

Fall 2022 ARS 440/540: Identity and World Film

Instructor: Professor Julie Codell. Office: ART 250

Email: Julie.codell@asu.edu

Session A: August 18, 2022-October 7, 2022

ASU now sits on lands inhabited for thousands of years by twenty-two Native Nations many of whose descendants still live in Arizona. Our four campuses in the Salt River Valley are on ancestral territories of the Akimel O'odham (Pima) east of Scottsdale and east of Pima Rd. who are descendants of the early Hohokam people, and of the Pee Posh (Maricopa) who live with the Pima on the Gila River and Salt River Reservations. ASU recognizes the sovereignty of these nations and works toward the well-being of Native American citizens. Please consider visiting these and other reservations throughout Arizona, the Heard Museum of Native American Art, the Pueblo Grande Museum which recreates Hohokam culture from 450 to 1450 AD, the Canyon de Chelly on the reservation of Navajo or Dine people, the Apache and the Hopi reservations.

NOTE ABOUT OFFICE HOURS: Feel free to email me anytime during the day between 8 AM and 8 PM. I try to answer student emails within a few hours.

If you want to talk about the course or a concern you have about the course, we can use Zoom or have a phone conversation to talk.

COURSE DESCRIPTION:

The course focus is the **relationship between genres (e.g., the Western, the detective story, the buddy film, etc.) and identities of race, gender, ethnicity for audiences, characters in the films, and for the genre itself.**

The course has two theses:

1- **identities are fluid, circumstances determine how people behave and define themselves, so their identities change to meet new situations.** This is the definition of contingent which is a fundamental notion in this course.

2- **films have a profound effect on audience identities, as well as on the structure of a genre, when protagonists in a film are of varied ethnic, racial and gender identities that transform the expectations we may have about a genre.**

Our identities are fluid; they are social and cultural, transient and historical, subject to cultural change and historical circumstances. In each film we watch, circumstances determine how people behave and define themselves; their identities change to meet new situations. Identities are not biologically determined.

Genres (categories based on subject or form, e.g., Westerns, detective stories, musicals, etc.) shape identities of characters in films and shape identities and expectations of audiences. Genres can reinforce or critique stereotypes based on gender, race or nationality. Through genre, films can naturalize and reinforce stereotypes, or critique them.

In this course students will learn how genres (e.g., Westerns, detective stories, etc.) shape cultural views about gender, race and national identities in films. Students will explore films from the US (both independent and Hollywood films), Spain, and Iran. Students will learn how to examine films in larger cultural contexts of world cultures, public reception, historical events, and changing social circumstances.

ENROLLMENT REQUIREMENTS: One 200-level course in literature, art history, history, or film and media studies with a grade of B- or better; Credit is allowed for only one of the

following: ARS 440, ARS 540, FMS 427. Students with other relevant courses may consult with the instructor for permission to take this course.

COURSE WEBSITE ON CANVAS HAS: lists of terms, graduate paper guidelines, syllabus, assignments and additional course material as needed; updates will be emailed to students and posted under ANNOUNCEMENTS, so check announcements weekly

LEARNING OBJECTIVES:

- Clarify features of film genres, such as the Western, detective film, road trip film, etc.
- Improve student writing, analysis and thinking about film.
- Identify how films can repeat/"naturalize" or dismantle/critique racial and gender stereotypes through changes in genre.

LEARNING OUTCOMES:

- Gain knowledge about a selected number of films, directors and artists.
- Learn film terms and concepts.
- Understand how genres shape identities of characters in film.
- Understand how genres shape identities of film audiences.
- Gain rudimentary knowledge of how films represent race, gender and national identities.
- Compare/contrast films from diverse cultures and around the world on course themes.

GENERAL EDUCATION:

This course satisfies the general education requirement for Cultural Diversity in the U.S. (C)

Credits: 3

CERTIFICATE PROGRAMS:

This course qualifies as an approved elective for the Global Cinema certificate at ASU.

CHANGES: Syllabus content, other than grade and absence policies, are subject to change with advance notice.

NOTE: SOME MATERIAL IN THIS COURSE MAY BE SENSITIVE. FILMS AND READINGS HAVE MATURE CONTENT; DISCRETION IS ADVISED BEFORE SIGNING UP FOR THIS COURSE.

