



FVP 225-01: FILM CULTURE

SYLLABUS (SUBJECT TO CHANGE AT PROFESSOR'S DISCRETION)

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Office: 237 LHH
Office hours: T/Th 11.30-1
Semester: Fall 2018
Class Time: T/TH 10-11.15
Class Location: ASH 1320

Email is the best way to reach me. When emailing me, please include your course # and section # in the subject, a greeting, a sign-off, and a signature.

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Course Description

Introductory course on film as a significant cultural form. Examines the formal elements through which films tell stories, and the kind of stories they tell in response to audience needs and desires. Focuses on how audience interaction shapes narrative filmmaking. *Fulfills Arts Foundation.*

Introduction

Movies captured the imagination of twentieth century Americans more than any other cultural form. Filmgoers have always influenced the content and stylistic conventions of narrative films through their response to what they see on the screen. Like all popular culture, movies developed through a complex set of negotiations between producers and audiences that occurred over time, and altered in response to viewers' changing needs and expectations. In this course, students will study U.S. American film in its cultural and historical context. We will examine the formal elements through which movies tell compelling stories as well as how the content of movies changed over time. Students will gain an understanding of the technical and economic factors involved in filmmaking, and practice writing in the language of scholarly film criticism.

Critical considerations will be given to issues of gender, sexuality, race, ethnicity, and socio-economic class. We will focus on the role that film genres and auteurs play in constructing national identity, as well as how the 'the gaze' functions in genre films. We will trace a specific genre, the thriller film, from its origins to today, examining how and why it has transformed through the decades. Questions we will reflect upon include: What dominant ideologies are transferred to the audience via popular film genres, and how do certain films, filmmakers, film movements, and scholars work to unravel and subvert these ideologies? Who holds the power in front of the camera, behind the camera, and at the cinema?

FVP 225 Film Culture is one of the course offerings in the Arts Foundation category of the general education program. Film Culture is designed to meet the objectives of the category through its introduction to the conventions and contexts of film production and reception. The course requires critical viewing, thinking, and writing as we work to understand the pleasure and power of the movies. By studying film as a visual and narrative art that is also a social experience, students will gain an understanding of how films convey meaning as well as how to evaluate individual films.

Warning

This course, precisely because it is meant to challenge the status quo and encourage critical thinking, contains material that some students may find difficult to encounter. You are expected to approach the material in a serious and mature manner. **Please let me know if you have any specific trigger warning requests** via email, in person, or on your introduction sheet, but please also realize that it would be impossible to warn you before every instance of potentially traumatizing material. For a discussion of these issues, see <https://trigwarnings.wordpress.com>.

Learning Objectives

After successful completion of the course, students should be able to:

1. Analyze the formal elements of narrative filmmaking and how they have changed over time
2. Describe the emergence of cinema as a cultural institution
3. Summarize the film/audience dynamic and how it shapes the content of films
4. Explain why film is considered the most powerful mass medium of the 20th century: how movies affected behavior, attitudes, ideas, mores
5. Explain how and why the significance of film as a cultural form has declined in recent decades
6. Distinguish and evaluate the quality and significance of individual films and filmmakers
7. Describe the economics and production context of commercial filmmaking
8. Create written work in the language of scholarly film criticism (i.e. film *analysis*)
9. Be able to describe the history of censorship in American film
10. Develop critical viewing skills, including identifying and evaluating elements of cinematic style and examining subtext
11. Develop research, writing and oral presentation skills including *locating, understanding, evaluating, and integrating primary and secondary source materials*

General Education Student Learning Outcomes (SLOs)

After successful completion of the course, students should be able to:

1. Use systematic reasoning to examine and evaluate information and ideas and then synthesize conclusions to propose new perspectives and solutions (**Critical Thinking**)
2. Effectively communicate verbally with a public audience across a variety of contexts (**Oral Communication**)

Required Materials

Kolker, Robert. *The Cultures of American Film*, Oxford University Press, 2015.

