

THE FILMS OF SPIKE LEE

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Required Texts:

Spike Lee: That's My Story and I'm Sticking to It, as told to Kaleem Aftab

Spike Lee Interviews, Cynthia Fuchs, editor

The Spike Lee Reader, Paula J. Massood, editor, Temple University Press, 2007, c2008.

Recommended Readings:

By Any Means Necessary: The Trials And Tribulations Of The Making Of Do The Right Thing, Spike.

Five For Five: The Films of Spike Lee, Spike Lee and David Lee.

Malcolm X, Spike Lee with Ralph Wiley.

Mo' Better Blues, Spike with Lisa Jones.

Spike Lee, Darren Arnold.

Lee Filmography

Last Hustle in Brooklyn (1977)

Joe's Bed-Stuy Barbershop: We Cut Heads (1982)

She's Gotta Have It (1986)

School Daze (1988)

Do The Right Thing (1989)

Mo Better Blues (1990)

Jungle Fever (1991)

Malcolm X (1992)

Crooklyn 1994

Clockers (1995)

Girl Six (1996)

Get On The Bus (1996)

Four Little Girls (1997)

Freak (theatre drama, 1997)

He Got Game (1998)

Summer of Sam (1999)

Bamboozled (2000)

A Huey P. Newton Story (theatre drama, 2000)

The Concert for New York City (filmed concert following 9/1, 2001)

The Original Kings of Comedy (2002)

25th hour (2002)

Jim Brown: All American (2002)

Ten Minutes Older; The Trumpet: "We Wuz Robbed" (2002)

She Hate Me (2004)

Sucker Free City (2004)

Miracle Boys, 2004

All The Invisible Children (2005)

Miracle Boys (2005)

Inside Man (2006)

When the Levees Broke: A Requiem in Four Acts (2006)

Shark (TV Pilot, 2006)

Miracle at St. Anna (2008)

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Passing Strange (2008)

Kobe Doin' Work (2009)

If God is Willing and Da Creek Don't Rise(2010)

You're Nobody Till Somebody Kills You (2011)

The above list of films is from films in which Spike Lee has served as a director and/or director and producer. Films for which Lee has only served as a producer have not been included on this list. Also not noted in this selection are TV shows and other works that do not fit into the category of films produced for standard movie audiences, which includes mainstream commercial cinema as well as small movie houses that focus on independent, small budget, and “art” films.

THE COURSE

Background and Course Objectives

Spike Lee is the most prominent African American film director and producer today. He is also the most controversial. His willingness to take on controversial topics and themes while fighting for artistic control over his work has placed him at the forefront of independent-minded producers and directors. Race and gender, as they are presented in his films, have made Lee an object of study by moviegoers, feminists, black nationalists, and cultural critics who have found reason to extol and criticize his work. He has evolved into an award-winning director and producer of documentary and fiction film. He is highly regarded by critics for his mastery of the low budget film as well as the highly polished commercial film.

This class will screen a number of Lee's films, beginning with his first commercial film, *She's Gotta Have It*. From here, we move forward to his most recent works, including *Bamboozled*, *Inside Man* and *Miracle at St. Anna*. Screenings will provide a basis for discussion and dialogue aimed at gaining a better understanding of Lee's works, his vision as a director, and why his films have gained the attention of intellectual, critical, and political thinkers throughout the world. During the process of this course, you will become a more capable film and cultural critic, one with a discerning eye that can be applied to broader contexts in the arts and humanities.

How to Prepare and Succeed in this Course

Time Management is the key to success in this course. You will need to borrow, rent, or purchase the selected films if you don't own them. Assigned readings and screenings will provide the necessary background for a critical approach to our study. Because this course is ASYNCH, it does include assignments through the entire period of the class, including weekends! You received most of the films on the list when you enrolled in this class. They are listed in red in the filmography, but you can see them noted under the heading “Filmography.” In some cases, chapters and essays have been noted for certain films. However, you should have your text books and be on your way with your readings. It is advised that you do not wait until the last minute, given that ordering some films and materials will take some time. All required materials can be found on the Internet and ordered without difficulty if you do not have other means to secure them. I have gone to a number of websites as a test run to see if films can be purchased and have found this to be the case. These sites are also listed. Bear in mind that some sites change and you may need to pursue some additional sites. As always, go for the most affordable when making a purchase.

