

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	Herberger Institute for Design and the Arts	Department/School	New American Film School
Prefix:	FM	Number:	250
	P	Title:	Ethics Survey: Sex and Violence in Film/TV
		Units:	<u>3</u>

Course description: **Sex and violence portrayals in media; examines societal evolution, technological development, market imperatives, production codes, and industry realities and practices.**

Is this a cross-listed course?	No	If yes, please identify course(s):
Is this a shared course?	No	If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Literacy and Critical Inquiry–L **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name	Jason D Scott	E-mail	jds cott7@asu.edu	Phone	4808840056
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Department Chair/Director approval: (Required)

Chair/Director name (Typed):	Jason D Scott	Date:	3/5/21
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Chair/Director (Signature):	
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Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>
		FMP 250 Course Syllabus Sample
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>
		FMP 250 Supplement and Course Syllabus Sample
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>
		FMP 250 Supplement
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	FMP 250 Course Syllabus Sample
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
FMP	250	Ethics Survey: Sex and Violence in Film and Television	L

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
C-1	At least 50% of grade is based upon major writing assignments, with an additional 15-30% based on smaller or optional written assignments. Short Essay - 10% Reception Research - 15% Pedagogy Project - 15% Final Essays - 10% Project Proposal - 5% Required Discussion - 10% Reflection Essay - 5% Final Project: up to an additional 15%	See Syllabus page three (Assignments/Grading)
C-2	Most writing assignments require substantive research, documentation, and critical analysis of research; integrated (in some assignments) with a student's personal experience or opinion. Specifically: Reception Research Project, Pedagogy Project, Final Essay, and most Final Project options.	See Syllabus page two (Learning outcomes) See descriptions of individual projects in supplemental documents
C-3	Several required and multiple optional assignments require in-depth engagement with course material. Two specifically: Reception Research Project and Pedagogy Project.	See descriptions of Reception Research Project and Pedagogy Project in supplemental documents
C-4	Major writing assignments are at least three weeks apart; students are encouraged to create a final project that builds on the work they did in an earlier project of their choice	See Syllabus page four (Assignment Details w/ due dates) See written explanation in supplemental document

SEX & VIOLENCE IN FILM/TV: ETHICS SURVEY
FMP 250 * Course #XXXXX
Tuesday 4:50-7:35

Instructor: Jason Davids Scott, Ph.D.
Office: Dixie Gammage Hall #219
E-Mail: jdsconfig7@asu.edu
Office Hours: Th 3:00-4:00 pm or by appointment (in person)
Office phone: 480/884-0056 (use e-mail for more immediate response)
I am always “available” for Zoom meetings between the hours of 10am and 5pm Monday-Friday – pending my many other obligations.

Dr. Scott identifies as gender non-binary and prefer the use of gender neutral pronouns (they/them). If you have a preferred name, identity, or anything else you consider important about yourself, please feel free to communicate that clearly when you want to!

Course Description:

Sex and violence portrayals in media; examines societal evolution, technological development, market imperatives, production codes, and industry realities and practices.

Required Texts:

All required texts are available in .pdf form through the course Canvas site (“Articles”); where there are easily accessible links, those are also provided here in the syllabus.

Required Subscriptions:

You will be required to watch about two hours of material per week on your own. All viewing materials will be available on one of the following platforms:

- YouTube or Vimeo (free) (or another free/legal streaming platform)
- Kanopy (free via ASU library: asu.kanopy.com)
- Netflix (subscription)
- Amazon (pay-per-view or subscription)

It is our intention to minimize any extra cost to students; previous in-class surveys have indicated that over 98% of students have access to a Netflix subscription, and over 80% have an Amazon or Amazon Prime account.

If any viewing assignment proves costly or you think that access to these materials will not be possible, please contact Dr. Scott immediately.

Required Technology:

- Ability to access class via Zoom if unable to attend in person
- Ability to regularly access Canvas
- Ability to stream a film or television program
- @asu.edu e-mail address (**all students must use asu.edu address when communicating w/ instructors – be sure FMP 250 is in your subject**).

Records and Correspondence:

All students MUST correspond from their ASU.EDU e-mail address, and/or through the Canvas e-mail portal. Because of the large number of students in this course, and the instructor’s busy schedule, students are asked to clearly identify the subject of their e-mail. (Example: “FMP 250 – Question about First Essay,” rather than “quick question.”) The instructors will do their best to respond to e-mails in a timely fashion, but generally does not respond to e-mail during evening or

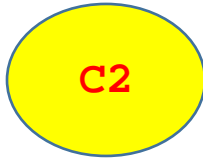
early morning hours. **PLEASE BE SURE TO CONSULT CANVAS AND/OR THE SYLLABUS BEFORE ASKING A “PROCEDURAL” QUESTION.**

Course Objectives:

- Introduce students to the cultural, legal, and industrial history of motion picture/television/media regulation, ratings, and censorship in the United States.
- Introduce students to various frameworks (psychological, social, gender/race/ability, legal/contractual) by which filmmakers, critics, and audiences evaluate, discuss, and debate the meaning of media images, stories, and representations.
- Introduce students to theories and methods used to evaluate, discuss, and debate the impact of images on viewers and audiences of different ages.
- Encourage students to actively express their own understanding and experience with images of sex and violence as both viewers and creative artists, as well as listening to students with different experiences and perspectives.
- Introduce filmmaking students to various professional (and ASU) regulations and standards regarding ethical filmmaker practices, and creating images of sex and violence, including safety protocols, intimacy choreography training, workplace behavior, model releases, permits/permissions, etc., via the SAFE Set Training and other learning experiences.

Learning Outcomes:

- Identify key historical texts, events and figures associated with the history of film/television/media regulations, ratings, and censorship.
- Research, document, and write original analytical essays that:
 - Critically observe and reflect upon specific examples screened in class through detailed description and analysis;
 - evaluate images of sex and violence from multiple perspectives and points of view, beyond personal preference or taste.
- Learn about contemporary industry practices in regards to set safety, ethical labor practices, and staging sexuality and violence for the camera.
- Collaborate and participate in the creation and completion of a media-based group project or self-directed document(s) that directly engage with creative and/or critical consideration course material and subject matter.
- Engage in serious, thoughtful, and productive discussion and reflection about problematic and controversial material, including required online discussion.

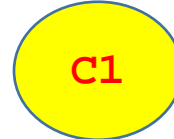


Grading Assistants and information about grading:

These grading assistants are not traditional “TAs”: they are all students in our HIDA/SFDT graduate programs with varying areas of expertise and interests, from theatre for young audiences, to playwriting and directing, to education, to critical theory, to digital media design, to community-based arts. Their primary purpose in this course is to provide the professor assistance with effectively and thoughtfully grading student work, as well as maintaining the course Canvas website and other administrative duties. These assistants are also available to you for help on your writing assignments and/or providing additional feedback on your work, but it will require you to reach out and engage with them. Because of their own busy schedules, not every grader will necessarily be in attendance at every course session. The professor is also a grader in this class, grading the same amount as each grading assistant on weekly assignments. The professor will grade all final film projects, and split grading with the assistants on other final projects. The PROFESSOR IS ULTIMATELY RESPONSIBLE FOR ALL MATTERS RELATED TO GRADING.

Assessments / Grading:

Syllabus Quiz		50 pts
Short Essay – Personal Memory		100 pts
Reception Research Project		150 pts
Pedagogy Project		150 pts
Term Project		250 pts
Project Proposal	50 pts	
Final Submitted Project	150 pts	
Project/Peer/Self Assessment	50 pts	
Final Exam (Online)		200 pts
Short “Take-Home” Essay	100 pts	
Course Reflection Essay	50 pts	
Safety/SAFE SET Quiz	50 pts	
Yellowdig Discussion		100 pts



Note: All assignments will receive a whole number grade.

Final Grading Scale:

965+	A+*	790-824	B-
930+	A	765-789	C+
895-929	A-	685-764	C
865-894	B+	600-684	D
825-864	B	0-599	E

ASU does not permit grades of C- or D+.

* A+ must be 965 points or more without extra credit.

FMP 250 – Syllabus and Course Schedule – SAMPLE

Assignment Details:

Syllabus Quiz (50 points) **Due: WEEK THREE**

This must be completed before class begins Week Three.

First Short Essay (100 points) **Due: WEEK THREE**

This essay (350-850 words) is about your own personal memory of experiencing sexual and/or violent content. A full prompt will be available on Canvas.

Reception Research Project (150 points) **Due: WEEK SIX**

Each student will do research on a film or television show that was controversial for representations of violence, and write about 1000 words critically analyzing your research. Details about this assignment will be provided on Canvas.

Pedagogy Project (150 points) **Due: WEEK TEN**

In this assignment, students will prepare instructional material in the form of text (800-1000 words), visual materials, sources, suggested readings, and sample discussion and quiz questions, regarding a specific topic.