ISBN-13: 978-0199753420

Gocsik, Karen, Dave Monahan, and Richard Barsam. *Writing about Movies 4th edition*, Norton, 2013.

ISBN-13: 978-0393265231

*In addition, some of your required reading will be posted on Blackboard [BB] under "Documents." Recommended readings will also be listed in the "Course Schedule" [BB].

Out-of-class film viewing: We will have few opportunities to watch films in their entirety in class. Consequently, in addition to our class viewings, you will also be required to watch films outside of our class meetings. Required & recommended films will either be available on **Kanopy** [log into

your GVSU library account → Databases → K] or on **Reserve** at Pew library:
<https://gvsu.ares.atlas-sys.com/ares/ares.dll?Action=10&Form=60&Value=17400>. You may also reserve Group Study Rooms and a laptop to play a DVD with a GVSU ID from the IT Helpdesk on the lowest Atrium level of Mary Idema Pew Library: <https://www.gvsu.edu/library/group-study-rooms-5.htm>.

GVSU library's guide to Film & Video: <https://libguides.gvsu.edu/filmvideo>

Course Policies

1. Professionalism

A. **Please be respectful to everyone in class. Practice active listening.** Criticism should always be constructive and class discussions should be a place to talk through ideas. Any comments or actions that instigate or contribute to a hostile environment in the classroom will be reported to the university.

B. **Please raise your hand and wait for me to acknowledge you before speaking.** This will encourage a space where as many voices as possible can be heard.

C. **Participation is an integral part of this course.** Please note that I do not distinguish between excused and unexcused absences. Should you miss a class, you do not owe me an explanation for why you did so, nor do you need to notify me that you will be missing class. Nevertheless, **when you are absent you are responsible for any material covered in class** and for arranging to submit any materials due on that day. Please do not contact me about what you will have missed because of your absence; instead, contact one of your classmates. I recommend you **exchange email addresses** for this purpose and for proofreading each other's written work. If you miss a class in which in-class writing is due, you may not have the opportunity to make up that work.

D. You do yourself and others a grave disservice if you treat class time as an opportunity for distraction. Therefore, laptops, phones, and tablets are not to be used for extracurricular purposes during class time. **You may use laptops and tablets only for referring to class readings and for typing class notes.** If I or your classmates become distracted by your use of a laptop or other device, I may take your laptop privileges away.

E. The use of cell phones during class is strictly prohibited. This is for the benefit of your classmates and me; please do not let your device and its buzzing distract us. **Turn cell phones COMPLETELY OFF and put them away before class begins. Your participation grade will go down if you do not follow this policy.**

F. Arriving late is disruptive and inconsiderate. Please be respectful to your classmates and me by **arriving on time.** If you are late more than once, this may affect your grade. See "Course Requirements & Grade Determination" below.

G. Due to FERPA regulations and GVSU policy, I will only contact you by and respond to emails from your **GVSU student address.** Emails from your other accounts will not receive responses.

H. The student/instructor relationship is a professional one. Make sure that your emails name your concern and address your instructor with respect. Be sure to include openings and closings, and to sign your name. See: <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>

2. Blackboard Website

We will be using the course Blackboard (referred to as **BB**) website, so please make sure to check it regularly for course updates and grades. You will also submit your essays through SafeAssign on Blackboard, a program that tells me if you've plagiarized.