COPYRIGHT: Course content, lectures and handouts are copyrighted material. Students may not record lectures or sell notes taken during the course. Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. The course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see [ACD 304-06](#), "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

PROHIBITION OF COMMERCIAL NOTE TAKING SERVICES: In accordance with [ACD 304-06 Commercial Note Taking Services](#), writing permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the notetaker's name as well as the instructor's name, the course number, and the date.

REQUIRED MATERIALS:

ALL ASSIGNED READINGS are in pdf format in each Canvas website Module and are taken from film journals and the text. You can read these for free. Purchasing the textbook is optional; the text contains other essays as well: *Genre, Gender, Race, And World Cinema*, ed. Julie Codell. Blackwell, 2007.

Film Viewings: Films are available for streaming or renting or buying. You can click these links listed below or go to [justwatch.com](https://www.justwatch.com) to find vendors for these films from whom you can buy or rent the films.

1. *Devil in a Blue Dress*

<https://www.justwatch.com/us/search?q=devil%20in%20a%20blue%20dress>

2. *Smoke Signals*

<https://www.justwatch.com/us/search?q=smoke%20signals>

You can watch this film for free on Pluto TV but there will be advertisements interrupting the film.

3. *Traffic*

<https://www.justwatch.com/us/search?q=traffic>

4. *Children of Heaven*

<https://www.justwatch.com/us/search?q=children%20of%20heaven>

THREE films will be **streamed for free by ASU Library** which has a license to show them to the class; they are designated "streamed video":

- *All About My Mother* (Module 2)
- *The Ballad of Little Jo* (Module 3)
- *Chan is Missing* (Module 5)

To see these films,

- Go to the Canvas course website and on the left panel is the link to "ASU Library Resource Organizer"; click on this link to select the film. There are also links to these films in their Modules, 2, 3, and 5.

ASSIGNMENTS

(Undergraduates: total = 274 points. Graduate students: total = 304)

1-PRE-TEST DUE AUG 19: READ "HOW TO SUCCEED" POWER POINT AND SYLLABUS:

You must take the pre-test on the "How to Succeed" document and the syllabus. You can take it several times. If you do not get a grade of 95% or better, you cannot proceed to take this course. This pre-test is online and MUST be taken before you start the course. You have several attempts to pass this pretest which will NOT be part of your final grade.

2-WRITTEN ASSIGNMENTS 48 points (6 pts each): Each lesson has a written assignment of

short answers about the film and the readings assigned for that lesson. If you are asked to LIST items, a simple list will be fine. WRITTEN ASSIGNMENTS ARE DUE **AT 10 PM** on the assignment's deadline. Correct grammar, punctuation and spelling on these assignments will contribute to your grade. **It's a good idea to prepare your assignment in Word on your computer and then send it through the course, so you have a copy of it on your computer in case technology fails. ONLY WORD DOCS SHOULD BE USED. NO PDFS, NO PAGES** please.

3-DISCUSSION BOARD 24 points (3 pts each): These are informal and have **TWO PARTS**:
 1-answer **THOUGHTFULLY** the assigned question(s) on the films or readings.
 2-comment **THOUGHTFULLY** on one other student's comments and **mention that student's first name**. You must be civil and courteous in this comment. To reply to another student, you may have to return later to the Discussion Board after submitting your answers to the questions, to find a student comment to reply to. DISCUSSION BOARD ASSIGNMENTS ARE DUE AT 10 PM on the assignment's deadline.

4-TWO QUIZZES: (202 total). Taken online; these include definitions and short essays and are available for 2 days. **Reviews are available for 4-5 days before the quiz for each quiz.** There will be no makeup quizzes unless there is an emergency; a makeup test requires **PRIOR APPROVAL** from the instructor before the scheduled quiz.

Quiz #1 (102 pts) **REVIEW for QUIZ 1 Sept 9-13**

QUIZ 1 Sept 12 or 13

Quiz #2 (100 pts) **REVIEW for QUIZ 2 Oct 2-6**

QUIZ 2 Oct 5 or Oct 6

5-EXTRA CREDIT:

1-DUE AUG 20 sent to prcodell@gmail.com: up to 4 points for a brief statement answering:

- Why are you taking the course?
- Where do you live and in what time zone?
- How does this course fit into your major or your program?
- Do you work long hours or have family obligations that may affect your coursework?
- Is there anything else you would like me to know about your work in the course?

2-If your grade on Quiz 2 is an improvement of 5 or more points over your grade on Quiz 1, you will get one extra point for every 5 points of improvement.

6-FINAL PAPER: GRADUATE STUDENTS ONLY taking ARS 540 (30 pts total).