Term Project (250 points total) **Proposal Due: WEEK EIGHT Update: WEEK ELEVEN** **Project: END OF TERM**

Complete instructions on this project are available on Canvas in the document entitled “Final Project Instructions.” Students are encouraged to develop a project that expands upon one of the other writing projects, though they may have other ideas they would like to develop. Students have four options:

- 1) Create a video essay or narrated slideshow of 4-5 minutes (may be done in groups up to 3)
- 2) Write a traditional essay (1500-1800 words) based on research and critical analysis
- 3) Write a short screenplay (15-20 pages) (may be co-written with one other student)
- 4) Collaborate on a “round table” discussion (recorded via Zoom) with 2-3 other students

Any final project MUST deal with themes and course content, and all projects will include group/partner work and peer and/or self-evaluation. PARTICIPATION IN THIS PROJECT IS NOT OPTIONAL. Students who do not COMPLETE this project will fail the course. This project is graded in three components: proposal, submission, and assessment.

Final Exam (200 points) **Due Date: Weds. May 6, 6:00 PM**

The final exam will consist of three sections:

- 1) A 100-point short critical essay (800-1000 words) responding to a prompt (students may respond to more than one prompt)
- 2) A 50-point personal reflection and response to specific questions about course material
- 3) A 50-point quiz covering ASU’s “SAFE Set” protocol and other ASU practices regarding safe and ethical filmmaking

Discussion/Yellowdig Community (100 points – ongoing throughout semester)

For the course, the professor will use Yellowdig, a platform where you can post comments, thoughts, ideas, and interact with your fellow classmates in a digital environment. Yellowdig is available

FMP 250 – Syllabus and Course Schedule – SAMPLE

through the course Canvas page, and you will be shown how to access the portal during the first week of class.

You earn points on Yellowdig by making comments, responding to comments, and getting “likes” and replies from instructors and/or fellow students. The specific scoring elements are available on Yellowdig. Please note:

- 1) The most points you can earn in any one given week is 100. The “week” runs Tuesday-to-Tuesday (4:00 PM).
- 2) The total points you can earn for the semester is 1000.
- 3) At the end of the semester, your grade will be converted to a 100 point scale, rounded to the nearest whole number:
948 points on Yellowdig = 95 in grade book
812 points on Yellowdig = 81 in grade book

All Yellowdig comments **MUST** be respectful, written with proper grammar, spelling, and punctuation, and offer **THOUGHTFUL** commentary and discussion (preferably about course material!) If you just post a “yeah, man, cool” comment, you won’t get points.

Yellowdig is a place for **YOU** and your fellow students: the instructor or teaching assistants might weigh in and post something on occasion, but I hope you embrace this as a place to explore the issues you care about that we might not necessarily get to talk about in class, or to further reflect on in-class discussions. The instructor has made the first post, which suggests ways of engaging in thoughtful discussion.

I strongly suggest that you take maybe 20-30 minutes every week to **AT LEAST** read **SOME** of the posts made by your fellow classmates and make a comment or two, and challenge yourself to make at least 5 original posts during the semester (each original post is worth 50 points, or half of your weekly allotment).

Attendance

Because of the pandemic situation, it is difficult to use the standard attendance policies, as some students may need to access course material asynchronously. As such, the instructor has built in the weekly quizzes, which cannot be made up, as a way to ensure that students are “paying attention” and regularly engaging with all course materials.

Communication About Absences or Late Assignment Submissions:

The professor may not “excuse” any absence or lateness **except for those related to religious observances, university-approved activities, or military obligations** (see below). However, absences or requests for extensions are more likely to have minimal impact on your grade if:

- you have a medical/mental health issue, and can provide documentation from a health care professional or other professional entity;
- you have a one-time obligation towards a campus-based activity, event, organization, or personal community;
- you expect to miss any class for a legitimate personal or private reason.

Whenever possible, communicating with the professor in advance whenever possible is a good practice. Any absence, even those officially excused, do not excuse the student from knowing the material covered during their absence or meeting any assignment deadlines, so be sure to ask a classmate for notes or help.

FMP 250 – Syllabus and Course Schedule – SAMPLE

How to engage:

“Participation” in a large class is a very difficult thing to evaluate: it is impossible for me to learn and remember the name of every person who speaks in class, and it’s difficult to compare the “quality” of student engagement and translate it into “points.” One student might casually make an observation before or after class, while another student might send a mis-spelled e-mail asking a question that could be answered by looking at the syllabus: both are “participating” and engaging, but how they should be evaluated for that is obviously complex.

There are several ways to help you demonstrate your engagement and participation “above and beyond” what is required. When evaluating these points, I will look at:

- Timely and effective e-mail contact (even if you are just letting me know about an upcoming absence, have a question that can’t be answered by reviewing the syllabus or other course documents, want to remind me to post something I said I would post, etc.)
- Visiting during office hours
- Notably thoughtful or impactful work on Yellowdig or inclass discussions
- Asking questions or making observations in class
- Attempts at extra credit, resubmissions, or other evidence of seeking out ways to make productive effort.

Writing guidelines:

Writing guidelines will be posted on Canvas. This packet includes tips on proofreading, formatting papers, and proper MLA citation rules.

All papers must conform to the writing guidelines. Every student is responsible for knowing and understanding the content of those guidelines. 50% OF YOUR GRADE FOR WRITTEN WORK WILL BE BASED ON FOLLOWING THESE TECHNICAL GUIDELINES.

Late Policy:

All work is due 11:59 PM on the day indicated in the syllabus. In exceptional cases, the professor may grant a student a temporary extension with prior permission. Students are always responsible for keeping a digital copy of their work – don’t delete anything that you haven’t gotten a grade for (and don’t delete anything anyway). If Canvas is not working, students may e-mail the file to the Professor before the deadline as a backup and to receive full credit for turning the paper in on time.

If a paper is up to 48 hours late, you will be penalized up to 20% of total possible points for that assignment. A project/paper submitted more than 48 hours late will be accepted at the instructor’s discretion, and be subject to a penalty of no less than 35% of the total possible points.

All digital assignments must be submitted as .doc, .docx, .rtf, or .pdf files. Your document name should be in the following format.

LastName – FirstInitial - FMP250 AssignmentName.doc

Example: Hitchcock-A-FMP250Essay1.doc

FMP 250 – Syllabus and Course Schedule – SAMPLE

Any project submitted may be reviewed by anti-plagiarism software either automatically and/or at the professor's discretion.

DO NOT under ANY CIRCUMSTANCES submit or e-mail a file in “.pages” or “.odt” format.

**CONVERT YOUR FILES TO .pdf, .doc, .docx, or .rtf.
Unreadable files may be subject to a late penalty.**

The professor and readers' commitment to you:

- We will make every attempt to grade all submissions within 15 days of the due date. But if YOUR work is late, it might take longer.
- All grades on Canvas will include a grading rubric (if applicable to the assignment) and possibly some brief comments. If you would like further feedback on any assignment, please contact the professor or reader with a polite request.
- If you make substantial revisions to an assignment, **you may submit it for regrading:** however, ALL RESUBMISSIONS ARE DUE BEFORE THE LAST CLASS SESSION.

From the Professor:

In FMP 250, we will examine images of sex and violence in US American popular culture and media, in various genres and contexts, and from various critical perspectives. We'll consider the ways in which these depictions originated and how they have changed over time, focusing upon issues of historical and cultural norms, technological developments and innovations in distribution, and shifting market imperatives. We shall extend the discussion to include historical controversies, and consider the theory, practices, and effects of censorship, self-regulation, and freedom of speech in contemporary society and in a variety of entertainment-based media.

Additionally, students will take part in a mature and focused discussion on the effect that these images have on audiences, and the ethical considerations that those involved in the creation of these images are likely to confront. We're going to carefully consider representations of sex and violence as they intersect with other personal and critical frameworks related to issues of race, religion, gender, age, species, citizenry, substance use and abuse, bodily status (ability/disability), and neurodiversity.

This course cannot and does not aim to convince you that what you believe about these images is “right” or “wrong.” But it does ask you, in your own way, to join this conversation, so that you may explore and articulate your own perspective while making the effort to understand and respect the opinions of others.

Questions about the ethics of representation impact everyone who works in a creative or supporting capacity in the entertainment and media industry - whether you are making an independent horror film with some really cool zombie-destroying effects, an arthouse drama about a couple exploring their sexuality, or a Disney film about a princess who fights a dragon. Learning how to ask yourself (and others) thoughtful questions about how your story might impact everyone in your audience will make you a better storyteller, a better artist, a better performer, and a better “content producer.”

This also means that in this class, **you are likely to confront ideas, perspectives, opinions, and representations of behavior you personally find unusual or unappealing.** Regardless of

FMP 250 – Syllabus and Course Schedule – SAMPLE

how “liberal” or “conservative” we might consider ourselves, the discussion of sex and violence in film and television is a touchy subject, and not necessarily consistent with our other political, spiritual, or ethical beliefs. **You will be encouraged to consider all of these diverse opinions as potentially as logical, ethical, and sensible as your own:** the goal is to listen and understand without worrying about whether you “agree” or not.

This is a class that we have to experience collectively – even if we can’t meet in person. We need to hear how people react to films, how they feel about what they see, and how images impact them and why. **For that reason, I don’t list on the syllabus the films that we are going to watch every week.** I don’t want a student looking at the syllabus and thinking “I’ve seen that film” or “I can watch that on Netflix” and skipping class that week. Watching the films for their content is less than half of the class – being there with us as we all discuss is what will give you the best chance for success in this course. And by success, I don’t just mean the grade – I mean actually learning skills and ideas that will be of value to you for the rest of your life.

