

**FALL 2009 SYLLABUS: IDENTITY AND WORLD FILM****ARS 494/598 AND ENG 465/561 AND FMS 494 TTH 12-1:15 PM****Professor Julie Codell OFFICE: Art 250 PH: 480-965-3400****EMAIL: [Julie.codell@asu.edu](mailto:Julie.codell@asu.edu) OFFICE HOURS: TTH 10:40 -12 noon or by appt.****COURSE WEBSITE: <http://herbergeronline.asu.edu/identityworldfilm/>****TO GET ON THE WEBSITE:** go to this URL address and click on ACCOUNTS; you will be told how to get an ID and password. Try these out immediately; let me know if you have problems.**COURSE WEBSITE HAS:** lists of terms, graduate paper guidelines, syllabus, weekly discussion questions, additional course material as needed; updates will be posted under ANNOUNCEMENTS, so check website weekly**EMAIL AND WEBLINKS:** You must have an ASU email address.**NOTE: SOME MATERIAL IN THIS COURSE MAY BE SENSITIVE. COURSE FILMS AND READINGS HAVE MATURE CONTENT; DISCRETION IS ADVISED BEFORE SIGNING UP FOR THIS COURSE.****FILM VIEWINGS: THURSDAY, 4:30 Life Sciences E 106; you may also watch the films****-on your own through rentals or purchases****-in the Hayden library where they are all on reserve for 4 hours****-on the course website where films will appear in a limited size****You must view each film BEFORE the WEEK in which it is discussed.****SPECIAL ACCOMMODATIONS**

To request accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is very important as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires accommodations, please present the letter to me no later than the end of the first week so we can discuss accommodations you might need in this class and you won't fall behind.

**ACADEMIC INTEGRITY**

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation of the Student Code of Conduct will not be tolerated. See Student Academic Integrity Policy at this site:

<http://www.asu.edu/studentaffairs/studentlife/judicial/>

**COURSE DESCRIPTION:**

In this course students will explore how identities of gender, race and national origin are treated in films and especially how genres (e.g., Westerns, detective stories, musicals, etc.) intersect with identities. Through genre films can naturalize stereotypes, so that they are reinforced, or critique them. Students will explore films from the US (both independent and Hollywood films), Spain, Britain, India, and Iran.

The four areas of genre, gender, race and world cinema all focus on issues of identity in various ways—identities represented in films and audience identities as experienced and projected onto films. Identities of genres, nations, genders, and races are not biological and cannot be rigidly categorized or classified. Identities are transient, social, and historical, subject to cultural changes and historical circumstances. Often filmmakers, characters on screen and spectators all participate in multiple identities, derived from their individual lives and groups to which they may belong, and

these multiple identities are not always even compatible with one another.

Students will be introduced to concepts of identity, genre theory, race, gender, third cinema, Bollywood, and independent film. They will explore many genres—comedy, drama, thriller, musical— and films that mix genres or create new ones. Students will learn how to examine films in larger cultural contexts of world cultures, public receptions, historical events, and political or social circumstances. The course will have a website containing course assignments and films. Assignments will consist of short quizzes, lectures, readings, discussions of readings and films, and short web assignments. Readings will be from one textbook used in the course.

### **COURSE OBJECTIVES:**

- Gain knowledge of a selected number of global films and directors from around the world
- Gain knowledge of terms and theory to adequately analyze identity issues of race, class, gender, national origins in film
- Understand how identities are often represented as stereotypes in films
- Understand how film can dismantle and critique stereotypes, as well as present them
- Gain sophistication in analyses of how film genres represent complex issues of racial, national and gendered identities together
- Gain the ability to analyze how genres function to naturalize stereotypes
- Gain skills to explore our “naturalized” assumptions in films
- Learn how other cultures make and understand film experiences
- Learn to recognize bibliographic sources of information and to navigate the internet to find worthwhile material on course topics

### **REQUIRED TEXT**

***GENRE, GENDER, RACE, AND WORLD CINEMA*, ed. Julie Codell at ASU Bookstore.**

### **ASSIGNMENTS:**

**WEEKLY READINGS:** Be able to pick out the main points/arguments of each essay.

**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.

### **1-WEB ASSIGNMENTS DUE EVERY TUESDAY:** Web assignments, 15 points total

Look up the film we are to see and its director on the Movie Database: <http://www.imdb.com> or in some cases another assigned database. **PRINT OUT 2 pages of what you find that interests you. BE SURE TO PUT YOUR NAME ON YOUR PRINT OUT BEFORE HANDING IT IN ON TUESDAYS.**

### **2- LIST OF FILM TERMS 10 pts:**

**DUE THURSDAY SEPT 17**—by being sure everyone learns or knows these from the start, we level the playing field for those not majoring in film studies.

**3-QUIZZES: 20 points each. Quizzes will include definitions, identifications, short essays. Reviews will be given during the class before the quiz. THERE WILL BE NO MAKEUP QUIZZES unless there is an emergency; a make up test requires PRIOR APPROVAL from the instructor before the scheduled quiz.**

**Quiz #1, Sept 29 (LESSON 6)**

**Quiz #2, Nov 3 (LESSON 11)**

**Quiz #3, Dec 8 (LESSON 16)**

**4-DISCUSSION: participation in class discussion, 15 points total.** This implies attendance—you

cannot participate if you are not there! Weekly discussion questions are in each lesson assignment. They will guide you to the most important points of the readings and the films. You will be expected to prepare them informally so you can participate in discussions. Weekly discussion questions will be on the reading (20-40 pages per week) and the film. You are welcome to raise any other questions or issues you want to discuss and are not limited to the weekly questions.