DUE AT LESSONS 3, 5, 8. 5 pages (no more, no less—not 4 ½ pages!) on a topic approved by the instructor and related to the course content. You will need to analyze carefully the visual and narrative components of a film of your choice outside the assigned films of this class in relation to the course themes/topics. You should consider film practices (editing, camera work) that contribute to demonstrating the thesis of your paper. You will need to use relevant course readings (at least 1) and at least 1 unassigned reading (**no** websites)—you can use optional readings listed on the syllabus for your unassigned reading or unassigned essays from the textbook or other relevant sources. Put citations in parentheses (e.g., Smith 5) after the reference in your essay and then provide a regular bibliography on page 6 of your essay.

DUE DATES by the end of each of these lessons—no late submissions please:

TOPIC, LESSON 3, 5 pts: name of film to be analyzed and its issue (ethnicity,

race or gender) to be analyzed—by email to prcodell@gmail.com

THESIS and BIBLIOGRAPHY, LESSON 5, 5 pts: 1-2 sentences of what you will argue. Begin thesis with "I will argue that..." and bibliography of 3-5 items—by email to prcodell@gmail.com

FINAL 5-page PAPER, LESSON 8, 20 pts—by email to prcodell@gmail.com

Paper style:

- Double-spaced in Times or Times New Roman 12-point font
- 1" margins at sides and top and bottom
- Remember to put in page numbers
- Text is 5 pages; Works Cited and/or endnotes start on page 6.
- NO PLOT SUMMARY
- NO extra spaces between paragraphs (adjust Word paragraph format please):
- INDENT paragraphs
- NO LONG QUOTES—paraphrasing is best or very short quotes of 1-2 sentences
- Leave the viewer OUT OF YOUR ANALYSIS. Do not mention what viewers may or may not know or think, unless you have interviewed everyone who has seen the film!
- Course website has paper guidelines in MODULE 0; read and follow them please. Here are a few other points to keep in mind;
 - 1-commas and periods go INSIDE quotation marks. If you are from outside the US, let me know as this rule is different for people from the UK, Australia, New Zealand, etc.
 - 2-know the difference between its [possessive] and it's [meaning it is], and between there and their.
 - 3-know how to use possessives—the dog's bowl was full of food, the director's film, the scene's setting, etc.
 - 4- You must cite sources for borrowed ideas, as well as for direct quotes.
 - 5-You may use any format for your bibliography as long as the entries contain all necessary information. Bibliographies in the text can help you as models. Also all citations in the syllabus are in a proper bibliographic format you can copy.
 - 6-Use the active voice (the dog bit the man), rather than passive voice (the man was bitten by the dog) whenever possible.

SUBMITTING ASSIGNMENTS

All assignments, unless otherwise announced, must be submitted to the designated area of Canvas. Do not submit an assignment via email except for the stages of the graduate student paper. Assignment due dates follow Arizona Standard time. I suggest you use world clock to check the time zones differences: <https://www.timeanddate.com/worldclock/>

GRADING PROCEDURE

Grades reflect your performance on assignments and adherence to deadlines. Grades on assignments will be available in the Gradebook within 72 hours of the due date.

GRADING

Your grade will be determined based on the following grading schema:

Grade	Percentage
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A+ only for those with perfect scores	100%
A	95 - 99%
A-	90 - 94%
B+	87 - 89%
B	83 - 86%
B-	80 - 82%
C+	75 - 79%
C	70 - 74%
D	60 - 69%
E	<60%

COURSE DROP OR WITHDRAWAL

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You cannot be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: <https://students.asu.edu/drop-add> .

Consistent with ASU policy, withdrawals will be handled as per the following guidelines: Withdrawal before the end of the fourth week: A “W” will be recorded Withdrawal after the end of the fourth week: A “W” will be recorded if you have a passing grade at the time of withdrawal. An “E” will be recorded if you have a failing grade at the time of withdrawal.

LATE OR MISSED ASSIGNMENTS:

We all know how complicated our lives can be and how disruptive the Covid virus is, so do not hesitate to let me know if you are having a problem turning in an assignment on time. We can make some accommodations, despite the limited 7.5-week timeframe of online courses. Notify the instructor **BEFORE** an assignment is due if an urgent situation arises and you are unable to submit the assignment on time. We can arrange an alternate due date.

Follow the appropriate University policies to request an [accommodation for religious practices](#) .or to accommodate a missed assignment [due to University-sanctioned activities](#) .

