Reeling Them In:
Invigorating the Humanities through Film

Workshop Funded by
The National Endowment for the Humanities

Prairie View  A&M University
Texas Southern University

May 21-25, 2007
"Reeling Them In" NEH Workshop Syllabus
May 21-25, 2007

Faculty Participants, Teaching Area, and Affiliation:

Kenneth Howell  History  Prairie View A&M University
James Jones  History  Prairie View A&M University
Cary Wintz  History  Texas Southern University
Michael Nojeim  Political Science  Prairie View A&M University
Arbolina Jennings  English  Texas Southern University
Donna Kilgore-Kimble  English  Texas Southern University
Rita Saylors  English  Texas Southern University
Kevin Daniels  English  Prairie View A&M University
James Palmer  English  Prairie View A&M University
Sarah Wakefield  English  Prairie View A&M University
Tonya Scott  English  Prairie View A&M University
Diljit Chatha  English  Prairie View A&M University
Ymitri Mathison  English  Prairie View A&M University
Jackie Burns  Sociology  Prairie View A&M University
Harry Adams  Philosophy  Prairie View A&M University
Haqing Sun  Spanish  Texas Southern University
Alfredo Fernandez  Spanish  Prairie View A&M University

Workshop Schedule:
Monday, May 21: PVAMU and TSU Faculty

9:15-9:30 a.m.  Coffee and Donuts

9:30-10:45  Opening Remarks; Participant Introductions; Introduction of Special Guest (Dean Pitre, TSU); Review Grant Purpose and Guidelines and Proposed Monday Forums; Examine Packet of Materials prepared by Drs. Palmer, Sun and Workshop Consultants; Distribute Texts for Faculty Discussion with comments from Drs. Palmer, Wakefield, and Sun.

10:45-11:15  Drs. Palmer and Sun Review and Discuss Theoretical; Historical; and Pedagogical Film Texts Available for Checkout on Friday:
1. Film Theory and Criticism: Introductory Readings Leo Braudy; $63.60
2. The Oxford History of World Cinema Geoffrey Nowell-Smith; $34.95
3. History on Film/Film on History Robert Rosenstone; $24.70
4. Film and Theory: An Anthology Toby Miller; $54.95
5. America on Film: Representing Race, Class, Gender, and Sexuality Harry M. Benshoff; $33.95
6. Visions of the Past: The Challenge of Film to Our Idea of History Robert Rosenstone; $22.95
7. Reading Race: Hollywood and the Cinema of Racial Violence Norman K. Denzin; $44.59
8. Reel V. Real: How Hollywood Turns Fact into Fiction Frank Sanello; $18.95

11:15-11:30  Complete Beginning Survey Form in Workshop Packet
11:30-12:15 Dr. Wakefield leads Review and Discussion of Alan B. Teasley and Ann Wilder's *Reel Conversations: Reading Films with Young Adults*, Chapter 2, "Getting Started: Teaching the Language of Film" and Film Clips (also see Dr. Lorraine Stock's Glossary of Terms).

12:15-12:45 Lunch (Chick-fil-A) (Continued Discussion of Theoretical; Historical; Pedagogical Film Texts at Lunch Tables for Examination)

12:45-1:30 Dr. Wakefield leads Review and Discussion of Teasly's Chapter 3, "A Viewer-Response Approach to Teaching Film"; Film Clips.

1:30-1:40 Review Dr. Harry Adams' Film Library for Teachers: Films Across the Curriculum

1:40-2:15 Discuss Teasly's Chapter 5, "Film Across the Curriculum," Film Clips; Introduce for Further Discussion Corrigan's *Writing About Film*.

2:15-3:00 What can we do with film in our area of the humanities? What courses would you like to develop? Complete Questionnaire "Suggestions for a New Course in Film". Discipline specific collaboration.

**Tuesday, May 22: Dr. Lorraine Stock, University of Houston**

9:15-9:30 a.m. Coffee and Donuts

9:30-10:40 Teaching poetry and "Otherness" through film: The Green Knight from *Sir Gawain and the Green Knight*
Review text excerpt of *SGK* for what the poem does and doesn't say
Review clips from 4 film versions of *SGK* (see filmography)

10:40-12:00 Teaching poetry and "Otherness" through film: Grendel from *Beowulf*;
Review text excerpt of *Beowulf* for what the poem does and doesn't say
Review Clips from 4-5 film versions of *Beowulf* (see filmography)

12:00-12:45 Lunch (Jason's Deli) (Don't Forget About Television!!) Film clips: Queen Eleanor of Aquitaine and Maid Marian in TV Versions of the Robin Hood Legend: From Damsel to Amazon

12:45-3:00 How do Medieval "Legends" and and Political History and the films adapting them reflect medieval history AND/OR 20th century American/European History and Culture?

King Arthur- How many ways can a future king take a sword out of a stone?
Answer: MANY
- Review "Sword in Stone" iconic moment in *Lancelot Grail Reader*
- Review several film adaptations of the legend and how they interpret this defining moment for a medieval hero-king (see filmography)
The Third Crusade
- Western and Muslim Viewpoints on the Third Crusade in 20th-century films
  (See Teaching the Crusades Through Film)
- Changing perspectives on the 3rd Crusade depending on who made the film
- The Crusades as a mirror of 20th-century Wars—World War I, II, Viet Nam, Iraq War

**Wednesday, May 23: Dr. Kimberly Brown, Texas A&M University**

9:15-9:30 a.m. Coffee and Donuts

9:30-1:45 Introduction, Sample Syllabi and Discussion


12:10-12:45 Lunch (Pappa's BBQ); Table Discussions with Dr. Brown


9:30-3:00 Examine images and representations of black women by contemporary filmmakers in both the U.S. and in select international countries. In addition to male and non-black filmmakers, particular emphasis will be given to black female commercial and independent filmmakers who seek to construct female characters and protagonists that contradict the more common stereotypical representations of black women. We will discuss the complex construction of the black woman as "other"—i.e., as racial other in the context of the "white gaze" and as female/exotic other in the context of the "male gaze." We will also identify and deconstruct what Patricia Hill Collins calls the "controlling images" through which black women must negotiate their identity. We will examine issues of black feminist thought and filmmaking, black female spectatorship, filmic endeavors to resurrect or remember earlier black women, and the use of film as a "voice" for marginal black female subjects.


**Thursday, May 24: Dr. Patricia Hart, Purdue University**

9:15-9:30 a.m. Coffee and Donuts

9:30-10:45 Bibliography Review; Basic Film Analysis Sheet; Basic Film Writing Exercises; Review of Feminist Theory of the Gaze
- Practice with CLIPS from Alejandro Amenábar's TESIS and Guillermo del Toro's THE DEVIL'S BACKBONE
10:45-12:00 Suggestions on various ways to get new readings from contemporary films
- EXAMPLE, How to use Daniel Monzón’s EL CORAZÓN DEL GUERRERO as:
  1. An updated version of the Quijote
  2. A study of “role playing” games
  3. Youth alienation in contemporary films
  4. Etc.

12:00-12:30 Lunch (Pico’s Mexican Restaurant); Table Discussions with Dr. Hart

12:30-2:00 CARMEN—Possible short example of how to organize and present a monographic class on CARMEN on film touching on the following approaches
- Historical
- Ideological
- Genres
- Ideologies
- National Cinemas
- Formalistic approaches in the services of the above.
- Dance/Opera
  Auteur (Otto Preminger, Saura,
- Stars (Rita Hayworth, Sidney Poitier, Dorothy Dandridge, Beyoncé, Antonio Gades, Laura del Sol,
- CLIPS FROM:
  *Carmen Jones*, 1954, dir. Otto Preminger, starring Sidney Poitier, Dorothy Dandridge,
  *The Loves of Carmen*, 1948, dir. Charles Vidor, starring Rita Hayworth (Gilda, 1946, Charles Vidor, starring Rita Hayworth)
  *Carmen*, dir. Franco Zeffirelli, 2003, starring Marina Domashenko
  *Carmen*, Carlos dir Saura, 1983, starring Antonio Gades, Laura del Sol
  *Carmen*, dir. Francesco Rosi, 1984, starring Plácido Domingo and Julia Migenes

2:00-3:00 Disciplines meet to examine "homework" assignment: course titles and catalogue description for an ideal course.

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**Friday, May 25: PVAMU and TSU Faculty**

10:00-11:30 Review of Cinematography, Terminology, Power Point with Film Captures/Stills

11:30-12:00 Review course titles and course descriptions participants submitted (see handout); Discuss

11:30-12:00 Review University Academic Council requirements for new course proposals (how to "defend" your course)
12:00-1:00 Working Lunch and revisions of course descriptions

Goal: One course title and description per discipline that ALL in that discipline AGREE on; Create course rationale statements for course update form required by the Texas Higher Education Coordinating Board and our universities.

1:30-2:15 Sharing and fine-tuning of titles and descriptions (one each in History, Political Science, Sociology, Ethics/Criminal Justice, English, Spanish)

2:15-2:40 Faculty volunteers as discussion leaders for Monday Forums; Conclusion, pictures, and workshop evaluation

2:40-3:15 Continued review of film texts; "Check out" film texts for consultation

August Workshop: To be arranged

MONTHLY MONDAY FORUMS (ON RESPECTIVE CAMPUSES)

September 3: Discussion Leaders: Professor Haiqing Sun (TSU); Professor Alfredo Fernandez (PVAMU): Magical Reels: A History of Cinema in Latin America

October 1: Discussion Leaders: Professor Jackie Burns (PVAMU): Visions of the Past: The Challenge of Film to Our Idea of History

November: Discussion All Faculty. Discuss potential unit of study on the film A Long Black Line: An American Story. This particular film documentary highlights the history of Historically Black Universities, contextualizes the importance of the military and R.O.T.C. for desegregation, and focuses on the contributions of African Americans in East Texas to education.

November: Discipline Coordinators at PVAMU: James Palmer, Kenneth Howell, Harry Adams; Alfredo Fernandez; Jackie Burns

December: Discipline Coordinators at TSU: Haiqing Sun, Rita Sylors, Cary Winz

January: Syllabus Review, Rationales, Supporting Documentation (sharing)

January: Academic Council Meetings/Approval at TSU and PVAMU

February 4: Discussion Leaders: Professors Donna Kilgore-Kimble and Cary Winz (TSU); Professor Tonya Scott (PVAMU): Black Lenses, Black Voices: African American Film Now

March 3: Discussion Leader: Professor Rita Sylors (TSU); Professor James Palmer (PVAMU) Shakespeare on Film
FACULTY FILM FORUMS

Sponsored by:
The DEPARTMENT OF LANGUAGES AND COMMUNICATIONS and
The NATIONAL ENDOWMENT FOR THE HUMANITIES

The film industry has experienced rapid growth and a global reach in the past few decades. As a result, cinema and television are changing the way we comprehend culture and history. Equipping students with the media literacy needed in a global culture requires that educators train themselves and their students to become critical viewers and consumers of visual media.

As a result of a recent NEH grant, faculty are now collaborating on how to use and incorporate film into new and/or existing courses. Over the next several months the Department of Languages and Communications will be hosting FACULTY FILM FORUMS for faculty from across campus interested in meeting to discuss a particular text on film. Selected film texts have been provided for faculty who participated in our NEH funded film workshop in May, but several copies of these texts are available for other interested faculty as well. Please review the proposed Film Forum schedule and plan to join us for this brown bag event.

FILM FORUM SCHEDULE (12-1 p.m.)
September 10, 2007
Professor Alfredo Fernandez, Spanish, leads our discussion of the text Magical Reels: A History of Cinema in Latin America

October 1, 2007
Professor Jackie Burns, Sociology, leads our discussion of Visions of the Past: The Challenge of Film to Our Idea of History

November 5, 2007
Screening and Discussion: A Long Black Line: An American Story. This particular film documentary highlights the history of Historically Black Universities, contextualizes the importance of the military and R.O.T.C. for desegregation, and focuses on the contributions of African Americans in East Texas to education.

February 4, 2008
Professor Tonya Scott, English, leads our discussion of Black Lenses, Black Voices: African American Film Now

March 3, 2008
Professor James Palmer, English, leads our discussion of Shakespeare on Film

For more information, contact Dr. James M. Palmer, NEH Project Director, at x3723 or send email to jmpalmer@pvamu.edu.
Suggested Film Purchasing List
(a very preliminary list just to give us some ideas)*

Name: 
Dept.: 
Title: 
University: 

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<tr>
<th>Film Title</th>
<th>Vendor</th>
<th>Estimated Price</th>
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Total number of films ______  
Total estimated cost ______

* PVAMU faculty members please complete this form and turn in to Dr. James Palmer
TSU faculty members please complete this form and turn in to Dr. Haiqing Sun.
### Films Purchased at PVAMU with NEH Support

(Front and back cover of each film has been photocopied and is in a binder in the office of the Dept. of Languages and Communications)

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<th>Title</th>
<th>Director</th>
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<td>Within Our Gates</td>
<td>Oscar Micheaux</td>
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<td>The Masterpiece Collection</td>
<td>Alfred Hitchcock</td>
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<td>The Children’s Hour</td>
<td>William Wyler</td>
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<td>Boyz n the Hood</td>
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<td>Battleship Potemkin</td>
<td>Sergei Eisenstein</td>
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<td>Eat Drink Man Woman</td>
<td>Ang Lee</td>
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<td>Monsoon Wedding</td>
<td>Mira Nair</td>
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<td>Imitation of Life (1934 &amp; 1959)</td>
<td>Stahl / Sirk</td>
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<td>The Jazz Singer (Oct. 2007 release)</td>
<td>Alan Crosland</td>
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<td>Children of Heaven</td>
<td>Majid Majidi</td>
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<td>Federico Fellini</td>
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<td>Hero</td>
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<td>Breathless</td>
<td>Jean-Luc Godard</td>
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<td>Beauty and the Beast</td>
<td>Jean Cocteau</td>
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<td>Metropolis (2007 Synergy release)</td>
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<td>The Searchers</td>
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<td>Man with a Movie Camera</td>
<td>Dziga Vertov</td>
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<td>Sleepy Hollow</td>
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<td>Cleopatra Jones</td>
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<td>Shaft</td>
<td>Jack Starrett</td>
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<td>Wedding in Gallilee</td>
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<td>Nicole Kidman</td>
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<td>Cold Mountain</td>
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<td>Valadez, Miller, Rostock</td>
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<td></td>
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<tr>
<td>Maria Candelaria</td>
<td>Dolores del Rio</td>
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<td>Todo el Poder</td>
<td>Demian Bichir</td>
<td></td>
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<tr>
<td>Without A Trace</td>
<td>Sin Dejar Huella</td>
<td></td>
</tr>
<tr>
<td>On The Air</td>
<td>Daniel GimenezCacho</td>
<td></td>
</tr>
<tr>
<td>I, The Worst of All</td>
<td>Assumpta Serna</td>
<td></td>
</tr>
<tr>
<td>Juana Gallo</td>
<td>Jorge Mistral</td>
<td></td>
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<tr>
<td>El Mariachi</td>
<td>Robert Rodriguez</td>
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<td>Viridiana</td>
<td>Luis Buemuel</td>
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<tr>
<td>The Flower of My Secret</td>
<td>Almodovar</td>
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<tr>
<td>Burnt Money</td>
<td>Marcelo Pineyro</td>
<td></td>
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<tr>
<td>Of Love and Shadows</td>
<td>Antonio Banderas</td>
<td></td>
</tr>
<tr>
<td>La Ley De Herodes</td>
<td>Damian Alcazar</td>
<td></td>
</tr>
<tr>
<td>Camila</td>
<td>Maria Luisa Bemberg</td>
<td></td>
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<tr>
<td>Los Amantes Del Círculo Polar</td>
<td>Julio Medem</td>
<td></td>
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<tr>
<td>The Perfect Crime</td>
<td>De La Iglesia</td>
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<tr>
<td>Nueva Yol</td>
<td>Luisito Marti</td>
<td></td>
</tr>
<tr>
<td>Libertarias</td>
<td>Miguel Bose</td>
<td></td>
</tr>
<tr>
<td>The Revolution Trilogy</td>
<td>Fernando De Fuentes</td>
<td></td>
</tr>
<tr>
<td>Move Over Mrs. Markham</td>
<td>Fernando Trueba</td>
<td></td>
</tr>
<tr>
<td>800 Bullets</td>
<td>Alex De La Iglesia</td>
<td></td>
</tr>
</tbody>
</table>
Sexo, Pudor Y Lagrimas
Ay, Carmela
Cha Cha Cha
La Celestina
Life is to Whistle
The Passion of Berenice
La Comunidad
The Official Story
Whisky
Le Mujer De Benjamin
Cenizas del Paraíso
Esmeralda de Noche Vienes
Luna's Game
El Juego de la Verdad
La Teta y la Luna
The Skeleton of Mrs. Morales
Angelito Mio
Asesino en Serio
Mouth to Mouth
De Que Se Rien Las Mujeres
Queens
Barrio Cuba
Una Noche con Sabrina Love
Manana Te Cueto
The Adventures of Juan Quin Quin
The Aura
El Ultimo Tron

Gawain and the Green Knight
Le Cid
Perceval
Joan The Maid The Battles The Prisons
Merlin
The Lion in Winter
Navigator
Anchoress
King Arthur the young warlord
Alexander Nevsky
A Man for all Seasons
Francesco
Robin Hood Men in Tights
The Canterbury Tales I
Olivers Shakespeare
Robin Hood Prince of Thieves
The Sword of Lancelot
Henry V
Sword of the Vallant
Richard III
Brothers Sun, Sisters Moon
Hamlet
Knights of th Round Table
The Message
Robin and Marian
Robin Hood
Richard III
Henry II
Beowulf
The Adventures of Robin Hood
Destiny
Beowulf
The Name of the Rose
The Return of Martin Guerre
The Passion of Joan of Arc
En nome de Dews
King Arthur the young warlord
The York Cycle in 15th Century
Medieval Drama: Sanctuary to Stage
Everyman
Beowulf (2007-Animated)
Beowulf and the Anglo Saxons: Myth

