

FTV 201 – INTERCULTURAL & WOMEN’S FILM

Tuesday 6:00-10:05
Antelope Valley College
Fall 2015

Instructor: Kevin North
E-Mail: knorth@avc.edu
Classroom: APL 216
Office Hour: Tuesday: 5:30 – 6:00

Course Description

This course introduces students to different gender, racial, sexual, and cultural images in American and International cinema through the examination of representative films and filmmakers. It examines the evolution of cultural, racial, and sexual stereotypes in film and contrasts those images with efforts by filmmakers to challenge such stereotypes and more accurately portray diversity in cinema.

The goal of the class is to become aware of the cultural representations in cinema and audience perceptions. This class will examine ethnic, gender, and cultural images in cinema. As we view films we will analyze how the storytelling and filmmaking tell us about the world around us.

Student Learning Objectives

1. Appraise films and filmmakers in terms of their cultural imagery utilizing various critical theories.
2. Evaluate films in terms of their cultural, political, social, and historical context.

Course Material

Be advised that some movies may contain strong language, sexual situations, and/or violence. Under no circumstances will a student be excused from studying the material, watching the movie or participating in discussions.

Required Course Text

All readings will be given during class.

Readings will be articles from handouts as well as online sources.

You will need to have access to the AVC Library and its online database for reading assignments.

Recommended Reading and Subscription:

America on Film: Representing Race, Class, Gender, and Sexuality at the Movies By Harry M. Benshoff and Sean Griffen

It is also highly recommended that you have access to the County Library, Netflix.com, Blockbuster.com or Amazon.com to assist with finding movies for papers and presentations.

Course Requirements

Attendance: Prompt and regular attendance for the full class session is of extreme importance! Missing any lecture, class discussion or screening will seriously limit your success in the course. Absences will be excused only for serious documented emergencies! If you miss more than two class meetings you will be dropped from the class.

*If you leave at the break it will be considered an absence. *

Participation: Class participation and attendance are worth nearly one quarter of your final grade.

Assignments: A number of small writing assignments and journal entries will be given throughout the course. To do well in the course, it is absolutely essential that you do all of the assignments and that you turn them in on time.

Term Paper: Papers will be evaluated based on the quality of your argumentation, logic, style, mechanics (spelling, grammar, composition), organization, clarity and analysis. If you use outside sources you will be expected to provide proper citation in the form of endnotes/footnotes and a bibliography. Please refer to the *MLA or APA Handbook* (available at the College bookstore). More information on the paper and requirements will be handed out later in the semester.

All late assignments will be marked down!

No assignment will be accepted through email!

Plagiarism or academic dishonesty of any kind is illegal and will not be tolerated!

Midterm and Final Exam: The midterm and final examination will cover information in all reading assignments, lectures, and screenings. The exams will be rescheduled only for documented emergencies. If for any reason you cannot make the exam dates make a prior arrangement.

*** NO CELL PHONES IN CLASS***

NO EXCEPTIONS

Grading:	Participation.....	48 pts
	White Patriarchal Capitalist	10 pts
	Race in Cinema	10 pts
	Journal.....	12 pts
	Term Paper.....	35 pts
	Midterm.....	30 pts
	Final.....	35 pts
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	TOTAL:	180 pts

WEEKLY BREAKDOWN

(subject to revision)