COURSE ACCESS

Course is accessed by my.asu.edu and myasucourses.asu.edu Bookmark both in case one is down.

TECHNICAL REQUIREMENTS AND SUPPORT:

- You will need a standard laptop or desktop computer to access your classes. A mobile device, tablet or netbook will not provide the access and functionality necessary for ASU Online courses. A webcam and headset (with microphone) may be required for some classes.
- High-speed internet is needed as most ASU Online courses use multimedia tools that are best viewed with high-speed internet, so having the proper connection is essential.
- You should have at least two browsers on your computer. Any browser will work, though preferred browsers are [Chrome](#) . and [Firefox](#) . which can be downloaded for free online.
- In general, course access and assignments do not require special software, however,

certain degrees may require specific software programs (your instructors will notify you if this is the case).

- ASU students have access to Google Drive (My Drive via MyASU), where you can create and share Google documents, presentations, spreadsheets and more. You will also have access to additional software provided at no cost through My Apps at MyASU.
- Be sure to take time to [explore MyASU](#) . This will be critical to your success as a student.

TECHNICAL SUPPORT:

- Please do not contact your instructor with technical questions.
- To monitor the status of campus networks and services to see if the problem is campus wide, visit the System Health Portal at <https://uto.asu.edu/system-health>
- To contact the help desk call toll-free at 1-855-278-5080.
- It is also advised that you notify your instructor in case the problem keeps you from turning in your assignment on time. Be sure to include in that message the case number assigned by IT to your case.

COURSE CONTENT

- 1- ONLINE LECTURES: Be sure to listen to these carefully and watch the power points that outline the main points of the lecture and which will end with a list of terms and identifications you need to know.
- 2- FILMS: be attentive to visual treatment (camera work, editing, composition of scenes, mise-en-scene or setting), as well as to narrative, plot and character.
- 3- WEEKLY READINGS: You will be expected to be able to pick out the main points and arguments of each essay in preparation for written assignments and discussion board questions.

Course calendar of assignment deadlines

<u>Assignment</u>	<u>Due Date by 10 PM unless otherwise noted</u>
Pre-test	Aug 19
Extra credit bio	Aug 20
Module 1	Aug 24
Module 2	Aug 29
Module 3	Sept 3
Module 4	Sept 8

REVIEW QUIZ 1 Sept 9-13

QUIZ 1 Sept 12 or 13 DUE BY 11:59 PM ON EITHER DAY

QUIZZES OPEN MIDNIGHT ON DAY 1 and CLOSE AT 11:59 PM DAY 2.

Module 5	Sept 17
Module 6	Sept 22
Module 7	Sept 26
Module 8	Oct 1

REVIEW QUIZ 2 Oct 2-6**QUIZ 2****Oct 5 or 6****DUE BY 11:59 PM ON EITHER DAY****QUIZZES OPEN MIDNIGHT ON DAY 1 and CLOSE AT 11:59 PM DAY 2.****COURSE EXPECTATIONS—read carefully****Online Course Expectations**

IMPORTANT: This is an online course delivered entirely via the internet. You should proceed with this course only if you have previous computer and internet experience and you're willing and able to assume the added personal responsibility of completing an online course.

- It is your responsibility to ensure you have adequate computer resources and fast enough internet service to view course materials, use t required multimedia textbook and course pack, and complete all online activities, screenings, assignments, etc.
- If your computer or internet service malfunctions at any time during the semester, it is your responsibility to locate adequate resources elsewhere or withdraw from the course.
- It is strongly recommended that you do not wait until the last minute to submit your assignments, just in case of internet service disruptions at your location or other technical problems. Requests for extensions due to computer or internet malfunctions may be granted if made in a timely way. We only have 7.5 weeks to complete the course, so time is of the essence.

Time Management

Online classes provide the flexibility of “attending” class at the time that is most convenient for you, but you should still plan a schedule for each class. Online courses are just as rigorous as in-person courses, so expect your coursework to be challenging but rewarding.

For 7.5 week sessions, you should plan for 10-12 hours of coursework per week.

Attendance & Absence Policy

As an online course participant your attendance and absences are based on active participation in course discussion forums and timely submission of assignments. All due dates and times are in accordance with Arizona time. Given that these are difficult times, if you have a reason to miss an assignment, please contact me BEFORE the class, so we can determine how to adjust your schedule and revise your participation to accommodate you.

Academic Integrity and Plagiarism

Students are expected to adhere to the [ASU Student Code of Conduct](#).