<table>
<thead>
<tr>
<th>Adams</th>
<th>Philosophy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crime and Punishment in America</td>
<td>PBS</td>
</tr>
<tr>
<td>Straight Time</td>
<td>Dustin Hoffman</td>
</tr>
<tr>
<td>Murder on a Sunday Morning</td>
<td>Jean-Zavier De Lestrade</td>
</tr>
<tr>
<td>News Hour Business Ethics</td>
<td>Films for Humanities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academy Awards</th>
<th>Theme/Foreign</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlie Rose: Preview of Academy Awards</td>
<td>Charlie Jones</td>
</tr>
<tr>
<td>In the Valley of Elah</td>
<td>Tommy Lee Jones</td>
</tr>
<tr>
<td>Letters from Iwo Jima</td>
<td>Clint Eastwood</td>
</tr>
<tr>
<td>The Last King of Scotland</td>
<td>Forest Whitaker</td>
</tr>
<tr>
<td>Atonement</td>
<td>James McAvoy</td>
</tr>
<tr>
<td>No Country for Old Men</td>
<td>Javier Bardem</td>
</tr>
<tr>
<td>Sweeney Todd</td>
<td>Johnny Depp</td>
</tr>
<tr>
<td>Babel</td>
<td>Brad Pitt</td>
</tr>
<tr>
<td>There Will Be Blood</td>
<td>Daniel Day Lewis</td>
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<tr>
<td>American Gangster</td>
<td>Denzel Washington</td>
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<tr>
<td>Michael Clayton</td>
<td>George Clooney</td>
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<tr>
<td>La Vie En Rose</td>
<td>Marion Cotillard</td>
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<tr>
<td>The Kite Runner</td>
<td>Mark Forster</td>
</tr>
<tr>
<td>Dream Girls</td>
<td>Jamie Foxx</td>
</tr>
<tr>
<td>The Lives of Others</td>
<td>von Donnersmarck</td>
</tr>
<tr>
<td>The Assassination of Jesse James</td>
<td>Casey Affleck</td>
</tr>
<tr>
<td>Juno</td>
<td>Jason Reitman</td>
</tr>
<tr>
<td>Venus</td>
<td>Peter O'Toole</td>
</tr>
<tr>
<td>The Departed</td>
<td>Martin Scorsese</td>
</tr>
<tr>
<td>Little Miss Sunshine</td>
<td>Greg Kinnear</td>
</tr>
<tr>
<td>Gone Baby Gone</td>
<td>Casey Affleck</td>
</tr>
<tr>
<td>Ryna</td>
<td>Dorotea Petre</td>
</tr>
<tr>
<td>L'enfant</td>
<td>Jeremie Renier</td>
</tr>
<tr>
<td>The Death of Mr. Lazarescu</td>
<td>Doru Ana</td>
</tr>
<tr>
<td>Three Times</td>
<td>Qi Shu</td>
</tr>
<tr>
<td>12:08 East of Bucharest</td>
<td>Mircea Andreeescu</td>
</tr>
<tr>
<td>Man Push Cart</td>
<td>Ahmad Razvi</td>
</tr>
<tr>
<td>Blame It On Fidel</td>
<td>Nina Kervel-Bey</td>
</tr>
<tr>
<td>Live-In Maid</td>
<td>Norma Aleandro</td>
</tr>
<tr>
<td>Sweet Movie</td>
<td>Dusen Maravejev</td>
</tr>
<tr>
<td>Once</td>
<td>Glen Hansard</td>
</tr>
<tr>
<td>Adam's Apple</td>
<td>Paprika Steen</td>
</tr>
<tr>
<td>The Way I Spent the End of the World</td>
<td>Mircea Diaconu</td>
</tr>
<tr>
<td>Into the Wild</td>
<td>Emile Hirsch</td>
</tr>
</tbody>
</table>

| Just Another Girl on the IRT | Aryan Johnson |
| Stranger Inside | Yolonda Ross |
| Imitation of Life | Lane Turner |
| Cry, The Beloved Country | Tsholofelo Wechoemang |
| Lift | Kerry Washington |
| Straight Out of Brooklyn | David Belgrave |
| Final Comedown | Billy Dee Williams |
| That's My Face | Thomas Allen Harris |
| The Spook Who Sat By the Door | Lawrence Cook |
| Slave Trade in the World Today | Robert Larmoureaux |
| Spencer Williams Collections-4 Movies | Spencer Williams |
| Race Movies:Girl in Room 20, etc. | Spencer Williams |
| Pinky | Jeanne Crain |
Black Shampoo
Karmen Gei
In My Country
Quolombo
Black Girl
Burn!
The Green Pastures
Hallelujah
Island in the Sun
Stormy Weather
Jezebel
Red Dust
Catch a Fire
She's Gotta Have It
Imitation of Life
The Watermelon Woman
Black Orpheus
The Tuskegee Airmen
Coffy
Bamboozled
Porgy & Bess
The Visit
Miss Evers' Boys
Carmen Jones
Monster's Ball
Veiled Aristocrats
Uncle Tom's Cabin
Naked Acts
Mandingo
Beloved
Their Eyes Were Watching God
A Lesson Before Dying
The Women of Brewster Place
Go Tell It on the Mountain
Shaft
The Color Purple
Cleopatra Jones
A Raisin in the Sun
Native Son
Daughters of the Dust
Panorama of African-American Theater
Afro-Brazilian Theater of Olo姆
Zora Neale Hurston: Heart with Room
Chinua Achebe: Africa's Voices

Fred D. Scott
Magay Niang
Samuel Jackson
Joel Silva
Borom Sarret
Marlon Brando
Adelaide Hall
Daniel L Haynes
James Mason
Eddie Anderson
Bette Davis
Jamie Bartlett
Tim Robbins
Spike Lee
Universal Legacy Series
V.S. Brodie
Maria Alice
Laurence Fishburne
Pam Grier
Damon Wayans
Willard White
Obba Babatunde
Alfre Woodard
Dorothy Dandridge
Billy Bob Thornton
Oscar Micheaux
Margarita Fischer
Beatrice Brazoban
James Mason
Oprah Winfrey
Halle Berry
Don Cheadle
Oprah Winfrey
Alfre Woodard
Samuel L Jackson
Steven Spielberg
Tamara Dobson
Sidney Poitier
Richard Wright
Julie Dash
Destination Education
Insight Media
Films for Humanities
Films for Humanities

The 400 Blows
Good Morning
Bicycle Thieves
Chungking Express
Mean Streets
City of God
Russian Ark
Pickup on South Street

Francois Truffaut
Yasujiro Azu
Vittorio de Sica
Quentin Tarantino
Martin Scorsese
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Casimir
History of Cinema

New English
Film Hire
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TITLE: MAGIC REELS (A HISTORY OF CINEMA IN LATIN AMERICA)

AUTHOR: JOHN KING

PRESENTER: ALFREDO A. FERNANDEZ Ph.D
ASSOCIATE PROFESSOR
LANG/COMM
SILENT ERA (1896-1928)

First, we want to indicate there is a lack of studies in English that analyses the different currents in Latin America cinema in the twentieth century.

An analysis of pre-1950s cinema is essential for understanding a number of important factors: (1) the way in which industries have been set up and developed in some countries, while in others progress has been limited and achieved with great difficulty; (2) the specific development of the internationalizing forces of global capital in the cultural sphere, in particular the Hollywood film industry; (3) and the way in which public tastes have been formed for specific genres produced by Hollywood and also by the two major powers in Latin America cinema: Argentina and Mexico.

ARGENTINA

The pioneers of Argentine cinema who shot short newsreel and documentaries filmed the "estancias" and town houses of rich landowners who controlled the Argentine economy and the political system. They witnessed the building of wide boulevards and elegant houses and offices which gave Buenos Aires the appearance of the Paris of Latin America.

They would witness the massive tide of immigrants mainly from Southern Spain and Italy: the nation's population grew from around 1,200,000 in 1852 to roughly 8 millions by 1914 as result of this immigration.

Early cameramen filmed military parades, official ceremonies, rural exhibition, walk on Sundays and naval manoeuvres.

In 1900, the first movie theatre, El Salon Nacional, was established, and on May 24,1908, the first Argentine fictional film was shown: Max Gallo "El fusilamiento de Dorrego". But up to the First World War, the main exporters of films to Latin America were the French and the Italians.

MEXICO

The cinema in Mexico is linked to the Mexican Revolution. The new developed technology could be put immediately to the service of the revolutionary struggle. Pancho Villa was
very conscious of the power of spectacle and he became a film star during the Revolution, signing an exclusive contract with the Mutual Film Corporation.

According to Mexican historian Margarita de Orellana, US feature films of the period either created or developed a series of stereotypes of the Mexican: the greaser, the beautiful señorita, the exotic Aztec. The North American created a vision of the Revolution and of another: the Mexican people.

The imaginary construct of Mexico could then be plotted in terms of geography and the people. The frontier was seen as the dividing line between order and anarchy or chaos.

The Mexican side was the home of the lawless. The Mexican was innately violent, irresponsible and possessed of an uncontrollable sexual appetite. Both the bandit and the revolutionary share these characteristics. The women were viewed differently, and put in the category of “the beautiful señorita”, a mixture of docility and sensuality.

The most interesting film of the period, “El automovil gris”, followed on the traditions of Mexican documentary realism, overlaid by North American gangster serial film.

BRAZIL

The arrival of cinema in the 1890’s coincided with the early years of the Brazilian Republic, a newly formed national government which was the site for power struggles among the oligarchies of the local states, which maintained considerably autonomy under the new constitution.

Soon, especially in Rio, there appeared a whole range of fictional as well as documentary films, comedies, reconstructions of notorious crimes, melodrama. From 1912 or 1913, the temporary vertical integration of Brazilian cinema crumbled. Exhibitors and distributors saw clearly the profitability of Hollywood cinema and in the main turned their back on the local product.
FROM SOUND TO NEW CINEMA
1930-1950’S

With the arrival of the technique of the sound, a new era begins. In order to maintain the control of the production and distribution of the films within the international market, the first, rather desperate, attempt to preserve audiences abroad was to make foreign-languages versions of Hollywood films.

In 1930 Paramount set up its own versions of the Towel of Babel in the form of a huge studio at Joinville, in the outskirts of Paris, which had the capacity to make foreign versions in five languages.

By working a twenty four hours schedule it increased its language capacity to twelve. The experiment, which lasted some three years, was a disaster. In 1930, thirty Hispanic films were made, a figure that went up to over forty in 1931 and dwindled to fifteen in 1932.

There were a number of reasons for this flop. The films were very expensive to make and could not return a profit. Audiences had acquired a taste for Hollywood stars and were extremely put out when they were replaced by unknown Spanish speakers. The accent, dialect and even the physics create a big problem: Argentines, for example, were not anxious to watch and listen to Mexicans, and would have great difficulty understanding a Cuban accent.

There was some attempt to attract Latin American stars such as the great Argentine tango singer Carlos Gardel to Joinville, but these intermittent successes were exceptions. By the early 1930’s, dubbing and subtitling had improved, and these were using increasingly to reach Latin America (more subtiling than dubbing); by 1934, with the improvement of the economy coming out of the Depression, Hollywood had regained its position abroad.

Argentina

The 1920’s were shattered by the Great Slump, a military coup in 1930 and the advent of what is known as the “infamous decade” of Argentine history, during which a small group of conservative landowners maintained its power through falsifying elections and banning other political parties.
Liberalism could no longer be equated with democratic values; new, more populist and nationalistic groupings were to emerge in opposition to these governments and were to gain power under Peron in the election of 1946. The crisis of oligarchic liberalism were not reflected on the screen in these years—such analyses would come in the late 1950’s, with the work of Torre Nilsson and in the 1980’s with films such as Maria Luisa Bemberg’s Miss Mary.

One of the first sound pictures produced in Argentina, directed by Eduardo Morero, featured ten songs by Carlos Gardel. Gardel was soon attracted by North American movies corporation, as we can seen, but the films he made in Paris and New York such as “Melodía de arrabal”, “Cuesta abajo” y “El dia que me quieras”, were to have an enormous impact in Latin America, spawning a number of similar formula films in Argentina, using the basic combination of comedy, melodrama and good songs.

Local producers soon realized the commercial potential of tango-led national cinema. Two studios were set up immediately—Argentina Sono Films and Lumiton—and there was an investment in advanced technology and a cultivation of a homespun star system, with luminaries such as Luis Sandrini, Pepe Arias and Libertad Lamarque. In 1933, six films were produced, in 1936, sixteen, in 1937, twenty-eight and fifty in 1939.

Mexico

The first picture filmed in Mexico with direct sound was “Santa” in 1931, based on the famous novel of the same name by Federico Gamboa. The production team and the main actors had all been trained in Hollywood, though the film was supported by national capital. Second: the film on popular music disseminated through the theaters and the radio. The most celebrated singer-composer of the period, Agustín Lara, had already mapped out the brothel as the space of exalted passions and sensibilities: Lara’s music and the cinema would develop a symbiotic relationship.

The movies based on the account of the Mexican Revolution necessarily need to impose its presence within the screen. One of the most famous Russian film-maker was to have a major impact on early 1930’s Mexican film aesthetics was Sergei Eisenstein.
In the Fall of 1929, Eisenstein and a crew of specialists were sent by the Soviet Union to US to learn the new techniques of talking pictures.

After a frustrating stay in Hollywood, Eisenstein traveled to Mexico in 1930. He traveled the country, and met the leading cultural figures. In nine months, filmed six episodes representatives of the revolutionary struggle: the classic film Viva Mexico!

Early in 1930’s, the Mexican film industry focus the attention in the past Mexican Revolution. The leading director was Fernando de Fuentes who filmed the trilogy: “El prisionero trece” (1933), “El compadre Mendoza” (1933) and Vámonos con Pancho Villa (1935).

Fuentes’s trilogy are representative of the sexenio government of radical president Lazaro Cárdenas (1934-1940) who dismantled the feudal Mexican hacienda and signed a decree to expropriate foreign oil companies.

The golden age of the Mexican cinema in the 1940’s was due to a series of circumstances: the commercial opportunities offered by the war, the emergence of an important number of directors and cinematographers and the consolidation of the star system.

The group that established the “image” for the decade was the director Emilio “El Indio” Fernández, cameraman Gabriel Figueroa and the actors Dolores del Río, María Félix y Pedro Almendáriz. Films like “Allá en el Rancho Grande”, “Flor Silvestre” y “Maria Candelaria”, created the world fame of the golden age of the Mexican cinema.

Outside of the orbit of the gods and goddesses of Mexican cinema, can be found the comedians, in particular Mario Moreno (Cantinflas) was a genuine original, the best comedian in Latin America, with an appeal that transcended that continent’s national boundaries. The comic talent that gave him fame was his particular use of the nonsense language.

Another comedian of carpa circuit origin as Cantinflas was German Valdez (Tin Tan). His Mexican-American “pachuco”, the zoot suited, could talk and dance his way out of any difficult situation in a mixture of Spanglish idioms and border music rhythms.
Brazil

As in Argentina and Mexico the coming of sound was greeted with initial enthusiasm in Brazil. Local capital would surely see the gains to be made in this growth industry and invest in its development: “a cinematographic industry, a key to development”, that is the slogan.

The time of the becoming of the sound era coincide with the instauration of the government of Getulio Vargas. Vargas imposed the Estado Novo (1937-1945), an authoritarian corporatist structure organized around nationalism, centralism and industrialization.

Private capital was responsible for the first initiatives of the sound era: Cinedia Studio (1930) and Brasil Vita Films (1933) both in the same city of Rio. They exploited the music and the popular culture and created a symbol of the era with the chanchada films: a musical comedy with a mixture of white, black and mestizos actors and singers.

The popularity of the chanchada films covert 1940–1950’s. Could the chanchada be seen, not just as low-brow divertissement, but as a struggle of the periphery against the colonial hegemonic powers? Is a question that remain over trough the decades and until now merit different answer and point of view of the film critics.
LATIN AMERICA CINEMA 1960 AND AFTER.

The various manifestos of 1960 all point to a distinctive break with the past and with dominant hegemonic discourses. The main idea is to create a critic realist, popular, anti imperialist, revolutionary cinema which would break with neo colonialist attitudes and the monopolistic practices of North American companies.

The new cinemas grew up in the optimistic conditions of the late fifties and early sixties in different parts of the continent: Castro’s Cuba, Kubittchek’s Brazil, Frondizi’s Argentina, Frei’s Chile.

The enthusiasm was generated by two different political projects which served to modernize and to radicalize the social and cultural climate: the Cuban revolution and the myths and realities of “development”.

All the major theoreticians try to articulate an space that transcended national boundaries. The enemies were North American imperialism, multinational capitalism, the Hollywood cinema and the fragmentation caused by neocolonialism. The goals were national and continental liberation.

ARGENTINA

While in Buenos Aires artist were experimenting with vanguard movements, in the city of Santa Fe, Fernando Birri began to create a pioneer school for directors of films.

The first documentary film was Tire Die (1958) based on the local children of a town who daily risked their lives running along a main railway line begging for coins. The film developed as a dialogue with the local community: a first version was shown to differences audiences and the final cut was made after incorporating their suggestions.

The action of Birri was followed by Octavio Gettino and Fernando Solanas Cine Liberación. They produce “La hora de los hornos” between 1966-1968. It is a colossal four hours work, a “tour de force” put to the service of revolutionary peronistas and populist nationalism ideas.

Solanas and Gettino claimed that their film helped to foster a militant film movement. And, in fact, the most
successful films after the return of Peron to Argentina were antirealistic and nationalist, such as "La Patagonia rebelde" (1974), by Hector Olivera, "Quebracho", (1974) by Ricardo Wullicher and "Juan Moreira" by Leonardo Favio.

But, after the death of Peron, and the increasing in the spiraling violence of 1975-1976, film makers were just one sector affected by the growing terror and repression. Some directors, authors and actors were killed or forced to exile.

After the return of democracy with the election on 1983 of president Raul Alfonsin (Radical Party), return to the screen the good movies. Such as "No Habra mas penas ni olvido", by Hector Olivera, who critics the inner struggle between the different peronistas faction and received a well respond of the public. Also others like "Camila" (1984) by Maria Luisa Bemberg and "Tangos: el exilio de Gardel" (1985), by Fernando Solanas.

BRAZIL

The most interesting movement along 1960’s was Cinema Novo. The new movement go up and down between the liberalism and democratic government of Goulart and the hard pressure and repression of the different military juntas.

The principal thinker of the Cinema Novo was Glauber Rocha, who also directed some experimental films well received by the critics, such as "Antonio Das Mortes", Terra en Trance", etc. Together with him, work hardly Ruy Guerra (Os fuzis) and Nelson Pereira (Vidas secas).

Cinema Novo main subject was to put in clear that the most noble cultural manifestation of hunger is violence. Cinema Novo shows that the normal behavior of the starving is violence, and the violence of the starving is not primitive.

Censorship, both self-censorship and direct state censorship direct the attention to Cinema Novo production of films and try to change the situation focus the attention of the film makers not in the urban reality of the favelas and the rural reality of the sertao, they suggest film based on literary classic woks. Such as Jorge Amados’s novels "Doña Flor e seus dois maridos", by Bronto Barreto and "Tenda dos milagres", by Nelson Pereira.
MEXICO

The golden age of Mexican cinema in declined since the end of the Second World War had ended by the early 1950’s.

Each presidential sexenio would witness the introduction of measures to save the film industry. Clearly a bureaucratized “revolution” dedicated to the development of industrial capitalism was not the best context for the renovation of Mexico’s cinema industry.

A sign of certain change might blowing came with the cine club movement of the 1950’s. This action was followed by the creation of the University Centre of Cinematographic Studies (CUEC).

But, after the repression of the student movement in 1968 during the Olympics games, the links between power and intellectuals failed.

A double politics follow this situation during the 1970’s and 1980’s. The different sexenios governments introduced members of their families within the control of movies production. Such as Luis Echevarria his former brother Roberto and Lopez Portillo his sister Margarita.

In the other hand, the same government of Echevarria, permit the filming of several critics films such as Ripstein “El Castillo de la pureza” (1972) and “El imperio de la fortuna” (1985), Paul Leduc’s Reed: Mexico insurgente” and Hermosillo “Doña Herlinda y su hijo”(1984).

CUBA

Before 1959, the most typical image of Cuba in the screen was a lush backdrop against which heroes of Hollywood and Mexican cinema could act out their fantasies.

In March 1959, the revolutionary government created the Cuban Institute Film (ICAIC).There is agreement within the critics that the 1960’s were the most significant period in Cuban film history; the industry built up from almost nothing and by the end of the decade was producing a number of memorable films.