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Please note: The college moves from WebCT to Blackboard, as of May 22. You will be the first class to make this transition. This may require some advance planning and considerable patience. Most of all, if you have a question regarding this transition, contact the college tech support staff at: **(Information Resources Support Center) irsc@cutland.edu or call (607) 753-2500.**

OUTLINE OF STUDY

Blackboard Discussion #1 Self Introduction

Introduce yourself to in 300 words, more or less. Include something that makes you unique among your fellow classmates and that will help me to remember you. Why did you choose this course? What is your favorite Spike Lee Film? What is your favorite film of all time? What do you hope to accomplish during this class that will make this course worthwhile? **Due May 26-27**

Blackboard Discussion #2 Journal Assignment

Based upon your reading of chapters one and two in Aftab, 40 acres and a Mule and “The Early Years,” what are some of the highlights of Spike Lee’s earlier years? Include growing up in New York City; his early successes and failures as a filmmaker; and relationships with people in the industry. How did these impact his early development as a director? Cite specific examples from your reading. **Approximately six hundred words. Due May 28-31**

Blackboard Discussion #3: *She’s Gotta Have It*

Rape is an issue in *She’s Gotta Have It* for some critics and viewers. What is your position, rape or not? Why? How do you define rape? Make your case using the Bell Hooks article, “Whose Pussy Is This?” This is a discussion in which you are required to participate. Please review the rules for discussion. You must present your post and reply to a minimum of two posts or replies from your classmates for each film. Your post should be a minimum of three hundred words. **Due May 25-28**

Assignment: Paper #1: *She’s Gotta Have It*

Based on your readings, including the Hooks article and your viewing of the film, does Lee succeed or fail in making Nora Darling a sexually liberated woman in *She’s Gotta Have It*? To what extent is Lee helped or hindered by traditional views of male and female relationships? Some critics find the characters, the men at least, more complex and fully developed than Nola Darling. Others see them as narrow stereotypes. How do you see them? The relationship between men and women is asymmetrical (Tannen). Given that reality, what are the problems with a male constructing a liberated woman? How did Spike Lee assess his view on Nola Darling, looking back years later (Aftab)? **Three pages. Due June 1**

Read: Aftab, chs. 1-3

Bell Hooks, “whose pussy is this?”

Fuchs, 1-35

Blackboard Discussion #4: *School Daze*

Black sorority and fraternity life is a central theme in *School Daze*. According to Houston Baker, Lee is concerned with the Black, bourgeois imitation of White fraternal and sororal conformity--the mindless subjugation of the body and soul to initiatory brutality in the name of “brotherhood” or “sisterhood.” To

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what extent is this apparent in Lee's construction of characters and their values? How does he counter or resist this notion in the context of Africana culture and symbolism operating in the film?

How does Lee construct Jane as a tragic figure? Is she in love with Julian or the idea of the Frat?

How does Lee construct the characters of Dap and Julian? What are their beliefs, values and outlooks?

How do these provide a basis for conflict at the personal and social level? What are some of the larger socio-economic and cultural conflicts that Lee develops in the film? **Due May 28-June 1**

Read: Aftab, chs. 4 & 5

Fuchs 35-86

Blackboard Discussion #5: *Do The Right Thing*

Some critics argue that Lee failed in this goal to create public outrage in his depiction of the death of Radio Raheem as an example of black men dying as a result of police brutality? What is your assessment? Where do your sympathies lie? Explain. Many critics rate this as Lee's best film and consider it an American Classic among the great films. In addition to your text, review the articles below in order to enrich your position. Steer clear of your opinions, but make your case based on assigned readings.

http://www.associatedcontent.com/article/26545/spike_lee_s_do_the_right_thing_an_explosive_pg2.html?cat=40

<http://www.expressmilwaukee.com/article-8398-lsdo-the-right-things-revisited.html>

http://en.wikipedia.org/wiki/Do_the_Right_Thing

Due June 1-4

Assignment: Paper #2 *Do The Right Thing*

Based on your readings in Aftab on *Do The Right Thing* and Marlaine Glicksman article, "Spike Lee's Bed-Stuy BBQ," in *Spike Lee: Interviews*, you are to develop a three-four-page paper on the following issues:

- "Do the Right Thing takes a magnifying glass under-a-hot sun look at black/white relations and the result—no surprise—is fire."
- "Nobody wins when oppressive heat and Raheem's radio causes a meltdown in Sal's Famous Pizzeria."
- "Do the Right Thing, like Lee's other films, is a black insider's perspective on the contradictions and celebrations of African-American life."
- "While Sal's business is in the black community, he makes no financial contribution to it and has no relationship with it beyond his business day. To this extent, Sal's Pizzeria operates as a 'colonial outpost' in black urban America." **Due June 8.**

Additional Questions to consider for *Do The Right Thing*:

How does Sal perceive his function within this community?

