

DE ANZA COLLEGE
F/TV 3A: AMERICAN CULTURES IN FILM
S25 F/TV D003A 50Z 48726 (4 Units)



SPRING 2025

Online/Canvas

[Creative Arts Division](#)
[De Anza College Library](#)

Christina Wright, M.Phil

Office Hours: Wednesdays, 10:00-11:00am

Location: Zoom

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DESCRIPTION: An analysis of the representation of various American cultures in film. Applying core concepts of cinematic language and media theory, the course will examine how mainstream and independent cinema construct depictions of American cultures with an emphasis on stereotyping, otherness, and marginalization. These filmic representations of difference will be placed within historical and global contexts.

STUDENT LEARNING OUTCOMES (SLOs):

- Examine the technology, power structure and labor practices of the Hollywood studio system and the role of independent filmmaking in the American motion picture industry
- Apply media theories, concepts, and methodological approaches relevant to understanding race, gender and ethnicity in film
- Analyze multiple dimensions of media stereotypes in respect to at least three of the following groups: African Americans, Asian Americans, indigenous peoples of the United States, Chicanos/Latinos, as well as the stereotypes of White America.
- Compare historical and contemporary representations of race, culture, gender and ethnicity within the larger context of American society, history, culture and economy
- Apply a relational strategy or dialogical approach to media representation that operates at once within, between and beyond the nation-state framework

METHODS: Assigned readings, lectures, screenings, online discussions, written work, exams.

TEXTBOOK: Benschoff, Henry M. and Griffin, Sean. "America on Film: Representing Race, Class, Gender and Sexuality" 3rd Edition. Chichester, West Sussex: Wiley-Blackwell, 2021.

- A print version can be purchased **new** for \$56 or **used** for \$42 at the [De Anza Bookstore](#).
- The purpose of the textbook is to reinforce course lectures and broaden and deepen students' knowledge on the topics covered in each week's module.

SUPPLEMENTAL TEXT: Gooding, F.W. "You Mean, There's RACE in My Movie?" 2nd Edition. Silver Spring, MD: On the Reelz Press, 2017.

- ❖ Chapters assigned for reading will be provided in pdf form and posted on Canvas

LECTURE PRESENTATIONS:

- A PowerPoint lecture with audio is included with each module. Many of the slides are text heavy. This is to accommodate both visual learners and audio learners. The key points are written on the slides and then the audio reiterates what is written and offers a more in-depth explanation and examples.
- ❖ *To hear the audio, you will need to download the file to your desktop as it will not play if the slides are being viewed inside of Canvas. **Mac users** should use Pages or Keynote to access the PowerPoint.*

COURSE CONTENT AND FILM SCREENINGS: Scenes from selected films will be screened.

- Please note that some of the course lecture materials and screen selections address sensitive content that may be emotional or even triggering. Please care for yourself throughout the quarter and don't hesitate to reach out at any time for support.

GRADING SCALE: A = 400-360 pts.; B = 359-320; C = 319-280; D = 279-240; F = 239-0

Grades will be based on the following:

1. Course Syllabus Quiz: **4 pts.**
2. 12 Discussion Posts (8 pts each): **96 pts.**
3. 10 Film Analysis Worksheets (10 pts each): **100 pts.**
4. Midterm Exam: **50 pts.**
5. Film Representation Comparative Analysis Paper: **100 pts.**
6. Final Exam: **50 pts.**
7. Race & Gender Representation in Children's Animation: **40 pts.** extra credit
8. Documentary Short Film: **40 pts.** extra credit

**Please note that if your grade falls within 1% of the next grade you will be automatically bumped up to the next grade.*

ASSIGNMENTS:

Weekly Assignments:

- **Discussion Posts (8 pts each): Due by each Friday @ 5pm**
A Discussion Board is provided in each Module so we can engage in virtual class discussions about the screenings and course content.
 - ❖ *Discussions Etiquette:* The offering of varying and different perspectives on what we are learning from the films is not only welcome but encouraged. To ensure a safe and respectful class environment, a respectful attitude towards your fellow classmates and their viewpoints is expected by all class participants.
- **Film Analysis Worksheets (10 pts each): Due the following Monday @ 9am**
Worksheets are assigned for you to apply your learnings about each of the film case studies. Grading is based on effort shown in responses to the questions.

