidential*, will focus on the issues facing both out and closeted movie stars.
6. Annotated Works Cited: In this assignment, you will organize and evaluate the sources for your research paper.
7. Research Paper: Your 10-page research paper will examine Francois Truffaut's Auteur Theory as it pertains to the oeuvre of a major film director. This paper will also be incrementally workshopped in class.
8. Final Exam: Your final exam, an in-class essay, will take place on the final day of class (Wednesday, August 10th). It will count 10% toward your grade. *No make-ups or early exams will be allowed; you must take the exam to pass the class.*

You will also be responsible for:

9. LearningCurve Grammar Exercises: In order to assess your strengths and weakness, you will be responsible for completing a series of short grammar exercises online.
10. Outside Screening Reflections: You will write six one-page Outside Screening Reflections (OSRs) on a film from 1930 – 1949, 1950 – 1969, 1970 – 1989, and 1990 – present, as well as one documentary and one foreign film. These are not reviews; rather, they are an exploration of some aspect of the film, such as a particular theme, the setting, or the mise-en-scène.
11. Multimedia Presentation: You and a classmate will create a 10-minute multimedia (i.e. PowerPoint, Google Slides, Keynote, Prezi, SlideRocket) presentation, including a hand-out, based upon one of a list of film-related topics I will present in class. *Note: You will be responsible for providing your own laptop; Macs will require a special adaptor to connect to the university's projection system.*

Grading

One typed page in MLA Style equals approximately 250 words; 1000 words is roughly equal to four typed pages.

Item	Point Value	Word Count*	SLO
1. Diagnostic Essay**	20	500	1, 4
2. Persuasive Essay	20	750	1-4
3. Short Answer Responses**	20	500	1-4
4. Synthesis Essay***	20	750	1-4
5. Expository Essay	20	750	1-4

6. Annotated Works Cited	10	250	1-3
7. Research Paper***	60	2500	1-4
8. Final Exam	30	1250	1-4
9. Outside Screening Reflections	60 (6 @ 10 pts. each)	1500	1-3
10. PowerPoint Presentation	15	N/A	N/A
11. LearningCurve Grammar Exercises	10	N/A	N/A
12. Participation	15	N/A	N/A

Total points: 300

Approximate word count: 8,500

*One typed page in MLA Style equals approximately 250 words; 1000 words is roughly equal to four typed pages

**Denotes an in-class essay

***Essay to be reviewed in a writers' workshop

Essays will be graded by the following criteria:

- An "A" essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student's ability to use language effectively with a solid command of grammar, mechanics, and usage.
- A "B" essay demonstrates competence in the same categories as an "A" essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.
- A "C" essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show significant weakness in mastery of grammar, mechanics, usage, or voice.
- A "D" essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.
- An "F" essay does not fulfill the requirements of the assignment.

Final Grade Calculations:

285 – 300: A+	265 – 269: B+	235 – 239: C+	180 – 209: D
276 – 284: A	246 – 264: B	216 – 234: C*	0 – 179: F
270 – 275: A-	240 – 245: B-	210 – 215: C-	

*At least 216 points must be earned to receive course credit

Course Schedule

Note that this schedule is subject to change. Always consult EauZone for the most up-to-date information and schedule. Consider this syllabus only a rough guide and already out-of-date.

Key:

eR (eReader)

GODS (*Gods & Monsters*)

REEL (*Reel Terror*)

TAB (*Tab Hunter Confidential*)

Synthesis essay readings:

Your readings from *Reel Terror* will depend on which horror subgenre you choose to focus on. Use the following guide to find the readings for your preferred emphasis:

Monster—Introduction, chs. 1, 2, 9, 13, and Epilogue

Slasher—Introduction, chs. 3, 6, 8, 16, Epilogue

Zombie—Introduction, chs. 4, 8, 9, 15, Epilogue

Supernatural—Introduction, chs. 5, 7, 11, 17, Epilogue

Vampire—Introduction, chs. 1, 2, 10, Epilogue

Week 01: *Some Like It Hot* (1959)

Tu 06.04

- Class: Syllabus review; Introductions; Lectures—“A Brief History of Film”

Th 06.06

- Read: GODS—p. 1 – 30
- Class: Lectures—“Writing as a Process,” “Film Basics 101”

Week 02: *Cabaret* (1972)

Tu 06.11

- Read: GODS p. 31 – 150; eR—“Torrents for Dummies” (SloMo Tech), “Why Movie Piracy IS Bad (And What to Do About it)” (ScreenRant), “Real Cost of 'Free' Downloads” (*USA Today*), “You Will Never Kill Piracy, and Piracy Will Never Kill You” (*Forbes*), “How Hollywood is Encouraging Online Piracy” (*Scientific American*), “Why I Stopped Pirating and Started Paying for Media” (Lifehacker)
- Class: DIAGNOSTIC ESSAY; Multimedia presentation assignments; Lecture—“A PowerPoint Presentation How-to,” “Citing Sources in MLA: The Basics”

