

**ENG/CINE 381M: Film, Media, and Culture**  
Summer #1 2020, CRN 43549/43548  
Monday, Tuesday, Wednesday, Thursday 12:00-1:50 PM  
REMOTE TEACHING-LEARNING VERSION

**Dr. Allison McGuffie**

Office hours: Monday, Tuesday, Wednesday, 2:00-3:00 PM

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### **Course Description**

This course studies works of film and media as representational objects that engage with communities identified by intersectional categories including sex, gender, sexuality, race, ethnicity, nation, class, and ability. It considers historical and contemporary effects of prejudice, intolerance, and discrimination on media and filmmaking practices and modes of reception, as well as alternative strategies that promote cultural understanding and a valuing of diversity. This course actively engages students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories and promotes an understanding of cinema as an art form intimately intertwined with its various social contexts. It enables students to develop scholarly insight into cinematic representational strategies.

This section of ENG/CINE 381M is conceptualized around gender on film, engaging pertinent questions in the intellectual history of feminist film theory and its intersectional manifestations. This course is reading and discussion intensive. It is designed for both new and experienced film students with the curriculum including both introductory and advanced content.

### **Course Objectives**

At the end of this course, students will:

- Have knowledge of a wide range of theoretical arguments regarding gender and gender on film;
- Be exposed to diverse examples of genders and various ways they are represented on film;
- Be inspired to critically analyze gendered representations in media texts in the world around them.

### **Required Texts**

Course readings are posted on Canvas. Read each reading closely, taking notes to prepare you for discussion prompts.

Films listed in the syllabus are required texts. As much as possible, films will be posted for your personal viewing via Canvas and Kanopy. View each film closely, taking notes to prepare you for discussion prompts.

**Note on film content:** Course films may contain content that is objectionable to some viewers. Exposure to all types of film content is an important part of the course and diverse material will be used to generate educational discussions. If you foresee problems with viewing required course materials, discuss this with me in advance. You may also want to consider who else is watching if you are watching at home.

### **Instructor-Student Communication**

I encourage students to visit my virtual office hours in addition to engaging with our Canvas discussion boards. I look forward to conversations with students and students regularly find that one-on-one conversations enhance learning and improve course performance. I will hold office hours in my zoom meeting room when possible and communicate via email when technological restrictions require.

**Email Policy:** I am available via email to answer *occasional, brief* questions or items of a personal nature. Larger questions or concerns should be brought to office hours for more thorough discussion. Email communications must be polite and professional. Unprofessionally addressed emails will not be answered. I aim to check my work email once per class day and once over the weekend, so leave plenty of time for a reply.

**Q&A Discussion Board:** To streamline common course business questions, post your question to the Q&A discussion board pinned at the top of Discussions on Canvas. Check the previous posts and replies to see if your question is already answered. If not, post a new question and I will reply as soon as I am able. As with email, I will check the Q&A discussion board once per class day and once over the weekend, so leave plenty of time for a reply. I will add FAQs here, as well, as students ask them.

**Availability:** In general, I will be available online during our regular scheduled class time (Monday, Tuesday, Wednesday, and Thursday, 12:00-1:50 PM) and my regularly scheduled office hours (Monday, Tuesday, and Wednesday, 2:00-3:00 PM). Otherwise, I aim to limit my online time as described above. I will post announcements whenever this schedule is altered (such as in Unit 2, when I will move all my office hours to Thursday and Friday to accommodate individual meetings.)

### **Remote Learning Plan**

**Graded Writing Assignments:** There are 4 graded written assignments due each Sunday night at 11 PM. They will function as an assessment of your comprehension of course material for each of our 4 units. They are each written essay format, submitted on Canvas. If you need an extension, please let me know in advance and make a comment on your submission so that I can erase any late penalty applied by Canvas.

**Canvas Organization:** Each class day (labelled Days 1-16) will have its own discussion thread. In the instructions, I will post all the materials you need for the day and instructions for how to engage with the discussion board. In advance of scheduled class meetings, read and view the course materials for the day – they are listed in the syllabus and I will link to them in the discussion board instructions – using the discussion prompts to guide your reading and viewing. After class, I will add any updates, including links to recorded zoom meetings, directly to the day’s discussion instructions so you can find all the day’s materials in one location. Additionally, I will post regular announcements, which will automatically send to your email address (be sure the option is enabled in your Canvas settings) and be archived under “Announcements” in Canvas for easy locating later.