General Classroom Etiquette and Expectations:

- **Please ask challenging questions and offer opinions.** I don’t know everything, my opinions or taste are not perfect or any better than yours, I’m still learning a lot about this subject, and you don’t have to like what I like, think what I think, or believe what I believe. I might disagree, but I will never disrespect your desire to express yourself truthfully and thoughtfully. However, if I have to end a discussion to move on to other questions or discussions, I have the right to do that at any time: and we also have the right to respectfully and without provocation call each other out on uses of language or behavior that maybe considered insensitive or hurtful.
- **For more thoughts on what might help you succeed in this class, look at this article:** [Ten Things This Instructor Loves](#)
- **IF YOU HAVE A QUESTION ABOUT A DUE DATE, ASSIGNMENT REQUIREMENTS, COURSE SCHEDULE, ETC. – PLEASE CHECK THE SYLLABUS AND CANVAS FIRST.** The Professor and graders are not obligated to answer e-mail questions to things that are already on the syllabus. If you check the syllabus or Canvas and are still confused, then feel free to contact the professor regarding your confusion.
 - **Right:** “On the syllabus, it says that the assignment is due on the 6th, but the lecture slides say it is due the 4th – can I please get a clarification?”
 - **Wrong:** “When is the next assignment due?”
- People usually call me Professor Scott or Dr. Scott, but there are also often students who have known me from other classes or activities who use my first name. I am not a super-formal person so any of the above are fine, but “Dr. Scott” is probably my favorite because of my lifelong fanhood of “The Rocky Horror Picture Show.”
- Check the syllabus before EVERY CLASS so that you are prepared to discuss readings and meet assignment deadlines.
- Obviously, be respectful of other people’s opinions and beliefs, particularly when they differ from your own. I will NOT tolerate any language or comments that deliberately denigrate another person’s gender, race, religion, sexual orientation, or other personal traits. If you think something you are about to say might be offensive - even if that is not your intention - please consider your words carefully: your beliefs and feelings are important, and I want to help ensure that you are expressing them in the most productive and least confrontational

FMP 250 – Syllabus and Course Schedule – SAMPLE

way. Thus, while I will never “censor” you or your ideas, I might ask you to reconsider the language you use to express yourself. (THIS INCLUDES IN CHAT OR ON YELLOWDIG)

- Being “ethical” does not mean judging the opinions or actions of others. We are not here to decide or define “right” and “wrong”: we are here to have a discussion about how we create, experience, and discuss the “difficult,” provocative, and problematic connections between our imaginations and our understanding of life and death. Try to listen most carefully to the perspectives of people who have a different opinion than you do; and if you choose to present your own opinion, be confident that it is being considered thoughtfully and without judgment.
- Summing up: don’t be a jerk, pay attention, and contribute!

FMP 250 – Syllabus and Course Schedule – SAMPLE

SCHEDULE OF CLASSES

Week 1 (1/14) **Intro: TRIGGER WARNING!**

Lecture/Discussion: Introduction to Course Topics and Requirements
On Your Own: **Read Syllabus and complete Syllabus Quiz (Canvas)**

Week 2 (1/21) **Why We Rate What We Rate**

Lecture/Discussion: History of Censorship and Self-Regulation
Readings: Maltby: “The Production Code and the Hays Office”
 Simmons: “The Production Code and the Profanity Amendment”
Other references:
 Production Code History Website: [Link](#)
 TV Ratings Systems: [Wikipedia Link](#)
 Official MPAA Ratings Website: <http://www.mpaa.org/ratings>
In Class: **Student Mapping Survey**
Due before class: **Syllabus Quiz (on Canvas)**

Week 3 (1/28) **Why We Fright, Why We Excite**

Lecture/Discussion: Why Sex and Violence?
Readings: Excerpt from Freud’s “The Uncanny”
 Valenti: “More Than a Movie” (excerpts)
On Your Own: **Review Final Project Guidelines**
 DUE: FIRST SHORT ESSAY

Week 4 (2/4) **A “Reason Why” for Ethical Filmmaking**

Dr. Scott will be away this week; a film will be shown in class, and there will also be an assigned reading to read AFTER the screening.

Week 5 (2/11) **Inhuman Ethics: Aliens/Animals/Robots/Zombies**

Lecture/Discussion: Introduction to Final Projects
 Humanizing, Personifying, Objectifying
Readings: Bishop: “Raising the Dead”
 Ritchie: “The 7 Most Terrifying Disney Movie Deaths” [Link](#)

Week 6 (2/18) **Kid Stuff: Bad Words and Good Deeds**

Lecture/Discussion: Intro to Midterm Violence Study Project
 “Won’t Somebody Please Think of the Children?”
Readings: Hanes: “How Much Violence for Kids...” [Link](#)
 Yokota, Thompson: “Violence in G-Rated Animated Films”
 DUE: RECEPTION RESEARCH PROJECT

Week 7 (2/25) **Family’s Value: Bonding and Defending**

Lecture/Discussion: Heteronormativity and Reproductivity

Week 8 (3/3) **So, Let’s Consider This....**

During this week, we will watch a feature film and discuss – no reading or prep required.
 DUE: Final Project Selection Form

SPRING BREAK – MARCH 9-13

FMP 250 – Syllabus and Course Schedule – SAMPLE

Week 9 (3/17) “Never Have I Ever...”: Drugs and Sexual Awakenings

Lecture/Discussion: Surviving Ups and Downs
Readings: Zurko: “Drugs and Cinema Infographic” [Link](#)

Week 10 (3/24) Desire and Otherness: Ability, Corporeality and Neurodiversity

Lecture/Discussion: Othering Our Bodies
Readings: Cleary: “The Intersection of Kink and Disability”

DUE: PEDAGOGY PROJECT

Week 11 (3/31) What is it Good For? War, Combat, and Survival

Lecture/Discussion: Building a Just Killing Machine
Readings: Basinger: “Translating War: The Combat Film Genre...” [Link](#)

DUE: FINAL PROJECT UPDATE

Week 12 (4/7): Seriously: Harrassment and Sexual Violence, On and Off Screen

Lecture/Discussion: SAFE Set Protocol / Intimacy Training
Readings: Bufkin, Escholz: “Images of Sex and Rape”
Scott: “We Cannot Pretend...” [Link](#),
Indiewire Staff, “17 Films Rated NC-17.” [Link](#)

Week 13 (4/14): Sex-Positive: Identity and Imagination

Lecture/Discussion: Dr. Scott’s Pleasure Matrix
Readings: Lorde: “The Uses of the Erotic”
Dean: “Gays and Queers”

Week 14 (4/21): Dirty Deeds Done Dirt Cheap: Erotica and Pornography

Lecture/Discussion: History of Pornography / Gender and Fluidity
Readings: Weinberg, et al: “Porn, Normalization, and Empowerment”
Millward: “Deep Inside – A Study of 10,000 Porn Stars” [Link](#)
Saad: “Are Porn Actresses Damaged Goods?” [Link](#)
Scott: “Girls Will Be Boys” [Link](#) (OPTIONAL)

FILM PROJECTS DUE (see below)

Week 15 (4/28): “Was it Good For You?” Sharing, Reflecting, Wrapping Up

Screening: Selected student projects
ALL FINAL PROJECTS / FORMS / LATE PAPERS DUE

FINAL EXAM questions will be made available to students at the following times ONLY on Canvas:
FRIDAY, MAY 1 (12:00 Noon) – MONDAY, MAY 4 (12:00 Noon)

FINAL ESSAYS (take home) will be due **WEDNESDAY MAY 6 (6:00 PM)**

FMP 250 – Syllabus and Course Schedule – SAMPLE

WARNING:

This course will present material and/or views that some participants might find upsetting, in required screenings, readings, assignments, lectures and discussions. There will be elements of profanity, sexual content, and intense violence that are represented on screen, in written text, and discussed out loud.

If you are easily upset to the point where you cannot effectively learn, please do not take this class. If you remain in the class, you will be required to be at ALL screenings regardless of content – no substitute assignments or screenings will be offered.

However, you are allowed to close your eyes or turn your head at any point if you don't want to see what is on screen. I will try to warn people about particularly excessive scenes or subject matter beforehand; and I welcome both public and private comments on how you feel about course content.

ASU Film Policies

Safety is of paramount importance. All film students must follow the safety and location policies of the ASU Film Program, including all guidelines presented in class.

The strength of our film program lies in its free collaboration. **Film students may not pay other students** for services, locations or equipment on any class project. This includes any company or organization which financially benefits current film students. In case of any questions on vendors or policy, consult your instructor prior to making any expenditure. Students violating this policy will subject to disciplinary action.

Official ASU Absence Policy:

Excused absences related to religious observances/practices in accord with [ACD 304-04](#), "Accommodation for Religious Practices." Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

*Excused absences related to university sanctioned activities in accord with [ACD 304-02](#), "Missed Classes Due to University-Sanctioned Activities." Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor **BEFORE** the absence to arrange for this accommodation.*

Line-of-duty absence and missed assignment policy:

A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty responsibilities, shall have the opportunity to make up the coursework in accordance with [SSM 20-18 Accommodating Active Duty Military Personnel](#). This

FMP 250 – Syllabus and Course Schedule – SAMPLE

accommodation also applies to spouses who are the guardian of minor children during line-of-duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then the instructor to discuss options.

