



THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

CINERAMA

English 1A: Cinerama—The Movies and Me
The Department of English and Comparative Literature
@ San José State University, Fall 2015

Course: English 1A—First Year Writing
GE: Area A2
Units: 3

Instructor: DH De La O
Office: FOB 111
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Sec. 17 (476395): Tu/Th 7:30 – 8:45 AM, BBC 121

“I’ve been to Paris, France, and I’ve been to Paris, Paramount. I prefer Paris, Paramount.”

—Ernst Lubitsch

COURSE THEME

Since their inception, movies have played an important role in capturing how our culture sees itself. So powerful is this medium that what we see on a movie screen, from Cinderella stories to terrifying tales of horror, can shape our fantasies, hopes, and fears. In fact, few art forms better reflect a society than film. In this semester's 1A course, we will examine the cultural significance of film in America, as well as our personal relationship to movies. 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

All books are available in an electronic edition (e.g. Kindle, Nook), though pagination may vary from print editions.

Books:

- *Reel Terror: The Scary, Bloody, Gory, Hundred-Year History of Classic Horror Films* by David Konow (ISBN: 031266883X)
- *Gods & Monsters (AKA The Father of Frankenstein)* by Christopher Bram (ISBN: 0060780878)



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Writing guide:

- *The Everyday Writer with Exercises (5th Edition)—Special Edition: San Jose State University* by Andrea A. Lunsford (ISBN: 9781457667121)

COURSE DESCRIPTION

English 1A is the first course in SJSU's two-semester lower-division composition sequence; it provides an introduction to baccalaureate-level composition, with attention to the personal voice and personal experience, on the one hand, and the more formal attitudes and demands of writing at the university (expository and argumentative essays), on the other. Students will develop college-level reading abilities, rhetorical sophistication, and writing styles that give form and coherence to complex ideas and feelings. Students will be introduced to citing sources.

Prerequisites: Placement by the English Proficiency Test (EPT), or passage of an approved substitute course for the EPT, such as LLD 2.

COURSE GOALS

Students shall achieve the ability to write complete essays that demonstrate college-level proficiency in all of the following:

- Clear and effective communication of meaning.
- An identifiable focus, tailored to a particular audience and purpose (argumentative essays will state their thesis clearly and show an awareness, implied or stated, of some opposing point of view).
- The ability to perform effectively the essential steps of the writing process (prewriting, organizing, composing, revising, and editing).
- The ability to explain, analyze, develop, and criticize ideas effectively.
- Effective use within their own essays of supporting material drawn from reading or other sources, including appropriate citation.
- Effective organization within the paragraph and the essay.
- Accuracy, variety, and clarity of sentences.
- Appropriate diction and tone.
- Control of conventional mechanics (e.g., punctuation, spelling, reference, agreement).

STUDENT LEARNING OBJECTIVES (SLOs)

Students shall:

1. Demonstrate the ability to read actively and rhetorically.
2. Demonstrate the ability to perform the essential steps in the writing process (prewriting, organizing, composing, revising, and editing) and demonstrate an awareness of said performance.
3. Articulate an awareness of and write according to the rhetorical features of texts, such as purpose, audience, context, and rhetorical appeals.
4. Demonstrate the ability to integrate their ideas and those of others by explaining, analyzing, developing, and criticizing ideas effectively in several genres.
5. Demonstrate college-level language use, clarity, and grammatical proficiency in writing.

SJSU ACADEMIC POLICIES

You are responsible for reading SJSU's academic policies online @ www.sjsu.edu/english/comp/policy/index.html. They contain relevant information, including:

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



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- Adding and dropping classes

THE 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>.

GRADING CRITERIA

Grading: A-F. To take the Writing Skills Test and move on to upper-division coursework, students need a C or better in English 1A.

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.

MLA STYLE

As is standard in American English classes, all typed work must be submitted in MLA Style. Samples are located in both *The Everyday Writer* (p. 457) and online at EauZone.