Term Paper:

- **Film Representation Comparative Analysis (100 pts) – Due by Mon Jun 9 @ 9am**
Representations of American Culture on screen have continually evolved throughout film history. This assignment gives you the opportunity, through media and analysis, to explore the themes of identity, sense of place and feeling of belonging through a personal narrative.
 - ❖ Please note that topics need to be cleared in advance.

Extra Credit Video Presentation:

- **Race & Gender Representation in Children's Animation (40 pts) – Due by Mon Jun 23 @ 9am**
Misrepresentation in cartoon movies has had a significant impact on the portrayal of race and gender, influencing children's attitudes, behaviors, and perceptions of reality and reinforcing stereotypes. Only recently have these depictions started to evolve. This assignment gives you the opportunity to explore racial and gender ideologies in the narrative of an American animated film and in what way children might be influenced.

- **Documentary Short Film (40 pts) – Due by Mon Jun 23 @ 9am**
Representations of American Culture on screen have continually evolved throughout film history. This assignment gives you the opportunity, through documentary film, to explore the themes of identity, sense of place and feeling of belonging through a personal narrative.

LATE POLICY:

- **Weekly Discussion Posts:** These will lock **every Friday at 5pm**; late submissions will not be accepted.
- **Weekly Analysis Worksheets:** These assignments are **due by the following Monday @ 9am**. However, if you need more time to complete, you can still submit them past the due date. The final date to submit any missed worksheets is **by Mon Jun 23 @ 9am**.
- **Term Paper:** Because this is assigned on the first day of the quarter, you have two months to work on this assignment. If you miss the **initial due date of Mon Jun 9**, you will be offered *one extension* to submit the paper **no later than Mon Jun 23 by 9am** with a *10-point grade deduction per week*. No further extensions past this date and time will be offered!

EXAMS: Exams will be based on lectures and screenings with emphasis on the application of basic concepts to specific film examples.

- The **Midterm Exam** will be open on Canvas **the week of May 19-23**.
- The **Final Exam** will be open on Canvas **the week of June 23-27**. The Final will be timed at 2 hrs.

ACADEMIC INTEGRITY: All students should be aware of the college Academic Integrity Policy and its consequences for students.

- **De Anza College defines *plagiarism* as “presenting the work of others without crediting them.”**
Plagiarism, cheating or academic dishonesty will result in an “F” on the assignment or exam.
 - Please note that re-purposing an assignment from another class is considered a form of **self-plagiarism**. If an assignment is found to be self-plagiarized, you will be asked to re-do it.
- **Generative Artificial Intelligence (AI) Policy:** AI programs may be helpful in generating ideas, checking grammar and style and helping to clarify your thoughts, but they should not be used to write your assignments for you. Using these tools as such, and without proper citations, constitutes plagiarism.
 - You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material, and you must indicate clearly what AI program was used and what parts were written by AI and what parts were written by you.
Works Cited example: “Identify the Main Components of the 3-Act Dramatic Structure in Film” prompt. ChatGPT, GPT 3.5 version, OpenAI, 8 Jan. 2024, chat.openai.com/chat
 - No more than 25% of any assignment should contain material generated by an AI tool.
 - If an assignment calls on you to give your own opinion or reflection, you’re expected to write your responses without the help of AI tools.
 - AI tools may not be used on exams unless specifically indicated as acceptable by the instructor.
 - Any assignment that is found to have been plagiarized or to have used AI tools without citation may receive a zero and/or be reported for academic misconduct.
 - ❖ *Please also keep in mind that the material generated by AI programs is often inaccurate, biased, incomplete, or otherwise problematic.*

EXTRA HELP AND SUPPORT: You may wish to take advantage of these free support services:

- [Online Education Center](#)
- [Student Success Center](#)
- [Writing and Reading Center](#)
- [Listening and Speaking Center](#)
- [Academic Skills Center](#)
- [General Subject Tutoring](#)
- [Disability Support Services](#)

ACADEMIC AND CAREER COUNSELING:

The Career Training Counselor provides comprehensive [academic and career counseling services](#) to support students who are majoring in career training programs. Please contact Trish Tran @ trantrisha@deanza.edu

DISABILITY SUPPORT SERVICES (DSS): In accordance with the Americans with Disabilities Act, De Anza College is committed to providing equitable access to learning opportunities to students with documented disabilities (e.g. mental health, attentional, learning, chronic health, sensory, or physical issues).

