Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

COURSE # CTV 609
TOPICS IN CRITICAL STUDIES: RACE & GENDER IN HOLLYWOOD
SUMMER 2012
DISTANCE COURSE

NOTE: THIS IS A PRELIMINARY SYLLABUS
AND
IS SUBJECT TO CHANGE BEFORE CLASS BEGINS ON JULY 2, 2012.

INSTRUCTOR INFORMATION
INSTRUCTOR: LORENE M. WALES, PH.D.
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E-MAIL: LOREDUR@REGENT.EDU
OFFICE LOCATIONS: COM 264

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
GREETINGS

The study of film has many aspects. One may study stories, camera moves, and sound transitions. One may seek to learn how to achieve a certain look or garner a certain moment. However, the study of film is also about representation. How we, as Christian filmmakers create these representations is important, as it says much about who we are and what we value. Life long learners of film need to understand how the characters they create present the human image, either positively or negatively. Part of this learning involves examination of historical representations. Once you know how others have represented you, either black, white, Asian or Hispanic, only then can you intelligently begin to represent yourself.

YOUR INSTRUCTOR

Before coming to this school, I spent over 20 years, working in or studying the craft of filmmaking. Most of my career was spent in Los Angeles, California, where I worked on everything from low budget independent features to big budget motion pictures. I started out as a production assistant and worked my way up to producing throughout the years. I’ve worked with starving actors and A list stars. I’ve also spent time studying representation of women and other minorities over the years. In that time I’ve learned and continue to learn about the injustice and triumphs of various people groups. With God’s grace I will impart to you all that I have learned. In turn, you will embark on your own journey to discover where you can see representation in a whole new light.

Course Description

This course is designed to provide the student with a master’s level study of certain people groups in front of and behind the camera in the entertainment industry. These groups include African Americans, women, Hispanics, Native Americans, and Asians. This course seeks to study these groups from how they work in the industry to how they have been portrayed in motion pictures, both historically and currently. The class will conduct an overview study of certain personalities that have influenced motion pictures throughout the years and view films that represent these peoples.

To successfully complete this course students will be required to read several assigned texts, write film reviews, and insightful papers on a certain issue and participate in lively discussions on the blackboard on such issues as racism, sexism, discrimination, and how God’s view of mankind plays into the role of race and gender in the entertainment industry.

Rationale/Course Overview

It is the goal of this class that the student leaves the course with the following education. The student will, through assigned readings, gain a greater knowledge of important figures and films in history that influenced the motion picture industry. The student will grow in critical thinking when viewing motion pictures in general. The student will be able to participate in
knowledgeable discussions about issues of race, gender and Christianity. The student will gain an appreciation for works by African Americans, women, Hispanics, Native Americans, and Asians.

The objectives of the course are: 1. To assist students in integrating their Christian faith with the study of race and gender and their historical and current representation in motion pictures. 2. To familiarize students with the works of minority filmmakers and important roles played by minority actors. 3. To equip students with the ability to professionally analyze and critique motion pictures in general.

Integration of Faith and Learning

The word says in 1 Corinthians 15:42, “The body that is sown is perishable, it is raised imperishable, it is sown in dishonor, it is raised in glory. It is sown in weakness, it is raised in power; it is sown a natural body, it is raised a spiritual body. If there is a natural body, there is also a spiritual body.” We are told we have spiritual bodies and that we will receive these new bodies in heaven. We have no way of knowing what this will look like, or even if senses such as sight will apply. However, one could surmise that these spiritual bodies will no longer have any race or ethnicity. If that is true, and our spiritual bodies are alive today, then there is a part of all of us that is one. Romans 10:12, states, “For there is no difference between Jew and Gentile – the same Lord is Lord of all, and richly blesses all who call on him.” Genesis 1:27 states, “So God created man in his own image.” God has created us on earth one way, with an earthly body, with skin that is either “black, white, yellow or brown” to use a phrase from the 60s. This is only an outward body, which will disappear when we enter heaven. Furthermore, God, nowhere in scripture makes distinction between races as superior or inferior to each other. We are created in HIS image, neither black, white, yellow or brown, and yet, all of these.