Please follow this sample heading for all typed work:

Name

1A: Section number

Assignment

Date

Note to 7:30 AM sections: The AS Print Shop opens at daily 8 AM, 30 minutes after class starts. Please plan accordingly.



CLASS PROTOCOLS

Grades and grading:

- I will sometimes make sentence-level corrections to only one page or paragraph of your essay. This is done in an effort to make you a better editor of your own work. You should assume that the corrections I've made are applicable to your entire essay.
- Current grades will be available on Canvas.
- *If* extra-credit is offered, it will only be once, so please stay up-to-date on your assignments.
- There is a participation component to your grade. Though only 10 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.

Assignments:

- All writing assignments are due on the dates indicated on EauZone, which contains the most up-to-date schedule and information.
- 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.*
- Assignments submitted via email, will be graded as any other. However, no marked-up hard copy will be returned to you.
- 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.
- You will automatically be docked 5 points on your final draft for coming to class on a writers workshop day without anything to share.
- I will not accept *any* assignments that are unstapled.

Etiquette:

- I consider it highly disrespectful to sleep in class. If you fall asleep in class, you may be asked to leave.
- The use of laptops during class is restricted to note taking only—*absolutely no social media during class time.*
- If you come to class after the first 15 minutes, please wait for an appropriate moment to enter so as not to disturb the class.
- Please do not pack up before our class time is over—*I'll be sure to get you out of class on time.*

Email:

- Indicate your section number in the subject line, or somewhere in the body. This helps me reply to your email more efficiently.
- If you email me a document via Google Docs, remember to grant me permission to edit it **BEFORE** you share. Otherwise, I have to request permission, and the entire process is lengthened.
- Email me individually rather than as a reply to a group message because I can easily miss these responses.
- Due to the high volume of email I receive daily, it may take me a day (or more) to respond.
- Unless it affects an in-class essay or presentation, there is no need to contact me if you miss class.
- If you were absent, please do not message me to ask what you missed. 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. If you still have a question, feel free to contact me.



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EAUZONE

I maintain the EauZone (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 Web articles are required to complete some assignments. On the homepage, click on “English 1A: Cinerama—The Movies and Me” under “Fall 2015 Courses” to be routed to our page. Feel free to use the “Comments” function in each posting; it is often a helpful way to communicate with classmates.

EDITING MARKS GUIDE

Here is a guide to some of the editing symbols (some standard, some my own) that you'll be seeing on your papers this semester. Additionally, you will find the corresponding page in *The Everyday Writer* for many of the marks.

Symbol	Meaning	<i>The Everyday Writer</i>	Symbol	Meaning	<i>The Everyday Writer</i>
^	Insert	-	FRAG	Fragment	p. 38
↑	Text is likely not properly double-spaced	-	ITL	Either add or remove italics	p. 425, 448
→	Indent 1x	-	HEAD	Issue with page header	-
→ →	Indent 2x	-	PASS	Passive voice	p. 28c, 32g
+	Good point	-	RO	Run-on sentence	p. 9, 385
?	Meaning unclear	-	SLANG	Slang	p. 23a
#	Add space	-	SP	Spelling	
" "	Add quotation marks	p. 43	SV	Subject-verb agreement	p. 355
//	Faulty parallelism	p. 8e, 27	T	Tone	p. 10d, 17c, 23a, 23d
¶	Start new paragraph	p. 8	TC	Title case	-
@	Delete	-	TNR	Times New Roman font	-
2x	Double-space	-	TRANS	Transition	p. 8e, 30b
ABB	Abbreviation	p. 46a	UL	Underline	p. 47
AWK	Awkward phrasing; reword	-	WC	Word choice	p. 261
CS	Comma splice	p. 37			

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 typed essays are approximately four pages (1000 words) and must be in MLA Style. Also, unless otherwise noted, all typed essays must always include a works cited page.