**Daily Discussion Threads and Quizzes (Participation Credits):** Each class day (1-16) will have a discussion thread *and* a short quiz to record participation and facilitate engagement with course materials and discussions. These are low-stakes, high frequency assessments to keep us moving through the course together.

**Quizzes** will be graded multiple choice questions to assess basic comprehension. On zoom meeting days, we will complete the daily quiz together (and sometimes generate the questions together during class). If you need to participate by watching the zoom recording after the fact, for whatever reason, you will complete the quiz on your own to earn participation credit for that day. This structure is designed to incentivize synchronous course engagement while also enabling asynchronous engagement where needed to accommodate individual student circumstances.

**Discussion threads** will be prompted with reading and/or viewing questions. These are designed to give you guidance on how to read the assigned readings and watch the assigned films. You will respond to the day’s prompt directly as a reply on the discussion board to (1) prepare you for the day’s live discussion, (2) facilitate sharing of ideas between students, (3) allow you to articulate what class ideas are clear to you and which need further clarification, and (4) help me gauge overall class understanding of the material.

**Due Dates:** Discussion posts and daily quizzes will have due dates and times attached to them. These are preferred times and sticking to them will help you be prepared for zoom meetings and stay on track to avoid falling behind. This is preferred for synchronous learning. However, no late penalties will be applied until the end of each week (Sunday at 11 PM) in order to accommodate individual needs for asynchronous learning.

**Zoom Meetings:** 2 – 3 class days each week will include live zoom meetings in small or large groups during scheduled class time (Monday – Thursday, Noon – 1:50 PM). Students are required to either attend the meetings live – participation grading will be assessed through daily quizzes we write and complete together – or watch recordings of the meetings posted to Canvas after class and complete a comprehension quiz to earn participation credit for the day. (On non-zoom meeting days, class activities will be given via panopto recordings, video links, and comprehension quizzes.) Although I prefer to see your faces during discussion to aid with social cues, I will never require you to have your video or microphone on live. You can engage with questions and responses either through typing into the chat or raising your hand (real or virtual) to speak. Links and passwords to each scheduled zoom meeting will post to announcements one hour before class time for easy access, are posted as the first reply to the day’s discussion, and are listed under “Zoom Meetings” on Canvas. Links and passwords to zoom recordings will be posted on the day’s discussion board after class, after the recordings have processed.

**Grading Requirements:** Assignments for the week are due on Canvas by Sunday at 11 PM unless other arrangements are made with me in advance. Each week late results in a 1.0 point (one letter grade) deduction from the assignment grade. Failure to complete a major assignment results in a failure in the course. I grade on the 4.0 scale, described below. Grades calculated in the Canvas gradebook are estimates, not final. Complete final grades will be posted on Duckweb on June 16.

**Academic Integrity and Plagiarism:** Plagiarism is illegal, unethical, and will result in disciplinary action. Never present another person’s work as your own. Do not turn in work prepared for other courses. Students are responsible for correctly documenting and citing all sources – including books, internet sources, films, and interviews – referenced for any assignment, accurately following an accepted writing style, such as MLA or Chicago. Academic fraud of any type is reported to the Dean of Students who enforces appropriate consequences through the process detailed by Student Conduct and Community Standards. Any student who plagiarizes or cheats on any course assignment faces penalties, including an F on the assignment and in the course. If I suspect plagiarism or cheating I am required to and will report the incident in writing to the student, the department, and the dean, who may assign additional penalties. Details: <http://uodos.uoregon.edu/StudentConductandCommunityStandards.aspx>

**Accommodations for students with disabilities or access barriers:**

If you have a registered disability that may impact your work in this course, please contact me in the first week of the term, either via the introductory quiz or a direct email. We will work together with the Accessible Education Center to make necessary arrangements to ensure your full access to course material and assignments. Details: <http://aec.uoregon.edu/>. Or contact AEC directly in 164 Oregon Hall at 541-346-1155 or [disabsrv@uoregon.edu](mailto:disabsrv@uoregon.edu). Additionally, please let me know if there are accessible learning changes I can make to improve your ability to access course materials.

Considering the unique remote nature of this term, please make me aware of any situation-specific barriers you experience so we can do our best to work around them together. I aim to design the course with certain challenges in mind, such as slow or no internet access, minimal computer access, increased family or job responsibilities at home, increased mental health challenges, increased political pressure on students of color, and children or parents running around your space. There are likely many situations I have not imagined, so please make me aware of other specific barriers I can help mitigate.