ICAIC was a government agency directed by Alfredo Guevara
and run by film makers who sought to modify the existing condition of production, distribution and exhibition.

The problems that confronts this task were great and could be condensed in the following questions: How to make films with a poor technical infrastructure? How to train new directors? How to define the nature of revolutionary cinema? How to alter exhibition and change the spectator's tastes that had been feed on Hollywood images and genres? How to reach new audiences?

With more or less successful films and different periods of crisis the Cuban cinema has survivor 30 years within the Latin America movies and also add a couple of innovations: the Film Festival of the New Latin America Cinema each year since 1979 and the creation of Fundacion del Nuevo Cine Latinoamericano and the School for Movies and TV.

Also there are several films and directors who obtained international merits for their works. Such as Humberto Solas, "Lucia", Tomas Gutierrez Alea, "La última cena", "Fresa y Chocolate" and "Guantanamera". Fernando Pérez "La vida es silbar", etc.

After the fall down of the Berlin Wall, ICAIC do not receive more technique support from the communist states of Eastern Europe. This situation createa real crisis in the production that practically stoped for several years the industry of films.

The co production with other European and Latin America countries was a partial solution because most of the time the foreign producers impose their ideas and taste together with the financial of the films.

In the other hand, some Cuban critic films of the 1990's about the lack of reform within the country, such as Gutierrez Alea "Fresa y Chocolate"and "Guantanamera", and Daniel Díaz Torres "Alicia en el pueblo de maravillas", provoked serious conflict with communist party ideological politic, up to the point that practically, ICAIC was dismantle and their studios and production was transfer to its historical rival the Instituto of Radio and TV.
**TEXAS HIGHER EDUCATION COORDINATING BOARD**  
Division of Universities and Health Affairs  
**COURSE INVENTORY UPDATE**  
CBM 003 ADD/CHANGE

---

**Official Completing This Form**  
Dean’s Signature

1. **Institution**  
   Prairie View A&M University

2. **Submission Date**

3. **Effective Fall/Year**  
   Fall 2008

---

4. **Complete Course Title**  
   Studies in Political Science through Film

5. **Proposed Course Description**  
   POSC 3313 (3-0) Credit 3 semester hours. This course critically analyzes films that portray concepts and issues that are fundamental to the study of political science, including freedom and equality, power imbalances, revolution and war, and political structures and processes. Prerequisite: POSC 1113 or 1123.

6. **Program which justifies this course**  
   Major: Political Science  
   Certificate:  
   Minor: Support Service

7. **Justification for additions or reason for changes**  
   1) This course treats film as a text that can help train students to critically analyze political orientation as well as other issues salient to political science; 2) Given the visual orientation of today’s students, this course will provide media literacy in how film can shape politics; 3) This course responds to a state mandate for future educators that we create critical viewers of visual media.

---

8. **Course Data**

   a. **As currently in Course Inventory**

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   Texas CIP Codes: [http://www.txehighercedata.org/Interactive/CIP/](http://www.txehighercedata.org/Interactive/CIP/)

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**Short Course Title**  
POSC THRU FILM

Lab | Lec | Acad y r | U p d | Prim. Inst. Type | Code |
---|-----|----------|------|----------------|------|
0   | 00  | 30 1697  | 8    | A              | 1    |

---

Course Inventory Update  
Revised: 12/19/05
Dr. Daijun Liu
Official Completing This Form

1. PRARIE VIEW A&M UNIVERSITY
Institution

2. 1/10/07
Submission Date

3. Fall 2007
Effective Fall/Year

4. Complete Course Title
Introduction to Film

5. Proposed Course Description
ENGL 2303 (2-1) Credit 3 semester hours. Introducing students to the terminology, concepts, history, and criticism of film, this course enables students to critically examine film as a text within its social, cultural, and historical contexts. Prerequisite ENGL 1123.

6. Program which justifies this course
Major __________________________ Certificate __________________________
Minor __________________________ Support Service __________________________

7. Justification for additions or reason for changes
1) This course will enrich the understanding of media contexts, helping students see how film shapes the past and constructs myths that define Americans' identity as people; 2) It will treat film as a text which requires interpretation and analysis and equip students with media literacy needed in a global culture; 3) This course responds to a state mandate that we create "critical viewers [and] consumers ... of visual media."

8. Course Data
a. As currently in Course Inventory

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CIP Code: http://www.txhighereddata.org/interactive/CIP/

Texas CIP Codes: http://www.txhighereddata.org/Interactive/CIP/
Dr. Dejun Liu  
Official Completing This Form  

1. **PRAIRIE VIEW A&M UNIVERSITY**  
   Institution  

2. 1/11/07  
   Submission Date  

3. Fall 2007  
   Effective Fall/Year  

4. Complete Course Title: **Introduction to Hispanic American Film**  

5. Proposed Course Description: **SPAN 3303 (3-0)** Credit 3 semester hours. This course is an introduction to the terminology, concepts, and criticism of film. It enables students to examine film within their social, cultural, and historical contexts with an emphasis on the ways filmmakers use angles, lenses, sound, lighting, color, and editing. Prerequisite: **SPAN 2023**  

6. Program which justifies this course  
   Major: Spanish  
   Minor:  
   Certificate:  
   Support Service:  

7. Justification for additions or reason for changes: This course for students of Languages and Communications will put them in contact with one of the most representative cinematographies of the contemporary world outside of the Hollywood industry. Students will practice the oral expression of Spanish while watching and responding to films.  

8. Course Data. a. As currently in Course Inventory  

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   Revised: 12/19/05
January 11, 2008

Dear Dr. Michael McFrazier:

In *Screening the Past: Film and the Representation of History*, Tony Barta explains that as the habit of reading continues to decline, teachers are increasingly confronted by students whose impressions of the past are shaped by "the most powerful engine of popular history in our culture," namely "popular historical film," which "characteristically sacrifice historical accuracy." If films shape the ways we envision the past and construct myths that define Americans' identity as a people, then to help students see how film influences them in more pressing now than ever.

Equipping students with the media literacy needed in a global culture responds to a state mandate for teachers that we create "critical viewers [and] consumers...of visual media." Currently, we are behind peer institutions in the state of Texas in the area of film study (see comparison). Since the film industry has experienced rapid growth and a global reach in the past few decades, cinema and television are changing the way we comprehend culture and history. Courses that use film thoughtfully are needed to help students of all majors to be aware of the way film alters understanding of texts, master narratives, and societies.

The course proposed here, POSC 3313 "Studies in Political Science through Film," does not have as its objective to teach how to create and edit films; rather, it intends to help students understand how to analyze films as texts and to treat them as objects of interrogation and interpretation. It critically analyzes films that portray concepts and issues that are fundamental to the study of political science, including freedom and equality, power imbalances, revolution and war, and political structures and processes. The course will not only help students to write critically about film but also to articulate their opinions regarding film using terms and concepts appropriate to film as a genre.

To support the approval and implementation of this course, I have attached the following: 1) Summary of Change Request; 2) Course Inventory Update; 3) Faculty Signature Approval Sheet; 4) Student Interest Signature Sheet; 5) Course Syllabus, and 6) a Peer Comparison Sheet.

It is worth noting here that permission to use a film is not necessary if a professor shows a film in the course of his/her "face-to-face teaching" activities, in a classroom or similar place devoted to instruction, provided that (i) the professor is present during the film; (ii) the film is used in the context of a discrete class session; and (iii) the copy of the film being shown is a lawful copy. See 17 U.S.C. § 110(1). This "face-to-teaching" exception encompasses instructional activities relating to a wide variety of subjects.

Sincerely,

Michael Nojeim, Ph.D.
Associate Professor

www.pvamu.edu
## Summary of Change Requests

**Department of Languages and Communications**  
College of Arts and Sciences  
Prairie View A&M University

**Date**

---

**UAC Meeting**

### Change Request By Category

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### II. Additions

| POSC 3313 Studies in Political Science through Film |

Rationale

Examining texts such as films and documentaries enrich the understanding of media contexts and effects and provide knowledge in an “organic” way, pulling together reading, listening, and seeing, and therefore, offer the teacher a firm ground on which to organize study of various types. Courses on film help students explore how culture is constructed, history is portrayed, and the ways in which texts (both written and visual) evolve from their historical and political contexts.

Equipping students with media literacy needed in a global culture helps create critical viewers and consumers of visual media.

This course does not have as its objective to teach how to create and edits films; rather, it intends to help students understand how to analyze films as texts and to treat them as objects of interrogation and interpretation. It critically analyzes films that portray concepts and issues that are fundamental to the study of political science, including freedom and equality, power imbalances, revolution and war, and political structures and processes.

### III. Other Changes: Title/Content

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**Department Head**

**Date**

---

**Dean, College of Arts & Sciences**

**Date**

---

**POSC Program Coordinator**

**Date**
Sample Course Offering Across Texas In POSC and Film (January 2008)

UT-Arlington
POLS 4300. Politics in Film (3-0)
Use of film and video in the presentation of political ideas, opinions, and facts. Techniques, subject matter, and alternative forms of presentation. This course does not satisfy area distribution requirements.

Southern Methodist University
POSC 4330. Politics and Film.
This course will use films as a vehicle for understanding politics, leadership and the political process in the United States. The class involves substantial reading and writing by students.

Texas State University-San Marcos
GOVT 4301 Politics in Film. (3-0) (WI: Satisfies Writing Intensive Requirement)
This course will expose students to films which explicitly address political issues such as racism in the United States, the conflict between public duty and private conscience, and politics and media manipulation, and the role of perception in all the actions people take.

Texas A&M University
POLS-302: The Mass Media and Politics
Examination of mass media impact on politics and political behavior, and governmental impact on the mass media. Prerequisite: POLS 206 or approval of department head.

UT-El Paso
CHIC 3303: The Border in Mexican Film
Analysis of the U.S.-Mexico Border image in Mexican cinema, to include the salient demographic, cultural, linguistic, and political characteristics of the region. Course fee required.

Sam Houston State U
POL 364 Politics and the Media.
The primary focus of this course is on the role and impact of the media on US politics. The relationship between the media and politics in other nations may also be considered.

U of Houston-Downtown
4309 Seminar in Criminal Justice Films (3-3-0)
This course examines the substance contributions of films, a familiar aspect of American culture, to citizen attitudes and stereotypes about the criminal justice system, criminology and the law.

4302 Sociocultural Analysis of Film (3-3-0)
Analysis of cinematic conventions whereby Americal cultural values are encoded in the narrative structures of popular movies. Considers certain cinematic stories as myth and explores the sociological and social psychological functions of movies that are mythic in nature. Film genres to be discussed may include westerns, police/detective, comedies, and recent films illustrating the confusion and anxiety endemic to post-industrial, postmodern society.

Baylor University
POSC 4090: Politics in Film
This class is designed to address a particular problem of human existence widely treated in film: how should we conduct our lives, given the condition that we are not merely individuals but inhabit a world, a country, a city, a neighborhood full of other people who possess the same human status as we?
A Comparison of Local Universities Offering Film Courses

Sam Houston State University
ENG 334 LITERATURE AND FILM. A study of the structure, imagery, characterization, and themes of novels, short stories, essays and poems with those of selected motion picture films.

Stephen F. Austin State University
English 346 Film and Literature: Prerequisite: 9 semester hours of English. Topics may vary from film literacy, cinema and the theory of narrative; literary adoption in cinema, comparative study of cinematic and literary movements (e.g. Surrealism, Expressionism, new-Realism) national and cinematic traditions, film genres or/of individual artists.

University of Texas at Austin
Offerings in all departments.

A&M University: Texas A& M has a minor in film studies, offering the following courses:
- FILM 201: Introduction to Film Analysis
- FILM 289: Special Topics in Film
- ENGL 351: Advanced Film
- FILM 394: Studies in Film Genre
- HIST 460: American Culture and Society
- FILM 481: Senior Seminar in Film Studies
- ENGL 251: The Language of Film
- FILM 301: History of Film
- ENGL 356: Literature and Film
- SPAN 410: Hispanic Film
- FREN 414: French Cinema
- FILM 489: Special Topics in Film

University of Houston
Courses in History and Film: See Steven Mintz' c.v.

Texas A&M-Commerce
432. History and Aesthetics of Film. Three semester hours (2 lecture, 2 lab).
A historical and aesthetic survey of film from the late nineteenth century to the present.

434. Literature and Film. Three semester hours (2 lecture, 2 lab).
The interrelationships between film and literature and the unique qualities of each medium are analyzed. The course also examines film adaptations of literary works, films and literature that focus on similar themes, and the differences in reading and perceiving different types of texts.

Tarleton State University (member of the A&M system)
2403. Literature and Film. (3-3) A study of styles, components, and techniques of literary genres, with particular attention to the medium of film as it relates to literary expression.

4353. Film Studies. (3-3) A study of movies both as dramas – involving plots, characterization, themes, etc. – and as artistic productions – involving shots, cuts, and other film techniques.

Houston Baptist University
Adding Film Studies courses: (Web site says “Coming Soon”)

Houston Community College
1 course on Special Topics in Film/Cinema Studies

NQ FILM COURSES
Texas Southern University
Prairie View A&M University
DATE: January 11, 2008
FROM: Faculty from the Division of Social Work, Behavioral and Political Sciences
TO: UAC
SUBJ: Faculty in Support of Course Proposal, Studies in Political Science through Film

We, the undersigned faculty, support the adoption of the proposed course, POSC 3313, Studies in Political Science through Film.

[Signatures]

Division of Social Work, Behavioral & Political Sciences
Geography, History, Philosophy, Political Science, Social Work, & Sociology
P.O. Box 519, Mail Stop 2203, Prairie View, Texas 77446
Phone (936) 261-3200  Fax (936) 261-3229

www.pvamu.edu
DATE: January 14, 2008
FROM: Students from the Division of Social Work, Behavioral and Political Sciences
TO: UAC
SUBJ: Students in Support of Course Proposal, Studies in Political Science through Film

We, the students majoring or minoring in Political Science, support the adoption of the proposed course, POSC 3313, Studies in Political Science through Film.

Sincerely,

[Signatures]

Division of Social Work, Behavioral & Political Sciences
Geography, History, Philosophy, Political Science, Social Work, & Sociology
P.O. Box 519 Mail Stop 2203 Prairie View Texas 77446
DATE: January 14, 2008

FROM: Students from the Division of Social Work, Behavioral and Political Sciences

TO: UAC

SUBJ: Students in Support of Course Proposal, Studies in Political Science through Film

We, the students majoring or minoring in Political Science, support the adoption of the proposed course, POSC 3313, Studies in Political Science through Film.

[Signatures]

Division of Social Work, Behavioral & Political Sciences
Geography, History, Philosophy, Political Science, Social Work, & Sociology
P.O. Box 519, Mail Stop 2203, Prairie View, Texas 77446
DATE: January 14, 2008
FROM: Students from the Division of Social Work, Behavioral and Political Sciences
TO: UAC
SUBJ: Students in Support of Course Proposal, Studies in Political Science through Film

We, the students majoring or minoring in Political Science, support the adoption of the proposed course, POSC 3313, Studies in Political Science through Film.

Ratchel Lucas
Sharette Carothers
Tocelyn Wiley
Stacie Scott
Shacotta Johnson
Charli Coursey

Kerrie Chatham
Kelvin Leonard
Tereý Jones
Alyssa Ransome
James Durant
DATE: January 14, 2008
FROM: Students from the Division of Social Work, Behavioral and Political Sciences
TO: UAC
SUBJ: Students in Support of Course Proposal, Studies in Political Science through Film

We, the students majoring or minoring in Political Science, support the adoption of the proposed course, POSC 3313, Studies in Political Science through Film.

[Signatures]

Division of Social Work, Behavioral & Political Sciences
Geography, History, Philosophy, Political Science, Social Work, & Sociology
P.O. Box 519, Mail Stop 2203, Prairie View Texas 77446
DATE: January 14, 2008

FROM: Students from the Division of Social Work, Behavioral and Political Sciences

TO: UAC

SUBJ: Students in Support of Course Proposal, Studies in Political Science through Film

We, the students majoring or minoring in Political Science, support the adoption of the proposed course, POSC 3313, Studies in Political Science through Film.

[Signatures]

Division of Social Work, Behavioral & Political Sciences
Geography, History, Philosophy, Political Science, Social Work, & Sociology
P.O. Box 519, Mail Stop 2203, Prairie View, Texas 77446
POS 3313: Studies in Political Science through Film  
Professor Michael J. Nojeim, Woolfolk 303  
Spring 2008 Ofc Hrs: T/R 9:00 – 11:00, 12:30 – 2:00, & 5:00 – 6:00  
PHONE: 936-261-3213; FAX: 936-261-3229  
EMAIL: mjnojeim@pavmu.edu

Catalog Description: POSC 3313: Studies in Political Science through Film (3-0) Credit 3 semester hours. This course critically analyzes films that portray concepts and issues that are fundamental to the study of political science, including freedom and equality, power imbalances, revolution and war, and political structures and processes. Prerequisite: POSC 1113 or 1123.

I. Course Introduction
This course explores how cinematic productions can inform the study of political science, specifically International Relations. Movies have rich metaphorical and instructional power which can be harnessed to enrich our understanding of IR. Films can illuminate IR in a stirring way. But films can also present alternative “truths” of history, politics, and society. Even though we refer to films as “only movies,” analyzing international relations through the lens of film can teach us many things. Indeed, movies can influence IR and IR can influence the movies.

II. Course Objectives
After completing this course students will be able:

► Analyze how film can inform us about world political, social, and historical relations;
► Demonstrate cinematic literacy by evaluating films as “texts;”
► Utilize film to synthesize and understand complex issues in IR;
► Analyze conflicting views of IR as seen through cross-national movie viewing;
► Recognize patterns and trends in IR as revealed in cinema; and
► Identify how film can distort and misrepresent IR.

III. Course Requirements
This course is treated like a senior seminar. As such, the professor and the students shall, together, design the course requirements based on the “options package” described in a separate handout (attached). But here is a quick summary of the options students can choose, at least four of which the class must choose for its requirements:

1. Final examination (Worth no more than 30%)
2. Mid-term (Worth no more than 25%)
3. Cooperative Learning Drills (Worth no more than 40%)
4. Movie Review Journals (Worth no more than 40%)
5. Assigned Readings Journal (Worth no more than 40%)
6. Movie Script Proposal (Worth no more than 25%)
7. Class Participation (Worth no more than 15%)
8. Independent Student Projects (Worth no more than 40%)

1
IV. Required Readings
Students are required to purchase a reading packet containing the assigned readings. Consult the Course Outline for details on weekly reading assignments.

V. Academic Integrity Statement
Students must obey the University policy on academic dishonesty. Therefore, cheating or plagiarism in any form is unacceptable, including the presentation by one as his or her own work the work of another student. The penalty for any type of plagiarism or cheating will be an “F” on the assignment or exam (see the Undergraduate Catalog for detailed information on academic appeals process).

VI. ADA Statement
Prairie View A&M University and the TAMU System are dedicated to providing the least restrictive learning environment for all students. PVAMU promotes equity in academic access through the implementation of reasonable accommodations as required by the Vocational Rehabilitation Act of 1973, Title V, Section 504 and the Americans with Disabilities Act of 1990 (ADA -- Public Law 101-336) which will enable students with disabilities to participate in and benefit from all post-secondary educational programs, courses and activities.