How does Mookie see Sal's function in the community?

How does Buggin' Out perceive Sal's function in the community? How does it influence his relationship with Sal? With fellow blacks in the community?

Where do your sympathies lie?

What stereotypes are present?

Read: Aftab, 6 & 7

Fuchs: "Spike Lee's Bed-Stuy BBQ," by Marlaine Glicksman

Read: Aftab, 8 & 9

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Fuchs: "He's gotta Have it: An interview with Spike Lee," by Janice Mosier Richolson

Blackboard Discussion #6: Jungle Fever

How does the development of characters contribute to the plot and narrative in *Jungle Fever*? Based upon the aforementioned and your reading of Aftab and other articles, what can you infer about Spike Lee's perception of interracial marriage? How do the attitudes and values in about on interracial marriage depicted in Lee's work compare to where America is today? Cite examples from your readings and screenings, rather than your opinions.

Due June 4-9

Assignment: Paper #3: Jungle Fever

Race, class, and family values are strong themes in *Jungle Fever*. Select one or two of these issues and develop a position on how Lee's treatment of them reflects his views as a product of the black middle class? Are these views representative of the black middle class? To what extent do Americans share them in general? What are the issues for the Italians vs. the black women with regards to the interracial relationship? Are the Italians stereotyped? To what extent are African Americans and women stereotyped in the film?

Due June 10

Blackboard Discussion #7 *Malcolm X*

What happens when the story of making the movie threatens to dwarf the movie itself? What are some inherent limitations in turning a book into a movie, especially when a highly controversial person is the subject of the movie? Any portrayal is likely to offend whites, African Americans, feminists and others who have an ax to grind. What were some struggles that Lee encounters in trying to bring Malcolm X to the screen? Include issues from the black community, producers, and other issues that had an impact on the final product. Knowing what Lee went through, how does it impact on your perception of his struggles to succeed as a film director in the face of what appears to be insurmountable odds? In addition to your text, read the following: [http://en.wikipedia.org/wiki/Malcolm_X_\(film\)](http://en.wikipedia.org/wiki/Malcolm_X_(film)) **Due June 7-11**

Read: Aftab, 9-12

Fuchs: "Our film Is Only a Starting Point: An Interview with Spike Lee," by Gary Crocus and Dan Georgakas and "Doing the Job," by James Verniere.

Letter from the Birmingham Jail by Martin Luther King

http://www.africa.upenn.edu/Articles_Gen/Letter_Birmingham.html

Blackboard Discussion # 8: Four Little Girls: Recreating History Through Documentary Film. (This film is a required screening.)

Based upon your reading of King's *Letter from the Birmingham Jail* and your screening of *Four Little Girls*, what do they tell us about the violent struggle for equality in the American South? How do the personal stories reflect the broader struggle? What relevance does it have for today in light of what happened following Hurricane Katrina and how race and class influence the government's response to disaster? **Due June 9-13**

Read. Aftab, chapters 12 & 13

Fuchs: "An Interview with Spike Lee, Director of 4 Little Girls," by Brandon Judell.

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Blackboard Discussion # 9: *Clockers*

Noting the comments below, what is your response to the critics and moviegoers based upon your screening of *Clockers*?

“Lee doesn't really want us to root too hard for anyone, even Strike, "Clockers' " young protagonist (effectively played by newcomer Mekhi Phifer). Getting viewers to bond to any one personality is too easy an out to his way of thinking. Lee is not after empathetic hearts who bleed for the deserving poor, he wants us to look at the larger picture and realize how deep the problem is, how much society has to change before any of us is allowed the luxury of getting off the hook through personal caring.” Los Angeles Times film critic Kenneth Turan on Wednesday, September 13, 1995.

