### PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION, OR REVISION OF AN UNDERGRADUATE COURSE
(10000-49999 LEVEL)

#### DEPARTMENT: Communication  
EFFECTIVE SESSION: Spring 2014

#### INSTRUCTIONS:
Please check the items below which describe the purpose of this request.

- [ ] 1. New course with supporting documents
- [ ] 2. Add existing course offered at another campus
- [ ] 3. Expiration of a course
- [ ] 4. Change in course number
- [ ] 5. Change in course title
- [ ] 6. Change in course credit/credit type
- [ ] 7. Change in course attributes (department head signature only)
- [ ] 8. Change in instructional hours
- [ ] 9. Change in course description
- [ ] 10. Change in course requisites
- [ ] 11. Change in semesters offered (department head signature only)
- [ ] 12. Transfer from one department to another

#### PROPOSED:
- Subject Abbreviation: COM
  - Course Number: 475
  - Long Title: Identity In Film
  - Short Title: IAM

#### EXISTING:
- Subject Abbreviation: COM
  - Course Number: 475
  - Long Title: Identity In Film
  - Short Title: IAM

#### TERMS OFFERED:
Check All That Apply:
- [ ] Fall
- [x] Spring
- [ ] Summer

CAMPUS(ES) INVOLVED:
- Calumet
- Cont Ed
- N. Central
- Ft. Wayne
- Tech Statewide
- W. Lafayette
- Indianapolis

### CREDIT TYPE:
1. Fixed Credit Cr. Hrs.
2. Variable Credit Range:
   - Minimum Cr. Hrs: (Check One)   To   Or   Maximum Cr. Hrs.
3. Equivalent Credit: Yes  No

### COURSE ATTRIBUTES:
1. Pass/Not Pass Only
2. Satisfactory/Unsatisfactory Only
3. Repeatable
4. Credit by Examination
5. Fees: [ ] Course [ ] Lab [ ] Rain Request
6. Registration Approval Type
   - Department
   - Instructor
7. Variable Title
8. Honors
9. Full Time Privilege
10. Off Campus Experience

#### Schedule Type:
- Lecture
- Recitation
- Presentation
- Laboratory
- Lab Prep
- Studio
- Distance
- Clinic
- Experiential
- Research
- Ind. Study
- Pract/Observ

#### Minutes Per Hour:

#### Meetings Per Week:

#### Weeks Offered:

#### % of Credit Allocated:

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### COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

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### COURSE LEARNING OUTCOMES:

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### SIGNATURES:

- **Office of the Registrar**
- **Department Head**
- **Divisional Dean**
- **School Dean**
- **College Dean**
- **Vice Chancellor for Academic Affairs**
- **University Registrar**

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Identity in Film
COM 475
Course Syllabus

Purdue link

Course Description and Objectives:
This course takes a critical approach to analyzing identities that emerge through film representations. Throughout the course, we will explore film as a system of meaning-making, which constructs national, cultural, class, gender, ethnic, and racial identities. The main objective of this course is to empower students with the means to deconstruct media messages and analyze them through various critical lenses while specifically focusing on identity construction.
By the end of this course students will have:
1. Learned diverse cultural positions from which to view films.
2. Acquired critical skills employable in various analytical contexts.
3. Leveraged their awareness of cultural diversity and representation.

Communication Portfolio Requirements:
This course meets the following portfolio objectives for all Communication students:
♣ Be able to explain communication concepts and theories relevant to your major
♣ Demonstrate awareness of diverse perspectives
It also meets the following Portfolio objectives for Media and Public majors:
♣ Critically analyze media and public communication
♣ Identify and analyze instances of the interdependent relations between media and society

Required Readings:
The following textbooks will be required in addition to readings that will be posted on Blackboard:


Office Hours:
I am here to help and assist you either in understanding certain concepts relating to the course material or aid you with any questions you might have. My goal is to help you make the most of this class. I invite you to visit during office hours or, if you cannot make the times listed on this syllabus, email me for an appointment.