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Your semester's course work is comprised of:

Item	Description	SLOs	Word Count*	Workshop	In-class	Revised	Point Value
Diagnostic	This in-class essay will be my first opportunity to evaluate your writing.	1-4	400		✓		0
Autobiographical	This essay will be about a film that holds special significance for you.	1-4	400		✓		20
Editorial	You will write a persuasive essay about the controversy surrounding the piracy of Hollywood films via torrent networks.	1-4	1000	✓		✓	20
Close Read	For this essay, you will conduct an in-depth analysis of scene from an iconic movie musical.	1-4	400		✓		20
Infographic	You will create an original infographic contrasting the representation of artificial intelligence in movies with real life scientific achievements.	2-4	250	✓		✓	20
Synthesis	This essay asks you to synthesize a variety of texts, including excerpts from Konow's <i>Reel Terror</i> , to create a snapshot of one of five distinct subgenres of American horror films.	2-5	1000				20
Short Answer Responses	For this in-class essay, you will write short answer responses to questions about Bram's <i>Gods & Monsters</i> .	1-5	400		✓		20
Reflections	You will write eight two-page reflections on a variety of film-themed prompts.	1-5	4000				80
Multimedia Presentation**	You and a classmate will create a 10-minute multimedia presentation (e.g. PowerPoint, Google Slides, Keynote, Prezi), including a hand-out, based upon one of a list of movie-related topics I will present in class.	1-5	500				20
Participation	Note that points are garnered by active participation in class, not attendance.						10



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Approximate word count: 8350	Point total: 230
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*One typed page in MLA Style is approximately 250 words; one handwritten page is approximately 200 words.
 **You must provide your own laptop. Macs will require an Apple-specific adaptor to connect to the university's projection system; some newer PC models, those with HDMI-only connections, will also require special adaptors.

Final grade calculations:

A+	230-225	B+	205-202	C+	182-179
A	224-213	B	201-190	C	178-167
A-	212-206	B-	189-183	Non-passing	166-0

*At least 167 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 any hard copy of this syllabus to be only a rough guide and immediately out-of-date.

Key:

eR (eReader)

GODS (*Gods & Monsters*)

REEL (*Reel Terror*)

Note: All assignments, including in-class essays, are due or take place on Wednesdays.

Week 1: <i>Titanic</i> (1997)	NO CLASS MEETINGS
Week 2: <i>Some Like It Hot</i> (1959)	Mo 8.24/We 8.26 Class: Introductions; Syllabus review Due: REFLECTION 1
Week 3: <i>Eternal Sunshine of the Spotless Mind</i> (2004)	Mo 8.31/We 8.2 Class: DIAGNOSTIC; Presentation assignments; Lectures—"Building a Better Multimedia Presentation," "Lectures—"MLA Style: An Introduction," and "A Brief History of Film, Pt. I & II" Due: REFLECTION 2
Week 4: <i>Rocky</i> (1976)	Mo 9.7 (LABOR DAY—NO CLASS)/We 9.9 Class: AUTOBIOGRAPHICAL; Reading discussion; Lecture—"Crafting the Essay: Writing as a Process"
Week 5: <i>Do the Right Thing</i> (1989)	Mo 9.14/We 9.16 Read: eR—"Torrents for Dummies" (SloMo Tech), "Why Movie Piracy IS Bad (And What to Do About it)" (ScreenRant), "Real Cost of 'Free' Downloads" (<i>USA Today</i>), "You Will Never Kill Piracy, and Piracy Will Never Kill You" (<i>Forbes</i>) Class: Reading discussion; Presentations; Lectures—"Better Reading101" and "Citing Sources in MLA 101" Due: REFLECTION 3