“Spike Lee directs most of the White Cops as he does in all of his movies, for the most part not giving one damn either way about Black People. His portrayal of Andre was critical mainly because the audience needed a sense that Cops were actually interested in helping the community. Andre is the type of Cop every Black Community wants. He is caring, supportive, unabusive, protective, and tough on the real criminals. He is the only officer who can successfully date one of the kid's moms (Tyrone's mom) and not even have the drug dealers view her is traitor.” Anonymous, August 11, 2004.

“This flick shows tough cops, fatherly cops, cops on the take, drug dealers, drug bosses, and related family members trying to make the best of life in the projects. There is a severe disconnect between motivations, outcomes, and legal culpability. And it's not a simplistic "the tables are turned" movie attempting to wring out some cheap irony from a spongy plot. The message is that there is nothing remotely akin to right and wrong in this place and time. And it is conveyed well enough to leave you with little faith in your moral compasses' direction-finding ability.” Frank Sheeran (swissfrank) from Zurich, Switzerland (May 10, 2002) **Due June 11-14**

You may substitute *Crooklyn* for *Clockers*. Should you choose *Crooklyn*, your post should address how Spike's childhood informs *Crooklyn* and his depiction of family life from the viewpoint of a young girl (presumably his sister). **Due June 11-14**

Blackboard Discussion #10: *He Got Game*

“What we were really trying to do was show the whole hypocrisy of the NCAA, how they really pimp what they call ‘student athletes.” To what extent are athletes “pimped” by colleges? Review Spike's full statement in Aftab as the anchor for your discussion. Many feel this is still very much an issue in college sports, argue your position based on your readings. **Due June 13-17**

Read: Aftab, chapters 13

Fuchs: “Hoops to Conquer,” by Chris Nashawaty

Articles below:

<http://www.bvonmoney.com/2010/06/19/black-scholars-black-athletes/>

http://news.newamericamedia.org/news/view_article.html?article_id=ef142f3b0b4f1654fd7f971f8f04ba55

Blackboard Discussion #11: *Bamboozled*

What happens when blacks seek to become executives? Are they likely to follow the status quo, or are they in a position to make constructive changes? What message is Lee making about black stereotypes in

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today's TV, film and video markets and the consequences they have for "colonizer" and the "colonized" Americans? Cite the readings in Fuchs and Aftab to buttress your position. **Due 15-19**
Read: Aftab, chapters 15.

Fuchs: "By Any Means Necessary," by Steve Goldstein
"Spike's Minstrel Show," by Allison Samuels
"Black Like Spike," by Michael Sragow
"Interview with Spike Lee," by Kam Williams
"Thinking about the Power of Images: An Interview With Spike Lee," by Gary Crodus and Dan Georgakas

Assignment #4: Final Paper Description

Final Paper Description:

Present the following for your final paper:

- Topic
- Thesis Sentence and supporting statement or paragraph
- Bibliography.

You must have a minimum of nine to ten sources for your final bibliography. These may include: films; assigned readings, and independent readings that you have done on your own. Due June 20
If your paper includes one of the films not on this list or ones that you have not gotten to in discussion, you must screen and review these ahead of time. The thesis statement may be the most challenging assignment in this class. There will likely be numerous revisions up to the point of your paper. That is perfectly okay, but you'll need to complete the initial one on target. Below are websites to help you develop your thesis statement. Review them carefully.

<http://www.wisc.edu/writing/Handbook/Thesis.html>

<http://owl.english.purdue.edu/owl/resource/545/01/>

<http://www.unc.edu/depts/wcweb/handouts/thesis.html>

Blackboard Discussion #12: 25th Hour

Critics don't agree, nor do we expect you to agree. Critics had completely opposing positions on 25th Hour: Mick La Salle, San Francisco Chronicle noted that it is "a film of sadness and power, the first great twenty-first century movie about the twenty-first century subject." Richard Corlis called it pretty lethargic stuff." What is your take on the film? **Due June 19-23**

Read: Aftab, chapter 16.