- You can meet with a Disability Support Services (DSS) counselor or Learning Disability (LD) Specialist to discuss any accommodations or specific learning needs you may have. If you have a disability-related need for reasonable accommodations or services in this course, you will need to provide the instructor with a Test Accommodation Verification (TAV) form from the DSS office.
- Students are expected to give 5 (five) days-notice of the need for accommodations. Students with disabilities may obtain this form by contacting their DSS counselor or LD Specialist at (408) 864-8753.

POLICIES: Students should be familiar with [key policies concerning their rights and responsibilities](#) at De Anza College.

- **Students are responsible for administrative duties such as dropping the class according to the guidelines in the De Anza College Spring 2025 Schedule of Classes.**

IMPORTANT DATES:

April 7: First day of winter quarter

April 20: Last day to add 12-week classes

April 20: Last day to drop classes without a W

May 26: Memorial Day Holiday - no classes, offices closed

May 30: Last day to drop classes with a W

June 19: Juneteenth Holiday - no classes, offices closed

June 23-27: Final exams

OFFICE HOURS

- My **Zoom office hours are Wednesdays from 10:00am-11:00am by appointment only.** If you are not available to meet during this timeframe, please let me know and we can find an alternative day and time to meet.

COURSE COMMUNICATIONS

Announcements and Reminders:

- For course related announcements and reminders, I will be communicating via the **Canvas Inbox and Announcements** section of the Canvas course, so please be sure you are regularly checking these. You can also set your notifications to have each announcement that is posted sent to you as an email so you are alerted this way as well.
- Any announcements from De Anza and/or the Film Dept. that are not directly related to the course, but that may be of interest to you, I will send via email.

Weekly Check-In's:

- Each week I will be posting in **Announcements** a recap of the previous week's topic learnings and a look ahead of what we will be learning in the current week. Be sure to read these announcements at the beginning of each week prior to starting the next module.

Feedback on Assignments:

- Within 7 days after each due date, I will be grading your assignments and leaving feedback in the comments box. Please be sure to set your Canvas notifications to receive alerts when new comments are ready for review. I will use the same process to grade your Midterm and Final Exams as well.
- In addition, I will be regularly reading your discussion posts throughout the week and **replying** where/as needed by the week's end. I will also respond to any questions you ask within the discussion thread so that other students may see them as well.

Reaching out to Me:

- For any questions you have throughout the course or to schedule office hours, please use the Canvas Inbox to send me a message. I reserve at least 48 hours to respond.

WHAT YOU CAN EXPECT OF ME

- I plan to interact and engage with each of you regularly throughout the quarter to support your learning.
- I am here for you. If you have questions, concerns, feedback, or just want to chat, we can talk via Zoom or email.

WHAT I EXPECT OF YOU

- You will strive to be an active participant in this course, aim to meet due dates and only submit work that you yourself produced.
- You will maintain an open line of communication with me so I understand how to support you.
- You will treat others with dignity and respect.
- You will contact me if you have any concerns about assignments or due dates.
- You will give yourself grace. You may make mistakes as a part of learning and growing.

ABOUT YOUR INSTRUCTOR: Christina Wright, M.Phil

Christina Wright is a Film Studies Instructor, Screenwriter and Social Emotional Arts Facilitator. In addition, she works as a Film Review & Curation Consultant for Wayfarer Theaters. Wright has previously worked in video production for the San Francisco Giants and KMVT 15–Silicon Valley Media. She currently serves on the Board of Directors for the San José – Dublin Sister City Program and is a member of the Society for Cinema and Media Studies and the Arts Education Alliance of the Bay Area. Wright holds an M.Phil in Film Theory and History from The University of Dublin, Trinity College, B.A. in Theatre Arts from San Francisco State University and A.A. in Speech Communications from Foothill College. She is currently authoring a book on the use of film as a vehicle for discourse.

COURSE SCHEDULE

APR 7-11 INTRODUCTION TO THE STUDY OF FILM REPRESENTATION WHITENESS AND MASCULINITY AND AMERICAN FILM

Topics: Film Form, American Stereotypes and Ideologies, Culture, The Concept of Whiteness, Irish and Italians, White Savior Narrative, Masculinity in Film Genres, The Male Form and Vulnerability

Screenings: Tutorial: *The Evolution of Masculinity in Film*
Life of an American Fireman (Edwin S. Porter, 1902, USA)
Going My Way (Leo McCarey, 1944, USA) clip
Little Caesar (Mervyn LeRoy, 1930, USA) clip
Dead Reckoning (John Cromwell, 1947, USA)
Rebel Without a Cause (Nicholas Ray, 1955, USA) clip