3. Academic Honesty

All forms of plagiarism (e.g. print sources, Internet sources, fellow students) will be grounds for receiving an 'F' on the assignment and/or for the course, and students who plagiarize will be reported to the university. If you have questions about what constitutes plagiarism, please review Section 223 on Academic Integrity in the GVSU Student Code, which states, in part: "Any ideas or material taken from another source for either written or oral presentation must be fully acknowledged. Offering the work of someone else as one's own is plagiarism. The language or ideas taken from another may range from isolated formulas, sentences, or paragraphs to entire articles copied from books, periodicals, speeches or the writings of other students." If you are still unsure about what constitutes plagiarism, please don't hesitate to ask me. When in doubt, cite your source. For more information on how GVSU deals with cases of plagiarism, see Section 4 of the Student Code: <https://www.gvsu.edu/studentcode/section-4-academic-integrity-of-grades-and-scholarship-73.htm>

4. Late Work & Make-up Exams

Late assignments will be penalized 10% per day they are late; e.g. if the assignment is due 11:59pm on the 10th and you turn it in at 12:01am on the 11th, your grade on that assignment will automatically drop 10%. *I will not accept papers five days past the due date, except for the following reasons: 1) illness, only if accompanied by a certifiable note from a physician; and 2) an immediate family emergency, only if certified by an official printed document. In either case, such documentation must be promptly provided. NOTE: Each student gets one free "late pass" per semester, **but only up to 5 days late; you must email me before the assignment is due to receive the "late pass."***

5. GVSU Course Policies

Please see the following for all GVSU course policies: <https://www.gvsu.edu/coursepolicies/>

Grading System:

A: 94-100	B-: 80-83.9	D: 60-69.9
A-: 90-93.9	C+: 77-79.9	F: 0-59.9
B+: 87-89.9	C: 74-76.9	
B: 84-86.9	C-: 70-73.9	

Definitions:

[A] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine engagement with the subject matter. This grade is reserved for those students who attain the highest levels of excellence in thought, scholarship, and dedication to course material.

[B] Good. Work displays accurate understanding of the material.

[C] Fair. Work displays basic grasp of material, though there may be the occasional misunderstanding or inaccuracy.

[D] Marginal. Work displays a grasp of the material adequate for credit, but quality of work indicates lack of effort or aptitude.

[F] Unacceptable. Excessive absences, assignments not completed, or assignments unworthy of credit.

Grading Standards for Out-of-Class Written Work

- **FORMAT:** Use the most up-to-date MLA format (including your name, my name, course number, date) with correct citations, double-spaced, 1 inch margins all around, 12 pt. Times New Roman font. For help, see: <https://owl.english.purdue.edu/owl/resource/747/01/>
- All multi-page assignments must have numbered pages (in Word you can number pages under Insert, Page Number, or under View, Header and Footer, Insert Page Number in older editions of Word; your last name should precede each number)
- All assignments must be titled (though a title page is not necessary).
- Where appropriate, assignments must have a Works Cited page, and works must be cited in MLA format.
- All out-of-class papers should be polished work, i.e. free of mistakes, typos, spelling and grammatical errors in addition to expressing your thoughts as clearly as possible. *I suggest that you print your essay and read your work out loud to yourself and have a friend or classmate proofread it for you.*
- All assignments must meet the minimum page requirement. For example, a 3-4 page paper may not be 2 $\frac{3}{4}$ pages long.

An “A” paper has a unique argument (thesis) to make on the topic, an organized structure, and evidence to support all claims. It has no significant errors in spelling, grammar, MLA format or general presentation. The overall format of the essay includes an essay title, an introduction, well-developed paragraphs, and a conclusion. Active voice is apparent. The writing engages the reader and inspires them to contemplate the subject further. All quoted material is properly documented and cited, and the paper does not overuse quotations.

A “B” paper makes an argument on the topic and has a structure and evidence to support claims, but it may have sections where the structure becomes confusing or ineffective, or the evidence to support claims is deficient. In addition, it may contain some errors in spelling, grammar, MLA format and/or general presentation. Quotations may be slightly overused, but they are properly cited in most cases.

A “C” paper has an argument to make on the topic with some viable claims. However, there may be serious deficiencies in the evidence provided and a notable absence of structure, as well as several errors in spelling, grammar, MLA format and/or general presentation. Quotations may be overused and/or fail to be properly cited in a few cases.