If you require reasonable accommodations because of a physical, mental, or learning disability, please notify the instructor of this course as soon as possible and preferably before the end of the first two weeks of class to arrange for reasonable accommodations or register with the Office of Disability Services (Evans Hall, Room 317 <> Phone 936-261-3581).

VII. Attendance Policy and Class Conduct
Regular and punctual class attendance is mandatory. Excessive absences may lead to a grade reduction or other penalty. Students are expected to come to class having read the assigned readings. Remember, in-class participation means taking an active part during class meetings. The best way for you to develop and sharpen your capacity to think is for you to be actively involved in class discussions. If you should miss a class, it is your responsibility to obtain lecture notes and assignments from your classmates. Students must avoid disturbing the class by arriving late, talking out of turn, ringing cell phones, talking on cell phones, text messaging and getting up to leave class to talk on a cell phone.

YOU CANNOT COME TO CLASS IF YOU ARE MORE THAN NINE (9) MINUTES LATE! If you are TEN (10) or more minutes late by the instructor's watch (which is set to CNN time), you cannot come to class that day. If you try to violate this rule, you will be expelled from class for that day. Failure to comply with these rules will mean a five-point reduction in your overall class average for each infraction.

VIII. Withdrawal Policy
Should you decide to drop this course at any time, you must do so by yourself. Failure to drop a
course because of not passing or excessive absences will result in an "F" grade at the end of the semester. To receive a grade of "W" you must drop the class by Tuesday, March 23, 2008.

IX. Important Dates
- Last day to withdraw from course without record, Wednesday, January 30, 2008
- Courses dropped for nonpayment, Wednesday, January 30, 2008
- Graduation application deadline for Spring 2008, Saturday, February 2, 2008
- Founders Day/Honor Convocation, Wednesday, March 26, 2008
- Withdraw from course(s) with record "W" Ends, Tuesday, March 31, 2008
- Accepting applications for Summer/Fall 2008 Graduation, Tuesday, March 31
- Last day to withdraw from the University – All Courses, Tuesday, April 29, 2008
- Final grades due for graduating candidates, Wednesday, May 7, 2008
- Commencement, Saturday, May 10, 2008
- Final Grades due for all students, Tuesday, May 13, 2008

X. Course Outline

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Movies As A Medium For Political Messages  
Viewing and Analyzing Films | Christensen, *Reel Politics*, 1-12, 210-23.  
Boggs, *The Art of Film Watching*, 1-9, 318-43. |
| 3 & 4 | Violence & War  
The Utility of Force  
The War  
Paths Of Glory  
Three Kings | Mead, "Warfare is only an Invention."  
Clausewitz, *On War* (excerpts).  
| 5 & 6 | The Struggles of The Developing World  
The Legacy of Colonialism  
Development & Poverty  
The Year of Living Dangerously  
Once Were Warriors  
Gandhi  
Larson, "They Who have History: Once Were Warriors," 313-21.  
Kegley and Wittkopf, "The North-
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<td>Before The Rain (subtitled)</td>
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<td>1984</td>
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<td>Burnt by the Sun (subtitled)</td>
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<td>Mr. Smith Goes to Washington</td>
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<td>The American President</td>
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<td>1776</td>
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<td>The Motorcycle Diaries</td>
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<td>9</td>
<td>Deterrence and Arms Races</td>
<td>Christensen, Reel Politics, 111-17.</td>
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<td>&amp;</td>
<td>Perceptions and Expectations in Arms Races</td>
<td>Maland, “Dr. Strangelove: Nightmare Comedy and the ideology of Liberal Consensus.” (in Mintz and Roberts), and Russett and Starr, Arms Control, 305-37.</td>
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<td>10</td>
<td>The Logic of Arms Races</td>
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<td>Dr. Strangelove</td>
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<td>11</td>
<td>Balance Of Power Politics</td>
<td>Organski, World Politics, Power Transition.</td>
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<td>&amp;</td>
<td>Realpolitik</td>
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<td>12</td>
<td>Alliance Politics</td>
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<td>Star Trek: Redemption</td>
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<td>13</td>
<td>Interventionism &amp; Human Rights</td>
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<td>&amp;</td>
<td>What Duties Beyond Borders?</td>
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<td>14</td>
<td>Missing</td>
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<td>The Killing Fields</td>
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<td>Lee-way Week</td>
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<td>Review</td>
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<td>OR (time permitting)</td>
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<td></td>
<td>Religion and Politics</td>
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<td>Government for God</td>
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OPTIONS PACKAGE

Depending on student interest, the class will select three or four of the following options for their course requirements. If a student wishes to complete an option for which the class did not vote, (s)he may do so. That option will count either as extra credit or substitute for an option the student was unable to complete (based on a university-sanctioned valid excuse).

OPTIONS SUMMARY

1. Final examination (Worth no more than 30%)
2. Mid-term (Worth no more than 25%)
3. Cooperative Learning Drills (Worth no more than 40%)
4. Movie Review Journals (Worth no more than 40%)
5. Assigned Readings Journal (Worth no more than 40%)
6. Movie Script Proposal (Worth no more than 25%)
7. Class Participation (Worth no more than 15%)
8. Independent Student Projects (Worth no more than 40%)

DETAILED OPTIONS EXPLANATIONS

Options 1 & 2. Mid-term and Final Examinations. Both exams will be cumulative and consist of three parts. Part I involves term identifications, Part II involves short answer essays, and Part III involves full-length essays. Students will have choices on each part. I will hand out a study guide one week before each test date. Grades are determined by the quality of an exam’s content as well as the quality of its writing.

Option 3. Cooperative Learning Drills. In-class discussion of the assigned material shall utilize the jigsaw teaching method of cooperative learning groups, described below.

- Class will divide into groups of three with each group containing Students A, B and C.
- Student A is responsible for teaching the 1st third of the readings, Student B the 2nd third and Student C the final third.
- All “Student As” meet and decide the best way to teach the others their share of the reading assignment. All student Bs and Cs do likewise.
- The purpose is to have students reading the same third of the material develop the best method for teaching that material to the other students.
- Next, Students A, B, and C return to their cooperative learning group where each teaches his/her portion of the assigned material.
- Quizzes will be used to evaluate each student’s grasp of the ENTIRE assignment. If each group member achieves at least 87%, then all members receive bonus points.
- There will be six quizzes, the highest four of which are counted.
Option 4. Movie Reviews. Reviews should adhere to the following outline:

I. Film Summary
   A. Production information: director, writer, producer, release year, stars, length of film.
   B. Provide a plot summary only if the film is viewed outside of class.

II. Film Significance
   A. Explain the film’s main thesis relevant to IR
   B. Explain briefly the nature of A.
      1. Use reading assignments, class discussion, and outside research.

III. Applied Analysis
   A. Explain how the film informs you of II. above.
      1. What does the film include that is relevant to the issues above? Exclude?
   B. Explain how the characters have conflicting perspectives.
   C. Explain how the film portrays complex events in IR.
   D. Explain how the film may distort or misrepresent the IR concepts or events under consideration.
   E. Explain how the film relates to other films you have seen.

IV. Suggested Improvements
   A. Propose changes in the plot, characters, etc. to enhance how the film treats IR.

Students must write four reviews. Following are the criteria used to evaluate reviews:

- **Organization**: Does the review adhere to the outline? Does each paragraph begin with a topic sentence? Is there logical consistency between succeeding paragraphs? Are there clearly marked sections?

- **Style**: Does each review follow a logical format? Does the student write critically and thoughtfully? Is there correct grammar, punctuation and spelling?

- **Content**: Does each entry demonstrate competent understanding of how the film treats IR? Does it grasp the film’s thesis? Does it point out competing perspectives? Is the paper analytical and comprehensive?

Option 5. Assigned Readings Journal. Journal entries for this option should address the following questions:

- What are the author’s main points?
- How does the author’s argument compare with the movie you viewed on the subject?
- How does the author’s argument compare with other authors’?
- Do you feel the author’s points reflect a mainstream or alternative view of IR?
- Do you agree or disagree with this argument and why?
Students must make journal entries for each week. Grading criteria are the same as for Option 4.

**Option 6. Movie Proposal.** Students shall use the following outline to propose a creative movie that informs us about IR:

I. Goal
   A. Identify the aspect(s) of IR you wish to treat.
   B. Explain the message you wish to deliver.

II. Title
   A. Explain the title’s significance.

III. Setting
   A. Domestic or international?
   B. Rural or urban?
   C. Peacetime or wartime?

IV. Plot
   A. Identify major characters
   B. Summarize the story line and explain the major events
   C. Explain how the plot will inform the audience about IR

VI. Comparative Analysis
   A. Explain how previous films relate to yours.
   B. Describe how your proposal offers an alternative vision of IR

Movie proposals must be 5-7 printed, double-spaced pages. They can be individual or group efforts but you must obtain teacher approval. Movie ideas must be shared with the class at the end of the quarter. Grading criteria are roughly the same as for Option 4.

**Option 7. Class Participation.** Students will be called on to lead class discussions on the readings in accordance with the following schedule:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics and Films</th>
<th>Assignments</th>
<th>Student Sign-Up</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 &amp; 10</td>
<td>Deterrence and Arms Races Perceptions and Expectations in Arms Races The Logic of Arms Races Dr. Strangelove</td>
<td>Christensen, Reel Politics, 111-17. Maland, Dr. Strangelove: Nightmare Comedy and the Ideology of Liberal Consensus.&quot; (in Mintz and Roberts), and Russett and Starr. Arms Control, 305-37.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Lee-way Week Catch-up Review OR (time permitting) Religion and Politics Government for God The Message&quot; &amp; &quot;The Mission</td>
<td></td>
<td></td>
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</tbody>
</table>
Instructor: Alfredo A. Fernandez
Telephone: 3706
Office Hours:

Catalog Description
SPAN 3303 INTRODUCTION TO HISPANIC AMERICAN FILMS

Course Objectives:
Viewing and understanding films of Hispanic America requires active participation. Watching films is often regarded as a passive activity. But unless we are asleep, we always take part in what we watch—we catch clues and cues, anticipate events, read to characters, and notice themes and meanings. Our actual involvement in films from Hispanic America can reward us with a major knowledge of the historical, culture, social and politics problems of this part of the world. And as we learn more about how to look and listen and what to look and listen for, we can find more rewards because, to the opposite of the most regular Hollywood studio productions that refer to entertainment, the Hispanic America films deal with the real problems of contemporary societies.

This course, then, will be about how to watch and listen to films. Using individual movies as examples, we'll consider how events, characters, and meanings give stories their shape. Just as important, we'll examine how these elements of narrative depend on an interact with the elements of the film's style. We'll see how props, settings, costumes, lighting, acting, cinematography, editing and sound can say more than the words in the script. And we'll discuss how all these elements reflect the visions and beliefs of different filmmakers and the times and places they came from, as well as our visions and beliefs.

Required Text:
King, John “Magical reels

<table>
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<tr>
<th>Grade Distribution</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Quizzes after each film screening</td>
<td>35%</td>
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<tr>
<td>Essay of 4-5 pages</td>
<td>20%</td>
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<tr>
<td>Midterm Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td>Participation and Discussion</td>
<td>5%</td>
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</tbody>
</table>
Grading:
The main part of your final grade will be based on Quizzes, a short essay, a Midterm, and one Final Exam.

Quizzes: Taken at the end of class following the screening and discussion of each film. Questions will refer to terms and concepts from reading, lecture and film.

Midterm: The midterm will cover chapters of the textbook, as well as the films or film clips that have been screened and discussed in class.

Short Essay: An essay of 4-5 pages incorporating terminology studied to analyze a film of choice that we have viewed in class.

Final Exam: There will be two main parts to the Final Exam: 1) cumulative questions about terms and concepts covered in the reading and in class and films seen in class; 2) question about mise-en-scene, cinematography, editing and sound in a film clip shown during the exam.

Course and/or University Policies:
ADA Statement:
"The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that . . . provides comprehensive civil rights protection to individuals with disabilities." Public entities such as Prairie View A&M University must "provide reasonable accommodations for the student's known disability in order to afford an equal opportunity to participate" in the University's courses and activities. Anyone needing accommodations in this class related to a disability should make an appointment with me as soon as possible. Students with a disability requiring accommodation should also contact the Diagnostic Testing Services, 317 Evans Hall (936) 857-2610.

Attendance and Participation:
Prairie View A&M University requires regular class attendance. Excessive absences will result in lowered grades. Excessive Absenteeism, whether excused or unexcused, may result in a student's course grade being reduced or in assignment of a grade of "F". Absences are accumulated beginning with the first day.

I, like you, will be learning in this class, so quality participation in class discussion and in groups is important to the success of this course. I will keep a record of your attendance. You may miss four class meetings for any reason. After the fourth absence your final grade will be lowered by 2% for each absence thereafter. I will treat habitual tardiness in the same way I treat absences. After I get to know all of your names, I do not take attendance by calling out your name or passing around a sheet of paper. These waste valuable class time. I use note cards and write down absences on them immediately following each class. You may not see me do this, but that does not mean that I do not take attendance. I always take attendance, whether you see me do it or not.
Late Work Policies:
The course design relies on students' full participation in a sequence of assignments; therefore, late out-of-class assignments will not receive credit. Missed in-class exercises cannot be made-up. An absence is NOT an excuse for missing an assignment due date. All assignments must be submitted in a timely manner. Due dates will be announced well in advance of deadlines. Due dates are also listed on the syllabus. Individual students are responsible for seeing that their own work is submitted; do not tell me that someone failed to deliver your work. Athletes and those involved in other extracurricular activities will not be excused from this policy because of out-of-town events. Work may be handed in early, but not late. For further details, see the Attendance Policy pages of the Undergraduate Catalog. Also consult pages 38-40 concerning Grading/Class Related Appeals.

Student Academic Appeals Process:
Authority and responsibility for assigning grades to students rests with the faculty. However, in those instances where students believe that miscommunication, errors, or unfairness of any kind may have adversely affected the instructor’s assessment of their academic performance, students have a right to appeal by the procedure listed in the Undergraduate Catalog and by doing so within thirty days of receiving the grade or experiencing any other problematic academic events that prompted the complaint.

Plagiarism and Academic Honesty
Prairie View A&M University is dedicated to a high standard of academic integrity among its faculty and students. In becoming part of the Prairie View A&M University academic community, students are responsible for honesty and independent effort. Disciplinary action will be taken against any student who alone or with others engages in any act of academic fraud or deceit.

This means that you are required to do original work in this course. Plagiarism occurs when someone knowingly and intentionally tries to substitute someone else’s work for his or her own. Anyone who plagiarizes (even the work of a former or current student) will fail that assignment. We will talk at some length about what constitutes plagiarism in this age of computers and the world wide web.

More on Plagiarism: One of the skills you will learn in English composition is how to cite properly and effectively the textual material that you use for your written assignments. Here are a few situations that constitute plagiarism:

1. Using another person’s ideas, words, or sentence structures without using quotation marks or a standard form of documentation. (Even if you alter the original and put it into your own words, you plagiarize if you do not acknowledge that source.)
2. Using sentences, texts, or images from the Internet or World Wide Web without acknowledging the source.
3. Handing in essays not written solely by you or turning in materials written by someone else, such as a friend, a roommate, a relative, or former student.
General Grade Guidelines:

A    The grade of A indicates work of exceptional quality. Papers which receive A's address the assignment thoroughly, appropriately, and insightfully; are sophisticated in structure, syntax, and diction; and conform to appropriate conventions of grammar, mechanics, and usage.

B    The grade of B indicates work of above average quality. Papers which receive B's address the assignment thoroughly and appropriately; are clearly focused; demonstrate sound structure, appropriately varied syntax, and diction suitable for the assignment; and conform to appropriate conventions of grammar, mechanics, and usage.

C    The grade of C indicates satisfactory completion of the assignment. Papers which receive C's meet the goals of the assignment adequately; have an identifiable and appropriate focus; are clearly structured and written, and are relatively free of errors in grammar, mechanics, and usage.

D    The grade of D indicates unsatisfactory, yet passing, work. Papers which receive D's may be successful in some areas, but are weakened in one or more way, including failure to address the assignment; unclear focus; confusing structure; simplistic or flawed syntax and diction, or a number of errors in grammar, mechanics, and usage.

F    The grade of F; indicates failing work. Papers may receive F's for failing to address the assignment; lack of focus; organizational deficiencies; significant errors in syntax and diction; or large numbers of errors in grammar, mechanics, and usage.
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<thead>
<tr>
<th>WEEK</th>
<th>DATES</th>
<th>TOPIC &amp; READING</th>
<th>FILMS</th>
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<tr>
<td>1</td>
<td>Aug.</td>
<td>The critics of Franco’s era</td>
<td>“Viridiana”</td>
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<td>Days 1-2</td>
<td></td>
<td>Luis Bunuel</td>
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<td>2</td>
<td>Aug</td>
<td>Decadence of Franco’s era</td>
<td>“La caza”</td>
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<td>Carlos Saura</td>
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<td>3</td>
<td>Sept</td>
<td>Post Franco era</td>
<td>“Mujeres al borde de un ataque de nervios”</td>
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<td>Pedro Almodovar</td>
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<td>4</td>
<td>Sept</td>
<td>Post Franco era</td>
<td>“Atame”</td>
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<td>Pedro Almodovar</td>
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<td>5</td>
<td>Sept</td>
<td>Magic realism in Latin America films</td>
<td>“Milagro en Roma”</td>
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<td>Gabriel Garcia Marquez</td>
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<td>6</td>
<td>Sept</td>
<td>Popular religion in Latin America films</td>
<td>“Madagascar”</td>
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<td>Fernando Perez</td>
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<td>7</td>
<td>Oct</td>
<td>Genre films: horror in Latin America</td>
<td>“Kronos”</td>
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<td>Guillermo del Toro</td>
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<td>8</td>
<td>Oct</td>
<td>Genre films: nostalgia in Latin America</td>
<td>“Lo que le paso a Santiago”</td>
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<td>Jacobo Morales</td>
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<td>9</td>
<td>Oct</td>
<td>Genre films: social drama in Latin America</td>
<td>“La historia oficial”</td>
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<td>Luis Puenzo</td>
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<td>10</td>
<td>Oct</td>
<td>Genre films: comedies in Latin America</td>
<td>“Adorables mentiras”</td>
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<td>Gerardo Chijona</td>
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<td>11</td>
<td>Nov</td>
<td>Intertextuality history-movies in Latin America</td>
<td>“La ultima cena”</td>
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<td>Tomas Gutierrez Alea</td>
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<td>12</td>
<td>Nov</td>
<td>Gay &amp; Politics in Latin America</td>
<td>“Kiss of the spyder Woman”</td>
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<td>Hector Babenco</td>
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<td>13</td>
<td>Nov</td>
<td>Gay &amp; Politics in Latin America</td>
<td>“Fresa y Chocolate”</td>
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<td>Tomas Gutierrez Alea</td>
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<tr>
<td>14</td>
<td>Nov</td>
<td>Genre films: road comedy in Latin America</td>
<td>“Guantanamera”</td>
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<td>Tomas Gutierrez Alea</td>
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</table>
15 Dec  | genre films: science fiction in Latin America

Dec  | FINAL EXAM
SPRING 2008
ENGL 2303 001: Introduction to Film
MW 3-4:20pm / Hilliard 124
Course site on WebCT: http://webct.pvamu.edu:8900/
IM name (AIM, MSN, Yahoo!) = DrSWakefield

Instructor: Sarah Wakefield
Office: Hilliard 213 (936/261-3726)
Campus office hrs: MWF 10-1 or by appt.
Online office hours: MWF 10-1 & T 12-3
E-mail: srwakefield@pvamu.edu

COURSE POLICY

Texts & Materials:  Film Art: An Introduction, 8th edition with CD-ROM,
by David Bordwell and Kristin Thompson

Course Goals/Outcomes: Credit 3 semester hours. Introducing students to the terminology, concepts,
history, and criticism of film, this course enables students to critically examine film as a text within its social,
cultural, and historical contexts. Prerequisites: ENGL 1123.