Students with Disabilities:
If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Services for Students with Disabilities (Walb Union, Room 113, telephone number 481-6658) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the web site for Services for Students with Disabilities.
Academic Assistance:
The following are helpful resources that IPFW provides to students. I encourage you to take advantage of these services:

Services for Students with Disabilities, (SSD) Walb Student Union, Room 113, 260-481-6658, support in accommodating needs related to disabilities.
Center for Academic Support & Advancement (CASA), Kettler G23, 481-6817, study skills development, tutoring, STEPS short courses, supplemental instruction, English as a Second Language (ESL).
The Writing Center, Learning Commons on the 2nd floor of Helmke Library, 481-5740, peer tutors who can help with all phases of the writing process.
Career Services, Kettler 109, 481-0689, assistance with on and off-campus job placement and internships.
Information Technology Services Help Desk, Kettler 206, 481-6030, information on all aspects of computing at IPFW; hardware and software support (including Blackboard Vista 4); student e-mail accounts.
Studio M, Walb 220, 481-0114, Curriculum-based multimedia lab for students that offers assistance customized to student needs and course requirements.
Center for Women and Returning Adults, Walb 120, 481-6029, workshops, support groups, counseling, and other programs.
Multicultural Services, Walb 118, 481-6921, skills workshops, support groups, diversity training, counseling, mentoring, cultural heritage programs; ASAP program.
International Student Services, Kettler 104, 481-6034 or 481-6923, visa issues; help with housing, counseling.
Helmke Library Service Desk, 481-6505, reference librarian help, books, journals, reference, interlibrary loan reserve readings for courses.

Academic Misconduct:
IPFW regards academic misconduct as "the type of misconduct generally defined as any act that tends to compromise the academic integrity of the University or subvert the educational process. At IPFW, specific forms of academic misconduct are defined as follows:

i. Using or attempting to use unauthorized materials, information, or study aids in any academic exercise. The term "academic exercise" includes all forms of work submitted for credit or hours.
ii. Falsifying or fabricating any information or citation in an academic exercise.
iii. Helping or attempting to help another in committing acts of academic dishonesty.
iv. Adopting or reproducing ideas or statements of another person as one's own without acknowledgment (plagiarism).
v. Submitting work from one course to satisfy the requirements of another course unless submission of such work is permitted by the faculty member.
vi. Serving as or permitting another student to serve as a substitute (or 'ringer') in taking an exam.
vii. Altering of answers or grades on a graded assignment without authorization of the faculty member.
viii. Engaging in activities that unfairly place other students at a disadvantage, such as taking, hiding, or altering resource material.
ix. Violating professional or ethical standards of the profession or discipline for which a student is preparing (declared major and/or minor) as adopted by the relevant academic program.
Course Performance Assessment:

<table>
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<tr>
<th>Requirements</th>
<th>Percent of Final Grade</th>
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<tbody>
<tr>
<td>Class Participation &amp; Reading Discussions</td>
<td>80 points</td>
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<tr>
<td>Annotated Bibliography</td>
<td>80 points</td>
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<tr>
<td>Literature Review</td>
<td>80 points</td>
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<tr>
<td>Final Paper</td>
<td>100 points</td>
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<tr>
<td>Research Presentation</td>
<td>60 points</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>400 points</strong></td>
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</tbody>
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**Grade Distribution:**

- A- (90-93%)  A (94-97%)  A+ (98-100%)
- B- (80-83%)  B (84-87%)  B+ (88-89%)
- C- (70-73%)  C (74-77%)  C+ (78-79%)
- D (60-69%)   F (below 50%)

**Class Participation**

Attendance is required for this course. For class purposes, attendance is defined by your contributions and engagement in class discussions. Therefore, you are expected to have completed all assigned readings and to share your informed viewpoint and questions during class meetings.

**Reading Discussions**

You will be required to lead two (2) class discussions during the semester. You will select the week for leading class discussion during the first week of classes. This assignment requires that you have a holistic understanding of the readings from which you will derive a set of questions to prompt a lively class conversation.

**Literature Review:**

Throughout the course of the semester, in addition to class assignments, you are expected to read scholarly literature on a specific topic of your own interest related to international cinema, global media, or representations of national, class, gender, ethnic, and/or racial identities. For example, this topic may address how intertwining class and gender identities are constructed within the representational terrain of a local culture. The main question this review should answer is: How has the literature addressed the subject in question? By the middle of the semester, you will electronically submit a literature review of at least 15 scholarly sources on the topic. This assignment provides you an opportunity to brainstorm a specific topic for your research paper. The 5 to 8-page review must be in APA format and submitted via Blackboard by the deadline listed on the course calendar.