- Aug 25 Introduction—Culture, Perceptions, & Assimilation in Film
Screen: *American History* (Kaye, 2001) & *Kramer vs Kramer* (Benton, 1979)
Assignment: White Patriarchal Capitalist Film Review
Read: Handout- “Representation and Ideology in Film-*The Lion King*” & “The Psychoanalytical Approach to Film”
View & Journal: *The Lion King* (Allers & Minkoff 1994)
- Sep 1 Race, Ethnicity & Stereotypes in Film
DUE: White Patriarchal Capitalist Film Review
Screen: Film Extracts & *Crash* (Haggis, 2004)
Read: “The Collateral Damage of *Crash*” By Brian D. Johnson
- Sep 8 African American Experience in Film
Screen: Film Extracts: *Birth of a Nation* (D.W. Griffith, 1915) & *Bamboozled* (Lee, 2000)
Read: “Black Impressions: Television & Film Imagery” By Clarence Springer
Assignment: Race in Cinema
- Sep 15 African American Film: The “Blaxploitation” Film
Screen: *In the Heat of the Night* (Jewison, 1967) & *Coffy* (Hill, 1973)
Read: “Framing Blackness: The African American Image in the Cinema of the Nineties” by Ed Guerrero
View & Journal: *Shaft* (Singleton, 2000)
- Sep 22 Native American Film & Culture
Screen: Film Extracts & *Smoke Signals* (Eyre, 1998)
Read: Hurricanes & Fires: Chaotics in Sherman Alexie’s “Smoke Signals and “The Lone Ranger and Tonto Fistfight in Heaven” By Gordon E.

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View & Journal: *Dances with Wolves* (Costner, 1990) or *Little Big Man* (Penn, 1970)

- Sep 29 Looking at other Indigenous People through Film
DUE: Race in Cinema
Screen: Film Extracts & *Rabbit Proof Fence* (Noyce, 2002) & *Whale Rider* (Caro, 2002)
Read: Handout
Assignment: Term Paper: Intercultural Filmmaker Review
- Oct 6 Examining Latino Culture on Film
DUE: First 3 Journal Entries
Screen: Film Extracts & *Mi Familia* (Nava, 1995)
Read: Handout
Assignment: Study for Midterm
- Oct 13 **MID TERM EXAMINATION**
International Reflection:
Screen: *What's Cooking?* (Chadha, 2000)
- Oct 20 Asian Images in Film
Screen: Film Extracts & *Eat a Bowl of Tea* (Wang, 1990)
Read: "The Assimilated Asian American As American Action Hero: Anna May Wong, Keye Luke, and James Shigeta in the Classical Hollywood Detective Film" By Philippa Gates
View & Journal: **A Martial Arts Film**
- Oct 27 Women in the Classical Hollywood Studio System
Screen: *Gilda* (Vidor, 1946)
Read: "Harnessing the Power of the Stars: The Economics Behind the Classical Hollywood Star System" By Zoe VanDerPloeg
- Nov 3 Feminist Film Criticism: Examining Class and Gender in American Film
Screen: Film Extracts & *Double Indemnity* (Wilder, 1944)
Read: "Sex Ratio, Socio-Sexuality, and the Emergence of the Femme Fatale in Classic French and American Film Noir"
- Nov 10 Feminist Film Criticism Cont'd: 2nd Wave Feminism & Hollywood Dualism
Screen: *Breakfast at Tiffany's* (Edwards, 1961) & *I Love Lucy*
Read: "The Many Faces of Holly Golightly: Truman Capote, **Breakfast at Tiffany's** and Hollywood"

- Nov 17 Women in Patriarchal Societies: Women in Film
DUE: Term Paper: Intercultural Filmmaker Review
Screen: Film Extracts & *Thelma & Louise* (Scott, 1991)
Read: Handout- "Post Princess Models of Gender" By Ken Gillan & Shannon R. Wooden
View & Journal: *Pretty Woman* (Marshall, 1990) or *Tomb Raider* (West, 2001)
- Nov 24 Feminist vs. Misogynist Arguments in Film: Women Directors
Screen: *Something's Gotta Give* (Meyers, 2003)
Read: Handout- "Women Auteurs"
View & Journal: *Riding in Cars With Boys* (Marshall, 2001) or *Sleepless in Seattle* (Ephron, 1993)
- Dec 1 Sexuality and Film: Homosexuality & Patriarchy
DUE: Final Journal Entry
Screen: *The Celluloid Closet* (Epstein & Friedman 1995) & *Philadelphia* (Demme, 1993)
Read: Handout- "Who's a Sissy" & "Gay, Lesbian & Queer Cinema"
Assignment: Study for Final
- Dec 8 **FINAL EXAMINATION**