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action.

Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all coursework. Plagiarism and any other form of academic dishonesty that is in violation of

the Student Code of Conduct will not be tolerated.

Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the University Student Academic Integrity Policy. For more information, please see the ASU Student Academic Integrity Policy: <http://provost.asu.edu/academicintegrity> ..

Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy. In addition, ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities.

The ASU student [academic integrity policy](#) . lists violations in detail. These violations fall into five broad areas that include but are not limited to:

1. Cheating on an academic evaluation or assignment.
2. Plagiarizing.
3. Academic deceit, such as fabricating data or information.
4. Aiding academic integrity policy violations and inappropriately collaborating.
5. Falsifying academic records.

Student Conduct:

You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Disruptive, Threatening or Violent Behavior

Threatening, violent, or disruptive behavior will not be tolerated in this class and will be handled in accordance with ASU policy. For more information please visit:

<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> .and
<https://eoss.asu.edu/dos/safety/ThreateningBehavior> .

Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. Students who believe they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic

support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://cfo.asu.edu/titleIX>

POLICY ON SEXUAL DISCRIMINATION: As described in [ACD 401](#), "Prohibition Against Discrimination, Harassment, and Retaliation," including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Individuals who believe they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

Netiquette (Online Etiquette):

Netiquette, a social code that defines “good” online behavior is something to keep in mind during your online course interactions. Writing may be the only means of communication you have with classmates and instructors, so it is especially important to do this effectively. Follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed professionally. Tips for appropriate netiquette can be found here, <https://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students> ..

Student Services & Resources:

You will find a list of student resources at: <https://tutoring.asu.edu/student-resources> . Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Special Accommodations

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology. Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#>). Phone: (480) 965-1234; TDD: (480) 965-9000. This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in

a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the ASU Disabilities Resources and Services Office at 480-965-1234 or email DRC@asu.edu. On the Tempe Campus, visit Matthews Center building, 1st floor. Once they determine what accommodations are necessary, they will contact all your instructors who will make those accommodations for you.

COURSE ITINERARY

MODULE 1: Introduction: Genre: DUE AUG 24 by 10 pm

READING

- Codell, introduction on genres (provided in Module 1; pp. 5-11 in text)
- [Rick Altman's Essay: "Conclusion: A semantic/syntactic/pragmatic approach to genre,"](#) in Rick Altman, *Film/Genre*. London: BFI, 1999, 207-215 (pp. 1-22 in text).

WRITTEN ASSIGNMENT 1

DISCUSSION BOARD 1

MODULE 2: Scrambling Genre and Gender: DUE AUG 29 by 10 pm

FILM: *All About My Mother*—Pedro Almodovar (1999)

READING

- Codell, Introduction: Part II Genders (pp. 117-123 in text)
- Linda Williams: "Film Bodies: Gender, Genre, and Excess," *Film Quarterly*, 44/ 4 (Summer, 1991), 2-13 (pp. 23-37 in text).
- Ernesto Acevedo-Munoz: "The Body and Spain: Pedro Almodovar's *All About My Mother*," *Quarterly Review of Film and Video*, 21 (2004), 25–38 (pp. 38-55 in text)

WRITTEN ASSIGNMENT 2

DISCUSSION BOARD 2

MODULE 3: Gender and the Western: DUE Sept 3 by 10 pm

GRAD PAPER TOPIC DUE: 5 pts

FILM: *The Ballad of Little Jo*—Maggie Greenwald (1993)

READING:

- Yvonne Tasker: "Cowgirl Tales," *Working Girls: Gender and Sexuality in Popular Cinema*. London, GBR: Routledge, 1998, 49-64. 208-209 (pp. 195-211 in text).

WRITTEN ASSIGNMENT 3

DISCUSSION BOARD 3

MODULE 4: Race and Genre: The Detective Film: DUE SEPT 7 by 10 pm

FILM: *Devil in a Blue Dress*—Carl Franklin (1995)

READING:

- Codell, Introduction to Part III (pp. 213-22 in text)
- Dan Flory: "Black on White: Film Noir and the Epistemology of Race in Recent African

American Cinema," *Journal of Social Philosophy*. 31.1 (Spring 2000), 82–98 (partial read; pp. 243-54 in text).

- **Optional reading:** Nicola Evans: "The Family Changes Color: Interracial Families in Contemporary Hollywood Cinema," *Screen* 43.3 (Autumn 2002), 271-92 (pp. 223-42 in text).