*NOTE: Late assignments will not receive any consideration.*

**Annotated Bibliography:**

An annotated bibliography is a bibliography with an additional description or evaluation (i.e., annotation) of each source. This assignment aims to guide you through your literature review. You will be required to write an annotated bibliography of the 15 scholarly references that you use for the literature review. For each reference, you are required to write a short paragraph (approximately 100 words) that explains the 1) main arguments of the scholarly work; and 2) usefulness or relevance to your research topic.

**Final Paper & Research Presentation**

The final paper for this course demonstrates your knowledge and synthesis of the topics studied as well as your own research that brings in examples and/or case studies of global issues. In this 20-page paper you will focus your work on a specific national, regional, or global phenomenon (or issue). You will build on your previously submitted literature review by reviewing additional scholarly sources and making an argument for the case you observe. I highly recommend discussing your research idea with me outside of class.

The research presentation of your paper is dedicated to enhancing our knowledge of your research topic and your findings. Therefore, you will be asked to present your work by giving a synopsis defining the problematic,
Illustrating the case in point, and deriving conclusions based on your synthesis and application of literature. This presentation will be 15 minutes in duration in any delivery format you deem appropriate to your subject. 

NOTE: Late assignments will not receive any consideration.
<table>
<thead>
<tr>
<th>Week</th>
<th>Reading</th>
</tr>
</thead>
</table>
| 1    | Course Introduction  
       Hall, “Introduction: Who needs ‘identity’?” |
| 2    | Film, Culture, and Cultural Identity  
       Hill: Ch. 18: Film and Cultural Identity  
       Hill: Ch. 22: Film Audiences (Grirrud) |
| 3    | Race and Ethnicity on American Silver Screen  
       Hill: Ch. 17: Race, Ethnicity and Film (Wiegman) |
| 4    | Jarvie, "Stars and Ethnicity: Hollywood and United States" [in Friedman]  
       Hill: Ch. 21. Cultural Studies and Film (Turner) |
| 5    | Shohat, “Ethnicities-in-Relation: Toward a Multicultural Reading of American Cinema” [in Friedman]  
       Stam, “Bakhtin, Polyphony, and Ethnic/Racial Representation.” [in Friedman] |
| 6    | Higashi, “Ethnicity, Class, and Gender in Film.” [in Friedman]  
       Sobchack, “Postmodern Modes of Ethnicity.” [in Friedman] |
| 7    | Gender Identity and Queer Theory  
       Hill: Ch. 14. Gay and Lesbian Criticism (Smelik)  
       Hill: Ch. 15. Queer Theory (Doty)  
       Movie: Boys Don’t Cry  
       *Due: Annotated Bibliography |
| 8    | Wiegman, “Black Bodies/American Commodities: Gender, Race, and the Bourgeois Ideal.” [in Friedman]  
       Lopez, “Are All Latins from Manhattan?: Hollywood, Ethnography, and Cultural Colonialism.” [in Friedman] |
| 9    | Gender, Class, Ethnicity Through International Cinema  
       Said, “Orientalism”  
       Movie: M. Butterfly  
       *Literature Review DUE |
| 10   | Globalization and Consumption of “the Other”  
       hooks, “Eating the Other: Desire and Resistance (In Durham & Kellner)  
       Garcia-Concini, “Consumers and Citizens: Globalization and Multicultural Conflicts” |
| 11   | Globalization and Identities  
       Hall, “The Local and the Global: Globalization and Ethnicity”  
       Hall, "Old Identities and New Identities, Old Ethnicities and New Ethnicities” |
| 12   | Nation and National Identities  
       Bhabha, "DissiNation”  
       Bhabha, “Nation and Narration”  
       Spivak, “Can the Subaltern Speak?” |
| 13 | Chatterjee, “Whose Imagined Communities?”  
    | Chatterjee, “Nationalism as a Problem of Political Thought”  
    | Movie: The Crying Game |
|---|---|
| 14 | *Due: Final Paper |
| 15 | Presentations Begin |
| 15 | Presentations |