Readings: Benshoff, Griffin: Chapters 1, 3 (pgs 55-69 and 80-82) and 12 / *Optional*: Chapter 2
Gooding: Chapters 2, 3

Assignment: Analysis Worksheet on *Dead Reckoning* (John Cromwell, 1947, USA)

APR 14-18 JEWS AND ARABS AND AMERICAN FILM

Topics: Builders of Hollywood, Antisemitism and Disassociation, Orientalism, “Culture Clash” Shtick, Post 9/11 Portrayals, Homogenization of the Eastern World

Screenings: *The Life of Emile Zola* (William Dieterle, 1937, USA) clip
The Ten Commandments (Cecil B. DeMille, 1956, USA) clip
Fiddler on the Roof (Norman Jewison, 1971, USA) clip
Schindler’s List (Steven Spielberg, 1993, USA) clip
Documentary: *Reel Bad Arabs: How Hollywood Vilifies a People* (Sut Jhally, 2006, USA)
The Sheik (George Melford, 1921, USA) clip

Rules of Engagement (William Friedkin, 2000, USA) clip
American Sniper (Clint Eastwood, 2014, USA) clip
7500 (Patrick Vollrath, 2019, USA) clip
The Visitor (Tom McCarthy, 2007, USA)
Readings: Benschhoff, Griffin: Chapter 3 (pgs. 69-80)
Assignment: Analysis Worksheet on *The Visitor* (Tom McCarthy, 2007, USA)

APR 21-25 AFRICAN AMERICANS AND AMERICAN FILM

Topics: Early Black Cinema, Uplift Movement, Blackface, Race Films, Blaxploitation, L.A. Rebellion, Modern Black Cinema, Buddy Comedies, Independent Filmmakers
Screenings: Tutorial: *The Evolution of Black Representation in Film*
Something Good – Negro Kiss (William Selig, 1898, USA) clip
The Birth of a Nation (D. W. Griffith, 1915, USA) clip
Within Our Gates (Oscar Micheaux, 1920, USA) clip
Cabin in the Sky (Vincente Minnelli, Busby Berkeley, 1943, USA) clip
Sweet, Sweetback’s Baadasssss Song (Melvin Van Peebles, 1971, USA) clip
Shaft (Gordon Parks, 1971, USA) clip
Killer of Sheep (Charles Burnett, 1977, USA) clip
The Color Purple (Steven Spielberg, 1985, USA) clip
Do the Right Thing (Spike Lee, 1989, USA) clip
Boyz N the Hood (John Singleton, 1991, USA) clip
Black Panther (Ryan Coogler, 2018, USA) clip
BlackKkKlansman (Spike Lee, 2018, USA)
Readings: Benschhoff, Griffin: Chapter 4
Assignment: Analysis Worksheet on *BlackKkKlansman* (Spike Lee, 2018, USA)

APR 28-MAY 2 NATIVE AMERICANS AND AMERICAN FILM

Topics: Early Silent Films, Westerns, Ethnographic Films, Indian-ploitation, Road, Buddy and Romance Films, Native American Culture on Screen, Visual Sovereignty
Screenings: Tutorial: *How Hollywood stereotyped the Native Americans*
Nanook of the North (Robert J. Flaherty, 1922, USA) clip
Stagecoach (John Ford, 1939, USA) clip
Soldier Blue (Ralph Nelson, 1970, USA) clip
Little Big Man (Arthur Penn, 1970, USA) clip
Billy Jack (Tom Laughlin, 1971, USA) clip
Dances With Wolves (Kevin Costner, 1990, USA) clip
The Last of the Mohicans (Michael Mann, 1992, USA) clip
Smoke Signals (Chris Eyre, 1998, USA)
Killers of the Flower Moon (Martin Scorsese, 2023, USA) featurette
Readings: Benschhoff, Griffin: Chapter 5
Assignment: Analysis Worksheet on *Smoke Signals* (Chris Eyre, 1998, USA)