Course Outcome | Method of Assessment
--- | ---
The student reads a wide range of print and non print texts to build an understanding of
texts, of themselves, and of the cultures of the United States and the world; to acquire new
information, to respond to the needs and demands of society and the workplace; and for
personal fulfillment. (NCTE 1) | Papers and Tests
The student demonstrates practices of oral, visual, and written literacy; knowledge and
understanding of reading processes and composing processes (NCTE 3.2, 3.3 and 3.4) | Papers
The student demonstrates knowledge of the range and influence of print and nonprint media
and technology in contemporary culture. (NCTE 3.6) | Papers and Tests
The student applies knowledge of language structure, language conventions (e.g., spelling
and punctuation), media techniques, figurative language, and genre to create, critique, and
discuss print and non print texts. (NCTE 6) | Papers and Tests

Texas Higher Education Coordinating Board Outcomes met by this course include the following:
1. to demonstrate awareness of the scope and variety of works in the arts and humanities;
2. to understand those works as expressions of individual and human values within an historical and
   social context;
3. to respond critically to works in the arts and humanities;
4. to engage in the creative process or interpretive performance and comprehend the physical and
   intellectual demands required of the writer or artist;
5. to articulate an informed personal reaction to works in the arts and humanities;
6. to develop an appreciation for the aesthetic principles that guide or govern the humanities and arts;
7. to demonstrate knowledge of the influence of literature, philosophy, and/or the arts on cross-cultural
   interactions.

Course Evaluations & Grades: This course is based on a points system, so you can track your progress.
604-675 points = "A"  
469-535 points = "C"  
536-603 points = "B"  
400 and below = "F"
401-468 points = "D"

Participation (75 points) is based on whether or not you show up for class and how on time you are. I prefer
to have students discuss rather than me lecture all the time, and if you’re not here, you can’t participate. See
section on Attendance Policy for more details on how absences affect this category.

WebCT Quizzes (4 at 50 points each) will be given during Weeks 3, 5, 10, and 12. They are on WebCT to
give you access to good, clear screenshots from various movies to discuss. Questions will be both multiple-
choice and short-answer, and quizzes will become available after class on Wednesday. You will have until
noon the following Monday to finish the test. Clearly you can use your book! You will be given two attempts at each quiz mainly in case WebCT times out before you save your answers and submit your work.

**The Midterm Exam (100 points)** will be definitions and short-answer questions involving film terms covered through Week 8 of the course.

**The Final Exam (100 points)** will start with a screening of 30 minutes of a film we will not have studied previously. You will then write a developed, 7-paragraph minimum essay critiquing the film's use of various film elements. Don't worry! The whole course gives you practice doing exactly this.

**Papers (2 at 100 points each)** will be responses to films screened during class sessions. Each will have specific directions about what to include and a grading grid explaining how the points break out. You also will upload the second paper to TrueOutcomes (http://www.trueoutcomes.net) to assist with department and University assessment.

A draft is late starting at the end of class on the day it is due. Drafts can be e-mailed as attachments to the instructor. If you turn in the assignment within 24 hours (by 3pm the next day) you may lose 1 letter grade. If you turn in the paper 2 days late, you may lose 2 full letter grades, and so on. Late penalties add up, so please be on time! Complete drafts to the best of your ability because there are no rewrites. See also the section on "Definition of Cheating and Plagiarism" for further policies on writing your papers.

**Electronic Submission of Assignments:** I am happy to take your work via e-mail or uploaded through WebCT rather than as a hard-copy print-out. You are responsible, however, for ensuring that your disk works and your assignment is on that disk. E-mailed work must be sent as attachments, and I send you a brief reply to let you know I received your work. When e-mailing work, send a copy to yourself as well (the cc option), especially if your e-mail server does not save copies of sent messages. This way, if something does not reach me, you have a record of trying to send your work on time.

**Attendance Policy:** PVAMU requires regular class attendance. Excessive absences result in lowered grades (see participation grade). Excessive absenteeism, whether excused or unexcused, may result in a student's course grade being reduced or in assignment of a grade of "F." Absences accumulate starting with the first day of class.

You earn 3 points when you attend a class for the full 80 minutes. If you arrive more than 10 minutes late or leave more than 10 minutes early, you earn 2 points. If you are not in class, you get no points. We will meet 28 times this semester, so you can earn up to 9 points extra credit by attending more than 25 sessions.

Excused absences matter mostly where you miss a test or major paper deadline. An excused absence includes the following: doctor's appointment during class time, illness where doctor said you couldn't attend class, illness of your child, participation in an approved PVAMU event (ROTC, sports, conference), transportation issues, or attendance of a funeral. You must provide paper documentation **within one week of your absence** or you will not be permitted to make up missed work and the absence will convert to unexcused.

If, at the end of the semester, points lost due to excused absences are the difference between one letter grade and a higher letter grade, I will award you the higher letter grade.

**Academic Appeals Process:** Authority and responsibility for assigning grades to students rests with the faculty. However, in those instances where students believe that miscommunication, errors, or unfairness of any kind may have adversely affected the instructor's assessment of their academic performance, the student has the right to appeal by the procedure listed in the Undergraduate Catalog and by doing so **within 30 days**
of receiving the grade or experiencing any other problematic academic event that prompted the complaint. Note: the first step in the process is to contact the instructor to discuss the grade.

**ADA Statements:** Students with disabilities who believe they may need an adjustment in this class are encouraged to contact the Office of Disabilities Services at (936) 261-3582 as soon as possible. Once you receive a letter of adjustment from the office, make an appointment with me to discuss appropriate adjustments for this class (note takers, extended time for in-class essays, etc.).

**Definition of Cheating and Plagiarism:** PVAMU is dedicated to a high standard of academic integrity among its faculty and students. In becoming part of the PVAMU academic community, students are responsible for honesty and independent effort.

Penalties will be assessed for any student who alone or with others engages in any act of academic fraud or deceit. Penalties will be assessed for any student who alone or with others engages in any act of academic fraud or deceit. Paper 2 will require the use of one outside source, and we will go over how to use and cite it carefully. If you have any questions about the use you are making of sources for your assignments, see me before you turn in the project, because I will be happy to help you figure out how to write a research paper. You may feel these measures are harsh, but plagiarism is serious business.

The following instances of inadequate citation, a form of plagiarism, will incur the listed penalties:
- No citations at all / quotes without quotation marks = maximum grade of 70%
- Using material from a source not listed on your Works Cited = lose 20% of grade per source

The following instances of academic dishonesty/plagiarism will result in a conference with the instructor and a recommendation of a grade of zero on the assignment:
- Working with another student on a WebCT quiz
- Copying off of another student's midterm or final exam
- Using unauthorized notes during an exam
- Making up source(s) for a paper
- Having someone write your papers
- Turning in book chapter, Web page, etc. as 75% or more of any assignment

**Course Expectations & Advice:** First, find a way to access the texts. Next, turn in assignments; late penalties can add up! Be ready for class. Do your homework. Read the assigned material. Look ahead on the syllabus and plan your studies accordingly. Remember to bring the book(s), a writing implement, and paper to each class. DO NOT EXPECT or ASK for EXTRA CREDIT.

Although you are not required to attend office hours, a minimum of three consultations per semester is recommended. Students who have individual conferences usually make the most improvement.

Familiarize yourself with WebCT. If the instructor cannot make it to campus for any reason, class will be conducted on the WebCT site! Making a sign-in sheet will earn you no participation points.

**Student Responsibilities:** The student is expected to be fully knowledgeable of the contents of this syllabus and his/her rights as a PVAMU student as stated in the University Catalog and the Schedule of Classes for Spring 2008.

**Major University Dates/Deadlines**

- **F 1/18** Late registration and change-of-major end
- **W 1/30** 12th class day / dropped for non-payment; last day to withdraw without record
- **M 3/31** Withdrawal with “W” ends
- **T 4/8** Priority registration begins for Summer and Fall 2008
Class Schedule

Week 1
M 1/14  Fill out information sheets and review Course Policy
Lecture: basics of film production
HW: Watch and take notes on what you notice in the 7-minute short film "Half-Assed" at http://www.youtube.com/watch?v=kUhpGaubty4

W 1/16  Discuss observations on HW viewing: what do we already naturally know as critics?
Screening from Shadow of a Doubt
HW: Read Ch. 1 pp2-9, 13-14, and 39-46; look at terms on pp22-23
HW: View Chapter 1, video 2 from Far and Away on the Film Art 8e CD-ROM

Week 2
1/21  NO CLASS—MLK HOLIDAY
1/23  Box office and DVD sales as measure of popularity
Screening from Monsoon Wedding; expectations based on form and prior experience
HW: Read Ch. 2, pp54-71
HW: View Chapter 2, video 2 from The Silence of the Lambs on the Film Art 8e CD-ROM

Week 3
M 1/28  Four types of meaning, pp60-63
Screening from Amélie for motifs
HW: Read Ch. 3, pp74-86

W 1/30  The popularity of cause-effect and foreshadowing
Screening of Memento
HW: Complete WebCT Quiz #1 by Monday at noon
HW: Read Ch. 3, pp86-96
HW: View Chapter 3, video 1 from Do the Right Thing on the Film Art 8e CD-ROM

Week 4
M 2/4  Discussion of questions on p105
Screening from Wag the Dog
HW: Read Ch. 9, pp318-336

W 2/6  Screening of The Searchers, Psycho, and Moulin Rouge
Genre expectations and send-ups (Naked Gun and Scary Movie series)
HW: Read Ch. 4, pp112-124
HW: View Chapter 4, video 1 from Shakespeare in Love on the Film Art 8e CD-ROM

Week 5
M 2/11  Paper 1 assignment distributed
Mise-en-scene: setting, costume, and makeup
Screening from Cocteau's Beauty and the Beast
HW: Read pp431-437; then read pp392-396 on Do the Right Thing and pp410-413

W 2/13  Writing about Film
Screening from Imitation of Life for Paper 1
HW: Complete WebCT Quiz 2 by noon on Monday
HW: Read Ch. 4, pp124-140
HW: View Chapter 4, video 2 from Raging Bull on the Film Art 8e CD-ROM

Week 6
M 2/18  Mise-en-scene: lighting and movement
Screening from 8½
HW: Read Ch. 4, pp140-153
Balancing the shot and shot time
Screening from *The Prestige*
HW: Go to WebCT and print out/read the mail message "Cinematic techniques of Vertov"

**Week 7**

**M 2/25**
Screening of *Man with a Movie Camera* (68 minutes) + brief discussion

**W 2/27**
**PAPER 1 DUE by 5PM**
Screening from *Eat Drink Man Woman*: applying everything we’ve learned so far
HW: Read Ch. 5, pp162-182
HW: View Chapter 5, video 1 from *Monster’s Ball* on the Film Art 8e CD-ROM

**Week 8**

**M 3/3**
Review for midterm using *Traffic*

**W 3/5**
**MIDTERM EXAM**
HW for 3/17: Read Ch. 5, pp182-213
HW for 3/17: View Chapter 5, video 2 from *Double Indemnity* on the Film Art 8e CD-ROM

**Week 9**

**M 3/17**
Screenings from *Sleepy Hollow* (framing) and *Vertigo* (image duration)
HW: Read Ch. 6, pp218-231

**W 3/19**
Screening from *The Birds*
HW: Read Ch. 6, pp231-257
HW: View Chapter 6, video 1 from *Out of Sight* on the Film Art 8e CD-ROM

**Week 10**

**M 3/24**
Screenings from *Hero* and *M* (cutting)
HW: Read pp397-401

**W 3/26**
Screening from *Breathless*
Do we agree with the analysis read for homework?
HW: Complete WebCT Quiz #3 by noon on Monday
HW: Read Ch. 7, pp267-275
HW: View Chapter 7 video from *Traffic* on the Film Art 8e CD-ROM

**Week 11**

**M 3/31**
Screening from *The Matrix* (difficulties of editing gunfire)
HW: Read Ch. 7, pp275-279 and 284-293

**W 4/2**
Screening from *The Jazz Singer*: the first "talkie"
HW: Read Ch. 8, pp304-315
HW: View Chapter 8 video from *Battleship Potemkin* on the Film Art 8e CD-ROM

**Week 12**

**M 4/7**
Discussion of film style
Start screening of *Tsotsi* for Paper 2

**W 4/9**
Complete screening of *Tsotsi*
HW: Complete WebCT Quiz #4 by noon on Monday
HW: read pp355-365 (up to "An Example")
HW: View Chapter 10 video from *Un chien andalou* on the Film Art 8e CD-ROM

**Week 13**

**M 4/14**
Experimental Film
Screening from *Dead Man*
HW: Read pp370-377

**W 4/16**
Animation
Screening from *Shrek* and behind-the-scenes extras of *Snow White and the Seven Dwarves*

**Week 14**

**M 4/21**
**PAPER 2 DUE by 5pm to Dr. Wakefield and uploaded to TrueOutcomes**
Screening from *Boyz N the Hood* and sample analyses
W 4/23  Screening from *Eternal Sunshine of the Spotless Mind* and sample analyses

Week 15  Review for Final Exam with mini-practice run

**FINAL EXAM is Wednesday, May 7, 1:30-3:30pm**
**Graduating seniors will need to arrange to take the exam earlier.**
Political Sociology and Film  
SOCG 3223-001  
M-W-F 11:00 – 11:50 am  
WR Banks 242  
Spring 2008

Dr. Jackie Burns  
Office 308 G.R. Woolfolk Bldg  
Phone (936) 261-3219  
Email: jrburns@pvamu.edu  
Required Texts/Materials

Francis Fox Piven. Challenging Authority: How Ordinary People Change America.  

List of Movies to be Analyzed:

2. Howard Zinn: You Can’t Be neutral on a Moving Train. 2004 Deb Ellis and  
Denis Mueller.  
Ratzkoff.  
Bartley Donnocha O’Brain. (Findland)  

I. Course Rationale

“...ordinary people exercise power in American politics mainly at those  
extraordinary moments when they rise up in anger and hope, defy rules that ordinarily  
govern their daily lives, and, by doing so, disrupt the workings of the institutions in  
which they are enmeshed” (Piven, 2006: 1). This course will first, examine the  
electoral-representative institutions that provide a path for popular influence in political  
decision making, and second, examine the crucial role of protest movements during  
periods of egalitarian reform in American political history. The central question of the  
required text and this course is “... given the power inequalities in American life and the  
extent to which the electoral-representative arrangements are twisted by those
inequalities, how does egalitarian reform ever occur in the United States?” (Piven, 2006:18).

**Required Readings:** All readings in the course outline should be read prior to the class meeting in which they are assigned. If you do not buy the books and/or have access to these books through sharing with other classmates, you will not be able to complete this course with a passing grade.

**Required Access to WEB CT:** If you do not have access to WebCT you will not be able to complete this course successfully. All assignments must be submitted via WebCT. ABSOLUTELY NO EXCEPTIONS. Everyone has free access to WebCT by virtue of enrolling in the class.

**II. Grading System**
- There will be a total of 10 short assignments that must be completed and submitted on the due date via WebCT.
- The assignments will cover the readings from the required text.
- The assignments must be submitted no later than midnight on the date due via WebCT that includes both time and date of submission (the software does it automatically).
- You must first get approval from the Division Chair before late papers will be accepted.

**III. Exams:** There will be two mandatory tests covering both class lectures and textbook material. The testing format will be short essay answers. You may choose to use the cumulative total of the two exams for your final grade or if you feel you have not done well on the exams you may choose to take the final comprehensive exam to boost your overall points.

**Grading:**
- **10 Assignments at 25 points each = 250 points**
- **Two Exams 100 points = 200 points**
- **Final Comprehensive = 100 points**

A = 550 – 500
B = 499 – 449
C = 399 – 349
D = 299 – 249

**Make-Up Exams:**
If you are unable to be on time or to take the test on the scheduled day please notify me in advance if possible. Make-up exams will be made available to you. I will assist you on an individual basis.
IV. Attendance: Attendance is mandatory effective September 1, 1998. Prairie View A&M requires regular class attendance. "Excessive absenteeism, whether EXCUSED or UNEXCUSED, may result in a student’s course grade being reduced or in a student’s being assigned a grade of “F” (Student registration Handbook, page 18, Spring 2006).

- If you have 3 absences (excused or unexcused) your grade will drop one letter grade.
- If you are ten minutes or later for class you will be considered absent.
- Attendance will be taken 10 minutes after class begins.

V. Course/Class Policies

Students with Special Needs
Prairie View A&M University (PVAMU) and the Texas A&M University are committed to providing the least restrictive learning environment for all students. PVAMU promotes equity in access through the implementation of reasonable accommodations as required by the Vocational Rehabilitation Act of 1973, Title V. Section 504 and the American Disability Act of 1990 (ADA – Public law 101-336) Students with disabilities should notify the instructor of the course in the first two weeks so that arrangements can be made or register with the office of Disabilities Services (Evans hall, Room 315, Tel: (936) 261-3585)

Academic Honesty
Scholastic dishonesty includes but is not limited to cheating on an exam or quiz, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research or self-expression. Any student caught cheating or committing acts of plagiarism will be immediately reported to the Departmental Chair and the Dean of the College for a fair hearing and remediation.