We are all God’s sons and daughters. This class will be taught from the perspective that we all are equal in the sight of God, later in heaven, as well as here on earth. However, it is recognized that we were all created by God to live on earth with differences. This class will not ignore those differences, but rather will embrace them and engage in discussion about them as it pertains to cinematic practices and how our Christian worldview can affect or influence the motion picture industry.

This course intends to integrate faith and learning by engaging in scholarly criticism that studies representation of different races and how these representations speak to God’s view of all races. Furthermore Genesis 1:27 continues, “In the image of God he created him: male and female he created them.” This class will also be taught from the perspective that all women are equal to all men in God’s sight. The class will thus seek to examine representations of women that are white, black, and Asian and how these representations either value or devalue God’s creations.

Prerequisites

There are no pre-requisites for this course. It is an elective course which counts as a critical studies.
**DEPARTMENTAL (CINEMA-TELEVISION) PROGRAM OUTCOMES**

- To reclaim the power of "Story" and to weave Christian values and enduring truths in infinitely fresh and relevant ways.
- To allow students to explore and refine their craft through observation, intense study and practice.
- To grow artists who can create media infused with the Light to those with eyes to see and ears to hear.

**COURSE (RACE & GENDER) OUTCOMES**

- Outcome: To learn about the historical representation of various races in cinema.  
  o Assessment: Discussion and report from the readings.
- Outcome: To learn about the historical representation of various genders in cinema.  
  o Assessment: Class discussion and abstract/article presentation and report.
- Outcome: To increase the students ability to analyze and use critical thinking.  
  o Assessment: Weekly film reviews.
- Outcome: To analyze and research cinematic portrayals of various people groups.  
  o Assessment: Final Research Paper

**Course Materials**

**Required Texts**

- *Brown Celluloid: Latino/a Film Icons and Images in the Hollywood Film Industry*, Frank Javier Garcia Berumen, Vantage Press, 2003. (This book will not be found in the Regent Bookstore.  You may order it on Amazon)

**Recommended Resources**

- *Screening Asian Americans*, by Peter Feng, 2002.
Films to Watch

This course is closely built around the films that reflect the changing perceptions of race and gender in the American media and beyond. Since there are many representative films of those changing perceptions, I have chosen a few films that are required to be viewed in its entirety while the others may be watched in part.

A Raisin in the Sun
Hotel Rwanda
Smoke Signals
The Joy Luck Club
Aliens
All About Eve
Bad Girls
Body and Soul
Boyz N The Hood 1 & 2
Whale Rider: Behind the Scenes
Chan is Missing
Daughters of the Dust
Duel in the Sun
GirlFight
Guess Who's Coming to Dinner
In the Heat of the Night
Island in the Sun
Lilies of the Field
The Princess and the Frog
Crash

My Family
Thelma & Louise
Malcolm X
Mississippi Masala
Love and Basketball
Paris Blues
Paris is Burning
Stand and Deliver
Stormy Weather
The Bronze Screen
The Green Pastures
The Spike Drink Gang
The Last Emperor
The Defiant Ones
To Sir With Love
The Wedding Banquet
Uncle Tom’s Cabin
Precious
The Blind Side
Borat
Note: This is by no means an exhaustive list of films regarding minority representation. Each year, more films are produced that speak to this issue. Students are encouraged to bring more films “to the table” for discussion. Some films may also be added to this list during the course of the semester.

Disclaimer: Please note that some of the films may contain violent content, coarse language, and nudity. In case of any objections, please contact the instructor for alternative viewing options.

Websites:

www.imdb.com – for research and information
www.regent.edu/libraries - for research, for your papers and reviews
www.netflix.com – for finding and viewing various films
www.skype.com – for communication with each other and myself, in addition to email.

Class Requirements and Assignments

This course is a distance course. As such, unless otherwise stated, all assignments are to be submitted in Blackboard. All lectures and powerpoints will be found in Blackboard. Many of the assignments in this class are presentations and discussion of films. Students will present and conduct their discussions in Blackboard.

Remember, you MUST have access to a video camera or webcam, in order to participate in the live sessions and to complete your final viral assignment.