Blackboard Discussion # 13: Inside Man

Inside Man is Spike Lee's most commercial film. Some critics note that it is conventional and its bank-robbery genre is recognizably formulaic. Despite this, they agree that it is very much a Spike Lee Joint. How does Spike Lee put his stamp on *Inside Man*? What makes it remarkably familiar and distinguished at the same time? **Due June 22-26**

Assignment #5: Final Paper

Eight to ten-page position paper built around a thesis that explores a subject related to Spike Lee. No histories or actor biographies are accepted. This is your major research project for the class. Your

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presentation must have a minimum of nine to ten documented sources that you have consulted during the course of your project. **Submit online as an attachment. Due June 28**

Blackboard Discussion #14: *Miracle at St. Anna*

Some critics say that Spike Lee is at his best here. Many see brilliance and disappointment from one of the world's great filmmakers. As one critic noted: "*There are moments of such indescribable beauty in 'Miracle at St. Anna' that they move you to tears. There are also moments that leave you shaking your head in bewilderment and frustration.*" Were you moved to tears and as frustrated? One critic rated it one of the year's top ten. Now that you are a Spike Lee authority, what is your take on the movie, its greatest strengths and weaknesses? **June 25-29**

ALL PAPERS MUST OBSERVE THE FOLLOWING:

- Submit all attachments in Microsoft Word—Microsoft Word Document.
- *All written assignments (i.e. attached papers) must be typed on twelve-point font size except for special headings and other designs.*
- Use *Times New Roman* font
- *Must be double-spaced.*
- *Pages must be numbered.*
- *Sources used are to be cited in your bibliography.*
- *First page is to include:*
 - *Student Name;*
 - *ID*
 - *Date of submission*
 - *Title of paper*
- *Keep backup and hard copies of all your assignments.*
- *Save your document with name, title, and assignment number*
- For your attachments, please use the following: last name; assignment number; and key title
[Kelley #4 Final Paper]

BLACKBOARD-BASED DISCUSSIONS:

Discussions comprise a substantial percentage of your grade.

They are to be completed on time as a part of the group.

Completing these is crucial if you are to succeed in this class.

It also means you must have the films at your disposal on time.

FINAL PROJECT

Develop an eight to ten-page position paper built around a thesis that explores a subject related to Spike Lee. **No histories or actor biographies will be accepted.** This is your major research project for the class. Your presentation must have a minimum of nine to ten documented sources that you have consulted during the course of your project. You must attach a bibliography of your sources as part of your paper.

SECURING YOUR FILMS

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Most films are available through a variety of locations. Please check your rental stores and sites before purchasing online. I recommend that you take the filmography list below to your local video store and see what is available before making a purchase. Meanwhile use these approaches to finding your films.

- Rental Stores
- Netflix
- Libraries (your college—SUNY Cortland and your public library)
- You may purchase films online at an affordable price.
- You may also purchase some used DVDs.
- Do consider used DVDs if you can't find them locally or through chains.
- Blockbuster will now have films sent directly to your home from a regional warehouse if you can't locate them in the store and they have them in the warehouse.
- I recommend that you consider the *Joint Spike Lee collection*.
 - It includes five films.
 - Three of them on the list for the class.
 - The collection is below \$20.00 and about \$15 if you go used.

Spike Lee Filmography

The links below should take you directly to the films you wish purchase. Check alternate sources for lower prices.

She's Gotta Have It (1986)

http://www.amazon.com/Shes-Gotta-Have-Spike-Lee/dp/B000XJD34S/ref=pd_sim_d_1

School Daze (1988)

<http://www.amazon.com/School-Daze-Laurence->

[Fishburne/dp/B000051YMS/ref=pd_cp_d_1_img](http://www.amazon.com/School-Daze-Laurence-Fishburne/dp/B000051YMS/ref=pd_cp_d_1_img)

Do The Right Thing (1989)

http://www.blackclassicmovies.com/Featured_DVD/spike_lee_joint_collection.html

<http://www.amazon.com/Collection-Clockers-Jungle-Better-Crooklyn/dp/B000E40QC4>

Jungle Fever (1991)

http://www.blackclassicmovies.com/Featured_DVD/spike_lee_joint_collection.html

<http://www.amazon.com/Collection-Clockers-Jungle-Better-Crooklyn/dp/B000E40QC4>

Malcolm X (1992)

<http://www.amazon.com/Malcolm-X-Denzel->

[Washington/dp/B00002ND77/ref=pd_cp_d_1_img](http://www.amazon.com/Malcolm-X-Denzel-Washington/dp/B00002ND77/ref=pd_cp_d_1_img)