Academic Integrity and Student Honor Code:

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), "Each student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments." This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty.

Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

Copyright:

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. A statement that the course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see [ACD 304-06](#), "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

Professor's Note: most of your class assignments would be covered by the "fair use" exception in copyright law, as they are intended for review in the classroom only for educational purposes. However, it is essential that any material subject to copyright is clearly acknowledged by credit and attribution, as per project instructions. Students retain the right to their own creative and academic work for use outside of class purposes, but be advised that you may not be protected by the fair use exception and/or may need to comply with additional copyright requirements. For a full explanation of issues related to fair use and copyright, visit: <http://libguides.asu.edu/copyright/fairuse>.

Student Conduct:

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of

FMP 250 – Syllabus and Course Schedule – SAMPLE

others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Threatening or disruptive behavior:

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02). For more information please visit:

<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and <https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

Policy on Discrimination, Harassment, and Retaliation:

This professor abides by all regulations and guidelines outlined at <https://www.asu.edu/aad/manuals/acd/acd401.html>, and is committed to providing an environment free of discrimination, harassment, and retaliation based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information. **As an employee of ASU, I am a mandated reporter and obliged to report instances of reported or suspected incidences of sexual harassment.**

TITLE IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make it clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subject to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at

<http://sexualviolenceprevention.asu.edu/faqs/students>.

Special Accommodations:

Your instructor is willing to make any reasonable adaptations for limitations due to any disability documented with the DRC, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#>; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively. Campus-specific [location and contact information](#) can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [DRC website](#) for eligibility and documentation policies (<https://eoss.asu.edu/drc>)

Student Rights and Responsibilities:

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their [Rights and Responsibilities](#) at Arizona State University and abide by the [ASU Student Honor Code](#).

Student Services & Resources:

You will find a list of student resources at: <https://eoss.asu.edu/resources>

FMP 250 – Syllabus and Course Schedule – SAMPLE

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Non-emergency Student of Concern process:

If you are concerned for a fellow student's well-being, please review the information and complete the form at: <https://herbergerinstitute.asu.edu/resources/new-students/student-of-concern-process>
FOR EMERGENCIES CALL 911. (Be prepared with the physical address of the location.)

Academic Calendar and Important Dates:

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

Subject to change:

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

Computer, Internet, and Electronic Communications Policy:

<http://www.asu.edu/aad/manuals/acd/acd125.html>

Other information:

- The contents of this course, including lectures, slides, and other course material is copyrighted, and students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course.
- In the unlikely event that the instructor is not in class at the beginning of the session, students will be expected to wait at least 15 minutes before leaving class, unless directed by another representative from the instructor's academic unit.

SUPPORTING DOCUMENTATION FOR LITERACY AND CRITICAL INQUIRY (L) REQUEST

FMP 250 – Ethics Survey: Sex and Violence in Film/Television

COURSE CATALOG DESCRIPTION:

FMP 250	<p><u>Sex and Violence in Film and TV: Ethics Survey</u></p> <p>Course Description: Sex and violence portrayals in media; examines societal evolution, technological development, market imperatives, production codes, and industry realities and practices.</p>
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Material to follow:

- Extended written explanation/clarification for each required criteria
- Course Assignment Prompt: First Essay (Personal Memory)
- Course Assignment Prompt: Reception Research Project
- Course Assignment Prompt: Pedagogy Project
- Sample of Final Essay Prompts
- Course Writing Guidelines (used in all the professor's classes)

Addendum to information on syllabus

CRITERION 1:

Assignments required of all students:

Short Essay – Personal Memory – 10%

This is a short essay about each student's personal memory of experiencing sexual and/or violent content in film or television prior to the age of 12. A guided prompt with questions is provided to each student. While this is an exercise that involves extensive writing based on personal memory, the prompt questions are designed to treat that material as the "gathered evidence." Students then interpret and evaluate that evidence from their current perspective.

Reception Research Project – 15%

Each student will do research on a film or television show that was controversial for representations of violence. In addition to identifying various types of documented reactions (layperson, critical, peer review/journal), students will respond to a series of prompts that will ask them to critically evaluate, compare/contrast, and contextualize the research they have found.

Pedagogy Project – 15%

In this assignment, students prepare sample instructional material in the form of text; visual materials (e.g., a Powerpoint slide show); suggested readings and viewings; and discussion, quiz, and essay questions, regarding a specific course topic.

Final Take-Home Critical Essay – 10%

As part of the final exam, students will be given their choice of prompts to respond to, covering course material. They will be expected to produce approximately 1000-1200 words (responding to at least two prompts), which will include basic research and citation, close textual readings, and thoughtful analysis.

Final Take-Home Course Reflection Essay – 5%

As part of the final exam, students will be asked to respond to a prompt that asks them to reflect upon the course material from a personal perspective; this is a short essay of approximately 300-400 words.

Yellowdig Discussion – 10%

Students are required to contribute to discussions on the platform Yellowdig, where the only way to earn points is to post either original ideas or substantive replies/responses of at least 50 words. Each individual post equals approximately 1% of the overall grade.

Final Assignment – 5-15% depending on option:

Each student option for their final project will involve some amount of writing; however, the exact amount of writing will vary from project to project, as these are self-designed. Options include: making a short film with a group; creating a video essay or narrated slideshow; hosting a digital “round table” on a topic; writing a short screenplay; or writing a traditional research essay. Students will be encouraged to expand on one of the previous projects, further exploring the subject(s), theories, and ideas that they have already “lived with” and “worked through.” (See also Criterion 4)

Each project will require a written PROPOSAL (2.5% of final grade) and a written self-ASSESSMENT (2.5% of final grade). Writing/text-intensive projects will allocate additional points, up to an additional 10% of final grade.

CRITERION 2:

Please see (below) full descriptions of SHORT ESSAY, RECEPTION RESEARCH, and PEDAGOGY PROJECTS, along with sample FINAL ESSAY PROMPTS, with specific references to gathering, interpreting, and evaluating evidence noted where appropriate.

CRITERION 3:

Both the RECEPTION RESEARCH and PEDAGOGY projects “entail sustained in-depth engagement with the material,” as demonstrated in the attached project descriptions. It is also very likely that most student’s final project would meet this criterion as well.

CRITERION 4:

The major writing assignments are spaced at least three weeks apart, and specifically sequenced so that they scale the student's engagement and focus from one assignment to the next, even though their specific points of focus and study may vary.

The first short essay assignment asks the student to look at their own memory and experience as something to be critically framed and investigated. This demonstrates that critical inquiry, especially in regards to this subject matter, is bound to be "personal" - something that is "subjective," but also something that can be analyzed objectively with proper critical inquiry.

In the second assignment (Reception Research), that critical inquiry extends to attempting to understand the perspective, opinions, and experiences of other viewers (specifically to violent material) as objects of study and inquiry. While the student's personal experience is less important, they have the sensitivity of understanding how to read other people's reactions, because they have more carefully "read" and examined their own. This assignment adds the required component of doing strong research and documentation as well as critical analysis of that same research.

The third substantive assignment asks the student to use the same process of research and critical analysis to extend to a week's worth of sample learning material, as if they were the instructor of the course for that week. In addition to opening up their imagination, it combines the personal connection fostered in the first assignment ("What do I know that I can bring to this discussion") with the advanced research ("What have others said about this subject") while requiring the additional consideration of an audience engaged in learning ("What is important to 'teach' to others and how can I best engage them with these materials"?)

Finally, students are encouraged to create a final project that is based on one of the earlier assignments. This is not an absolute requirement, but for many students, it provides them with the opportunity to scale their early work into a new form. For example, a group of students might collaborate on a short film that reimagines one of their personal stories told in the first essay; a solo student might expand upon the Reception Research project to include similar subject movies in a longer paper, or to document additional reactions from new perspectives; or someone might turn their Pedagogy assignment into a full-fledged narrated video lecture or essay.

FMP 250 – FIRST ASSIGNMENT DUE WEEK THREE, 11:59 PM via Canvas

Guidelines:

This assignment must be written in college-level English and **according to the written guidelines that are posted on Canvas**. This document contains information about formatting, citation, proofreading tips, etc. This assignment should total **between 800-1000 words (about 3 pages double-spaced)**.

UPLOAD IN A DOC, .DOCX, .PDF, or , .RTF format. Save and upload your file as:

Lastname-FirstInitial-FMP250Essay1 (Example: Lopez-P-FMP250Essay1.doc)

ASSIGNMENT:

In this assignment, you are asked to critically reflect upon a personal experience. While it is most important that you communicate truthfully, this exercise also asks you to be somewhat “objective”: think of yourself as a detective who is **gathering information about a past event, considering various viewpoints and perspectives, and interpreting what this moment from the past means to you now.**

C2

- Pick out a **SINGLE IMAGE / MOMENT** of sexuality or violence from film or TV that had a memorable impact on you **before the age of 10** or so. (If it was when you were 11 or 12, that’s okay.)

This could be an image from a movie, television show, etc. – but NOT something you saw in person (i.e., a car crash). Video games are acceptable if you can’t think of a film/TV show.

- **Please do not consider images from the news** or “real-life” events – although these may have been traumatic (obviously), I’d rather you **focus on a fictional work**.