Student Freedom of Expression
Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

Academic Calendar
Last Day to Apply for Graduation: February 2, 2008
Last Day to Withdraw from Class with Automatic “W”: March 31, 2008
Last Day to Pay at least 50% of Tuition and Fees: January 30, 2008
Course Syllabus

Week 1
Monday Jan 14th
Wednesday Jan 16th
Friday Jan 18th

Chapter 1 Introduction
Students activate their WebCT

Week 2
Monday Jan 21st
Wednesday Jan 23rd
Friday Jan 25th

No Class Holiday
Chapter 1
WebCT Assignment Chapter 1
Movie: You can't be Neutral (Howard Zinn)
Week 3  
Monday Jan 28th  
Wednesday Jan 30th  
Friday Feb 1st  

Chapter 2 The Nature of Distributive Power Part I  
WebCT Assignment Chapter 2 Part I

Week 4  
Monday Feb 4th  
Wednesday Feb 6th  
Friday Feb 8th  

Chapter 2 The Nature of Distributive Power Part II  
Movie: A Day Without A Mexican  
WebCT Assignment DUE Chapter 2 Part II  
Great American Boycott

Week 5  
Monday Feb 11th  
Wednesday Feb 13th  
Friday Feb 15th  

Chapter 3 The Mob and the State Part I  
Exam 1 (Chapter 1 and 2)

Week 6  
Monday Feb 18th  
Wednesday Feb 20th  
Friday Feb 22nd

Chapter 3 The Mob and the State Part II  
WebCT Assignment DUE Chapter 3 Part I and II  
Movie: Freedom Song

Week 7  
Monday Feb 25th  
Wednesday Feb 27th  
Friday Feb 29th

Chapter 4 Dissensus Politics ….Part I  
WebCT Assignment Due Chapter 4 Part I  
Movie: Malcolm X

Week 8  
Monday March 3rd  
Wednesday March 5th  
Friday March 7

Chapter 4 Dissensus Politics…Discussion/review  
MIDTERM EXAM  (Chapters 3 and 4)  
Discussion

Spring Break March 10th – 14th

Week 10  
Monday March 17th  
Wednesday March 19th  
Friday March 21st

Chapter 4 Dissensus Politics Part II  
WebCT Assignment DUE Chapter 4 Part II  
No Class/Assignment Good Friday

Week 11  
Monday March 24th  
Wednesday March 26th

Chapter 5 Movements and Reform…Part I  
No Class (Founders Day)
Friday March 28th

Week 12  
Monday March 31  
Wednesday April 2nd  
Friday April 4th

Chapter 5 Movements and Reform Part I  
Movie: Peace, Propaganda and the Promised Land

Week 13  
Monday April 7th  
Wednesday April 9th  
Friday April 11th

Chapter 5 Movements and Reform Part II

WebCT Assignment DUE  
Chapter 5 Movements and Reform Part II  
Movie: The Revolution Will Not Be Televised

Week 14  
Monday April 14  
Wednesday April 16  
Friday April 18th

Chapter 6 The Times-in-Between Part I

WebCT Assignment DUE Chapter 6  
The Times-in-Between Part I  
Movie: The Corporation

Week 15  
Monday April 21  
Wednesday April 23  
Friday April 25

Chapter 6 The Times-in-Between Part II

WebCT Assignment DUE  
Chapter 6 The Times-in-Between Part II  
Movie: Moving the Mountain

Week 16  
Monday April 28th

Epilogue  
Epilogue  
Movie: Good Night and Good Luck

(Last Day of Class)  
Movie: Eyes on the Prize

Final Exam  

Wednesday May 5th 10:30 – 12:30  
Optional Comprehensive: From Exams I and II
CRJS 1134:001 -- THE CRIMINAL JUSTICE SYSTEM THROUGH FILM

MWF 1:00-1:50 Classroom: JI PY 240 Dr. Harry Adams
Office Hours: M, W, Th, F 2-4, & by appt. Phone: 936-261-5230
Office: JI PY 346 E-mail: hwadams@pvamu.edu

Textbook:
Sue Titus Reid, Criminal Justice, 7th Ed. Thomson: Mason, OH, 2006. (Students who do the readings on time usually do well in the course, while students who don’t often struggle throughout. So please read!)

Agenda:
Through written texts but also through the medium of film, this course will provide an overview of the criminal justice system in America, including the three main branches of that system (the police, the courts, and “corrections”). We will examine not only the institutions and procedures that constitute these branches, but also the underlying principles that offer justifications for, and explanations of, their day-to-day operations.

Objectives:
Through this course, students will become familiar with: 1a) the rationales and procedures governing the detection and investigation of crimes and the proper functioning of police departments; 1b) the rationales and procedures behind criminal law, for the prosecution and sentencing of criminals and the proper functioning of lawyers, judges, etc., within the court system; and 1c) the rationales and procedures governing the punishment and rehabilitation of prisoners and the roles of guards, parole officers, wardens and correctional administrators, etc., and 2) the professional duties and challenges that personnel in these three areas have to negotiate. Finally, students will: 3) observe how these institutions and themes have been depicted through popular films and documentaries, and thereby learn to think more critically, by considering the ways that these depictions might be more or less accurate, or provide better or worse versions, of the three criminal justice institutions.

Grading Policy:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>14% each - Regular Tests (2)</td>
<td>20% - Film Papers (10)</td>
</tr>
<tr>
<td>6% - Attendance and Class Participation</td>
<td>23% - Midterm Exam</td>
</tr>
</tbody>
</table>

1 will give two Regular Tests (consisting of about 25 multiple-choice and definitional questions) during the weeks listed on the schedule. The first of these will cover all the material after the first day of class, and the second Test will cover all the material after the midterm.

1 will give several unannounced Pop Quizzes (usually consisting of just a few questions) at the very end or very beginning of some classes, based on the reading assigned for that week. These pop quizzes will provide students with extra-credit bonus-point opportunities, as follows: Each quiz question will be worth 1 bonus point, so that for every pop question that a student answers correctly, 1 point will be added to his/her next-upcoming test grade. All of these quiz questions will be based on the reading for that week. So students who do the assigned readings before class—and come to class on time and do not leave early—will thereby be rewarded (with bonus points and better test grades), while those who don’t read before class will suffer (from worse test grades). Thus, reading the assignments ahead of time may be the biggest key to success in this class!

Film Papers – see page 5 for requirements and explanations.

Good attendance (with no more than 2 unexcused absences) and active class participation (relevant questions and comments, respectful discussion, proof of having done the readings, etc.) is expected, since this class is meant to consist of interesting class discussions with each other, and not merely one-way lectures from the professor. So students will get the full 6 points for this part of the course only if they have excellent attendance, come to the film sessions, make positive contributions to the class times and, especially, do not disrupt class by talking or whispering among themselves.

Exams will consist of about 40 multiple choice and definitional questions, with the Midterm covering all material up to 3/7, and the Final mostly covering the material after 3/7. (And please bring #2 pencils and green Scantrons to all tests and exams, to prevent 10 points being taken off.)

*Special Offer: Students who have a 94 average after the Midterm qualify to write a 5 page Paper instead of taking the Final! But they must keep a 93 average after the 2nd Test and turn in their Paper topic to me by...
4/21. The grade for this Paper will then substitute for the Final Exam grade. (See p. 5 for more details.)

**Weekly Schedule & Reading Assignments (tentative)**  All chapter numbers refer to Reid’s *Criminal Justice* text; and you should read the assigned chapters by the *middle* of each week.

Jan. 14 – Introduction to Class
Jan. 16 & 18 – Introduction to Criminal Justice System

Jan. 23 & 25 – Criminal Justice: An Overview (School closed on 1/21 for MLK, Jr. Day) read Chapter 1

Jan. 28 & 30, & Feb. 1 – Crime, Offenders, and Victims read Chapter 2; **1st Film** on 2/1 (*Traffic*)

Feb. 4, 6 & 8 – The Emergence and Structure of Police Systems read Ch. 3; **2nd Film** on 2/8 (*White Sands*)

Feb. 11 & 13 – Policing in a Modern Society Feb. 15 (Fri.) – **1st Regular Test** start Chapter 4 (pages 75-88, top)

Feb. 18, 20 & 22 – Policing in a Modern Society finish Chapter 4 (pages 88-111); **3rd Film** on 2/22 (*The Big Easy*)

Feb. 25, 27 & 29 – Problems & Issues in Policing read Chapter 5; **4th Film** on 2/29 (*Murder on a Sunday Morning*)

Mar. 3 & 5 – Criminal Court Systems (intro.); & Review for Midterm Mar. 7 – Midterm Exam start Chapter 6 (pages 147-152)

Mar. 10, 12 & 14 – no class (Spring Break ☼)

Mar. 17, 19 & 21 – Criminal Court Systems finish Ch 6 (pp. 153-169); **5th Film** on 3/21 (*Presumed Guilty: Tales of the Public Defenders*)

Mar. 24, 26 & 28 – Prosecution, Defense, and PreTrial Procedures read Chapter 7; **6th Film** on 3/28 (*Runaway Jury*)

Mar. 31, Apr. 2 & 4 – Trial, Sentencing, and Appeal read Chapter 8; **7th Debate** on 4/4 (*Gideon’s Trumpet*)

Apr. 7, 9 & 11 – The History and Structure of Confinement read Chapter 9; **8th Film** on 4/11 (*PBS’ Crime and Punishment in America*)

Apr. 14 (Mon.) – **2nd Regular Test**
Apr. 16 & 18 – Life in Prison – read Chapter 10; **9th Film** on 4/18 (*Prison of Secrets*)

Apr. 21, 23 & 25 – Community Corrections, Probation & Parole read Chapter 11; **10th and last Film** on 4/25 (*Straight Time*)

Apr. 28 (Mon.) – Review for Final Exam Apr. 30 – University Study Day (no class)
May 2 (Fri.) – **Final Exam**, 10:30-12:30
SPECIFIC CLASS POLICIES (in addition to the University Policies listed below):

General Rules
Students who come to class wanting to learn should be able to learn. They deserve a classroom atmosphere that makes learning easy and interesting, and that supports mutual respect. I won’t allow this atmosphere to be disrupted by a few students who act like children and don’t control themselves properly. (Students will act like adult college students here, not immature grade-schoolers.) So as to maintain this positive atmosphere, the following rules should be understood:

1. There will be “assigned seating,” in the following sense: wherever you want to sit at the beginning of the semester is fine. But you need to keep that same seat throughout the semester, in order to assure not being counted absent.

2. Students may not be allowed into class after the first 10 minutes (or the first 5 minutes, if lateness remains a problem).

3. For the following behaviors, I reserve the right to take points off on exams: a) talking to neighbors during class, b) using cell-phones or not preventing beeping, or c) leaving class early or consistently coming late. 5 points may be taken off for each such offense, unless I allow the offending student to do written make-up work (which s/he will have to come talk to me about).

4. Cheating or signing of other’s names to the Attendance Sheet may result in an “F” for the course.

5. Absences will be considered unexcused, unless students bring me written notification of where and why they missed class, with phone numbers or evidence that allows me to verify their absence.

6. I may take off 10 points for each class day that a student takes a test or turns in an assignment late.

Rules for Classroom Disruptions
1. If you’re disruptive in class (speaking out without raising your hand, using cell-phones, making noise, walking in or out during class and, especially, talking or whispering to neighbors when you should be listening, etc.), I may ask you to leave class for that day. Depending on the frequency or severity of your disruption, you may also lose 5 points off your Midterm (or Final exam) grade—for each disruption.

2. If you don’t leave quickly and quietly and don’t tell me your correct name clearly if I ask for it, you may also get an F on the Midterm (or Final)! So don’t let something that happens in the heat of the moment cause you to get an F for an exam, or the whole course.

Peace. (I Timothy 1:9 - the law is not made for the righteous, but for lawbreakers and rebels. ☯)

UNIVERSITY POLICIES:

Disability Services
The Office for Disability Services is responsible for achieving and maintaining program accessibility for all students who self-identify as having an officially documented disability (Rehabilitation Act, Section 504 and Americans with Disability Act). Students are encouraged to become self-advocates; however, the Office for Disability Services provides leadership in advocating for removal of attitudinal and physical barriers that may impede successful progression toward achievement of the student’s educational objectives. Students requesting service through the Office of Disability Services must submit all documentation and meet all eligibility requirements each semester. Services are determined based on individual assessment, but generally involve academic adjustments that will support the student’s access to programs and services within the University. For information about the complaint and appeal procedure and other services available from the Office for Disability Services, visit Evans Hall, Room 315 or call (936) 261-2610.

Grading System
The standard university grading scale is indicated below (this scale applies to all programs but the College of Nursing).

Grade Meaning Score Range
Grade Values:

A Excellent 90-100 4
B Good 80-89 3
C Satisfactory 70-79 2
D Passing 60-69 1
F Failing 0-59 0
S Satisfactory 70-100 0
U Unsatisfactory 0-69 0
I Incomplete 0
W Withdrawal from course 0
WV Withdrawal from the University:
Voluntarily 0
MW Military Withdrawal 0
Incomplete “I” Grade
An “I,” incomplete, may be granted only when an authorized absence or other cause beyond the student’s control has prevented the student from completing a major course requirement, usually a final examination or major paper due near the end of a course. The student must have a passing average in all work completed at the time the incomplete is given. Incomplete work must be completed and a grade recorded within one calendar year from the close of the term in which the grade was earned. If the incomplete is not removed within the time allotted, the “I” will be changed to “F” by the registrar. This regulation does not apply to thesis problems, research credit courses, internships, or student teaching which may go beyond the end of the semester but does apply to terminal project credit courses.

Voluntary Withdrawal from a Course
1. A student may withdraw from a course before the Change of Program Period ends without having the course recorded on his/her permanent record.
2. Withdrawal from a course will be allowed until two weeks after mid-term examinations period during the fall and spring semesters, and one week before the date of the final examination during a summer term. No Withdrawal from a course will be allowed after that point. Withdrawals must be approved by the advisor/department head/dean.
3. The student is automatically assigned a grade of “W” to indicate a course withdrawal. The “W” will not be calculated in the GPA.
4. Withdrawals from courses may affect housing, graduation, financial aid, membership in organizations or other opportunities.

Class Attendance Policy
Prairie View A&M University requires regular class attendance. Attending all classes supports full academic development of each learner whether classes are taught with the instructor physically present or via distance learning technologies such as interactive video. Excessive absenteeism, whether excused or unexcused, may result in a student’s course grade being reduced or in assignment of a grade of “F”. Absences are accumulated beginning with the first day of class during regular semesters and summer terms. Each faculty member will include the University’s attendance policy in each course syllabus. And your overall class grade may drop a letter grade for every three unexcused absences you have.

Excused Absences
Absences due to illness, attendance at university approved activities, and family or other emergencies constitute excused absences and must be supported by documentation presented to the instructor prior to or immediately upon the student’s return to class. Students are always responsible for all oral and written examinations as well as all assignments (e.g., projects, papers, reports). And please do not bother to tell me about an absence unless you have a verifiable note from a doctor, mechanic, lawyer, etc.

Academic Honesty
Course credit, degrees, and certificates are to be earned by students and may not be obtained through acts of dishonesty. Students are prohibited from participation in acts of academic dishonesty including tampering with records or falsifying admissions or other information. Disciplinary action will be taken against any student who alone or with others engages in any act of academic fraud or deceit. The university’s policy on academic dishonesty is stated below: It is the responsibility of students and faculty members to maintain academic integrity at the university by refusing to participate in or tolerate academic dishonesty. Each instance of academic dishonesty should be reported to the department in which the student has declared a major so that it can become a part of the student’s file; to the department head of the instructor of the course in which the alleged infraction occurred; and to the Office for Academic Affairs as deemed necessary.
FILM PAPERS (worth 2 points each, for 20% of your overall grade) - Requirements and Explanations:
1. We will watch 10 films (ranging from instructional documentaries to popular movies) in this class, that coordinate with, and illuminate, the class content we’ll be covering each week. These films will be shown regularly on late Thursday afternoons—or at other times, if these are voted on as being more convenient to students. (Students unable to make these class times will need to talk to me, to make alternate arrangements.)
2. Each film should run about two hours or less. And for each film, students will turn in (approx.) one page of hand-written responses to them. In each of these “Film Papers,” students will answer/address each of the following two questions:
   A) What particular features of the criminal justice system does this film illustrate or demonstrate or make clearer to you? (Include some detail in describing your answer, and don’t merely mention the features.)
   B) And what features of the criminal justice system does this film make you think of, in terms of what you might like to change, if you had it in your power, to make this system fairer or more effective? (Students should spend about half their Paper addressing question A and about half addressing B here.)
3. Students may write answers to, or take notes about, these questions as the film proceeds. So students should not have to stay longer than about a half hour after each film ends, in order to write and complete their answers for each Paper. (But students may stay longer than this to write, if they want to.)
4. Finally, students should be able to make these class viewing times. But if, due to unavoidable reasons, students have to miss one of these times, then they will need to: a) provide me with written documentation, showing the reasons for missing, b) arrange to see the missed film on their own by that week, c) write a total of three pages (rather than the normal one page) for the Paper they submit to me, and d) submit this 3-p. paper to me (by e-mail Word attachment, if necessary) within 48-hours of the regular class time, to avoid late points being deducted.

LONG (5-page) PAPER: (This option is for those who want to skip the Final Exam and write a paper instead, but is available only to those who maintain a 94 average—see page 1 of the syllabus.)
1. This paper is meant to give ambitious students, who already excel and who want more of a challenge to improve their writing, reasoning and research skills, a chance to do so.
2. See the bottom of page 1 of the syllabus for general guidelines.
3. As a topic for your paper, you may choose any that is related to the main topics of the course (listed on page 2, or the “Reading Assignment” part, of the syllabus). Or you may write on another topic, as long as it’s integrally related to the course material and you get my approval for it.
4. In this paper, you will (in the opening paragraph) provide a thesis statement or idea, and then spend the rest of the paper defending and elaborating this thesis. This thesis should be an original idea that you’ve come up with but, in most cases, that closely relates to or stems from material we go over in class.
5. For reference sources to work from, you are expected both to use and cite readings assigned in class and also at least two outside sources. Your best bet here are articles from law, criminal justice, or philosophy journals (see #7 below); and these two outside sources does not include internet material.
6. A good rule of thumb for writing papers like this is to spend about the first half (or less) of the paper reviewing the context, and relevant issues and arguments that others have made, and then spending about the last half (or more) of the paper offering your own arguments and responses. This latter half, then, should be your own original answer to the problem you’ve set out to solve or, in other words, it should be a solid defense of the novel thesis you’ve set out in the first paragraph.
7. Finally, feel free to get advice from me about any aspect of the paper—about your initial ideas, your sources and journals, the overall structure and organization of your paper, or whatever. And if qualifying students want to, they can turn in a rough draft to me early, and I can give constructive feedback on this draft, so that students will be able to edit it and then turn in a final draft to me by 5/5. I’m here to help, and enjoy working on papers like this.
NEH Film Project
College of Liberal Arts and Behavioral Science
Texas Southern University

Summer 2007-Spring 2008

Participants:
Arbolina Jennings, Donna Kimble, Rita Saylor, Haiqing Sun (P.I.), Cary Wintz
Titles Purchased

Dept: English

1. BBC Shakespeare Tragedies
2. Hamlet--Criterion Collection
3. Henry V--Brian Blessed
4. Henry V--Criterion Collection
5. Julius Caesar--Marlon Brando
6. King Lear DVD
7. Macbeth--Jon Finch
8. Macbeth--Orson Welles
9. Much Ado about Nothing--Chris Barnes
10. Othello DVD--Laurence Fishburne
11. Richard III--Criterion Collection
12. Romeo & Juliet--Leonard Whiting
13. The Merchant of Venice DVD--Al Pacino
14. The Taming of the Shrew--Eliz. Taylor
15. William Shakespeare's Hamlet DVD
16. Shakespeare: Comedies, Histories and Tragedies
17. A Son of Africa
18. Antigone
19. Books that Have Made History: Books that Can Change Your Life (3 DVDs)
20. Classical Mythology (2 DVDs)
21. Descartes
22. Doll's House
23. E. Welty: A Worn Path
24. Existentialism
25. Frederick Douglass
26. Furious Flower II: the Black Poetic...
27. Great Authors of the Western Literary Tradition (7 DVDs)
28. Great Ideas of Philosophy (5 DVDs)
29. Greek Drama: From Ritual to Theater
30. Henrik Ibsen DVD Collection
31. Hughes’ Dream Harlem
32. Incidents in the Life of a Slave Girl
33. Jacques Derrida
34. James Baldwin
35. Jean-Jacques Rousseau:
36. Langston Hughes
37. Marcel Proust: A Writer’s Life
38. Medea
39. Museum Masterpieces: The Louvre
40. N. Hawthorne: Young Goodman Brown
41. No Excuses: Existentialism and the Meaning of Life (2 DVDs)
42. Oedipus the King
43. Ralph Ellison
44. Realism: The Artistic form of Truth
45. Renaissance Art
46. Richard Wright
47. Rise and Fall of Jim Crow D, The
48. Romanticism: Imagining Freedom
49. Story of Human Languages (3 DVDs)
50. Strange Fruit
51. The Foundations of Western Civilization (4 DVDs)
52. The History of the English Language (3 DVDs)
53. The Yellow Wallpaper
54. W.E.B Du Bois
55. Western Philosophy
56. Women in Classical Greek Drama
57. Zora is My Name
Dept. of History

