“Film, Media & Culture” is an introduction to Hollywood representation through visual and narrative conventions, with a central emphasis on race and ethnicity. The course focuses on mainstream film to identify how the United States has been represented on screen over the past hundred years. Our central question is: What images embody “America” and (how) have they changed?

Please Note: This course may screen films that contain graphic violence, explicit sex and adult themes and/or situations. We will discuss these issues in depth and may view difficult scenes/sequences several times. If the subject matter makes you uncomfortable, for whatever reason, please consider whether or not this course is the appropriate choice for you.

Course Objectives
Students will . . .
1. Learn the basics of formal and cultural film analysis
2. Analyze Hollywood representations of race, ethnicity, gender, and sexuality in relation to the concept of nation
3. Develop and contextualize analytical writing through research about film and popular culture
4. Practice oral presentation and constructive interrogation skills

Course Requirements
15% Short Critical Response Paper (P1)
20% Group Presentation (w/Preliminary Research)
20% Paper Proposal w/Annotated Bibliography (P2)
20% 2 of 3 In-Class Exams
25% Analytical Research Paper (P3, due Monday, June 6 at 10am)

Course Protocol
Class Conduct & Participation
- Respect is key. This classroom remains a space for inquisitive thought and debate.
- Please TURN OFF all cell phones (not vibrate – OFF), etc during class. If I can wait to read my texts, so can you.

Attendance
- More than two unexcused absences may impact your grade.
- Absences due to illness, athletic tournaments or extracurricular duties must be officially verified in writing.
  If you are late, it is your responsibility to see me after class or you will be marked absent.

Assignments
- Hardcopy assignments are due on the day listed and at the start of class.
- I do not accept emailed work.
- ANY AND ALL LATE PAPERS MUST BE ARRANGED ONE-WEEK IN ADVANCE. Unless previous arrangements have been made, late assignments will automatically be reduced 1 letter grade or more, depending on tardiness.
- I reserve the right to refuse requests for late papers.
- Group Projects are not eligible for late requests and must be completed on their due date.
- Each assignment must be completed to pass this course and all work is due by the end of exam week.
- Plagiarism (intentional or unintentional) is grounds for – at very least – failing this class. This is especially imperative in a research-based course.

Communication & Professionalization
- I will reply to email within 48 hours; emails received on Fridays or holidays may experience delayed replies.
- Please put the course title in the subject line so I can easily identify your emails.
- Maintain professional etiquette in all email correspondence — including “Dear Professor Ovalle,” etc. The classroom and our official correspondence should serve as on-the-job training.
- If you have any questions, feel free to talk to me during office hours or via email. I welcome your questions and the chance to meet you outside of class time.
- I reserve the right to change the syllabus (screenings/readings/topics) during the term as needed.

Academic Help & Resources
- If you have a documented disability and anticipate needing academic accommodations in this course, please meet with me as soon as possible with a notification letter from Disability Services.
- The University of Oregon Crisis Line offers free, anonymous telephone counseling and referrals for help in dealing with a variety of problems – from academic concerns, suicide concerns, depression, relationship problems, eating disorders, grieving, gay/lesbian/bi-sexual issues, sexual assault and beyond. The Crisis Line is in operation Monday though Friday from 5:00pm to 8:00am and 24 hours a day on the weekends. The Crisis Line number is 346-4488.
## COURSE SCHEDULE

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<tr>
<th>Date</th>
<th>Schedule</th>
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| 1M   | Introduction to Cultural Studies & Formal Film Analysis  
Screening: *The Lion King* (Allers/Minkoff, 1994) 88 min |
| 1W   | Screening cont: *The Lion King* (Allers/Minkoff, 1994) 88 min |
| 2M   | Introduction to Research Methods
Presentation & Discussion hosted by Professor Ovalle
*The Lion King* Discussion: “The Lion King Research Packet”
Presentation Meeting: Group 1 |
| 2W   | Screening: *Imitation of Life* (Stahl, 1934) 111 min  
Outside Screening: *Imitation of Life* (Sirk, 1959) 124 min |
| 3M   | Blackness and The Racial “Other”
Presentation & Discussion Hosted by Group 1
*Imitation of Life* Discussion: Courtney, “Picturizing Race” |
| 3W   | Screening: *Bird of Paradise* (Vidor, 1932) 80 min
Outside Screening: *The Wedding Planner* (Shankman, 2001) 103 min
Presentation Meeting Group 2 |
| 4M   | Brown-ness and Inbetween-ness
Presentation & Discussion Hosted by Group 2
*Bird of Paradise* Discussion: Desmond, “Tourism and the Commodification of Culture” |
| 4W   | Screening: *Gentlemen Prefer Blondes* (Hawks, 1953) 95 min
Outside Screening: *Romy and Michelle’s High School Reunion* (Mirkin, 1997) 92 min
Presentation Meeting Group 3 |
| 5M   | Whiteness and The “Human” Race
Presentation & Discussion Hosted by Group 3
| 5W   | Screening: *The Jazz Singer* (Crosland, 1927) 88 min
Outside Screening: *Dirty Dancing* (Ardolino, 1987) 100 min
Presentation Meeting Group 4 |
| 6M   | Degrees of Whiteness
Presentation & Discussion Hosted by Group 4
*The Jazz Singer* Discussion: Shohat, “Ethnicities in Relation” |
| 6W   | Screening: *Stagecoach* (Ford, 1939) 96 min
Outside Screening: *Dances with Wolves* (Costner, 1990) 175 min
Presentation Meeting Group 5 |
| 7M   | Native Americans & The West(ern)
Presentation & Discussion Hosted by Group 5
*Stagecoach* Discussion: Selection from Huhndorf, *Going Native* |
| 7W   | Screening: *The Mask of Fu Manchu* (Brabin, 1932) 67 min
Outside Screening: *Harold & Kumar Go to White Castle* (Leiner, 2004) 136 min
Presentation Meeting Group 6 |
| 8M   | Asian-Americans & Hollywood Film
Presentation & Discussion Hosted by Group 6
*The Mask of Fu Manchu* Discussion: Selection TBD |
| 8W   | Screening: *The Sheik* (Melford, 1921) 80 min & *Planet of the Arabs* (Salloum, 2004) 10 min
Presentation Meeting: Group 7 |
| 9M   | Arab Terrorisms — Then and Now
Presentation & Discussion Hosted by Group 7
*The Sheik* Discussion: Shaheen, “Introduction” from *Reel Bad Arabs* |
| 9W   | Screening: *Inside the Actor’s Studio* (Dave Chappelle) |
| 10M  | NO CLASS—Memorial Day |
| 10W  | Final Thoughts |

XMWK  
P3 DUE JUNE 6 at 10am in PLC 266