In addition to the physical office hours listed above, I will also be keeping virtual office hours this fall term, through Skype (my Skype name: tikitavi7). Virtual office hours are scheduled for Saturdays, from noon to 2:00 p.m., beginning with the Saturday at the end of week one, and ending with the Saturday at the end of week four.

Course Description
Focusing primarily on American/Hollywood filmmaking from the late 1960s through today, this course looks closely at the representation and function of African-Americans and women in film. Using both mainstream and independent films as our primary texts, we will explore how African-Americans and women are depicted in Hollywood filmmaking, a process that will include engaging with critical essays as secondary texts to help us assess the cultural meanings and values that African-Americans and women tend to embody. The main goal of this course is to help us understand how African-Americans and women have been and continue to be used by cinema, in ways that both reflect and reflect upon our culture.

Goals of ENG 381
Students in ENG 381 will:

1. Learn to link content to context—you will learn how the representation of women and African-Americans in Hollywood cinema are conditioned by the social, cultural, and economic conditions of our national context;
2. Gain an understanding of how content is shaped by the institutions of cinema—you will learn how Hollywood’s focus on women and African-Americans can be linked to the industrial modes of production, distribution, and exhibition of film and media in this country;
3. Acquire the skills and tools necessary to write about cinema in a scholarly way—you will be mastering technical vocabulary specific to film analysis;
4. Learn how to connect primary texts to critical and scholarly writing—you will learn how to pair films with relevant critical readings and assess how they inform each other.
5. Engage in dialogues and discussions about film—we will be doing this sometimes as a class but mostly in small groups.
6. Develop your abilities to compare and contrast films across different time period—we will work together to assess how film-making and film-viewing practices have evolved over time.
Required Materials
Access to the Internet/Canvas is the only required “material” for this course, though note that you might be occasionally asked to screen a popular/well-known film that you’ll have to locate or stream on your own.

Course Policies & Procedures
Attendance, Tardiness, and Participation: Attendance in ENG 381 is REQUIRED. Unless your absence is specifically due to official university business (which means you’ll have written excuse provided by the university itself), you may miss a total of no more than two class meetings (including any screenings) without penalty. A third absence will lower your final course grade by five points (i.e., ½ a letter grade). If you miss a total of four class meetings, you will automatically fail the course.

Additionally, students in this course will incur one full absence every two times that they are tardy (i.e., if they arrive after I’ve finished calling roll), so please do yourself a favor and be on time. If you arrive late to class, please note that you must come see me after class has ended on the same day that you are late, in order for me to change your absence to a tardy. Otherwise, I will NOT be able to change your absence to a tardy.

If you do miss class (hey, it happens), please note that you are still responsible for anything that you missed. If you would like to discuss what you missed, then please come to office hours/see me via Skype during virtual office hours … but I ask that you do not send me an e-mail asking me what you missed (an entire class meeting is an awful lot to cover in an e-mail). If you miss a screening, you will be responsible for finding the viewing material on your own (everything we are scheduled to watch is available for purchase/rental—you might even be able to find some of it for free—whether in physical form or online).

Concerning participation: Active participation, especially in small groups, is required in this course. To facilitate active participation and discussion, make sure that you read the assigned material before class, and that you take notes while watching the films. (I know that taking notes while watching a film/television program will feel strange or even difficult to some of you at first … but it is something that all students in this course will get better at with practice.)

“Late Work” Policy: If you cannot submit an assignment on time, it is your responsibility to contact me no later than 24 hours before the date and time the assignment is due with your request for an extension. If the situation warrants it, I will make arrangements with you on an individual basis for late submission of that particular assignment. Note that I will not grant extensions for frivolous or avoidable reasons (for instance, if the reason that you give is not an officially documented, provable emergency). Also note that I will not grant extensions for computer/hard drive failure—those of you who don’t do so already should take this opportunity to get into the practice of backing up your work. Finally, I will accept no late submissions without prior approval—no exceptions.
Expectations per Writing & Formatting of Assignments: This is an English Department course, and as such your writing will be held to the highest standards of college-level prose. I will pay attention not only to your ideas, but also to how those ideas are presented. This means that I will pay careful attention to your writing—you will be graded on it.

Unless otherwise noted, all written work submitted in physical form in this course must be typed, in 12-point Times New Roman font, with one-inch margins at the top, bottom, and both sides of the document. All physically submitted documents must be printed in black ink, on white/standard 8 1/2” x 11” printer paper. All drafts of all assignments must also be titled.

ALL work (whether submitted online/via Canvas or in physical form) is due at the beginning of class on the day that your course calendar specifies is the deadline for the assignment (see the “Late Work” policy outlined above for specifics on the late submission of assignments).

Cellular Phone, Internet, and Laptops: No cellular phones usage—no call/taking calls and no texting. No internet use. No side conversations.

It is vital that students in this course respect both the classroom and one another. Consistently disrupting class (falling asleep, talking while others are trying to talk, allowing a phone to ring, texting, checking Facebook or e-mail during class, arriving late or leaving early, etc.) will result in an absence (which I will just mark down—consider this note your warning, as you will not be notified during class).

About laptops: I regularly use my laptop in the classroom, and I encourage students to use theirs. Concerning my laptop, federal privacy laws require that I keep all of my student’s private information private; it’s actually a federal crime for me not to make a concerted effort to do so.

I use my password-protected, frequently backed-up laptop for discussion/lecture; I also use an Excel workbook on that laptop to keep track of everything that pertains to my students—from their grades and attendance records, to where they sit, to notes that I write on a student’s page to help me remember anything that might have happened or any noteworthy conversation that I had with a student on a particular day. The Excel workbook that I use is a vital tool for me, particularly when I am teaching a large number of students. Due to the ways in which I use my laptop in the classroom, it is absolutely NOT OK for students to come around my desk or lectern and look or point at my laptop’s screen. The only time a student should even attempt to look at my laptop screen is when I invite that student to do so.