A “D” paper has no real argument to make and deficiencies in every area.

An “F” paper has no argument and fails to reach the minimum requirements, or is a paper that is not turned in, or is a paper that has one or more plagiarized ideas or sections.

Some Basic Rules for Writing about Film:

1. Italicize film titles. The first time that you mention a film, identify the director and year of release using the following format: *Casablanca* (Michael Curtiz, 1942). You may ignore this rule if the director or date is part of your sentence: “*In Casablanca* (1942), Michael Curtiz...”
2. Use the present tense to describe events in a film. Cinematic events (in most cases) don’t have a past—they exist in a ‘perpetual present’.
3. Use character names, not actor names. Make sure the character names are accurate and spelled correctly. Include the actor’s name in parentheses upon first mention of each main character: “Rick (Humphrey Bogart) is the reluctant hero of the story.”
4. *Do not review the film.* Remember that you are providing filmic evidence to demonstrate your

thesis (argument), not reviewing the film. Avoid plot synopsis unless it is essential to your point. Aim to write in the language of scholarly film criticism, analysis, and/or theory.

5. Remember to back up your argument with: 1) **textual evidence** found in the narrative/story itself; for example, refer to any of the following: scenes, sequences, shots, symbolism, dialogue, intertextual elements, or genre elements such as plot structures, themes, actions, settings, characters, clothing, actors, archetypes, iconography, or mise-en-scene; 2) **the film's historical and cultural context:** be as specific as possible; 3) and, if relevant, a brief discussion of the **filmmaker(s) or producers.**

6. Be direct in your descriptions using proper film terminology. Write about the film itself rather than your reaction to it. Avoid using first person and generalizations, such as, "I thought this was a really great scene." Instead, describe why it is effective: "The scene reflects the inner state of the heroine through its use of low camera angles and jarring sound effects."

7. Use MLA style for any citations and include the film as the primary text under Works Cited.

COURSE REQUIREMENTS

10% Participation: Respectful, professional participation is crucial for your learning experience. Active participation includes coming to class with relevant text(s) *in hand*, being prepared, speaking up when it is your turn to do so, and fully participating in in-class writing assignments and group work. In terms of verbal participation, I am looking for **quality** rather than quantity. If you really want to say something but we must move on for the sake of time, jot your thoughts down. If you are shy or it takes you a while to formulate a thought that you think is worth sharing, take notes on the conversation and write your thoughts or questions that encourage **Critical Thinking** in the "Discussion" portal on BB; this counts as active participation, as does formulating and sharing questions. In addition:

- You may be asked to assess your individual participation throughout the semester. I will assess your participation and give you a participation grade around week six or seven of the semester; this grade will be entirely replaced by your participation grade at the end of the semester—it's just to give you a sense of how you're doing at the time so you can change your behavior if needed. If you miss a class, you are responsible for finding out what you missed and making up the work; I highly recommend you ask a classmate if you may consult their notes. See "*Professionalism and Attendance Policy*" under "*Course Policies*" above. See the [Participation handout on BB under "Documents" → "Participation."](#)

15% Presentation: In pairs, you will choose one presentation topic (each possible topic is **bolded** in the "Course Schedule" below) and come to that class session prepared to introduce the film genre or film movement (e.g. generic conventions, 2-3 key films, and historical context); or filmmaker (e.g. 2 of their key films, the genres within which they've worked, their influences & legacy) to the class. You will propose 2 questions about your topic for class discussion on your penultimate slide, at least 1 of which must relate your topic to another course film or reading. Both questions should encourage **Critical Thinking**. In addition:

- ***I highly recommend making an appointment at the [Speech Lab](#) before giving your formal presentation to the class, and students who do so will receive extra credit on this assignment. [Make sure your consultant emails me session notes so you receive credit.](#)
- Your presentation should reveal that you are able to successfully *locate, understand, and evaluate primary and peer-reviewed secondary source materials* (SLO: **Critical Thinking**); to this end, you must include a Works Cited page after your discussion questions, which lists

both primary and secondary sources in MLA format. Include at least **2 primary sources and 2 peer-reviewed secondary sources** in your presentation (these may include the Kolker textbook).