Th 06.13

- Read: GODS p. 151 – 200; eR—“No Surprise: Hollywood Doesn't Understand Where Pirated Movies Come From” (Gizmodo), “TV and Film Piracy: Threatening an Industry?” (*Forbes*), “Carnegie Mellon Study Claims Online Piracy Has Strong Effect on Movie Sales” (Buzzfeed), “Confused Views: The 7 Sane Solutions to Movie Piracy” (Den of Geek), “How Much Do Music and Movie Piracy Really Hurt the U.S. Economy?” (Freakonomics), “The Movie Industry Needs to Stop Whining about Piracy and Embrace Digital” (*Business Insider*), “Busting World’s Biggest Movie Pirates Made Piracy Worse” (TorrentFreak)
- Class: Reading discussion; Multimedia presentations; Lecture—“The Fundamentals of Rhetoric,” “Citing Sources in MLA: The Basics”
- Due: OSR 01: 1930 – 1949; LEARNINGCURVE GRAMMAR EXERCISES 1: ACTIVE AND PASSIVE VOICE, COMMA SPLICES AND FUSED (RUN-ON) SENTENCES, PARALLELISM

Week 03: *Night of the Living Dead* (1968)

Tu 06.18

- Read: GODS p. 201 – 320
- Class: Reading discussion; Multimedia presentations; Lecture—“Reading Films, “On Wordiness: Exercises”
- Due: PERSUASIVE ESSAY

Th 06.20

- Read: REEL—See “Synthesis essay readings” above
- Class: Research Session—Meet in Room 213 of the MLK Library @ 9 AM
- Due: OSR 02: 1950 – 1969

Week 04: *My Own Private Idaho* (1991)

Tu 06.25

- Read: REEL—See “Synthesis essay readings” above
- Class: SHORT-ANSWER RESPONSES; Multimedia presentations; Lecture—“The Most Common Grammatical Errors—And How to Avoid Them”
- Due: LEARNINGCURVE GRAMMAR EXERCISES 2: FRAGMENTS, PRONOUNS, SUBJECT-VERB AGREEMENT

Th 06.27

- Read: REEL—See “Synthesis essay readings” above
- Class: Reading discussion; Multimedia presentations
- Due: OSR 03: 1970 – 1989

Week 05: *Do the Right Thing* (1989)

Tu 07.02

- Read: REEL—See “Synthesis essay readings” above
- Class: Writers’ workshop; Reading discussion; Multimedia presentations
- Due: SYNTHESIS ESSAY—DRAFT 1 (BRING 3 COPIES)

Th 07.04

- NO CLASS—HAPPY FOURTH OF JULY

Week 06: *Rear Window* (1954)

Tu 07.09

- Read: TAB p. 1 – 102
- Class: Reading discussion; Multimedia Presentations
- Due: SYNTHESIS ESSAY—FINAL DRAFT; OSR 04: 1990 – Present

Th 07.11

- Read: TAB p. 103 – 167
- Class: Writers’ workshop; Reading discussion; Watch—Excerpts from *The Celluloid Closet* (Epstein/Friedman, 1995 USA)
- Due: RESEARCH PAPER—UP TO APPROX. PG. 6 (BRING 2 COPIES)

Week 07: *What’s Up, Doc?* (1972)

Tu 07.16

- Read: TAB p. 168 – 274; eR—“First Pro Athlete is Out, So Where are Gay Movie Stars?” (Huffington Post), “Homophobia in Hollywood: Why Gay Movie Stars Still Can’t Come Out of the Closet” (*Independent*)
- Class: Reading discussion; Multimedia Presentations
- Due: OSR 05: DOCUMENTARY FILM

Th 07.18

- Read: TAB p. 275 – 344; eR—“As the Closet Door Opens Wider, Where are the Gay Movie Stars?” (TheWrap), “Why Gay Actors Going Public Matters” (Huffington Post)
- Class: Writers’ workshop; Reading discussion; Multimedia Presentations
- Due: RESEARCH PAPER—UP TO APPROX. PG. 8 (BRING 2 COPIES)

Week 08: *Double Indemnity* (1944)

Tu 07.23

- Class: EXPOSITORY ESSAY; Reading discussion; Multimedia Presentations
- Due: ANNOTATED WORKS CITED

Th 07.25

- Class: Writers’ workshop; Reading discussion; Multimedia Presentations
- Due: RESEARCH PAPER UP TO APPROX. PG. 10 (BRING 2 COPIES); OSR 06: FOREIGN FILM

Week 09: *Blade Runner* (1982)

Tu 07.30

- Class: Field trip (details TBD)

Th 08.01

- Class: Final exam prep; Research paper presentations; Final exam prep
- Due: RESEARCH PAPER (FINAL DRAFT)

Week 10: *Road to Perdition* (2002)

Tu 08.06

- Class: FINAL EXAM

Th 08.08

- Class: End-of-class review; Multimedia presentations