1. Big Timer/
2. Look out Sister (1945)
3. Boarding House Blues (1948)
5. Cabin in the Sky
7. Check And Double Check
8. Cosmo Jones –
9. Crime Smasher (Moreland-1943))
10. Dressed to Kill (Moreland-1941)
11. Emperor Jones (1933)
12. Germany Awake!
13. Girl in Room 20 (1942) /
14. God's Step Children (1938)
15. Griffith Masterworks (The Birth of a Nation
16. Intolerance
17. Broken Blossoms /
18. Orphans of the Storm /
20. Hallelujah
21. Harlem Double Feature:
22. Gang War/Broken Strings (1940)
23. Harlem Double Feature:
24. Go Down Death! (1944) /
25. Sunday Sinners (1940)
26. Harlem Double Feature:
27. Harlem Rides The Range (1939)
28. Murder In Harlem (1935)
29. Harlem Double Feature:
30. Hi De Ho (1947) / 
31. Duke Is Tops (1938) 
32. Harlem Double Feature: 
33. Junction 88 (1947) / 
34. The Black King (1932) 
35. Harlem Double Feature: Blood Of Jesus (1941) / 
36. Lying Lips (1939) 
37. Harlem Double Feature: Paradise in Harlem (1940) / 
38. Burlesque in Harlem (1949) 
39. Imitation of Life (Two Movie Collection) 1934/1959 

40. Jud Sus 
41. Juke Joint/Reet, Petite, and Gone (1947) 
42. Killer Diller (1948) 
43. More Treasures from American Film Archives 1894-1931 

44. Movies of Color - Black Southern Cinema 
45. Paul Robeson: 
46. Portraits of the Artist 
47. The Emperor Jones 
48. Body and Soul 
49. Borderline 
50. Sanders of the River / 
51. Jericho 
52. The Proud Valley 
53. Native Land 
54. Paul Robeson: Tribute to an Artist - Criterion Collection (1935) 
55. Pinky 
56. Race Movies: Harlem Rides the Range 
57. Moon Over Harlem 
58. Big Timers 
59. Dirty Gertie From Harlem, USA 
60. Race Movies: Hi-De-Ho
61. The Devil's Daughter
62. Beware/Reet, Petite, and Gone
63. Race Movies: The Duke Is Tops
64. The Black King
65. Spirit Of Youth/The Glove
66. Race Movies: The Girl in Room 20
67. Son of Ingagi
68. The Girl From Chicago
69. Lying Lips
70. Sally of the Sawdust (1925)
71. Spencer Williams Collection - 4 Movies
72. Spirit of Youth/Lucky Ghost (Moreland-1938)
73. Stormy Weather (1943)
74. The Devil's Daughter/Chloe - Love is Calling (1934)

75. The Gang's All Here (Moreland-1941)
76. The Green Pastures (1935)
77. The Josephine Baker Collection
78. Treasures From American Film Archives - Encore Edition
79. Treasures III: Social Issues in American Film, 1900-1934
80. Treasures of Black Cinema, Vol. 1 (1939)

81. Unseen Cinema - Early American Avant Garde Film 1894-1941
82. Veiled Aristocrats
83. Within Our Gates (1919-USA)
Dept. Foreign Languages

Spanish:

1. Amores Perros
2. Brazil in Black and White
3. Chinago
4. Como agua para chocolate
5. Cria cuervo
6. De nadie
7. Devil’s Backbone
8. Diarios de motocicleta
9. Dona Barbara
10. El abuelo
11. El alacrán
12. El Sur
13. Emma Zunz
14. Eyes of the Rainbow
15. In the Country Where Nothing Happens
16. J.L Borges
17. La casa de Bernarda Alba
18. La Celestina
19. La colmena
20. Last Supper, The
21. Lorca, Garcia
22. Los hijos de Baragua
23. Los Marqueses de matarés
24. Love in the Time of Colera
25. Marquez: La magia de lo real
26. Mujeres artistas
27. Nueva Yol
28. Nosotros y el jazz
29. Official Story
30. Oggun
31. Pre-Colombian Literature
32. Conquest and Colony
33. Politicians and revolutionaries
34. Realism and naturalism
35. Modernismo
36. Regionalism and indigeneism
37. The avant-garde of the 1920s
38. The Latin American boom
39. After the Boom
40. La muerte y la brujula
41. La magia de lo Real
42. Juan Rulfo
43. Julio Cortazar:
44. Pablo Neruda, Jorge Luis Borges
45. Latin American women artists
46. Diego Rivera: Art and Revolution
47. Fernando Botero
48. Yo. La peor de todas
49. Ruben Dario
50. Fernando Botero: Searching
51. Diego Rivera: Art and Revolution
52. Simon Bolivar: the liberator
53. Fidel Castro: History of a Commander
54. Juan Rulfo
55. Raíces de mi corazón
56. Rigoberta Menchú
57. Spanish History
58. Tango
59. Viridiana
60. Viva Pedro: Talk to Her
61. Viva Pedro: Bad Education
62. Viva Pedro: All About My Mother
63. Viva Pedro: Women on the Verge of a Nervous Breakdown
64. Viva Pedro: Live Flesh
65. Viva Pedro: Fower
66. Volver
67. Women Artists of Latin America

French
1. La Haine/Hate
2. Amelie
3. Les Choristes/The Chorus
4. Le Dîner de Cons/The Dinner Game
5. Joyeux Noël/ Merry Christmas
6. L’Auberge Espagnole/The Spanish Apartment
7. La Vie rêvée des anges/The Dreamlife of Angels
8. Le Grand Bleu/The Big Blue
Titles for TSU Library Collection

1. A history of Black Achievement in American
2. A History of Women’s Achievement in America
3. African American Lives
4. American Cultural History: African Americans
5. Aristide and the Endless Revolution
6. Beloved
7. Black History
8. Bophia
9. Brazil in Black and White
10. Brother John
11. Brother to Brother
12. Chasing Secrets
13. Civil War, The
14. Crash
15. Colombia: Cocain’s Battleground
16. Congo: White King, Red Rubber, Black Death
17. Days of Glory
18. Finding Oprah’s Roots
19. Fried Green Tomatoes
20. Gloria Rolando: Eyes of the Rainbow
21. Gloria Rolando: Los Marqueses de Atares
22. Gloria Rolando: My Footsteps in Baragua
23. Gloria Rolando: Oggun
24. Gloria Rolando: Roots of My Heart
25. Gloria Rolando: The Jazz in Us
26. Gloria Rolando: The Scorpion
27. Gloria Rolando: La Isla Cayman
28. History of World Travel Wheels: Across Africa
29. Hotel Rwanda
30. Hurrican Katrina: The Storm that Drowned a City- Nova
31. In His Father’s Shoes
32. Mama Africa
33. Mandela and de Klerk
34. Martin Luther King, Jr. I Have a Dream
35. Proud
36. Roots
37. Sidney Poitier: One Bright Light
38. Slavery and the Making of America
39. Soldier Child
40. Sometimes in April Lumumba
41. Spike Lee Joint Collection: Clockers
42. Spike Lee Joint Collection: Jungle Fever
43. Sugar Can Alley
44. The Color Purple
45. The War- A film by Ken Burns and Lynn Novick
46. The Wilby Conspiracy
47. Voices of Civil Rights: History Channel Presents
48. When the Levees Broke
49. Words by Heart
50. You Must Remember This
Courses Prepared via Film
Texas Southern University  
Department of English and Foreign Languages  
ENGLISH 241  
Studies in Literature and Film  
General Syllabus

Course Description  
ENG 241 Studies in Literature and Film explores interrelationships between two media, literature and film, by studying works linked by genre, topic, and style. The course aims to sharpen the appreciation for narrative structure and to explore how artworks cross cultural, political, and aesthetic boundaries. This course meets for three hours of lecture per week. Prerequisites: English 131 and English 132.

Course Objectives  
ENG 241 aims to sharpen an appreciation of literature and film by studying the differences and similarities between the ways that filmed narratives and written narratives tell their stories. The course presents the basic elements of narrative structure, the traditional vocabulary of literature, as applied to both written and film formats. This course examines film adaptations of literary works and pairs works of literary merit with films which deal with similar thematic or narrative situations or stylistic techniques. Students will attend lectures, read literature sources, attend film screenings, and participate in class discussions. Students are expected to write weekly assignments in response to discussions, lectures, readings, and films. Writing compositions will vary in length and progress in complexity, from the screening report and movie review to the critical and theoretical essay.

Basic Course Objectives  
1. Students will become familiar with elements of the narrative as they are manifested in written and film formats.  
2. Students will read works important in literature and culture and screen film adaptations of these works.  
3. Students will discuss, analyze, research, and interpret reading and film assignments.  
4. Students will explore the various approaches to writing about film: film history, national cinemas, genre, auteur, kinds of formalism, and ideology.  
5. Students will write analytically and critically about the interrelationships of literature and film.  
6. Students will research and evaluate how artworks cross cultural, political, and aesthetic boundaries.

Required Texts  

Course Bibliography  


TSU NEH Film Project


**Course Procedure & Requirements**

1. Course meetings will consist of lectures, film screenings, discussions, presentations, and written assessments. Attendance and participation count.

2. The Blackboard course web site at [http://texsu.blackboard.com](http://texsu.blackboard.com) contains the course syllabus, a schedule of assignments, and a variety of course materials, documents, and useful links.

3. Assigned readings and screenings must be completed in advance of the class when they will be discussed.

4. A screening report organizes a student's notes on a film. Students must prepare a screening report for each film. This report will inform class discussion and writing assignments.

5. Students are expected to write weekly assignments in response to lectures, readings, and films. These assignments will vary in length and progress in complexity, from the screening report, to the movie review, the critical essay, and the theoretical essay.

6. Written analyses of literary works must show an understanding of the primary texts, in print and film, as well as the correct handling of secondary sources. Written assignments must be typed in MLA format; library and web research must be evaluated and credited in MLA style with in-text citations and a Works Cited page.

7. The final examination will be comprehensive, combining both objective and essay questions.

**Grading Scale:** Grading Scale will follow the University Policy.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>96-100</td>
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<tr>
<td>A</td>
<td>93-95</td>
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<tr>
<td>A-</td>
<td>90-92</td>
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<tr>
<td>B+</td>
<td>86-89</td>
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<tr>
<td>B</td>
<td>83-85</td>
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<tr>
<td>B-</td>
<td>80-82</td>
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<tr>
<td>C+</td>
<td>76-79</td>
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<tr>
<td>C</td>
<td>73-75</td>
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<td>C-</td>
<td>70-72</td>
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<tr>
<td>D+</td>
<td>66-69</td>
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<td>D</td>
<td>63-65</td>
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<td>D-</td>
<td>60-62</td>
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<tr>
<td>59 – Below F</td>
<td>59 – Below F</td>
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</tbody>
</table>

The interim grade of Incomplete (I) may be given when appropriate by the instructor. Usually, unforeseen and/or extenuating circumstances in the life of a student who is already passing the course will determine whether the instructor considers giving an "I". The discretionary "I" is not given in lieu of an "F," but it will
automatically become an “F” if not removed within one year of the date it is submitted by the instructor. To begin the removal process, the student must initiate contact with the instructor in order to complete additional and/or missing assignments.

**Attendance Policy:** University policy states that class attendance is mandatory for all freshmen. Within the first 20 days of a class, a student may be dropped from the course after accumulating absences in excess of 10 percent of the total hours of instruction (lecture and/or lab). In other words, a three credit-hour class meeting three hours per week results in 48 total hours of instruction; consequently, a student can be dropped after six hours of absence. Administrative drops are at the discretion of the instructor. Failure to withdraw officially may result in a grade of F in the course. Students who wish to drop a course or withdraw from the university are responsible for initiating this action. It is the prerogative of the faculty to drop students from courses in which they have accrued excessive absences. Class absences will be recorded and counted only from the actual day of enrollment for the individual student in this specific class.

**Make-up Policy and Acceptance of Late Assignments:** Students missing work due to an excused absence bear the responsibility of informing the instructor about their excused absence within one week following the period of the excused absence and of making up the missed work. The instructor shall give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so during the semester in which the absence occurred. The method of making up this work shall be determined by the faculty member. If a student has an excused absence on a day when a quiz is given, the instructor may deny permission for a makeup exam and simply calculate the student's grade on the basis of the remaining requirements. The faculty member should discuss the decision with the student.

**Excused Absences** fall into two categories: mandatory and discretionary. Mandatory excused absences must be granted students whenever they are representing the University in an official capacity and have been granted permission by the Office of the University’s top Academic Office (Provost). Students are responsible for all work missed while representing the University. Students are responsible for requesting makeup work when they return. Discretionary excused absences are at the discretion of the instructor and may be granted for verified illness, death in a student’s immediate family, obligation of a student at legal proceedings in fulfilling his or her responsibility as a citizen, major religious holidays, and others determined by individual faculty to be excusable. Students may be asked to provide information relative to the absence that can be validated by the instructor.

**Scholastic Honesty:** TSU has high standards concerning academic integrity. Students are held accountable for conserving the ethical standards and practices upon which this school was founded. Students should avoid all forms of academic dishonesty, including plagiarism (appropriating another person’s words or ideas as one’s own), collusion (working with another person in the preparation of written work for credit unless that collaboration is specifically approved in advance by the instructor), cheating (offering, soliciting, or using prepared material during a test), and impersonation (allowing another person to attend class, take examinations, or complete graded work on behalf of an enrolled student).
<table>
<thead>
<tr>
<th>LECTURE</th>
<th>READINGS/ FILMS</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to Literature &amp; Film</td>
<td>Intro Unit</td>
</tr>
<tr>
<td></td>
<td>• ENG 241 Syllabus and Course Objectives</td>
<td>• Screen recent film for introduction: for example, Crash, Troy</td>
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<tr>
<td></td>
<td>• Blackboard course website <a href="https://texsu.blackboard.com">https://texsu.blackboard.com</a></td>
<td>• Diagnostic Essay: Write movie review (Essay 1)</td>
</tr>
<tr>
<td>2</td>
<td>Reading a Film</td>
<td>• Illustrate through a primer on film</td>
</tr>
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<td></td>
<td>• Principles of film art: literary, dramatic, cinematic elements</td>
<td>The Vocabulary of Film and TV</td>
</tr>
<tr>
<td></td>
<td>• Vocabulary of narrative structure</td>
<td>Item#: BVL35314</td>
</tr>
<tr>
<td></td>
<td>Literary and Film Vocabulary</td>
<td>Copyright date: ©2004</td>
</tr>
<tr>
<td></td>
<td>• character</td>
<td>VHS ISBN 978-1-4213-3210-9</td>
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<tr>
<td></td>
<td>• setting</td>
<td>DVD ISBN 978-1-4213-3211-6</td>
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<tr>
<td></td>
<td>• plot</td>
<td>• Find examples from films to illustrate</td>
</tr>
<tr>
<td></td>
<td>• point of view</td>
<td>(for example, Roshomon for point of view)</td>
</tr>
<tr>
<td></td>
<td>• theme</td>
<td>• Student activity: find examples from current media</td>
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<tr>
<td></td>
<td>• mood</td>
<td></td>
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<tr>
<td></td>
<td>• symbols</td>
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<td>Dramatic genre/form</td>
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<td>Tragedy/comedy</td>
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<td>• symbols</td>
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<td>Cinematic</td>
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<td>• types of shots</td>
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<td>• camera movement</td>
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<td>• duration of shots</td>
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<td>• editing</td>
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<td></td>
<td>• sources of sound</td>
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<tr>
<td>3-4-5</td>
<td>American Short Story 1:</td>
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<tr>
<td></td>
<td>• Exposition Theme Style</td>
<td>• Almost a Man by Richard Wright</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Barn Burning by William Faulkner</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The Sky is Gray by Ernest Gaines</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Almos' A Man by Richard Wright 39 minutes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Barn Burning by William Faulkner, 41 minutes, color.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The Sky is Gray by Ernest Gaines, 47 minutes, color.</td>
</tr>
<tr>
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<td>Write Essay 2</td>
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<tr>
<td>6-7-8</td>
<td>American Short Story 2:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Allegory Imagery symbolism</td>
<td>• Young Goodman Brown</td>
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<tr>
<td></td>
<td></td>
<td>• The Lottery</td>
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<td>• A Rose for Emily</td>
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<td>• A Rose for Emily</td>
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<td>Write Essay 3</td>
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<tr>
<td>LECTURE</td>
<td>READINGS/ FILMS</td>
<td>ASSIGNMENTS</td>
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</tbody>
</table>
| Drama into film | • Antigone by Sophocles<br>• Taming of the Shrew by Wm Shakespeare<br>• Six Characters in Search of an Author by Pirandello<br>• A Raisin in the Sun by Lorraine Hansberry | • Antigone<br>• Taming of the Shrew<br>• 10 Things I Hate about You<br>• A Raisin in the Sun
Write Essay 4 |
| Novel into Film<br>Select one and show film versions | • Madame Bovary by Gustave Flaubert<br>• The Color Purple by Alice Walker<br>• Emma by Jane Austen | • Madame Bovary<br>• The Color Purple<br>• Emma, Clueless
Write Essay 5 |
| Special Topic/Theme on Film<br>(Select one) | • Greek Mythology<br>• Faust<br>• Dante, Inferno<br>• Lady of the Camellias | • Troy<br>• The Legend of Jimmy Blue Eyes<br>• Seven<br>• Camille/ Moulin Rouge/ La Boheme/ Rent |
| Final Examination | FINAL EXAM | Write Essay 6 |
132 Course Syllabus

Course Description:

Freshman English II is the second-half composition course designed to enhance students' written and analytical skills, literary knowledge, and research techniques.

Required Texts:


Recommended Texts: (On reserve in the Writing Clinic, MLK 252)


MyLiteratureLab, research and student guide to literature

Materials:

College-level dictionary blue or black pens
College-rule loose-leaf paper (for in-class writing assignments)
8 ½” x 11” typing paper (for the research paper)
ten-twelve (10-12) #882 Scantrons and #2 pencils (for objective tests)two (2) 8 ½” x 11” Blue Examination booklets (for Mid-term and Final Examination)

Course Objectives:

- To survey literary works of various genres: the essay, the novel and short story, poetry, and drama
- To become familiar with and apply literary terminology to discussions and in essays
- To write effective literary analyses of works read, viewed, and/or discussed
- To learn literary aspects of film and to write literary, dramatic and cinematic analyses of films
- To learn research skills, including proper research sources and documentation techniques

Methodology:

- Students will learn the terminology for each literary genre (terms are given in the text glossary in the *Literature for Composition* text and in *Reel Conversations*)
• Students will be given five (5) objective tests on research, terminology, and film and reading assignments.
• Students will write four (4) analytical essays on works covering the novel, drama, the short story, and film (Compositions are graded on content, grammar, and organization.)
• Students will study the MLA format for research and write a research paper of 5-7 pages on the film, novel, short story, or a drama assigned.
• Students will take an objection and essay final examination.