- Plan to speak for 5-6 minutes **each** (10-12 minutes total) *before* you present your questions for discussion; this time limit does **not** include any film clips you show us (please feel free to show them, just don't count this toward your time).
- Choose one person to email me your Powerpoint, Prezi, or Google Slides presentation by 3:00pm the afternoon before you present. Make sure to CC your partner.
- **When grading presentations, I will be looking for the following:**
 - 1) Clear, focused, well-researched, and logically organized presentation that *contextualizes film genres, filmmakers, and individual films within their cultures* (6 points)
 - 2) Preparedness & ability to keep time (3)
 - 3) Visually compelling image-to-text ratio on slides; proofread & legible slides; general rule = one slide per minute (3)
 - 4) Creativity and clarity of your questions; at least one question relates to another course text; both questions encourage Critical Thinking; questions lead to engaged, well-moderated discussion (3)

15% Grand Rapids Cinema Culture Blog: <https://grandrapidscinemaculture.wordpress.com>

A) 10%. In 1200-1500 words, write about your experiences at a public film screening—preferably one that has an introduction and/or Q&A, is part of a series, or screens in an independent venue. I encourage you to go to a venue that you've never been to before, such as Wealthy Theatre or UICA; however, if you're not able see a film off campus, you may catch a screening at Kirkhof or another GVSU campus venue. The film need not be U.S. American, and it may be either a short film, long film, or series of shorts. Remember to turn your phone *completely off* during screenings—no texting. In addition:

- **Be sure to comment on the following:**
 - 1) The basics (e.g. where; when; is it part of a film program, festival, or series?)
 - 2) The film(s) themselves: director, year, nation, film form and content, and ***your brief review or analysis of the film(s)***
 - 3) The Q&A/intro, if there was one
 - 4) The screening space/venue and general atmosphere of the event
 - 5) Audience reactions!
- 2%. Make sure your post—which will be visible to the public—is polished and *proofread*. To this end, I highly recommend you consult with a GVSU [Writing Center](#) tutor, either online or in person, before submitting your post—and plan accordingly. Make sure your tutor emails me your session notes. Due date: 7 days after the event you choose but no later than Dec. 5. *****See ideas for film screenings on our course blog site*****

B) 3%. In 300-400 words, respond to another student's post with questions and/or comments. Due date: Dec. 7.

- **Logging in and posting:** I will invite you through email as an "author." This entitles you to log into WordPress (<http://wordpress.com/>), create, edit, publish, and delete only your own posts (i.e. your classmates will be able to view your posts but will not be able to edit or delete them). You are also encouraged to upload images (except for copyrighted material) and post links/hyperlinks to websites that you think are interesting and related to the topic(s). (These images and links do not count toward your word max/minimum.)

- **When writing your posts:** I recommend that you type out your post on a Word document before posting them on the blog; this will help your Writing Center tutor as well. To download Word for free, see <https://www.gvsu.edu/it/helpdesk/module-spotlight-view.htm?entryId=E59C11C4-D5B8-9FBB-F7A86FD87DF35132&siteModuleId=E5975B60-BB76-A61E-C542C05FA8FA1E83>.
- **Issues and troubleshooting:** If you have problems, please consult the FAQ: <http://en.support.wordpress.com/category/faq/>. WordPress also has tutorials for beginners on how to create, edit, publish, and delete a post if you need to review: <http://en.support.wordpress.com/>. If you are still unsure or have questions, please don't hesitate to ask me.