Assignment Submission

All assignments, except noted, must be submitted in the ASSIGNMENT section of Blackboard. Assignments not submitted by the due date, without an approved extension will automatically receive a “0” grade (whether they were submitted late or in the wrong section of Blackboard).

Incomplete & In-Progress Grades

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for
Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

Unless stated by the instructor in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. Late assignments will be graded down one letter grade for each day they are late without an approved extension. Except in cases of emergency, requests for extension must be made to the instructor at least twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the film business are taken very seriously. This class, in preparing students to work professionally will take the same attitude.

**Integrity of Scholarship & Grades**

The Regent University Graduate Catalogue contains the following statement: “A community of teachers and scholars recognizes the principles of truth and honesty as absolutely essential. The expectation at Regent University is that these principles will be rigorously followed in all academic endeavors, including the preparation of class reports and papers, giving and taking of examinations, and in protecting the validity of assigned grades. This assumes that all work will be done by the person who purports to do the work without unauthorized aids. Instructors will exercise due diligence in planning and supervising the academic program so that the principles of truth and honesty are encouraged.” Students are also expected to abide by the Regent University Academic Honor Code, which may be found at the following link:

[http://www.regent.edu/general/search.cfm?cx=015260434767810659159%3Avseny9baf38&cof=FORID%3A11&q=academic+honor+code&send.x=0&send.y=0&send=search#1094](http://www.regent.edu/general/search.cfm?cx=015260434767810659159%3Avseny9baf38&cof=FORID%3A11&q=academic+honor+code&send.x=0&send.y=0&send=search#1094)

**Instructor Availability**

My office is located at room 264 in the Communication building. If you need to meet with me, an appointment may be made by calling me at 226-4209, or via e-mail, loredur@regent.edu. Since this course takes place over the summer, an appointment will consist of a live skype session or via telephone. If you need to email me with a question or concern, you must include the course number, name and your name in the subject line of your email. For instance, CTV 527-Mary Smith.

**Course Evaluation**

Important note: At the end of the semester you will receive an email with your course evaluation. University policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This MANDATORY requirement must be completed before students will be able to access their final course grade.

**Assignment Descriptions and Submission**
1. Abstract: Students will prepare an abstract of an article that deals with any of the following issues: racism in motion pictures, sexism in motion pictures, or misrepresentation in motion pictures. The article must be no more than two years old and can be found in any of the various trade or scholarly film journals (see the library catalog for a complete list). Abstracts must be in MLA style and no more than 1 page. Abstracts are to be submitted in the proper assignment section of Blackboard.

2. Reviews: Students will write a one-page single spaced review for each film shown in class or, that appears in the weekly schedule. Distance students are responsible for acquiring the films themselves through local video stores or Netflix. Full-length films cannot legally be placed in Blackboard. Each review must demonstrate the student’s analytical and critical skills and should cover how the student thinks the characters in the film either play up to or against racial stereotypes. Reviews must also point out specific scenes and/or characters to support their argument. Some of the questions that the students should seek to answer in their reviews are: (a) What upset or delighted you? (b) What stereotypes were perpetuated? (c) Have these stereotypes changed over time, i.e. been reinscribed? (d) What could have been done differently? Reviews are NOT to include any synopsis of the film’s story. Reviews are to be submitted in the proper assignment section of Blackboard.

3. Thesis Statement: Students will prepare two thesis statements for a scholarly paper. The instructor will provide feedback and recommendations for choosing one statement, from which to write the final class paper. The thesis statement can address one particular issue, one film or filmmaker, can propose a new theory or practice or may address a trend, a pivotal moment in history or may address an historical person or film not covered in current texts. The thesis statements must be posted in the proper assignment section of Blackboard. All students must also post one time to each student with feedback.

4. Research Paper or Viral/Social Vid: Students will present their findings and submit their final papers. Papers must be in MLA or APA format with sufficient sources. Each paper must be based on the approved thesis statement and outline. Students will present their findings via tokbox at a specified date and time TBD. Students may instead of a paper, choose to do a Viral/Social Vid: Students are to produce a short film, 30 seconds to 2 minutes max, that incorporates a feeling, sentiment, objective, point, from the semester. Students are encouraged to use the departments Digital Juice video library (if on campus), or be creative with the use of graphics and still images. Students are not required to go out and shoot something, but may, if they so desire.