Expectations of students at the beginning the course:
• Students are required to have satisfactorily completed English 131.
• Students enrolled in English 132 are expected to know how to write a fully developed five-paragraph essay devoid of grammatical, mechanical, development, and spelling errors.
• Students with writing problems are expected to attend the Writing Clinic.
• Students are expected to attending screenings of films covered in the class.

Expectations of students at the end of the course:
• Students are expected to be able to discuss any genre of literature, using the associated literary terminology.
• Students should be able to discuss literary techniques, authors, and various literary works.
• Students should be able to critique and review films
• Students should be able to write essays analyzing literature and film.
• Students should be able to write a research paper using the MLA form of documentation.

Evaluation Procedure:
• Essays constitute 25% of the final grade
• Objective tests constitute 25% of the final grade
• The research paper constitutes 25% of the final grade. Any plagiarism anywhere in the research paper, however, means an F in the course!
• The mid-term and final examinations constitute 25% of the final grade.

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>96-100</td>
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<tr>
<td>A</td>
<td>93-95</td>
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<tr>
<td>A-</td>
<td>90-92</td>
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<td>B+</td>
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<td>B</td>
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<td>B-</td>
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<td>C+</td>
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<td>C</td>
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<td>C-</td>
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<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
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</tbody>
</table>

Assignments

Discussion: “Three Ways of Reading a Movie,” Chapter 2, Reel.
Film Viewed: TBA
In-Class Essay: Cinematic Aspects of a Film

Discussion: Drama: terms, pp. 1373-1384; "Reading and Writing about Drama," pp. 333-39; 345-46, glossary, Lit.; Aristotle's Poetics, Griffith, pp. 82-83;
Plays to be read: Antigone, A Doll's House, Master Harold... and the Boys.
Film viewed: Master Harold... and the Boys
A Doll's House

Objective Test: Drama

In-Class Essay: Dramatic Aspects of a Film

Discussion: Research: pp. 1325-42, 1364-72 Lit
Hodges, pp. 499-511; 530-31; 540-48; 552-602; 603-16; (sample
MLA-style research paper, pp. 605-13; sample literary paper, pp. 667-72)
Library Tour: Discussion: Research Topic
Objective Test: Research


Rhetorical Fallacies Objective Test

Discussion: Animal Farm: Novel and Film
Objective Test—Animal Farm (the novel)
Film Review: Animal Farm (the film)
Analytical Essay: Rhetorical Fallacies in Animal Farm

Discussion: Introduction to Fiction Terms, glossary pp. 1373-84;
Chapter 3, Griffith; "Writing about Fiction," Chapter 9, Lit.
Terms for Discussion: plot, theme, tone, mood, irony, setting, point of view,
symbolism, characterization;

Assigned Readings and Films:
Point of View—short story and film, A Rose for Emily
Irony—short story: "The Necklace" film: The Lottery
Symbolism—film and short story: Everyday Use
Mood—short story and film: The Lottery
Characterization—short story: "The Secret Life of Walter Mitty"
Films: Where Are You Going, Where Have You Been?
The Man Who Was Almost a Man
Setting—short stories: "Powder," "Young Goodman Brown"
Tone—short story: "Barn Burning."

Objective Test: Fiction

Essay: Literary Aspects of a Film

Discussion: Introduction to Poetic Terms (pp. 1369-81 and
Chapter 13, Lit; Chapter 5, Griffith)

Simile, Metaphor, Hyperbole, Irony, Apostrophe, Imagery, Symbolism, Allusion
"So Mexicans Are Taking Our Jobs," "To the Lady," "On the Amtrak from
Boston to New York City"

Dramatic Monologue, Sonnet, Haiku, Elegy, Ballad, Blues
"Those Winter Sundays," "When I Consider How My Light Is Spent"
"My Last Duchess," "Spring and Fall," "When in Rome," "Ballad of Birmingham,"
"An Old Pond," "Funeral Blues,"

Sound Devices, Meter, Scansion, Rhyme Scheme
Beauty," "Stopping by Woods," "Oh who is that young sinner"

Objective Test: Poetry

Final Objective and Essay Examination
**COURSE OUTLINE**

**ENGLISH 433—SHAKESPEARE AND FILM**

Dr. Rita Saylors  
142 King Center  
Office Hours TBA


**Supplemental Texts:**

**Course Description:** English 433 is a study of the major plays by Shakespeare, set in their historical and artistic contexts. The course uses interpretations of the plays on film to enhance analysis of the texts and to understand film as an art form. Students will read critical works about text and film and write analytical and critical essays.

**Competencies:** (1) Students will know patterns of theme, character, structure, and language in Shakespeare’s plays and film interpretations of them; (2) students will demonstrate familiarity with major bibliography; (3) students will be able to write analytical and critical essays with a well-developed thesis in clear, concise, grammatical language; (4) students will know historical and literary backgrounds of Shakespeare’s works.

**Policies:**

1. Class attendance is required. After one week’s absence, except for documented illness or emergency, points will be deducted from the student’s grade.
2. Late work is not accepted except in the case of documented illness or emergency.
3. Assignments must be completed before class so that students can participate in class discussion.

**Requirements and Evaluation:** Grades will consist of an average, with major assignments given more importance, of the following:

1. Analytical papers about plays and film or film clips.
2. Annotated bibliographies of three works about each play that will accompany the analytical papers.
3. A research paper on a choice of topics to be developed in class. Previous bibliographical research may supplement this paper.
4. In-class and out-of-class exams on background material and on the primary works.
5. Quizzes given as needed.

Course Schedule:

Week 1 Course introduction and lecture on Renaissance backgrounds, on characteristics of Shakespeare’s works, and on the characteristics of films adaptations of Shakespearean plays.

Weeks 2-3 General lecture, cont. Close reading of Othello. Viewing and contrasting of the Laurence Fishburne Othello and the film O. In some cases entire films may be shown, in others, only clips. When clips are shown, students may usually be able to view the entire film in the Writing Clinic outside of class. Essay 1 and annotated bibliography assigned and due in week 4.

Week 4 Close reading of Macbeth and showing of Kurosawa’s Throne of Blood.

Weeks 5-6 Close reading of King Lear, showing of Kurosawa’s Ran, the 1916 film King Lear (if available), and Peter Brook’s King Lear.

Weeks 7-8 Close reading of Hamlet, showing of Kenneth Branagh’s Hamlet and Michael Almereyda’s Hamlet. Essay 2 and annotated bibliography assigned and due in week 9. Note: mid-semester grade will be based on Essays 1 and 2, annotated bibliographies, and class participation and evidence in class of having read the text.

Week 9 Close reading of Romeo and Juliet and showing of Baz Luhrmann’s Romeo+Juliet. Research paper assigned. Due in week 13.

Week 10-11 Close reading of Henry IV, Part I and Henry V. Showing of Olivier’s Henry V and Branagh’s Henry V. Bibliography for research paper due.

Weeks 12-13 Close reading of A Midsummer Night’s Dream and showing of Noble’s A Midsummer Night’s Dream and Hoffman’s A Midsummer Night’s Dream.

Weeks 14-15 Close reading of The Tempest and showing of Mazursky’s The Tempest and Peter Greenaway’s Prospero’s Books.

Week 16 Final exam
Course Proposal—“Shakespeare on Film”

By Rita Saylor

This course is funded by a grant from the National Endowment for the Humanities. It will be merged into an existing course, English 433, “Shakespeare and Renaissance Studies.” Decisions about title of the course will depend on university policy.

1. Goals/Mission Statement

This course uses film interpretations of Shakespearean plays to enhance analysis of their texts. The course also is designed to increase students’ understanding of film as an art form. In addition, the course teaches students to write critically about film and written text.

2. Course Syllabus (See attached document)

3. Evaluation Methods

Students will be evaluated as specified on the course syllabus. The course will be evaluated by students as part of TSU yearly procedures. The course will also be reviewed by colleagues at TSU and Texas A&M at Prairie View as part of the NEH grant.
Dr. Haiqing Sun  
Assistant Professor of Spanish  
Dept. of Foreign Languages  
Texas Southern University

Spanish 441: “The Reel World”: Latin American Culture through Film  
Course Units: 3

Textbook  

Course Description:  
Films are a rich source for students to observe the cultural fabric of a country. The visual-audio-thematic combination of filmic presentation is also an effective way to build up students’ language and comprehensive skills. This course is designed for students who have completed intermediate Spanish courses, and are ready to gain more knowledge of the Hispanic world in Spanish context. The films selected for this course are based on four sections dealing with different aspects of Latin American life: [1]justice, social commitment and public memory, [2] Immigration and exile, [3] the marginalized social groups, and [4] the connection between Latin America in the globalization. The selection of films from different Hispanic countries will also help students to get familiar with a diverse Spanish speaking world and the up-to-date status of the Spanish language.

Before each screening, students will be prepared with background information of the stories and the film production. Students will also be trained to use Spanish in a meaningful way, to analyze stylistic issues, themes, the characters, and the major stories of each film, and make connections between the specific stories and the larger cultural, historical and social issues of the Hispanic world. Students with special interests will also be given access to more referential materials on Latin American film arts.

This is a 15-week course, for each film there will be a two-hour screening session with preparation of background information, one-hour discussion/presentation, and one-hour practice of review and criticism. Students are required to present orally and to write critical essays in Spanish.

Course policy:  
1. Class participation is crucial for this course. Three tardies are considered one absence. After three absences your final grade will be lowered one letter.  
2. There will not be make-up. Students are responsible to make up missed screening at their own time.  
3. Past-due works are not accepted.  
4. Students must inform instructor the titles and/or themes of their essays and oral presentations at least three days before the due dates.

Evaluation:  
Class participation: 20%
Oral presentation (2): 20%
Essays (2): 25%
Final paper and/or final exam: 35%

Course Plan and Screenings:

[1] Justice, social commitment and public memory

Week 1. El silencio de Neto (Guatemala 1994)
Week 2. La historia oficial (Argentina, 1988)
Week 3. La boca del lobo (Perú, 1988)
    First Oral presentation due

[2] Immigration and exile

Week 4. El Norte (Guatemala, 1994)
Week 5. Bread and Roses (México, 2000)
Week 6. Cosas que dejé en La Habana (Cuba-España, 1997)
    First essay due

[3] The marginalized social groups

Week 7. Camila (Argentina, 1985)
Week 8. Fresa y chocolate (Cuba, 1993)
Week 9. Los olvidados (México, 1950)
    Second Oral Presentation due.


Week 11. WeekJohnny Cien Pesos (Chile, 1993)
Week 12. Amores perros (México, 2000)
Week 13. Nueve reinas (Argentina, 2000)
    Second essay due.

Week 14. Course review and summary, preparation of final paper and/or final exam.

Final exam
Dr. Haiqing Sun
Assistant Professor of Foreign Languages
Dept. of Foreign Languages
Texas Southern University

Spanish 444: Obras maestras de la literatura hispana
Course Units: 3

Course Statement:
This course forms a continuing education on Hispanic literature beyond the
groups of authors and works presented in previous courses such as “Introduction to
Spanish Literature” (Span 333) and “Introduction to Latin American Literature” (Span
335 and 336). All films included in this course are based on important literary works in
Spanish and Latin American history, including works by winners of the Nobel Prize and
other literature awards. These works are significant components of Hispanic Literature,
meanwhile, they are not studied in detail in previous literary courses. Getting familiar
with the contents of these works will enrich students’ overall knowledge of Hispanic
literature and society, and help them further their study in Hispanic culture and language.
Besides the classical treasures in literary history, this selection of films also provides an
overview of different aspects of Hispanic life: society and social consciences, history,
legends, political issues and social justice, and women’s study. Along with the screening
of the films, students will be offered background information about the authors of the
original texts, and the importance of these works in literary history. Students will also be
trained to use Spanish in a meaningful way, to analyze the techniques and narrative
styles, specific themes, the characters, and the major stories of each film.

This is a 15-week course, each week there will be a two-hour screening session
with preparation of background information, one-hour discussion/presentation, and one-
hour practice of review and criticism. Students are required to present orally and to write
critical essays in Spanish.

Course evaluation:
Class participation: 20%
Oral presentation (2): 20%
Essays (2): 30%
Final paper and/or final exam: 30%

Course policy:
Class participation is crucial for this course. Three tardies are considered one absence.
After three absences your final grade will be lowered one letter.
There will not be make-up. Students are responsible to make up missed screening at
their own time.
Past-due works are not accepted.
Students must inform instructor the titles and/or themes of their essays and oral
presentations at least three days before the due dates.
Screenings:  

<table>
<thead>
<tr>
<th>Week</th>
<th>España:</th>
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</thead>
<tbody>
<tr>
<td>2.</td>
<td>Don Quijote (1965) El siglo de oro</td>
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</table>

| América Latina: |
| 7.   | * Yo, la peor de todos. (México, 1992) La vida de Sor Juana Inés de la Cruz, la Musa del Siglo de Oro. |
|      | Martín Fierro: (Argentina, 1968) 19th C Epopeya y leyenda gauchesca de Argentina |
| 8.   | Hijo de hombre (Paraguay, 1960) Historia y leyenda de Paraguay, la literatura vanguardia |
| 9.   | El gallo de oro (Juan Rulfo) o Como agua para chocolate: (1992) la sociedad, la Revolución Mexicana, y las tradiciones populares de México. 2ª. Presentación oral |
| 10.  | García Márquez** y Crónica de una muerte anunciada (1987) Memoria y misterio en la sociedad de Colombia |

| 14.  | Resumen y repaso del curso |

Week 15: Examen final

* y **: Estas son para referencias.
Viewpoint: Facebook Binge eat.

Viewpoint: Spanish Program offers new class

The Spanish program at the university has implemented an aspect that I wanted to take the opportunity to point out.

The classes, I have found, have been interesting and challenging, and I have learned a lot about the culture and history of Spain. The teachers are knowledgeable and passionate, and they make the classes engaging and enjoyable.

I have also had the opportunity to practice my Spanish skills through conversation groups and cultural events. These experiences have helped me to develop my listening, speaking, and writing skills.

Overall, the Spanish program at the university has been a positive experience for me. I would highly recommend it to anyone interested in learning Spanish or exploring Spanish culture.
June 6, 2007

Dr. James Palmer  
Department of English  
Prairie View A&M University  
Prairie View, Texas

Dear Dr. Palmer:

It is with a great deal of pleasure that I write in support of the wonderful workshop that was sponsored by Prairie View A&M University and Texas Southern University. The workshop was stimulating and invigorating to all of the participants. Everything that I heard about the principal investigator and co-investigator – Dr. Palmer and Dr. Sun – was positive.

I have no doubt that the workshop wet the appetite of the participants. This project on film as a teaching instrument is a timely one. The leadership of Palmer and Sun was most instrumental in selecting the films, text, and faculty from each institution. Need I say that in the era of high technology when students rely as much on visual as on the literature, the emphasis on film as a learning tool is most appropriate.

I feel certain that this grant award to Prairie View and Texas Southern will go a long way in enhancing the humanities at both institutions and invigorate the students to become critical viewers and consumers of media texts.

Sincerely,

Merline Pitre, Dean  
College of Liberal Arts and Behavioral Sciences
June 20, 2007

Dear Dr. James Palmer:

I would like to take this opportunity on behalf of all Texas Southern University participants in the NEH funded project "Reeling Them In", to thank you for your excellent and efficient work to help invigorate teaching and research in the Humanities on our campus. We especially appreciate your academic insights on film teaching and research in liberal arts.

In charge of the overall composition of the NEH proposal, you have specifically and generously helped our faculty, including myself as PI at TSU, in the writing and revising of the portions on TSU, including narratives on institutional context, follow-up and dissemination, and the budget. Due to your persistent effort over the years, the NEH approved and funded the proposal in 2007. We truly appreciate all what you have done for us.

Over the Spring 2007 semester, I had the opportunity to work closely with you to prepare and organize the workshop on film teaching, and witnessed the excellence of your preparation for this event. All the consultants that you invited were academically challenging, presenting each participant new opportunities for expanding their current teaching repertoire. Indeed, every participant has learned a great deal from your consultants' presentations and teaching demonstrations. The workshop greatly enabled the participating professors to expand and enrich their teaching and research experiences and to better serve our students and other faculty members both at PVAMU and at TSU.

As we continue to collaborate on our project to prepare and promote film teaching on our campuses, we thank you for providing TSU such a great opportunity to renovate and strengthen the curriculum in the Humanities. It is a great pleasure to work with you, and we hope to have further opportunities to collaborate over the course of our academic careers.

Sincerely,

[Signature]

Haiqing Sun, Ph.D
Assistant Professor
P.I for TSU
Department of Foreign Languages
Texas Southern University
sunh@tsu.edu
<table>
<thead>
<tr>
<th>Benchmarks &amp; Date of Completion</th>
<th>Work schedule/Benchmark(s) for PVAMU and TSU Participants in NEH Project &quot;Reeling Them In&quot; (Created March 2007)</th>
<th>Evidence for Meeting Benchmark</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stage One:</strong> May 25, 2007</td>
<td>1.1 Completion of collaborative workshop in May, 2007</td>
<td>Attendance roster</td>
</tr>
<tr>
<td></td>
<td>1.2 Each participant submits a very tentative list of films at the end of the workshop necessary for the syllabus they're working on.</td>
<td>List of films tentatively required</td>
</tr>
<tr>
<td><strong>Stage Two:</strong> September 1, 2007</td>
<td>2.1 Complete first draft of a syllabus, including goals, course description, films to be studied, and tentative weekly schedule</td>
<td>Working syllabi submitted</td>
</tr>
<tr>
<td></td>
<td>2.2 Completion of one-day workshop (or collaborative endeavor) on respective campuses with faculty where each will present/discuss their syllabus and offer teaching demonstrations for further discussion.</td>
<td>One-page meeting minutes submitted with attendance noted</td>
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<tr>
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<td>2.3 Complete list of film texts needed by faculty for respective courses listed in order of purchase priority (funding will dictate how many films we can purchase). Lists submitted will include price and location of film selected for purchase.</td>
<td>List of needed films by faculty.</td>
</tr>
<tr>
<td><strong>Stage Three:</strong> March 30, 2008</td>
<td>3.1 Completion of six faculty forums on respective campuses to discuss film texts in the humanities or to develop needed documents for University Academic Council for approval (or reinstatement, in the case of TSU) of film courses</td>
<td>Email or minutes regarding meetings</td>
</tr>
<tr>
<td></td>
<td>3.2 Film purchases for faculty use is complete. Films are indexed in a user-friendly way and stored for faculty use only.</td>
<td>List of films purchased and indexed for future use.</td>
</tr>
<tr>
<td></td>
<td>3.3 Complete list of film texts needed for the library</td>
<td>List of films needed for library listed in order of importance/preference.</td>
</tr>
<tr>
<td><strong>Stage Four:</strong> (Conclusion) April 1, 2008</td>
<td>4.1 Film Course promotion across campus.</td>
<td>Any promotional documents</td>
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