MAY 5-9 ASIAN AMERICANS AND AMERICAN FILM

Topics: Early Silent Era, Classical Hollywood Cinema, Wartime Propaganda, Interracial Relationships, Comic Relief, War and Martial Art Films, Action and Asian & White Buddy Films, Independent Films and Filmmakers, Documentaries and Animation, Indian Diaspora, Homogenization, Sexualization/_Desexualization
Screenings: Documentary: *The Slanted Screen* (Jeff Adachi, 2006, USA)
Broken Blossoms (D. W. Griffith, 1919, USA) clip
Flower Drum Song (Henry Koster, 1961, USA) clip
Enter the Dragon (Robert Clouse, 1973, Hong Kong/USA) clip
The Killer (John Woo, 1989, Hong Kong) clip
The Joy Luck Club (Wayne Wang, 1993, USA) clip
The Last Samurai (Ken Watanabe, 2003, USA) clip
Life of Pi (Ang Lee, 2012, USA/Taiwan/UK/Canada/India/France) clip

The Big Sick (Michael Showalter, 2017, USA) clip
Mississippi Masala (Mira Nair, 1991, USA/UK) clip
Crazy Rich Asians (Jon M. Chu, 2018, USA, China)
The Farewell (Lulu Wang, 2019, USA/China) clip
Minari (Lee Isaac Chung, 2020, USA) clip
Everything Everywhere All at Once (Daniel Kwan, Daniel Scheinert, 2022, USA) clip
Readings: Benshoff, Griffin: Chapter 6

Assignment: Analysis Worksheet on *Crazy Rich Asians* (Jon M. Chu, 2018, USA)

MAY 12-16 LATINOS AND AMERICAN FILM

Topics: Early Films, The Greaser and The Latin Lover, Mexican Spitfire, Spanish-Language Films, Good Neighbor Films, Social Problem Films, Activism and Advocacy, Latin American Resurgence, Gang Films, Independent Chicano Films, "Latinization" of Film

Screenings: Tutorial: *Media Representation of Latinos*
Carmencita (William Kennedy Dickson, 1894, USA)
Broncho Billy And The Greaser (Broncho Billy Anderson, 1914, USA)
Mexican Spitfire Out West (Leslie Goodwins, 1940, USA) clip
The Ring (Kurt Neumann, 1952, USA) clip
West Side Story (Jerome Robbins, Robert Wise, 1961, USA) clip
I am Joaquin (Luis Valdez, 1969, Mexico/USA)
Zoot Suit (Luis Valdez, 1981, USA) trailer
La Bamba (Luis Valdez, 1987, USA) trailer
My Family/Mi Familia (Gregory Nava, 1995, USA)
Selena (Gregory Nava, 1997, USA) trailer

Readings: Benshoff, Griffin: Chapter 7

Assignment: Analysis Worksheet on *My Family/Mi Familia* (Gregory Nava, 1995, USA)

MAY 19-23 AUDIENCE PARTICIPATION + MIDTERM EXAM

Readings: Gooding: Chapter 12

MAY 27-30 CLASS AND AMERICAN FILM

Topics: Capitalism and Corporate Capitalism, Class Oppression, Influence of the Industrial Revolution on Early Cinema, Horatio Alger Myth and The American Dream, Collective Bargaining and Unions, Influence of the Great Depression on Classical Hollywood Cinema, Wartime Economy and Postwar Hysteria, New American Cinema and Underground Film, The Counterculture, The New South, From Slackers to Dot-Comers, Impact of the Great Recession on Contemporary Film, Intersection of Class Representations and Race and Gender, Marxist Film Theory

Screenings: *A Corner in Wheat* (D. W. Griffith, 1909, USA)
It Happened One Night (Frank Capra, 1934, USA) clip
The Grapes of Wrath (John Ford, 1940, USA) clip
Double Indemnity (Billy Wilder, 1944, USA) clip
Salt of the Earth (Herbert J. Biberman, 1953, USA) trailer
Easy Rider (Dennis Hopper, 1969, USA) trailer
Norma Rae (Martin Ritt, 1979, USA) clip
The Florida Project (Sean Baker, 2017, USA)

Readings: Benshoff, Griffin: Chapters 8 and 9

Assignment: Analysis Worksheet on *The Florida Project* (Sean Baker, 2017, USA)

JUN 2-6 WOMEN AND AMERICAN FILM

Topics: Silent Film Era, Early Female Typecasts, Madonna-Whore Complex, Woman's Films, Representations in Hollywood's Golden Age, Second Wave Feminism, Sexploitation Films, The Male Gaze, Representations in Contemporary Cinema, The Bechdel Test, Evolving Female Narratives and Gender Reversals, Movements Against Sexual Harassment in the Industry, Current Representation Behind the Camera, Research and Advocacy