5. Discussion Boards and participation: All required reading assignments must be completed by the class week for which they are due. All discussion posts will be monitored at the end of the semester for consistent participation. Students must respond at least one time in each discussion board. Students who prepare and participate will be rewarded.

Evaluation and Grading

| ASSIGNMENT | POINTS |
Abstract 100
Thesis Statement 100
Reviews (7 @ 50 PTS each) 350
Viral/Social Vid/Research Paper 200
Discussion Boards (5 weeks x 50 PTS/week) 250

TOTAL 1000

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<tr>
<th>Grade</th>
<th>GRADUATE Scale</th>
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<tr>
<td>A</td>
<td>960–1000</td>
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<tr>
<td>A-</td>
<td>930-950</td>
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<td>B+</td>
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## Course Schedule (Week by Week)

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<tr>
<th>DATE</th>
<th>SUBJECT</th>
<th>Films To Be Viewed</th>
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<tbody>
<tr>
<td>July 2-6</td>
<td>Intro. to Race &amp; Gender in American Media</td>
<td>A Century of Black Cinema</td>
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<td><strong>Readings:</strong></td>
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<tr>
<td></td>
<td><em>America on Film:</em> Chap 1-2,</td>
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<td><em>From Reverence to Rape:</em> Chap 1,</td>
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<td><em>Every Step a Struggle:</em> Chap 1</td>
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<td><strong>Due:</strong> Introductions on Blackboard by July 4, 9pm.</td>
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<td>July 9-13</td>
<td>African Americans</td>
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<td><em>America on Film:</em> Chap 3-4,</td>
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<td><em>Every Step a Struggle:</em> Chap 2-3, 5</td>
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<td><strong>Due:</strong> Abstract of article on Race &amp; Gender by July 8, 9pm.</td>
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<td>African Americans:</td>
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<td><em>Every Step a Struggle:</em> Chap 5</td>
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<td><strong>Due:</strong> Review on <em>A Raisin in the Sun</em> by July 8, 9pm.</td>
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<td>July 16-20</td>
<td>Native Americans</td>
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<td><em>America on Film:</em> Chap 5</td>
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<td><strong>Due:</strong> Review on Hotel Rwanda July 15, 9pm.</td>
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<td>Asian Americans</td>
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<td><strong>Readings:</strong></td>
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<td><em>Screening Asian Americans:</em> Pgs 53-98</td>
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<td><strong>Due:</strong> Review on Smoke Signals due July 15, 9pm.</td>
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<td>July 23-27</td>
<td>People of Asian Descent</td>
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<td><strong>Readings:</strong></td>
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<td><em>Screening Asian Americans:</em> Pgs 185-234 Romeo Must Die</td>
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<td><strong>Due:</strong> Review of <em>The Joy Luck Club</em> due July 22, 9pm. The Last Emperor</td>
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<td>Latinos</td>
<td>My Family</td>
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Readings: America on Film: Chap 7
Every Step a Struggle: Chap 6

July 30-Aug. 3 Women in Media: Part I

Readings: America on Film: Chap 11
From Reverence to Rape: Chap 2-5
Due: Review of My Family due July 29, 9pm.

Women in Media: Part II

Readings: America on Film: Chap 13
From Reverence to Rape: Chap 6-9
Due: Review of Thelma & Louise due by July 29, 9pm.

Aug 6-10 Men in Media: Part I

Readings: America on Film: Chap 12

Men in Media: Part II

Readings: Online Reading
Due: Review of Boyz n the Hood due Aug. 5, 9pm.

Aug. 13-17 Race & Gender in Advertising
Readings: None

Killing US Softly 3
Whale Rider: Making Of

Post-Script Due: AUGUST 18TH. Final Paper or Viral/Social Vid Presentations

DEPARTMENT RESOURCES
See Websites under Course Materials.

UNIVERSITY POLICIES AND RESOURCES
Please review the following links for important information on University policies:

- Academic Calendar/Registrar Information
At times, due to unforeseen circumstances, course materials may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.