C2

Consider that memory your “evidence” as a detective. **Here are some suggestions for how to interpret and evaluate that evidence.**

- **Describing the image** (as you remember it) in substantive (but brief) detail.
- **Discussing the PERSONAL CONTEXT** in which you saw the image; were you watching the whole film? Were your parents or another older person with you? Was this something “forbidden” that you were looking at without permission?
- **Discuss the NARRATIVE CONTEXT** of the image: did you understand how the image related to the story? Was the image a “surprise” or were you in some ways prepared for it?
- **How did you understand** or explain the image to yourself as a young person? Was there an adult or another person who helped explain the image?
- **Have you ever discussed this moment with a parent, sibling or anyone else?** How might they view, remember, or react to hearing this story?
- **What age would you want your own child to be** before you considered this image “appropriate” for them to see?
- **Look at the image again (if you want):** how do you react differently now? Does the image still bother/disturb/compel you?
- **If you could go back in time** and somehow stop yourself from seeing that image, would you or wouldn’t you? Why or why not?

You do NOT have to answer ALL of the above questions – they are just “food for thought” as you reflect.

You will be graded on how well you organize your thoughts, and how clearly you can express your current perspective on this event. You may be creative – go ahead and “set the scene” for us as you wish – but don’t forget that the focus should be how you look at that experience now, not just “what happened.”

REMEMBER: If you refer to a film, television show, or anything else specifically, you need to have a “works cited” section with a proper MLA citation.

Grading Rubric:

Basic writing mechanics - 25 points:

Proper spelling, grammar, punctuation, citation; evidence of careful proofreading

Advanced writing technique - 25 points:

Effective organization of ideas; sentences are consistent and clear; thoughts are organized into paragraphs; avoids needless repetition or excessive description; **evidence of effective editing.**

Critical analysis - 50 points:

Effective use of detailed and specific information; ability to articulate and express critical thought beyond simple observation/description; **evidence of critical interpretation and/or evaluation.**

C2

Some examples of things to consider:

- The first time you saw an “R” rated film
- The first time you saw adult nudity (on film) or other evidence of adult sexuality
- The first time you saw a story where a character died or was subject to “real” violence
- The first time you felt “embarrassed” watching something without permission, or with the “wrong” company (i.e., a sex scene in a film you are watching with your parents)
- The first time you saw something “gross” that a friend/sibling had previously told you about
- The first time you felt conflicted identifying with a character because of traits connected to sex, violence, or overall morality (i.e., the first time you saw a character truly “behaving badly” and doing something you believed was wrong.)

Professor’s note:

Over the years, the responses to this question have ranged from children’s cartoons like “The Brave Little Toaster” to blockbuster films (“Jaws” and “Titanic” are often subjects) and television to the hardest-core horror and pornography. Sometimes people can remember the titles and character names and storylines – sometimes not. Sometimes the memories are very funny, sometimes they are very scary.

Don’t struggle too much finding the “most” significant moment, or the “earliest” – ANY moment that you think can inspire some thoughtful response is a good one. You should feel comfortable revisiting the memory. If it becomes difficult to write about, then move on to a different one.

FMP 250 RECEPTION RESEARCH PROJECT

Due **WEEK SIX**

Length: **1000-1200 words** (3-4 pages, not including mandatory works cited page)

C3

For this assignment, consider yourself a historian or “reporter.” Your focus is on **documenting and understanding the reactions of others** to violent content in a film or specific episode(s) of a television show. You will do this by **gathering, properly citing, and interpreting** published reactions and responses from a variety of sources.

C2

Try to approach this objectively; you are not looking to “prove a point” about your subject, or “defend” or “criticize” it. You are simply **investigating and analyzing** how and why others have reacted the way they do.

Step One: Select your Subject

Select any feature length film or television show that is known or controversial for the way it represents violence. Films screened in class are acceptable. **If selecting a TV show, be sure that you can cite at least 2-3 specific scenes and reactions to those scenes/episodes.**

Remember, the goal is for you do deeply engage with a single subject, scene, episode, etc. – not to speak about the character, series, franchise, filmmaker, genre, etc., in general.

C3

Step Two: Research / Gather Reactions and Responses

To find reactions, **you should research and process a variety of sources.** You may choose to focus more on one of the following than the other, or you may use a combination of sources:

- **Layperson reactions** (imdb.com, amazon.com, general fan websites)
 - Try to find SPECIFIC quotes which characterize people’s reactions, not just their observations.
 - Poor: “That scene was so awesome! There was blood everywhere!”
 - Better: “There was so much blood in the scene that I had nightmares” or “I couldn’t get the woman’s scream out of my head.”
- **Amateur/independent experts** (internet critics, “genre nerds,” highly devoted fans)
 - A good place to “measure” a film comparatively, by relying on experts in the genre.
 - Example: “This is the bloodiest zombie movie I have ever seen.”
 - or “The street violence is not as brutal as it is in the director’s other films.”
- **Professional movie critics** (magazines, newspapers, television)
 - A good resource for getting “immediate” cultural commentary and reflection from someone who saw the film when released.
 - Example: “The director is really pushing the envelope, as this is the most violent war film released in the last few years.”
- **Cultural critics** (TV personalities, politicians, lobbying organizations, etc.)
 - Often good sources for “interpretations” of the films at the time of their release.
 - Example: “The level of violence and celebration of the occult are

C2

another example of Hollywood's anti-Christian rhetoric."
"Feminists will find the sexualized nature of the killings very
problematic."

- **Film journals** such as Film Quarterly, Film Comment, or trades (Hollywood Reporter and Variety)
 - Often very helpful in explaining the films in a larger/broader social/historical context – see the Bishop or Slocum articles for examples
- **Published books**
 - Biographies of the director or actors in the film might have interviews or other interesting stories about the making of the film or its reception; books about the film genre (zombie films, etc.) also might be helpful to find reactions.
- **Academic journals / peer-reviewed publications** For these, I suggest searching the FIAF International Index: <http://fiaf.chadwyck.com.ezproxy1.lib.asu.edu/home.do> (or search FIAF under “journals” on the asu library website)
 - These might be a bit “nerdy” and discuss very complex issues regarding film spectatorship, film theory, etc. However, **they often have very good bibliographies** that will point you to more direct sources like newspaper reviews, interviews, etc.

YOU MUST INCLUDE A WORKS CITED SECTION

STEP THREE: Analyze and Evaluate Your Sources:

In your paper, describe and contextualize the ways in which these OTHER viewers (not yourself) have reacted to your subject's representation of violence.

C2

There are many approaches you can take. Some of the questions you might address are:

- What images, scenes, and themes do critics and viewers seem to focus on as most problematic or significant in terms of violence? Are there other problematic scenes or images that are ignored or less mentioned?
- Do critics and viewers associate the violence in the film with other “difficult” issues (such as sexuality, bad language, religion, political content)?
- Do viewers consider the violence justified or gratuitous, and why? What other words do they use to describe the “quality” of the violence?
- Was the violence the source of a ratings controversy with the MPAA or other regulatory agencies (like the Hays Office/Production Code)? Was the film subject to censorship or boycott because of its violent content?
- What was the result of this public controversy – was it considered to help the film at the box office, or hurt it?

- Was the film considered pioneering or innovative in any way for the way in which it represented violence, either from the perspective of film technology and special effects, or in the context of the story/narrative?
- Have opinions changed about the violent content in the years since the movie's release?
- Can you detect political, religious, moral, or other perspectives based on the reactions you document?
- Have the filmmaker(s) or others involved in the film's production defended or commented on the film's violent content? What is the basis of their argument? Are they arguing for artistic freedom, or the realistic representation of violence (or both)?
- Was the film's violence seen as a reflection of a "real" cultural issue? In other words, are there real-life events that viewers compare the film/TV show to or make reference to?

***** Do not answer these questions in a "checklist" order. Focus on the questions that are most appropriate to your subject and research; I'd rather have you only address 2-3 of the above issues in detail, than just answer all questions with a sentence or two each. *****

A REMINDER THAT 50% OF YOUR GRADE IS FOLLOWING DIRECTIONS AND WRITING ACCORDING TO THE TECHNICAL GUIDELINES THAT ARE POSTED ON CANVAS. Careful proofreading will likely pay off in the form of a very good technical grade: minimal typos are okay, repeated mistakes and/or general sloppiness are not.

HINTS:

- You do NOT have to follow the sample outline (see below) – this is just one approach. How you arrange your research might be different depending on the film.
- Your thesis paragraph/sentence does not have to "prove" anything – it can just explain and give a kind of "overview" of what you are going to explore/explain.
- For your conclusion, try to do more than just "summarize" what you just said.

Remember: This is a RESEARCH paper, not an OPINION paper.

Sample Outline

(A 'section' is probably 1-2 substantial paragraphs, about ½-1 page each):

Intro Section – Quick background on release of American Sniper (when it was released, based on the book/real life story, box office results – perhaps a quick summary of the plot)

Thesis – “The film is a box-office sensation that has generated a lot of controversy about the relationship between screen violence and the current wars in the Middle East. Reactions for and against the film reveal how a viewer’s opinion of the film is likely shaped by his or her opinion about the war.”

Section 1 – Summary of Matt Taibbi’s article in Rolling Stone, including 2-3 specific short quotes referring to elements of violence/politics.