**Assignments and Grading**

	Your grade (out of 4.0)	Multiply by	
Zoom Participation/Quizzes (20%)	_____	x .20 =	_____
Discussion Posts (20%)	_____	x .20 =	_____
Unit 1 Exam Essay: Male Gaze (15%)	_____	x .15 =	_____
Unit 2 Exam Essay: Black Gaze (15%)	_____	x .15 =	_____
Unit 3 Exam Essay: Return Gaze (15 %)	_____	x .15 =	_____
Unit 4 Exam Essay: Trans* Gaze (15%)	_____	x .15 =	+ _____
		Total =	_____ (out of 4.0)

Assignments and exams will be graded on the 4.0 grading scale as follows: A (4.0), B (3.0), C (2.0), D (1.0), F (0). A “C” grade is given to average work that meets the basic requirements of the assignment. A “B” grade is given to work that meets basic requirements and demonstrates comprehensive understanding of course material. An “A” grade is given to work that meets basic requirements, demonstrates exceptional understanding of course material, and demonstrates original insight on course concepts. + and – grades are given at .33 intervals. Canvas gradebook automatically calculates these grades out of 100%, so divide by 25 to determine your letter grade.

Late penalties will not be given until Sunday night each week. Do your best to post by the noted due time, but don’t worry if it takes you until Sunday to catch up on the week’s materials. This flexibility is designed to accommodate asynchronous learning if you need it.

**Zoom Meeting Dates for Summer Session #1**

- During regular scheduled class time (Noon – 1:50 PM)
- Unlisted class days (-) will happen via panopto recordings, available on Canvas

Unit 1/Week 1

Monday, June 22

-

Wednesday, June 24

Thursday, June 25

Unit 2/Week 2

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-

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Thursday, July 2 (regular class time)

Optional: Thursday or Friday, July 2 or 3, individual student-instructor meetings (sign-up in advance)

Unit 3/Week 3

-

Tuesday, July 7

-

Thursday, July 9

Unit 4/Week 4

-

Tuesday, July 14

-

Thursday, July 16

## Course Schedule (UPDATED 6/18/2020)

\*Discussion post due each day before class, unless noted “after.” See Canvas for daily details\*

### Unit 1: The Male Gaze

**Day 1** Introductions; review syllabus and Canvas; introduction to feminist film theory  
**Mon, Jun 22** **Zoom Meeting** and Day 1 Quiz (Syllabus policies; introductions)

Materials:  
Syllabus  
Canvas site  
Zoom app or zoom on browser

**Day 2** Gilda  
**Tues, Jun 23** Panopto recording and Day 2 Quiz (Easthope; Mulvey introduction; *Gilda* analysis)

Materials:  
*Gilda* (Charles Vidor, USA, 1946, 110 min.) [Link in Canvas]  
Easthope, *What a Man's Gotta Do*, 1986; 1-7 [Read], 15-31 [Recommended].  
Mulvey, “Visual Pleasure and Narrative Cinema,” 1975; 198-209 [Skim].

**Day 3** Mulvey and the Male Gaze  
**Wed, Jun 24** **Zoom Meeting** and Day 3 Quiz (Deep reading of Mulvey and *Riddles of the Sphinx*)

Materials:  
Mulvey, “Visual Pleasure and Narrative Cinema,” 1975; 198-209 [Read closely].  
Recommended: Freud, “Fetishism,” 1927; 351-357.  
*Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, UK, 1977, 92 min.); clip. [Link on Canvas]

**Day 4** Male Gaze Examples and Counter-Examples  
**Thurs, Jun 25** Post your male gaze examples\*  
**Zoom Meeting** and Day 4 Quiz (Q&A on male gaze; plan your papers; questions)

Materials:  
Kaplan, “Is the Gaze Male?” 1983; 119-138.  
McGuffie, Sample Analysis of *Wonder Woman* and *Justice League*, DRAFT.  
*Wonder Woman* (Patty Jenkins, USA, 2017, 141 min.); clip. [Link on Canvas]  
*Justice League* (Zack Snyder, USA, 2017, 120 min.); clip. [Link on Canvas]  
Panopto recording of sample analysis of *Wonder Woman* and *Justice League*  
Day 4 Discussion Post (Student examples\* of the male gaze)