10% Film Analysis 1: You will write a formal analysis of 3.5-4 pages on **one** of the following films: *Citizen Kane*, *Casablanca*, *All About Eve*, *Double Indemnity*, *Unforgiven*, or *Vertigo*. Limit your scope for clarity: focus on 1-2 scenes or themes or another limited aspect of the film; then, dive deep into that aspect while contextualizing it within the rest of the film and its cultural and historical context. *Make sure not to repeat the Kolker text, my lectures, or your peers unless you cite these sources.* In addition:

- Never summarize the film; rather, *analyze and interpret* it, paying close attention to formal elements.
- Use MLA format with Works Cited on a separate (fifth) page.
- See “Grading Standards for Written Work” and “Basic Rules for Writing about Film on p. 4-5 of this syllabus.
- Please submit your essay as an MS Word document via BB. **Due Oct. 29 by 11:59pm.**

20% Film Analysis 2: *Your second analysis should reveal that you've read, understood, and heeded my feedback on your first analysis.* You will write a formal analysis of 5.5-6 pages on a film from the list I will provide on BB. See “Film Analysis 1” for details, but this time you must also *evaluate, synthesize, and integrate 2-3 peer-reviewed secondary sources into your analysis* (SLO: **Critical Thinking**). **Due Dec. 8 by 11:59pm.**

15% Midterm Examination: The midterm will consist of short answer questions/prompts that cover material from the readings, presentations, lectures, and/or class discussion. **Oct. 11.**

15% Final Examination: The final exam will consist of short answer questions/prompts that cover material from the readings, presentations, lectures, and/or class discussion. Chronologically non-cumulative. **Dec. 10 at 12:00-1:50pm.**

COURSE SCHEDULE¹

PART I: GENRE, IDEOLOGY, FILM FORM

- Aug. 28: Read syllabus thoroughly & submit introduction sheet to Prof. Schaefer by 8-30
- Aug. 30: Kolker, Preface & Intro; *Writing About Movies*, Ch. 1 & Glossary of Film Terms
Recommended: Richard Gollin, "Camera Conventions" & "Editing Techniques." *A Viewer's Guide to Film*, McGraw-Hill Humanities Social, 1992, pp. 27-89. [BB]
In-class: finding peer-reviewed secondary sources
- Sept. 4: NO CLASSES
- Sept. 6: Kolker, p. 7-47
In-class: Edwin S. Porter (Edison Co.), Alice Guy Blaché, Lumière Brothers & Georges Méliès shorts [Kanopy: search "Great Train Robbery" & filmmaker names]
- Sept. 11: Kolker, p. 49-65; *Writing About Movies*, Ch. 2-3
In-class: excerpts, Oscar Micheaux' *Within Our Gates* (1920) & "Bonus" [Kanopy]
- Sept. 13: Kolker, p. 69-80
Hayward, Susan. "Iconography" & "Ideology," *Cinema Studies: The Key Concepts*, Routledge, 2013, pp. 211-215. [BB]
In-class: excerpts, Charlie Chaplin's *Modern Times* (1936) [Kanopy]
- Sept. 19: Kolker, p. 83-86; 90-93; 96-116; **Alice Guy Blaché & Dorothy Arzner**
Peruse: [Women Film Pioneers Project](#) [hyperlink]
In-class: excerpts, Robert Wiene's *The Cabinet of Dr. Caligari* (Germany, 1919) [Kanopy]
- Sept. 20: Kolker, p. 119-22; 131-34; 140-52; **Gangster Film vs. Screwball Comedy**
- Sept. 25: Come to class *having viewed*: [Casablanca](#) (Michael Curtiz, 1942) [hyperlink]
Kolker, p. 155-top 159; *Casablanca*: p. 161-63; **The War Film**
- Sept. 27: Kolker, p. 165-177; *Writing About Movies*, Ch. 4
Recommended: **Orson Welles'** *Citizen Kane* (1941) [Reserve]

¹ The schedule and/or materials covered are subject to change. Please check Blackboard regularly for updates under "Announcements."