Section 2 – Summary of column by IAVA war vet that talks about how authentic the film is in regards to his experience.

Section 3 – Summary of reactions from 2-3 laypeople commenting on IMDB (some in the military, some not) and how they correspond to the previous two opinions.

Section 4 – Discussion of controversy about the film’s representation of PTSD, including references to veteran’s groups who are trying to improve the image of vets on the screen

Section 5 – Quotes from an interview with Clint Eastwood and/or others involved with the making of the film, defending the film’s choices

Concluding paragraph – **Thoughtful conclusion that puts all of the various reactions into proper context.** “Regardless of how one views the film, it is clear that American Sniper not only tells the story of one man’s journey through military and civilian life, but also reflects the general confusion and mixed opinions that American’s have about the recent Gulf wars. As America begins to shift its military focus in the ongoing war on terror, it will be interesting to see how American Sniper is judged by future generations and compared to other films about the same historical events.”

PEDAGOGY PROJECT – FMP 250

Imagine you are teaching this class –or at least a two-week version of it. What movies would you want to show? What topics would you like to cover? What assignments might you create?

For this course, you are assembling, arranging, and “laying out” various elements (properly researched and cited) that a professor might use as instructional material. **You’ll need to focus specifically and engage deeply with ONE week’s worth of material, and produce some thoughtful presentation elements that can provoke discussion and reflect thoughtful critical analysis of the subject.**

C3

You may choose from one of the following course topics (or develop your own with instructor approval):

Ratings / Censorship	Coming-of-Age Stories
Animals, Aliens, Robots	Zombies / Horror / The Uncanny
LGBTQ / Heteronormativity	Drug / Alcohol Use
Children and Sex/Violence	Neurodiversity / Bodily Ability
War / History	Sex Positive / Sex Negative
Sexual Violence	Sex and Violence in Animation/Anime

YOUR PROJECT MUST INCLUDE:

- **An opening “lecture”** (really just an “intro” the lecture) of about 500-600 words (it can be longer if need be). This “intro” should not only give a very brief overview of your material, but should indicate at least 3 key critical frameworks, theories, questions, or conclusions you hope to highlight.
- **8-12 images / descriptions / clips / etc.** that could serve as powerpoint or presentation “slides,” including 2-3 bullet points per slide (talking points). OR you may narrate a slideshow.
- MLA citations and working links for **at least three articles**, reviews, or other sources that would be required reading.
- Suggestions for **at least 30 minutes** of previously produced viewing material (a film/TV show – be specific)
- **Three thoughtful discussion questions** you would ask during or after this presentation

- **Five substantive quiz questions** designed to test basic comprehension (must be multiple choice or short-answer; you don't need to supply "wrong" answers for the multiple choice questions)

Grading Breakdown (150 points total):

Lecture Intro	50 pts
Slide images	15 pts
Suggested articles and viewing	15 pts
Suggested discussion/quiz questions	30 pts
Proofreading, documentation, works cited	40 pts

Instructions/hints:

- **Gather your materials thoughtfully**; it's usually best to think about the critical frameworks, questions, or conclusions that you present in your lecture intro. You can't possibly present "everything" about your topic – narrow your focus early to find more precise evidence.
- **Don't be afraid of contradiction or "grey areas"**: one of your examples might suggest one idea, another might imply the opposite. You don't need to "explain" everything, but see if you can use these "trouble spots" to generate interesting discussion questions.
- **Be confident about making connections and interpretations**: you don't need to be brilliant or prove that your ideas are "right," but be sure you are always drawing connections between examples, ideas, etc. Don't just "show" your research – remind us why it is important and interesting.
- If nothing else, **present the well-researched ideas and perspectives of others**, integrated into your presentation. Look for strong, substantive critical opinion (as you did in the Research-Response project).
- Remember, this is "lecture material" – not an argumentative essay, not a "monologue": it's an entire "experience" of going **deeper into a subject to provoke thought, discussion, and further investigation**. What you personally "bring" to the subject is important – your passion for the film you are watching, your personal investment in the subject area, etc. – but the goal is to bring others into the conversation, not simply throw things "at" them. Use your own experience as a student to think about **how these materials might be arranged and presented in way that is inviting and engaging**.



FMP 250 – FINAL ESSAYS

Choose TWO of the prompts below. **For each, write an organized essay of 600-800 words for each prompt.** You are encouraged to do research or cite outside sources as necessary, but be sure that you include an MLA-format works cited section.

C3

- 1) When considering film/TV stories that involve violence being perpetuated by and/or against younger children (pre-teen or younger), what are some of the key differences in the representation of stories based in fantasy (including science-fiction) versus stories based in reality (including films set in the historical past)? Do you agree that it's more acceptable to have younger characters depicted in fantasy circumstances as opposed to stories based in "real life"? Be sure to cite specific examples from class (or from your own experience and knowledge).
- 2) The American film ratings system regulated by the MPAA has always been considered controversial, but it's a very complex job. Considering the material we have watched in class, explain how you might suggest an effective ratings system based on that small set of films and programs. Of what we have watched, what do you think is appropriate for "everyone" – and what would you restrict and why? (You may use the current MPAA system as a model, or you may create your own model that makes sense to you.) Be sure you have at least one example from class for each of your ratings categories.
- 3) A number of characters in the film "Boogie Nights" make ethically dubious decisions. Considering the main characters (Dirk, Amber, Jack, Rollergirl, Buck, Little Bill, Scotty, Reed, or the Colonel), focus on a difficult ethical choice faced by one of them at a specific moment in the film. How does the film present their actions? Are you as an audience member expected to feel positive or negative? What techniques are used to make these particular decisions seem so impactful? How are these decisions informed by the characters' attitudes towards sex, violence, and drug use?
- 4) *(NOTE: please do not answer this question if it is difficult or triggering: for some, writing and reflecting on troubling images can be helpful, but for others it may be upsetting.)* Citing either something you watched in class, or something else you have seen on your own, analyze and reflect upon a specific scene in a film that you thought went "too far" in its depiction of sexual or violent behavior. How can you define the "line" that was crossed for you? Was the "too much" because the representation was excessive, gratuitous, or explicit? Did it have to do with the content and story of the film as a whole? Do you think your reaction is fairly common?

- 5) Using “Dr. Scott’s Pleasure Matrix,” identify and analyze a scene from a film that disrupts or complicates the conventional definitions of “good sex” and “bad sex” scenes. For example: “good sex” scenes usually feature couples who are emotionally connected and “in love” – but can you find one that features two strangers or emotionally disconnected people? Can you identify a “sex-positive” scene involving minor characters who are otherwise made fun of? Are there scenes that “should” be positive but still feel really icky (i.e, a wedding night/honeymoon where one partner has a great time but the other doesn’t?) Discuss your subject scene’s particular way of undermining, transgressing, challenging, or rejecting conventional audience expectations about what sexual behavior is supposed to “mean” in narrative terms.

GENERAL FILM/THEATRE WRITING GUIDELINES
Jason Davids Scott, Ph.D.

Please read these guidelines carefully, and have them available for reference when you are writing.

- I. PROOFREADING
- II. CITATIONS / "WHAT IS MLA"?
- III. CRITICAL THINKING AND WRITING

ABOUT THIS DOCUMENT:

This document attempts to clarify in simple terms what I expect of all written assignments turned in for grading. I specifically focus on issues related to writing about film and theatre.

Please note that this is a "shorthand" set of guidelines – I use a lot of grammatical terms and concepts with which you should already be familiar.

IMPORTANT WEB LINKS:

MLA Manual Online: <http://owl.english.purdue.edu/owl/>

Policy on Academic Integrity: <http://provost.asu.edu/academicintegrity>.

"Academic integrity" is not just about "plagiarism." You have already received instruction about academic integrity policies in other courses, but it might be a good idea to remind yourself just what constitutes a violation of these policies.

I. PROOFREADING

When you turn in a paper, your instructor will assume that you have taken the time to **proofread your work thoroughly**.

Proofreading is NOT “spell-check” – checking for spelling errors and word misuse is only one part of proofreading. Furthermore, spell-check will NOT always catch the misuse of properly spelled words (i.e., “there” and “their”) or proper names.

The most common grammatical mistakes are the ones that you should SPECIFICALLY check for:

- Tense shift (verbs)
- Singular/plural shift (nouns)
- Run-on sentences
- Sentence fragments
- Punctuation (**apostrophes** in particular)
- Proper formatting (italics/underline/quotes)
- Proper citation

We do NOT expect every paper to be “letter-perfect” – a typo or missed mistake or two on a single page is forgivable and not likely to have an impact on your grade. However, when we see five, six, or a dozen easily recognizable and correctible mistakes on a single page, we begin to assume that you did not take the time to proofread.

HERE IS A GOOD RULE TO REMEMBER:

WHEN YOU FINISH YOUR FIRST DRAFT, YOU SHOULD CONSIDER YOUR WORK 50% DONE. PROOFREADING, EDITING, AND REVISING ARE THE NEXT 50%.

THEREFORE, IF IT IS CLEAR THAT YOU DID NOT TAKE THE TIME TO PROOFREAD, YOU ARE VERY LIKELY TO LOSE ABOUT HALF OF YOUR GRADE.

