GENERAL COURSE DESCRIPTION

This course delves into one of the most enduring problems facing America society. Urban issues and problems continue to affect American life. Major urban events along with economic, religious and social trends play a large part in determining the subject matter for many movies.

What motivating factors prompt the motion picture industry to present the American urban experience in the way it does? How have movie directors, producers and screen writers handled controversial issues over the years? How have stereotyping and typecasting impacted the film industry? How did the two world wars, the Great Depression of the 1930s and the Civil Rights Movement impact the film industry? How have recent economic, political and social trends in America influenced contemporary movie directors and producers? Using movies as a backdrop, students will gain new insight and knowledge as to how movies reflect American urban attitudes at crucial time periods.

This course also will provide a theoretical and/or empirical framework for a better understanding of the many contributions movie makers made to both society and the film industry. The idea is to help students better understand urban conditions and how significant economic, political, and social issues affecting both American society and the motion picture industry.
GENERAL EDUCATION STATEMENT

This course fulfills one of the General Education requirements. Skill areas to be emphasized in this course of study include critical thinking and information literacy.

CRITICAL THINKING SKILL AREA

Critical thinking is a conscious and purposeful process of self-reflection requiring the construction and evaluation of meanings. It involves examination of actions and their consequences in order to determine what to do next. In this course, students are expected to attain higher-order thinking skills—analysis, synthesis and evaluation abilities. Through their movie viewing, assigned readings, individually written paper, and exams, they are expected to collect information, make assumptions, explore possibilities and solve intellectual problems. Classroom discussions will enhance this experience by addressing the usefulness of such knowledge on a practical decision making level. Relating, organizing and synthesizing vast amounts of relevant information from recognized electronic and printed sources are critical thinking strategies. This higher-order thinking should be reflected in both their discussions and writing assignments.

INFORMATION LITERACY SKILL AREA

Information Literacy skills require that students address the ethical and legal uses of information. In addition, students must be able to evaluate the accuracy, authority, currency, objectivity and reliability of information sources. In their term paper, students will critically analyze one of the movies they viewed in class. They will present a synopsis of the film followed by a written discussion of the major motivating factors promoting that specific movie production, and how this film addressed a specific urban issue and/or problem at the time of its release. Students must not only demonstrate an in-depth knowledge of the movie reviewed; but also, show how they have utilized the best sources available electronic and hard copy to justify their arguments.

Plagiarism may result in a student receiving a failing grade for the piece of work involved. At times, students might want to quote or state directly what an author has said. If so, they must set off quotes by quotation marks and use in-text citations. If a paraphrase statement is derived from several authors then students are to use a single pair of parentheses and a series of references separated by colons: (Johnson 1999; Perry 2004; Lindquist 2006).

Paraphrasing should be used to support a student’s thinking and should form the bulk of the presented material. A paraphrase is a restatement of the words or ideas of an author or authors. Paraphrasing adds weight to an argument. Whenever possible, students should maintain the intent of the original passage. However, if a student finds it appropriate to synthesize the work of one or more authors then the student should use the style indicated above. Students should submit their work to the plagiarism detection service www.turnitin.com. Please contact the Writing Center Director for a password and ID number. (m.murray@csuohio.edu, ext. 6982).
TERM PAPER REQUIREMENTS

This is Not a Writing Across the Curriculum (WAC) course. However, students are expected to complete one 2,500 word term paper (10-page term paper (10 pages, double-spaced, in 12-point font, with 1” margins) using APA on-line guides. Students will analyze one of the movies shown in class. The paper will begin with a brief overview of the era when the movie was filmed. Questions the student needs to address include: What current events were affecting the nation at that time? What prompted the filming of this movie? The paper will then focus on the film’s background. Who wrote the movie and why? Who financed it? Who promoted it? What is the plot? What did this film say about American urban society? What role did its writers, actors and producers have on the final product? Was the movie popular with the public in its own time or did it gain greater acclaim later? The final section of this paper should concentrate on the purpose behind the class viewing the film and whether others should view it or not? The final paper is due the 12th week.