- Oct. 2: Come to class *having viewed*: Joseph L. Mankiewicz's *All About Eve* (1950) [Reserve]
Melodrama & the "Woman's Film"
- Oct. 4: Kolker, p. 179-192; **Film Noir**
 Recommended: Billy Wilder, *Double Indemnity* (1944) [Reserve]
- Oct. 9: Kolker, p. 195; 201-7; 209-220; 231-39; **Sci-Fi; (Revisionist) Western**
 Recommended: Clint Eastwood, *Unforgiven* (1992) [Reserve]
- Oct. 11: **MIDTERM EXAMINATION**

PART II: "THE GAZE" & HITCHCOCK AS AUTEUR

- Oct. 16: Come to class *having viewed*: Alfred Hitchcock's *Vertigo* (1958) [Reserve]
Writing About Movies, Ch. 5-7; **Hitchcock in Britain**
- Oct. 18: Modleski, Tania. "Femininity by Design." *The Women Who Knew Too Much: Hitchcock & Feminist Theory*, 1988, Routledge, 2005, pp. 89-101. [BB]
- Oct. 23: In-class: writing day (bring *Writing About Movies* to class); **Ida Lupino**
- Oct. 25: **Peer Review: bring 2 clean, hard copies of Film Analysis 1 to class**
Film Analysis 1 due via BB SafeAssign Oct. 29, 11.59pm
- Oct. 30: Kolker, p. 241-49
 In-class: Hitchcock's *The Birds* (1963) [Reserve]
- Nov. 1: In-class: finishing *The Birds*
- Nov. 6: Joy C. Schaefer, "Must We Burn Hitchcock?" (2015) [GVSU library website]; **#MeToo**
- Nov. 8: In-class: Mila Zuo's *Carnal Orient* (2015) with filmmaker Q&A via Skype

PART III: CONTEMPORARY CINEMA & FILM/SOCIAL MOVEMENTS

- Nov. 13: Kolker, p. 251-258; 263-66; **Kubrick vs. Spielberg**
 In-class: thesis brainstorming for Analysis 2 (bring *Writing About Movies* to class)
- Nov. 15: Kolker, p. 291-296; 303-313
 In-class: excerpts, **Cheryl Dunye's** *Watermelon Woman* (1996) [Kanopy]

- Nov. 20: Aaron, Michele. "Introduction," *New Queer Cinema: A Critical Reader*. New Brunswick, NJ, Rutgers, 2004, pp. 3-14. [BB]
In-class: excerpts, Gregg Araki, *The Living End* (1991) [Kanopy];
Gus Van Sant, *Mala Noche* (1985) [Kanopy]
- Nov. 27: Kolker, p. 319-337
In-class: Jordan Peele, *Get Out* (2016) [Reserve]
Recommended: Spike Lee's *Do the Right Thing* (1989) [Reserve]
- Nov. 29: In-class: finishing *Get Out*
- Dec. 4: *Writing About Movies*, Ch. 8-10; **#BlackLivesMatter & Media**
Discussing *Get Out*—bring your screening notes!
- Dec. 6: **Peer Review: bring 2 clean, hard copies of Film Analysis 2 to class**
Film Analysis 2 due via SafeAssign on BB Dec. 8 by 11.59pm
- Exam period: FINAL EXAMINATION**—Monday, December 10th, 12:00 pm - 1:50 pm

UNIVERSITY POLICIES

Emergency Preparedness: Immediately proceed to the nearest exit during a fire alarm. Do not use the elevators. If you have not done so yet, consider signing up to get emergency alerts via phone call, email and/or text. You can set up your preferences at <http://www.gvsu.edu/emergencycontact/>

Academic dishonesty: All students are expected to adhere to the GVSU Student Code. Any instance of academic dishonesty, such as cheating or plagiarism, will result in a failing grade on the particular assignment and, at my discretion, failure of the course. If you have any doubts concerning what constitutes academic dishonesty, please refer to the Student Code (Section 223.01) or speak to me.