The quality of your ideas, the amount of research you did, and any other intellectual effort you made will not make up for a lack of proofreading and basic writing skills. Take the extra time to be sure that your thoughts and ideas are communicated clearly.

Online Writing Help: <https://tutoring.asu.edu/online-tutoring>

TIPS FOR PROOFREADING:

Very few people are good “first-draft” writers. It is ridiculous for teachers or students to expect that a first draft be letter-perfect. Like any creative effort, a good essay often takes several attempts. You will be expected to make that effort with every writing assignment. That effort begins with learning effective methods of PROOFREADING.

Here are some very simple SUGGESTIONS for how to be a better proofreader. The MORE of these you employ, the BETTER you will become as a proofreader:

- Print out a **hard copy** of your paper and mark it up with a red pen. Read the WHOLE THING before going back to make changes on your computer.
- Read each sentence out loud – twice in a row. Consider this for each sentence:
 - Does it sound “natural”?
 - Is it in the same tense (usually present) throughout – and the same tense as surrounding sentences?
 - Are the verbs and adjectives specific and descriptive? (This is where “word choice” becomes an issue – empty descriptors like “great,” “good,” “bad” are to be avoided).
 - Does it make sense as a complete and unique thought?
 - Is it connected to both the previous and following sentence?
 - If it is longer than three lines of type, would it be better as two sentences? Does it require a comma, emdash (--) or semi-colon?

If a sentence sounds “weird” when you read it aloud, it is probably a sentence that could use some work.

- Read your paper backwards; this is a very effective way of catching commonly misspelled words, improperly used homophones (“there” and “their”), etc.
- Trade papers with a classmate (hard copies) and edit each other’s work with a red pen.
- Use your text (script, film credits, article) or the internet (reliable sources) to double-check character names, spelling of proper names and foreign phrases, specific historical dates, and other basic fact-checking.
- NEARLY EVERY ESSAY CONTAINS AN ERROR IN THE FIRST SENTENCE OR PARAGRAPH. No one knows why; but pay careful attention to the title, your personal information, the teacher’s name, class number, and everything in the first paragraph.

Approaching writing:

Writing is a lot like all of the other creative/expressive things that we do. Just like some people are good singers, or good cooks, or always know how to dress perfectly, some people are “natural” writers. For others, writing is a struggle, and induces panic and anxiety. It makes sense that when you have limited time, are afraid of the process, and are unsure of the value of your effort, that you would not want to spend any “more” time on your writing. You just want to get it done and turn it in and move on.

If you are serious about a career in the arts – or, increasingly, in most professional disciplines – then being able to write effectively will give you a huge advantage over others. You don’t have to be a GREAT writer – just like you don’t have to be a “great” singer to be in your church choir. But you can be good enough, and you can get to the point where writing is less of a chore, and more of an opportunity to help you express who you are and what you want to say to the world.

You probably don’t just grab the first four pieces of clothing you can find in your closet when you are going to a job interview or on a date. Just as you need to put your ideas together and think about them from a variety of perspectives for any creative endeavor, so too do you need to do so with your writing. So, write your first draft without the pressure of trying to make it perfect – then take the time to correct and clarify in the proofreading/editing phase.

II. BASIC FORMATTING / “What is MLA?”

In the School of Film, Dance and Theatre, we require that our students learn how to write based on the guidelines created by the Modern Language Association (MLA). We strongly recommend that you purchase an MLA handbook, or else find an online MLA resource that you bookmark and refer to regularly.

One online resource that is very comprehensive is found at the Purdue University website: <http://owl.english.purdue.edu/owl/>

There are other styles of writing (including Chicago, APA, etc.) which have been developed for other disciplines. While many of the rules regarding formatting are similar, you will be expected to abide by MLA guidelines unless otherwise specified.

Specifically, you need to follow the MLA guidelines in regards to the following elements of your written work. You will be specifically graded on these things:

- **Titles of plays, articles, publications, books, etc.**
- **Citations of sources / bibliographical information**
- **Fonts / margins / spacing**

A. TITLES

Play/Film Title: Underline or *Italicize* (Be consistent)

Note: *The New York Times* (and some other major publications) put play and film titles in quotes. That is not MLA regulation, but is a legitimate option – whatever you do, be consistent.

Article “Article Title in Quotes”

Publication Underline or *Italicize* (Be consistent)
Book, magazine, newspaper, periodical, journal.

Be sure you understand how to use CAPITAL LETTERS properly in a title:

In the title or name of a book, a play, a poem, a film, a magazine, a newspaper or a piece of music, a capital letter is used for the first word and for every significant word; little words (and prepositions under six letters) such as *the*, *of*, *and* or *in* are not capitalized unless they occur as the first word).

Correct:

Twelfth Night, or, What You Will
The Wizard of Oz

Incorrect:

Twelfth night, or, what you will
The wizard of Oz

B. IN-LINE CITATION – FORMATTING

The School of Film, Dance and Theatre recommends that their students use in-line citations according to MLA formatting standards.

When you cite something, it needs to be clear from the citation exactly which of your sources you are citing, and exactly where in that source the specific quote or idea can be found (if that is available – page number, etc.) Be careful not to “over”-cite.

Correct: In his essay, Smith argues that Aristotle’s theories “do not sufficiently address the cultural contexts that would have informed a contemporary audience’s experience of tragic narratives.” (63)

Note that the quotation marks do not include the page number.

Incorrect: In his essay, Smith argues that Aristotle’s theories “do not sufficiently address the cultural contexts that would have informed a contemporary audience’s experience of tragic narratives.” (Smith 63)

You've already indicated "Smith," so it is not necessary to specify that name again in the citation.

Incorrect: One writer suggests that Aristotle's theories "do not sufficiently address the cultural contexts that would have informed a contemporary audience's experience of tragic narratives." (63)

A reader cannot tell from this citation which "63" you are referring to. In this case, "(Smith, 63)" would be appropriate. "(Smith 63)" without a comma would also be acceptable (be consistent with your use of that comma).

It is NOT necessary to specifically cite dialogue or the general description of a play's story.

Correct: Orsino's first line immediately signifies the heightened environment of Illyria – "If music be the food of love, play on."

Incorrect: Orsino's first line immediately signifies the heightened environment of Illyria – "If music be the food of love, play on." (Twelfth Night)

Incorrect: In the play, the stranded Viola poses as a male servant, Cesario, resulting in a messy love triangle with Olivia and Orsino. (Twelfth Night)

Assuming this was an essay about Twelfth Night, and it was clear that you were discussing that play, there is no reason to offer the superfluous citation.

For a play, if you DO quote a specific line, you should if possible refer to the act/scene number (particularly for Shakespeare), line number, or page number if you are referring to a published text.

Correct: Hamlet proves himself a competent "director," as expressed in his speech to the players, where he exhorts them to "speak the speech, I pray you, as I pronounced it to you" (Act III, scene ii).

Incorrect: Hamlet proves himself a competent “director,” as expressed in his speech to the players, where he exhorts them to “speak the speech, I pray you, as I pronounced it to you” (Hamlet).

It is clear you are quoting the play Hamlet: your citation needs to refer to specific scene number. In a play without act/scene numbers, refer to the page number of the published text, and the line number (if available).

If you are quoting from an internet/digital source and there is no page/line number, you do not need to include a specific reference point in your in-line citation. However, your works cited section (see below) must clarify specifically where and when you accessed this work.

Quoting movies is not much different from quoting plays – again, if it is clear from the context which film you are citing, then there is no reason for a specific in-line citation.

Correct: Dorothy states the obvious when she exclaims to Toto, “we must be over the rainbow!”

Incorrect: Dorothy states the obvious, when she exclaims to Toto, “we must be over the rainbow!” (The Wizard of Oz).

C. WORKS CITED - FORMATTING

At the end of every paper, you will include a “works cited” section or page. Be sure you are familiar with the MLA standards for these citations, PARTICULARLY as it relates to sources that you find on the internet.

- If you find an article on the internet that is a digital version of a published work, **YOU MUST CITE THE ORIGINAL PUBLICATION INFORMATION**. Thus, if you get an article from The New York Times, you need to cite the original publication date, not the date or location where you found it on the website.
- If you refer to an article on blackboard, **REFER TO THE ORIGINAL PUBLICATION INFORMATION**. Blackboard is not an “official” publication or website, it’s just a collection of stuff we want you to read.
- Be sure to double-check the spelling of the names of authors, editors, translators, etc.
- MLA now requires that you refer to the MEDIUM OF PUBLICATION for each citation (Print. Web. DVD. Film. Etc.)

Below are basic samples of how to cite various items in MLA format.

For a book, novel, or publication by one author:

Lastname, Firstname. *Title of Book*. Place of Publication: Publisher, Year of Publication. Medium of Publication.

For publications with more than one author, collections, translations, multiple editions, etc., refer to guidelines at

<http://owl.english.purdue.edu/owl/resource/747/06/>

For a film:

Film Name. Dir: Director’s name. Perf: Actors’ names. Studio, Year Released. Medium of Publication.

For a published article in a periodical (not online):

Author (last name, first name). "Title of Article." *Title of Periodical* Day Month Year: pages. Medium of publication.

For a review:

Author (last name, first name). "Title of Review (if there is one)." Rev. of Performance Title, by Author/Director/Artist. *Title of Periodical* day month year: page. Medium of publication.