COURSE METHODS

The course will consist of viewing movies followed by a brief discussion. Students are expected to attend all screenings and participate in all discussions. They also are expected to read the assigned text, take the 50-question multiple choice and true and false mid term and final exams on the prescribed dates and complete the assigned papers on the prescribed date. Class discussions on the films will focus on the following:

- In-depth review of the major issues raised in the film
- Critical analysis of style and technique used to achieve the intended affect
- Focus of intended audience and how the movie played to its viewers
- Impact financial considerations might have in focus of the film

ATTENDANCE POLICY

An attendance sheet will be circulated at each session. Students are expected to sign the sheet. Lateness or failure to sign the sheet will count as an absence. Students are allowed three excused absences. Students who do not exceeded the three excused absences will receive an additional 10-points added on to their final grade total. For those exceeding the three excused absences they will lose two points a session. Five unexcused absences will result in a zero points for attendance.

It is possible that traffic delays, family and/or job responsibilities might cause an occasional delay in arrival for class. Repeat offenders disrupt the learning experience of any class and will be considered absent. This means they will not be added to the class attendance list even if they arrive late.
STUDENTS WITH DISABILITIES

Educational access is the provision of the classroom accommodations, auxiliary aids and services to ensure equal educational opportunities for all students regardless of their disability. Any student who feels he or she may need an accommodation based on the impact of their disability should contact the Office of Disability Services at (216) 687-2015. The office is located in UC 304. Accommodations need to be requested in advance and will not be granted retroactively.

GRADERS BY PERCENTAGE:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
</tr>
<tr>
<td>B</td>
<td>83-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80-82%</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>70-76%</td>
</tr>
<tr>
<td>D</td>
<td>60-69%</td>
</tr>
<tr>
<td>F</td>
<td>00-59%</td>
</tr>
</tbody>
</table>

TOPIC AND SCREENING SCHEDULE---FALL 2015

WEEK ONE (August 24th)

1. Early View of the City Through Comedy
2. Film: “Harold Lloyd’s World of Comedy” (1962, Harold Lloyd, 94 min).

WEEK TWO (August 31st)

1. Sophisticated Mystery During the Great Depression of the 1930s
2. Film: “The Thin Man” (1934, W.S. Van Dyke, 93 min)

WEEK THREE (September 3rd)

1. Classic Murder Mystery Film Noir
2. Film: “Laura” (1944, Otto Preminger, 85 min)

WEEK FOUR (September 14th)

1. Self-Analysis of Life’s Shortcomings
2. Film: “Knock on Any Door” (1949, Nicholas Ray, 100 min)
WEEK FIVE (September 21st)

1. A Musical Dedicated to New York Street People
2. Film: “Pal Joey” (1957, George Sidney, 111 min)

WEEK SIX (September 28th)

1. Seeking Love
2. Film: “Marty” (1955, Delbert Mann, 94 min)

WEEK SEVEN (October 6th)-MID TERM

WEEK SEVEN (October 7th)

1. A Realistic Portrayal of Alcoholism and the Urban Experience
2. Film: “Days of Wine & Roses” (1962, Blake Edwards, 117 min)

WEEK EIGHT (October 12th)

1. Prejudices within the Justice System
2. Film: “The Hurricane” (1999, Norman Jewison, 146 min)

WEEK NINE (October 19th)

1. A Raymond Chandler/ Dashiell Hammett spoof based on Cal. Water Wars
2. Film: “Chinatown” (1974, Roman Polanski, 131 min)

WEEK TEN October 26th)

1. American Society: Prejudice and Privilege
2. Film: “In the Heat of the Night” (1967, Norman Jewison, 109 min)

WEEK ELEVEN (November 2nd)

1. Broke Hollywood taboos regarding sex, broken dreams and love
2. “Who’s Afraid of Virginia Woolf” (1966, Mike Nichols, 129m)

WEEK TWELVE (November 9th)

2. Film: “3 AM” (2001, Lee Davis, 88 min)
WEEK THIRTEEN (November 16th)

1. Los Angeles Inner-City Youth Seek Identity In a Troubled World
2. Film: “House Party” (1990, Reginald Hudlin, 100 min.)

WEEK FOURTEEN (November 24th)

1. Supernatural Crime Thriller Neo-Noir
2. Film: “Fallen” (1998, Gregory Hoblit, 126min)