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.

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* **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

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.
Slethaug
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
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)
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”

Dec 1  Sexuality and Film: Homosexuality & Patriarchy
DUE: Final Journal Entry
Read: Handout- “Who’s a Sissy” & “Gay, Lesbian & Queer Cinema”
Assignment: Study for Final

Dec 8  FINAL EXAMINATION