For an article in a scholarly journal:

Author (last name, first name). "Title of Article." *Title of Journal* Volume.Issue (Year): pages. Medium of publication.

For articles found on the internet:

With so many types of materials (including digital versions of all of the above) now available on the internet, the rules for citing them can be complex and confusing. The standards for each such citation can be found at:

<http://owl.english.purdue.edu/owl/resource/747/08/>

However, this is what you should bear in mind: for anything you find on the internet, you probably need to include ALL of the information required in a regular citation (when available), plus the following:

- The DATE you accessed the material. This is NOT the publication date (which also must be included).
- A designation of "Web" as the medium of publication.
- A BRIEF designation of the website: you do NOT need to include the full url (this is a new regulation).
- A reference to the DATABASE you may have used to find an academic/scholarly article (JSTOR, Lexus Nexus, FIAF, etc.)

HERE IS A GOOD RULE FOR ALL OF YOUR CITATIONS:

You should provide enough information that anyone can **INSTANTLY** know (based on your **INLINE CITATION** and **WORKS CITED**) **EXACTLY** where to find the **ORIGINAL** source of what you are quoting or referring to.

D. FONTS / SPACING / MARGINS

Hopefully, you have discovered the folly of trying to make your paper look longer (or shorter) than it actually is by playing with the margins, spacing, and fonts. Please observe the following standards:

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- **Double-space** the text of your paper, and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are recognizable one from another. **The font size should be 12 pt.**
- Set the margins of your document to 1 inch on all sides.
- **Indent the first line of paragraphs** one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.

For your first page only:

- Do not make a title page for your paper unless specifically requested.
- **In the upper left-hand corner of the first page**, list your name, your instructor's name, the course, and the date.
- Double space again and **center the title**. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.

- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text:

Examples:

Fear and Loathing in Las Vegas as Morality Play

“No One Was Saved”: Human Suffering and the Beatles’ “Eleanor Rigby”

- Double space between the title and the first line of the text.
- Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin.
- Think of a REAL TITLE for your paper – something that conveys the meaning, tone, substance, etc. of your argument.

Terrible:

Writing Assignment – Lysistrata

Minimally Acceptable:

Women in Lysistrata

Boring but Smart:

Characterization of Women and Power in Lysistrata

Better:

“No Means No”: Feminine Resistance as Political Power in Lysistrata

As a hint, I am a big fan of lines from the play being used in the title, or other references to popular culture (song lyrics, catch phrases, etc.) That kind of detail often reflects how carefully you are reading the text AND shows good critical judgment.

GUIDE TO PROOFREADING SYMBOLS:

Symbol	Meaning	Example
∧	insert a comma	The mayor's brother, I tell you, is a crook.
∨	apostrophe or single quotation mark	I wouldn't know where to put this vase.
^	insert something	I know it in fact, everyone knows it.
“”	use double quotation marks	My favorite poem is "Design."
⊙	use a period here	This is a declarative sentence.
✂	delete	The elephant's trunk is really its nose.
~	transpose elements	He only picked the one he likes.
⊖	close up this space	Jordan lost his favorite basketball.
#	a space needed here	I have only three friends: Ted, Raoul, and Alice.
¶	begin new paragraph	"I know it," I said. "I thought so," she replied.
No¶	no paragraph	"I knew it, she said. "He's no good."
/	lowercase	Lunch was delicious.
=	capitalize	Tell me what I should do.

Comments you might find in the margins:

AWK – poor phrasing / mechanics
 SP – spelling
 FRAG – sentence fragment
 R-O – run-on sentence
 STET – leave as-is (ignore mark)

WC – weak/vague/incorrect usage of word (word choice)
 REP – unnecessary repetition of information

III. CRITICAL THINKING AND WRITING

Mastering the mechanics of writing and proper use of citation is important, but the quality of your ideas, and your ability to organize and focus your thoughts in written form, is a skill that must constantly evolve. Every assignment is different, and different teachers will expect you to be able to master (or adapt to) different approaches to critical thinking.

During the course of this class, we will be offering you specific tips on how to understand and employ a variety of critical approaches. Some assignments will require you to develop and support your own ideas and interpretation; others will ask you to adopt the tools of other critics and attempt to understand the work from an unfamiliar position. Some assignments will ask you to focus specifically on WHAT HAPPENS on the page, the stage, or the screen; other assignments will ask you to think about WHY those events happen, and what they “mean” to us as an audience and as a culture.

Because we will get into specifics with each assignment, we don’t want to set down too many “rules” about the content of your work that will apply across the board. Instead we offer this checklist, with the understanding that you will assess these items a bit differently as each assignment demands.

- Be sure you carefully read the question or prompt. Is it requiring you to answer only one question, or several? Does it specify that you need to refer to critical readings or employ a specific approach? Are you meeting the minimum page requirement? **BE SURE TO READ THE QUESTION AGAIN AFTER YOU COMPLETE A DRAFT OF YOUR ESSAY.**
- Do you remain **FOCUSED** on the question(s) being asked? Is every sentence in every paragraph related to answering the question? If you eliminate a sentence (or a part of a sentence) and it doesn’t affect the overall meaning of your work, then you should strongly consider leaving the extraneous words out.
- Are you being as **SPECIFIC** as possible when you refer to readings, screenings, or performances? Whenever possible, directly quote a specific line or two to illustrate the importance of your point. Refer to a specific scene in a film or a play when describing characters, plot, and themes. The more specific you can get (while still making a relevant point), the stronger your writing will be.

- Are you using strong, specific VERBS and ADJECTIVES? Informal words like “cool,” “great,” “well-done,” “awesome,” etc., don’t convey anything SPECIFIC except approval of what is being discussed.
- Are your PARAGRAPHS organized? A paragraph should be a single major idea that you want to convey in a series of specific, related sentences. Writing even a simple outline before you start writing will help you identify where your paragraphs should be.
- Do you have a THESIS or THESIS QUESTION that is guiding and focusing every sentence and every paragraph? You don’t always need to have a strong opinion, argument, or statement as your central thesis – in some assignments, a more general thesis question (or series of questions) can be just as effective. Regardless of the assignment, however, you SHOULD be able to articulate and sum up the focus of your essay in a single sentence or two.
- Do you have an interesting and dynamic CONCLUSION? This is something that even advance writers often struggle with. Ideally, a concluding paragraph does not merely re-state and sum up what your essay has demonstrated or proved. This is a place for you to briefly speculate as to the importance of what you have pointed out, or how what your observations might be related to other elements of the film or play in question.
- Always try to write in the PRESENT TENSE, as if the film, play, or text exists in the present moment. Sometimes, it might be necessary to write in past tense in order to relate plot information (such as a flashback or backstory), but your default should be in the PRESENT TENSE. MOST IMPORTANTLY : DO NOT SHIFT TENSE IN THE MIDDLE OF A SENTENCE.
- Be sure you clearly articulate the difference between the CHARACTER and the ACTOR who is playing the character. “Judy Garland and the Scarecrow sing a song together” is not accurate. A good rule is to refer to the character, unless you are commenting directly on the actor’s technique.

- Refer to all real-life figures by their LAST NAME. The first time you refer to them, you should use their full name, but subsequently should use only their surname. Do not refer to “Sir Philip Sidney” as “Philip.”
- Fictional characters should be referred to by the name that they are called most often in the text: “Duke Orsino” in Twelfth Night is most often called “Orsino,” so it is appropriate to refer to him as such; “Sir Toby Belch,” however, is referred to as “Sir Toby.” WHENEVER POSSIBLE, REFER TO THE CHARACTERS BY THEIR SPECIFIC NAME. Don’t just say “in the scene with Sir Toby and the maid,” say “in the scene with Sir Toby and Maria.”
- Try to avoid sentences or phrases which unnecessarily explain or frame what you are “doing” in the essay (don’t “narrate” your essay) or excessively explain obvious plot points:
 - Poor: In this next paragraph about the use of deep focus in Citizen Kane, I will focus on the scenes that take place at the newspaper which Charles Foster Kane, owns, The Enquirer.
 - Better: Citizen Kane’s effective use of deep focus can also be seen in the scenes set in the offices of the Enquirer.

There are times when you might want to include these “framing” elements for the purposes of clarity and focus. However, as you revise your paper, ask yourself whether or not they are absolutely necessary.

Note: these statements are often the ones that contain the word “I” in it and refer to your own position or process. Again, there are times when writing in this way is the best option, but in many cases, these statements can be made more efficiently.

Example:

“When I first read the play, I immediately knew that Orsino and Viola would wind up together.”

could be revised as

“Orsino and Viola are clearly destined for each other from the beginning.”

Notice how the use of present tense also makes the work and your reaction to it stronger and more dynamic.

- Think of every sentence and idea as possibly addressing one of three interrelated questions:
 - WHAT is happening? On the stage, in the text, on the screen? Here is where you DESCRIBE the text as precisely as possible.
 - HOW is it happening? How are the various pieces of the scene or text put together? Here is where you ANALYZE the text in order to understand how it is put together.
 - WHY is it happening that way? Why would an artist or artists decide that the HOW is appropriate to the WHAT? Here is where you INTERPRET the text and speculate as to the text’s possible theme(s) and meaning(s).