Clockers (1995)

http://www.blackclassicmovies.com/Featured_DVD/spike_lee_joint_collection.html

<http://www.amazon.com/Collection-Clockers-Jungle-Better-Crooklyn/dp/B000E40QC4>

Crooklyn 1994) (substitute for Clockers)

http://www.blackclassicmovies.com/Featured_DVD/spike_lee_joint_collection.html

<http://www.amazon.com/Collection-Clockers-Jungle-Better-Crooklyn/dp/B000E40QC4>

Get On The Bus (1996) (substitute for Clockers)

http://www.amazon.com/Get-Bus-Ossie-Davis/dp/B000051YMP/ref=pd_rhf_shvl_3

Four Little Girls (1997)

http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Ddvd&field-

[keywords=Four+Little+Girls*Spike+Lee&x=7&y=21](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Ddvd&field-keywords=Four+Little+Girls*Spike+Lee&x=7&y=21)

He Got Game (1998) (available for rental)

Bamboozled (2000)

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http://www.amazon.com/Bamboozled-Line-Platinum-Damon-Wayans/dp/B00005A1TJ/ref=pd_sim_d_2

25th hour (2002) (available for rental)

Inside Man (2006) (available for rental)

Miracle at St. Anna (2008) (available for rental)

SECURING YOUR TEXTBOOKS

These are very affordable at used prices. Start with the sites below. Don't forget your library.

Required Texts:

Spike Lee: That's My Story and I'm Sticking to It, as told to Kaleem Aftab

[http://www.amazon.com/Spike-Lee-Thats-Story-](http://www.amazon.com/Spike-Lee-Thats-Story-Sticking/dp/0393328945/ref=sr_1_fkmr1_1?ie=UTF8&qid=1275876282&sr=8-1-fkmr1#noop)

[Sticking/dp/0393328945/ref=sr_1_fkmr1_1?ie=UTF8&qid=1275876282&sr=8-1-fkmr1#noop](http://www.amazon.com/Spike-Lee-Thats-Story-Sticking/dp/0393328945/ref=sr_1_fkmr1_1?ie=UTF8&qid=1275876282&sr=8-1-fkmr1#noop)

Spike Lee Interviews, Cynthia Fuchs, editor

[http://www.amazon.com/Spike-Lee-Interviews-Conversations-](http://www.amazon.com/Spike-Lee-Interviews-Conversations-Filmmakers/dp/1578064708/ref=pd_rhf_shvl_3)

[Filmmakers/dp/1578064708/ref=pd_rhf_shvl_3](http://www.amazon.com/Spike-Lee-Interviews-Conversations-Filmmakers/dp/1578064708/ref=pd_rhf_shvl_3)

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Required Texts:

Spike Lee: That's My Story and I'm Sticking to It, as told to Kaleem Aftab

[http://www.amazon.com/Spike-Lee-Thats-Story-](http://www.amazon.com/Spike-Lee-Thats-Story-Sticking/dp/0393328945/ref=sr_1_fkmr1_1?ie=UTF8&qid=1275876282&sr=8-1-fkmr1#noop)

[Sticking/dp/0393328945/ref=sr_1_fkmr1_1?ie=UTF8&qid=1275876282&sr=8-1-fkmr1#noop](http://www.amazon.com/Spike-Lee-Thats-Story-Sticking/dp/0393328945/ref=sr_1_fkmr1_1?ie=UTF8&qid=1275876282&sr=8-1-fkmr1#noop)

Spike Lee Interviews, Cynthia Fuchs, editor

[http://www.amazon.com/Spike-Lee-Interviews-Conversations-](http://www.amazon.com/Spike-Lee-Interviews-Conversations-Filmmakers/dp/1578064708/ref=pd_rhf_shvl_3)

[Filmmakers/dp/1578064708/ref=pd_rhf_shvl_3](http://www.amazon.com/Spike-Lee-Interviews-Conversations-Filmmakers/dp/1578064708/ref=pd_rhf_shvl_3)

***EVALUATION AND GRADE:** Please note that your grades will be based on percentages rather than points. For example, film discussions add up to more than 60 points. When calculated, however, these will total 50% maximum.*

Blackboard Discussion	50%
Papers	30
Final Paper	20

Additional details related to online submissions and discussions will be available on your website. Assignments and discussions will also be posted. Review them and let me know if you have questions. Meanwhile, secure your required materials ASAP.