Screenings: Documentary: *This Changes Everything* (Tom Donahue, 2022, USA)
The Cabbage Fairy (Alice Guy Blaché, 1896, France)
Meshes of the Afternoon (Maya Deren, 1943, USA) trailer
Rosie the Riveter (Joseph Santley, 1944, USA) trailer
Gilda (Charles Vidor, 1946, USA) clip
Daughters of the Dust (Julie Dash, 1991, USA) trailer
Barbie (Greta Gerwig, 2023, USA) clip
Wonder Woman (Patty Jenkins, 2017, USA)
Readings: Benshoff, Griffin: Chapters 10, 11 and 13
Assignment: Analysis Worksheet on *Wonder Woman* (Patty Jenkins, 2017, USA)

TERM PAPER: FILM REPRESENTATION COMPARATIVE ANALYSIS - DUE MON JUN 9

JUN 9-13

SEXUALITY AND AMERICAN FILM

Topics: Early Cinema, Gender Inversion, Impact of the Production Code, Postwar Sexualities, Camp, Underground Cinema, Influence of the Civil Rights Movement, Lesbian Vampire Films, The AIDS Crisis, Independent and Documentary Films, Activism, New Queer Cinema, Intersection of Sexuality and Race & Gender, The Buddy Formula, Contemporary Queer Cinema, The Vito Russo Test, Queer Film Theory
Screenings: Documentary: *The Celluloid Closet* (Rob Epstein, Jeffrey Friedman, 1995, USA)
The Dickson Experimental Sound Film (William Kennedy Dickson, 1894, USA)
Tea and Sympathy (Vincente Minnelli, 1956, USA) clip
The Boys in the Band (William Friedkin, 1970, USA) clip
The Rocky Horror Picture Show (Jim Sharman, 1975, USA) clip
Cruising (William Friedkin, 1980, USA) clip
Victor/Victoria (Blake Edwards, 1982, UK/USA) clip
The Living End (Gregg Araki, 1992, USA) trailer
Boys Don't Cry (Kimberly Peirce, 1999, USA) clip
Brokeback Mountain (Ang Lee, 2005, USA) clip
Tangerine (Sean Baker, 2015, USA) clip
Moonlight (Barry Jenkins, 2016, USA) clip
Love, Simon (Greg Berlanti, 2018, USA) clip
Readings: Benshoff, Griffin: Chapters 14 and 15
Assignment: Analysis Worksheet on *Love, Simon* (Greg Berlanti, 2018, USA)

JUN 16-18, 20

ABILITY AND AMERICAN FILM

Topics: Early Cinema, The Obsessive Avenger, The Sweet Innocent, The Sainly Sage, "Little People", Disability in War Movies, The Noble Warrior or The Tragic Victim, Social Problem Films, Intersection of Disability and Race, Gender & Class, Intelligent and Capable Personas, Disability and the Counterculture, Disability and Romance, Social Model of Disability, Disability as Metaphor, Documentaries, Advocacy, Disability Inclusion and Accessibility, Entropy System
Screenings: Documentary: *CinemAbility: The Art of Inclusion* (Jenni Gold, 2013, USA)
Deaf Mute Girl Reciting "Star Spangled Banner" (Arthur Marvin, 1902, USA)
Freaks (Tod Browning, 1932, USA) clip
The Best Years of Our Lives (William Wyler, 1946, USA) clip
The Miracle Worker (Arthur Penn, 1962, USA) clip
Tell Me That You Love Me, Junie Moon (Otto Preminger, 1970, USA) clip
The Elephant Man (David Lynch, 1980, USA) clip
Children of a Lesser God (Randa Haines, 1986, USA)
The Ringer (Barry W. Blaustein, 2005, USA) trailer
The Theory of Everything (James Marsh, 2014, USA) clip
A Quiet Place (John Krasinski, 2018, USA) clip
Crip Camp (James Lebrecht, Nicole Newnham, 2020, USA) trailer
CODA (Sian Heder, 2021, USA) clip
Ezra (Tony Goldwyn, 2024, USA) trailer

Readings: Benshoff, Griffin: Chapter 16
Assignment: Analysis Worksheet on *Children of a Lesser God* (Randa Haines, 1986, USA)

EXTRA CREDIT ASSIGNMENTS – DUE MON JUN 23

**LAST DAY TO SUBMIT ANY MISSED ASSIGNMENTS – DUE MON JUN 23
(NO EXCEPTIONS WILL BE MADE PAST THIS DATE!)**

JUN 23-27 FINAL EXAM