### **5-FINAL PAPER FOR GRADUATE STUDENTS (20 points)**

**DUE December 1, 12 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 the film, discuss how they work in combination to produce meaning. This paper will be an in-depth study of film practices (editing, camera work) that contribute to demonstrating the thesis of your paper. You will need to use course readings and at least 2 readings (not websites) from your own bibliographic exploration. You may use the bibliographies in the textbook to find suitable sources. Paper should address topics and problems discussed in class. USE ENDNOTES and be sure to follow the guidelines for writing a paper on the course website.

#### **Paper style:**

Double spaced in Times or Times New Roman 12 point font

NO HEADING: name and page numbers, single spaced upper corner.

Text is 12 pages; endnotes and/or bibliography start on page 13.

NO COVERSHEET or plastic folders

NO PLOT SUMMARY

Course website has guidelines for writing a paper; **READ THEM**

**Attach a signed paper checklist to your paper** available on website Assignments

#### **DUE DATES:**

TOPIC, TUESDAY, Oct 13—use email to send this to me

THESIS, THURSDAY, Oct 29--use email to send this to me

**FINAL PAPER, TUESDAY, DEC 1, HARD COPY ONLY**

**LESSON 1, Aug 25/27:** Introduction; Genre

TEXT READING: 1-22; Introduction; Rick Altman

**LESSON 2, Sept 1/3:** How Genre can be Upended: The Family Romance

TEXT READING: 23-55, Williams; Acevedo-Muñoz

FILM: *All about my mother*—Pedro Almodovar (1999)

**LESSON 3, Sept 8/10:** Genre Naturalizes Gender: Masculinity and SciFi

TEXT READING: 56-77, Diken and Lausten

FILM: *Fight Club*—David Fincher (1999)

**LESSON 4, Sept. 15/17:** Genre and Politics: The Comedy

**TECHNICAL TERMS LIST #1 DUE THURSDAY**

TEXT READING: 92-115, Boggs and Pollard

FILM: *Bulworth*—Warren Beatty (1998)

**LESSON 5, Sept 22/24:** GENDER and GENRE together: The Western

TEXT READING: 117-23; 195-211 introduction; Tasker

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

**THURSDAY: REVIEW FOR Quiz #1**

**LESSON 6, Sept. 29/Oct 1: Scrambling Gender****TUESDAY: QUIZ #1 on GENRE, GENDER**

TEXT READING: 137-162; Young; Lehman

FILM: *Crying Game*—Neil Jordan (1992)**LESSON 7, Oct 6/8: Scrambling Gender**

TEXT READING: 125-36; 163-79, Flanagan; Pidduck

FILM: *Orlando*—Sally Potter (1992)**LESSON 8, Oct 13/15 Race and Genre: The Detective Film**

TEXT READING: 213-22; 243-254, Introduction; part of Flory

FILM: *Devil in a Blue Dress*—Carl Franklin (1995)**GRADUATE STUDENT PAPER TOPICS DUE TUESDAY****LESSON 9, Oct 20/22: : Race as All**

TEXT READING: 223-42; 254-70. Evans; rest of Flory

FILM: *Clockers*—Spike Lee (1995)**LESSON 10, Oct 27/29 Race and Genre: Detective and Comedy**

TEXT READING: 271-288, Feng;

OPTIONAL READING: Marchetti, 289-312

FILM: *Chan is Missing*—Wayne Wang (1981)**GRADUATE STUDENT THESIS DUE, THURSDAY, OCT 29****THURSDAY, REVIEW FOR QUIZ #2****LESSON 11: Nov 3/5: Crossing Boundaries: Borders within****TUESDAY QUIZ #2, ON RACE**

TEXT READING: 313-29, Gilroy

OPTIONAL READING: Strong, 330-41

FILM: *Smoke Signals*—Chris Eyre (1998)**LESSON 12, Nov 10/12: Border Crossings**

TEXT READING: 342-57, Shaw

FILM: *Traffic*—Steven Soderbergh (2000)**LESSON 13, Nov 17/19: Borders twice crossed**

TEXT READING: 180-94, Sharma

FILM: *Salaam Bombay*—Mira Nair (1988)**LESSON 14, TUESDAY Nov 24: Indian film/Bollywood**

TEXT READING: 439-57, Ganti

OPTIONAL READING: 458-70, Thackway

FILM: *Ghulam*—Vikram Bhatt (1998)**LESSON 14/15, Dec 1 TUESDAY: Indian film; Iranian film**

TEXT READING: 359-387, introduction; Naficy

OPTIONAL READING: 388-407, Chaudhuri and Finn

FILM: *Children of Heaven*—Majid Majidi (1999)**GRADUATE STUDENT PAPERS DUE TUESDAY, DEC 1, HARD COPY ONLY**

**LESSON 15 THURSDAY: Dec 3:**

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

**REVIEW FOR QUIZ #3****LESSON 16, TUESDAY, Dec 8: QUIZ #3****FINAL EXAM DAY**

**Thursday, Dec 10, At 11:00 AM in ART 250—quizzes and papers returned**