Rape, Assault, and Sexual Harassment: GVSU is required under Title IX to prevent and address sexual discrimination, which includes sexual assault, dating/domestic violence, and stalking, whether perpetrated by peers or by employees of the institution. If you or someone you know has been harassed or assaulted, you can find the appropriate resources, including a form to report an incident, here: <http://www.gvsu.edu/titleix/>

STUDENT SUPPORT SERVICES

Disability Support: If you are in need of accommodations due to a learning, physical, or other disability you must present a memo to me from Disability Support Resources (DSR), indicating the existence of a disability and the suggested reasonable accommodations. If you have not already done so, please contact the Disability Support Resources office (4015 JHZ) by calling 331-2490 or email to dsrgvsu@gvsu.edu. Please note that I cannot provide accommodations based upon disability until I have received a copy of the DSR issued memo. All discussions will remain confidential.

Research Support: In addition to many online resources, the GVSU University Libraries has 3 campus locations where you may access library materials: Mary Idema Pew Library Learning & Information Commons (Allendale campus), Steelcase Library (Grand Rapids campus), and Frey Library (Grand Rapids, Center for Health Sciences).

Liaison librarian: Each department has a designated librarian to support your research needs. Each department has a designated librarian to support your research needs. Kim Ranger is our liaison librarian for Film & Video and Photography. Her email is rangerk@gvsu.edu and her office is in Mary Idema Pew Library Learning & Information Commons, room 240. You are welcome to stop by her office or make an appointment.

Knowledge Market: Our highly trained student consultants work one-on-one or in small groups to help with your library research, writing, or oral presentations. For information about the Knowledge Market or to make an appointment, visit www.gvsu.edu/library/km.

Speaking Support: The mission of the Grand Valley State University Speech Lab is to empower speakers to shape their lives, professions and society through confident and effective public presentations. Speech consultants, who are fellow GVSU undergraduates, are trained to assist with all parts of the speechmaking process including choosing a topic, organizing your thoughts, and practicing presentations. The Speech Lab is located in 154 Lake Michigan Hall (Allendale) and services are free for all Grand Valley undergraduates. For more information about the Lab, its hours, downtown locations, and to make an appointment, please visit the Lab website at: <http://www.gvsu.edu/speechlab>.

Writing Support: The Fred Meijer Center for Writing, with locations at the Allendale and Pew/Downtown Grand Rapids campuses, is available to assist you with writing for any of your classes. Writing consultants, who are fellow GVSU students, are trained to help you with all stages of your writing process, from brainstorming to organizing to editing your papers. Simply bring a draft of your paper, the assignment sheet, and your questions/concerns to any of the Center's locations. Also, through your Gmail account, you have access to online consultations through GoogleDocs. The Center's services are free and you can drop in and work with a consultant or make an appointment, either through our website or by calling the Center (331-2922). For more information about our services and locations, please visit our website: <http://www.gvsu.edu/wc/>

Syllabus Agreement

I, _____, have read and understood the above syllabus for Prof. Schaefer's FVP 225 (Fall 2018). I agree to abide by the above rules and policies.

Signature _____ Date _____

Introduction to Professor

I would like you to call me (e.g. a nickname):

My gender pronouns are (examples: he/him/his; she/her/hers; they/them/theirs):

My major(s) and minor(s) are

I'm taking this class because

In this class, I hope to learn

My favorite films/books/poems/graphic novels/authors/filmmakers/etc. are

What career path are you planning? What job do you hope to obtain?

Do you have any background (coursework or personal research) in Film Theory, Film History, or any of the critical approaches used to analyze film (e.g. feminist, queer, critical race theories)?

OPTIONAL

In addition to English, I speak

I'm from

I'd also like you to know that