WRITTEN ASSIGNMENT 4
DISCUSSION BOARD 4

MODULE QUIZ 1: REVIEW AND Quiz #1

REVIEW AVAILABLE: SEPT 9-13

QUIZ TO BE TAKEN SEPT 12 OR SEPT 13

MODULE 5: Race and Genre: Detective Comedy: DUE SEPT 17 by 10 pm

GRAD PAPER THESIS AND BIBLIOGRAPHY DUE: 5 pts

- FILM: *Chan is Missing*—Wayne Wang (1982) **Words to the first song in *Chan is Missing* is in the Module 5 folder.**

READING:

- Peter X Feng: "Becoming Asian American: *Chan is Missing*," *Identities in Motion: Asian American Film and Video*. Durham: Duke UP, 2002, 151-169 (pp. 271-88 in text).
- **Optional reading:** Gina Marchetti: "The Wedding Banquet: Global Chinese Cinema and the Asian American Experience," *Countervisions: Asian American Film Criticism*, eds. D. Y. Hamamoto and S. Liu. Philadelphia: Temple UP, 2000, 275-97 (pp. 289-312 in text)
- Jeffrey Richards, "The Oriental Detectives," *China and the Chinese in Popular Film* (I. B. Tauris, 2017), 196-229, notes 235-240

WRITTEN ASSIGNMENT 5
DISCUSSION BOARD 5

MODULE 6: Crossing Boundaries: Borders within: DUE SEPT 22 by 10 pm

GRADUATE STUDENT PAPER THESIS DUE

FILM: *Smoke Signals*—Chris Eyre (1998)

TEXT READING:

- John Warren Gilroy: "Another Fine Example of the Oral Tradition? Identification and Subversion in Sherman Alexie's *Smoke Signals*," *Studies in American Indian Literature* 13.1 (Spring 2001), 23-42 (pp. 313-29 in text).
- **Optional reading:** Pauline Turner Strong: "Playing Indian in the Nineties: *Pocahontas* and *The Indian in the Cupboard*," *Hollywood's Indian*, eds. P. C Rollins and J. E. O'Connor. Lexington: The University Press of Kentucky, 1998, 187-205 (pp. 330-41 in text).

WRITTEN ASSIGNMENT 6
DISCUSSION BOARD 6

MODULE 7: Border Crossings: DUE SEPT 26 by 10 pm

FILM: *Traffic*—Steven Soderbergh (2000)

TEXT READING:

- Deborah Shaw: "'You Are Alright, But...' Individual and Collective Representations of Mexicans, Latinos, Anglo-Americans and African-Americans in Steven Soderbergh's *Traffic*," *Quarterly Review of Film and Video* 22.3 (2005), 211-223 (pp. 342-57 in text).

WRITTEN ASSIGNMENT 7

DISCUSSION BOARD 7

MODULE 8: Iranian film: DUE OCT 1 by 10 pm

GRADUATE STUDENT PAPERS DUE

FILM: *Children of Heaven*—Majid Majidi (1999)

TEXT READING:

- Codell, Introduction, Part IV: World Cinema (pp. 359-368 in text).
- Hamid Naficy: "Theorizing 'Third-World' Film Spectatorship," in *Rethinking Third Cinema*, eds. A. Guneratne and W. Dissanayake. London: Routledge, 2003, 183-201 (pp. 369-87 in text)
- **Optional reading:** Chaudhuri and Finn: "The Open Image: Poetic Realism and the New Iranian Cinema," *Screen* 44.1 (Spring 2003), 38-57 (pp. 388-407 in text).

WRITTEN ASSIGNMENT 8

DISCUSSION BOARD 8

MODULE QUIZ 2: REVIEW AND QUIZ 2

REVIEW AVAILABLE OCT 2-OCT 6

QUIZ TO BE TAKEN ON OCT 5 OR OCT 6

Academic Calendar and Important Dates

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

The Writing Center

Students have access to Academic Support Programs including tutoring and the writing center. Information on these resources can be found here: <https://tutoring.asu.edu>

Counseling & Consultation

Students have access to Counseling & Consultation services. Information on this can be found here: <https://eoss.asu.edu/counseling>

Health and Wellness

Students have access to Health and Wellness services. Information on this can be found here: <https://wellness.asu.edu>
<https://eoss.asu.edu/health>

Data Privacy

View information on ASU Privacy statements here: <https://www.asu.edu/privacy/>