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	Mo 9.21/We 9.23
Week 6: <i>Gravity</i> (2013)	Read: eR—"How Hollywood is Encouraging Online Piracy" (<i>Scientific American</i>), "Why I Stopped Pirating and Started Paying for Media" (Lifehacker), "How People are Caught Illegally Downloading Music, Movie Torrents" (<i>International Business Times</i>) Class: Reading discussion; Presentations; Writers workshop Due: EDITORIAL (DRAFT 1; BRING 2 COPIES)
	Mo 9.28/We 9.30
Week 7: <i>Toy Story</i> (1991)	Read: eR—"Good Morning" from <i>Singin' in the Rain</i> (1952), "The Man That Got Away" from <i>A Star is Born</i> (1954), "America" from <i>West Side Story</i> (1961), "Mein Herr" from <i>Cabaret</i> (1972) Class: Reading discussion; Presentations; Lecture—"On Wordiness: Exercises" Due: EDITORIAL (FINAL DRAFT—ATTACH DRAFT 1 TO BACK AND A ONE PARAGRAPH SUMMARY OF THE CHANGES YOU MADE FOR YOUR FINAL DRAFT)
	Tu 10.6/Th 10.8
Week 8: <i>Dreamgirls</i> (2006)	Read: eR—"Summer Nights" from <i>Grease</i> (1978), "We Both Reached for the Gun" from <i>Chicago</i> (2002), "I Know Where I've Been" from <i>Hairspray</i> (2007), "I Dreamed a Dream" from <i>Les Misérables</i> (2012) Class: CLOSE READ; Reading discussion; Presentations; Lecture—"Close Reads: A How-To" Due: REFLECTION 4
	Mo 10.5/We 10.7
Week 9: <i>Gilda</i> (1946)	Read: eR—"Infographics: Separating the Great from the Mediocre" (The Next Web), "What Makes a Great Infographic?" (DashBurst), "70 Best Infographics on the Web" (Creative Bloq), "You Suck at Infographics" (<i>Wired</i>) Class: Reading discussion; Presentations; Lecture—"All About Infographics" Due: REFLECTION 5
	Mo 10.12/We 10.14
Week 10: <i>It Happened One Night</i> (1934)	Read: "The 8 Evil Forms of AI that Gave Robots a Bad Name" (<i>Popular Mechanics</i>), "A (Very) Brief History of Artificial Intelligence" (AITopics) Class: Reading discussion; Presentations. Writers workshop Due: INFOGRAPHIC (BRING 2 COPIES)
	Mo 10.19/We 10.21
Week 11: <i>The Hurt Locker</i> (2008)	Class: Reading discussion; Presentations; Lecture—"The Most Common Grammatical Errors—And How to Avoid Them" Due: INFOGRAPHIC (SUBMIT VIA EMAIL BY 5 PM; INCLUDE FIRST DRAFT)
	Mo 10.26/We 10.28
Week 12: <i>Jaws</i> (1975)	Read: REEL—See "Synthesis essay readings" below* Class: Reading discussion; Presentations Due: REFLECTION 6
	Mo 11.2/We 11.4
Week 13: <i>Brokeback Mountain</i> (2005)	Class: Reading discussion; Presentations; Writers workshop Due: SYNTHESIS



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Week 14: <i>City Lights</i> (1931)	Mo 11.9/We 11.11 (VETERANS DAY—NO CLASS)
	Read: GODS p. 31 – 150 Class: Reading discussion; Presentations; Writers workshop Due: REFLECTION 7
Week 15: <i>High Noon</i> (1952)	Mo 11.23/We 11.25 (THANKSGIVING—NO CLASS)
	Read: GODS p. 151 – 200 Class: Reading discussion; Presentations
Week 16: <i>Thelma & Louise</i> (1991)	Mo 11.30/We 12.2
	Read: GODS p. 201 – 320 Class: SHORT ANSWER RESPONSES; Reading discussion; Presentations Due: REFLECTION 8
Week 17: <i>West Side Story</i> (1961)	Mo 12.7 (LAST REGULAR DAY OF CLASS)/Th 12.10 (FINAL EXAM)
	Sec. 17 Final exam time: Th 12.10 from 9:45 – 12:00 PM Class: Class review
Week 18: <i>It's a Wonderful Life</i> (1946)	Mo 12.14/We 12.16 (FINALS WEEK— NO CLASS MEETINGS)

*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*