Again, I encourage students to use laptops in the classroom; I am a firm believer that the best way to take notes in the modern classroom is to type them (the exception for this of course is during screenings, when I will require you to use paper for note-taking, as laptop screens might prove distracting to your fellow students). I do reserve the right,
however, to ask individual students to put away their laptops, or to stop bringing them to class altogether, if they are using their machines for activities that are unrelated to class, such as checking e-mail, visiting social networking sites, sending/receiving Instant Messages, or surfing the web.

**Drinks/Snacks Policy:** Folks, please feel free to bring coffee and/or dinner/snacks to class … just please make sure that anything associated with the food that you bring (including its packaging) isn’t especially loud and doesn’t have the potential to distract your classmates during our discussions or screenings. Please observe/don’t abuse this policy. We meet twice a week, late in the afternoon and for a long stretch of time, and I think I speak for everyone when I say that this policy, if observed/not abused, will make for a happier, less distracted experience for all participants in this course.

**Academic Honesty:** All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please consult The Little Duck Handbook (the handbook required in the English Department/by the UO Composition Program) for a definition of plagiarism and information on documentation. You should also refer to the Student Conduct Code on the Office of Student Conduct and Community Standards website, at the following URL: [http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx](http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx)

In cases where academic dishonesty has been clearly established, the award of an F for the final course grade is standard practice in this course. Please see me if you have any questions about your use of sources.

**Important—A Quick Warning about the Content of Screenings:** This class will feature media that may contain explicit depictions of sex, violence, adult themes, coarse language, and material that many viewers might find offensive. If you believe that this might be a problem for you, then please come talk to me about whether we can find a solution, or if this is the best class for you.

**Grading Breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Group Work/Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Viewing/Reading Journal (four entries)</td>
<td>20% (5% each)</td>
</tr>
<tr>
<td>Term-Paper Proposal</td>
<td>15%</td>
</tr>
<tr>
<td><em>Office-Hour Review of 1st Draft of Term Paper</em></td>
<td>5%</td>
</tr>
<tr>
<td>Term Paper</td>
<td>35%</td>
</tr>
</tbody>
</table>

*This low-stakes assignment simply requires you to see me during office hours (face-to-face or online) for feedback on an early draft of your term paper.*
Access for Students with Disabilities:  If you have a disability (physical or learning), which you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities.

Observance of Religious Holidays:  Students who observe their religious holidays at times when academic requirements conflict with those observances must inform instructors in advance of the holiday.  Students are responsible for making up missed work according to a schedule determined with the teacher.
Course Calendar

All readings (and any screenings individually designated as a “weekend online viewing”) are available to you via Canvas (this includes anything that might be located/hosted not on Canvas but rather on the web—you’ll find URLs for any such material on Canvas).

Please note that all readings must be read completed before the date by which they are listed. I do reserve the right to assign additional readings up to the class meeting before I expect them to be read. As a result, I strongly suggest maintaining contact—through Canvas—with the members of your group, in case you are absent and miss an assignment.

All assignments, whether submitted online or physically, are due at the beginning of the class meeting specified by the course calendar as the deadline for the assignment (see the “Late Work” policy outlined in your syllabus for specifics on the late submission of assignments).

WEEK 1:

6/25: Introduction to the course.

This weekend’s online viewings:
  Maniac (2012).

Please make sure that you’ve watched these films by Monday’s class meeting.
Everyone should be prepared to discuss them in depth on Monday, with their group.

WEEK 2:

7/3: In-class lecture; small-group discussion and unpacking—we’ll be focused on the Clover and on Psycho.
7/4: 4th of July Holiday Weekend. Campus-wide holiday. Please try not to blow your fingers off!!
7/5: In-class viewing: Friday the 13th (1980).

This weekend’s online viewing:
  Daughters of the Dust (1992)

Please make sure that you’ve watched this one by Monday’s class meeting.
Everyone should be prepared to discuss this film in depth on Monday, with their group.
WEEK 3:
7/9: Reading: Jennifer Machiorlatti, “Revisiting Julie Dash’s Daughters of the Dust: Black Feminist Narrative and Diasporic Recollection.” In-class/small-group discussion and unpacking, focused on this article and the online viewing from over the weekend.
7/10: Reading: Emma Hamilton & Troy Saxby, “‘Draggin’ the Chain’: Linking Civil Rights And African American Representation in The Defiant Ones and In the Heat of the Night.” In-class viewing: The Defiant Ones (1958).
7/11: No class meeting today. Online activity: Term-paper proposal due via Canvas by 5:00 p.m. today!!
7/12: No class meeting today. Online viewing: In the Heat of the Night (1964).

This weekend’s online viewing: A Rage in Harlem (1991).
Everyone should be prepared to discuss this film in depth on Monday, with their group.

WEEK 4:
7/16: Readings: Manthia Diawara, “Noir by Noirs: Toward a New Realism in Black Cinema”; Ed Guerrero, “The Rise and Fall of Blaxploitation” (note that this is a somewhat lengthy chapter—it’s not too dense but it is a bit long, so make sure that you plan accordingly). In-class/small-group discussion and unpacking, focused on these two articles and the online viewing from over the weekend.
7/17: In-class viewing: Superfly (1972).
7/18: In-class viewing: Black Caesar (1973)
7/19: In-class discussion of both Wonder Woman (2017) and Black Panther (2017). Course wrap-up.

Term paper and Viewing/Reading Journal both due, via Canvas, by 5:00 p.m. on Wednesday, July 25th!!.