**Sun, Jun 28** **Unit 1 Exam Essay: Male Gaze (Due on Canvas by 11 PM)**

## Unit 2: How can cinema construct a critical black feminist gaze?

### **Day 5** Hobson and Black Feminist Critical Film Theory

**Mon, Jun 29** Panopto recording and Day 5 Quiz (intro to Black feminist critical film theory) and Day 5 Student Survey (remote learning check-in)  
After class: Discussion post (Summarize a point)

Materials:

Hobson, "Viewing in the Dark: Toward a Black Feminist Approach to Film," 2002; 45-59.  
bell hooks and Laverne Cox discussion; minutes 10-21. [Link on Canvas]  
*Rear Window* (Alfred Hitchcock, USA, 1954, 115 min.); clip of phone call to black sitter.  
*Killer of Sheep* (Charles Burnett, USA, 1978, 83 min.); trailer and excerpts.  
Unit 2 powerpoint

### **Day 6** bell hooks and Theorizing the Black Female Spectator

**Tues, Jun 30** Panopto recording and Day 6 Quiz (hooks' theory of the oppositional gaze)

Materials:

hooks, "The Oppositional Gaze: Black Female Spectators" (1992), 510-523.  
Fanon, "The Fact of Blackness," 1952; 109-116 [Read], 117-140 [Skim].  
Intro to Fanon Video (Macat, 2016, 3 min.) [Link on Canvas]

### **Day 7** Julie Dash and *Illusions*

**Wed, Jul 1** Panopto recording and Day 7 Quiz (*Illusions* analysis)

Materials:

*Illusions* (Julie Dash, USA, 1982, 34 min.) [Link on Canvas]  
Recommended: *Daughters of the Dust* (Julie Dash, USA, 1991, 113 min.)

### **Day 8** *Hidden Figures* and the Oppositional Gaze

**Thurs, Jul 2** **Zoom Meeting** and Day 8 Quiz (Discuss *Hidden Figures*, Q&A on oppositional gaze, plan your essays)

Materials:

*Hidden Figures* (Theodore Melfi, USA, 2016, 127 min.) [Link on Canvas]

**Thurs and Fri** Extra office hours for Unit 1 Exam feedback, optional, but recommended

**Jul 2 and 3** **Zoom Meetings:** Student-Instructor Individual Meetings (sign-up on Canvas)

**Sun, Jul 5** **Unit 2 Exam Essay: Black Feminist Critical Gaze (Due on Canvas by 11 PM)**

[Bonus Unit 2 Examples of other types of Black feminist critical gazes

Material: Kyrölä, "Music Videos as Black Feminist Thought," 2017; 1-13.

"Formation" (Beyoncé, dir. Melina Matsoukas, USA, 2016, 5 min.)

"Anaconda" (Nicki Minaj, dir. Colin Tilley, USA, 2014, 5 min.)

"Django Jane" (Janelle Monáe, dir. Andrew Donoho & Chuck Lightning, USA, 2018, 4 min.)

(See unit powerpoint for links)]

### **Unit 3: How can cinema facilitate a return gaze from indigenous feminine subjectivity?**

#### **Day 9** Intro to Postcolonial Theory and Cinema

**Mon, Jul 6** Panopto recording and Day 9 quiz (Rony, cinema, and Euro-American imperialism)  
After class: Discussion post (summarize a point or ask a clarifying question)

Materials:

Rony, "Introduction: The Third Eye," 1996; 3-17.

*Nanook of the North* (Robert Flaherty, Belcher Islands, Inuk Territory, CA, 1920, 79 min.)  
[Link on Canvas]

Movement Studies at Paris Exposition (Felix-Louis Regnault, France, 1895.) [Link Canvas]

*Pirates of the Caribbean: Dead Man's Chest* (Verbinski, USA, 2009.); clip [Link on Canvas]

Unit 3 powerpoint

#### **Day 10** Columpar and Imperial Gazes

**Tues, Jul 7** **Zoom Meeting** and Day 10 Quiz (Discussion of *Nanook of the North*, Q&A on colonial, ethnographic, male gazes, and third eye) and Day 10 Student Survey

Materials:

Columpar, "The Gaze As Theoretical Touchstone," 2002; 25-44.

Ethnographic film example from Ethnographic Video Online, choose 1. [Link on Canvas]

#### **Day 11** Haunting and *Nice Coloured Girls*

**Wed, Jul 8** Panopto recording and Day 11 Quiz (haunting and return gaze analysis of *Nice Coloured Girls*)

Materials:

Tuck and Ree, "A Glossary of Haunting," 2013; 639-654.

French, "An Analysis of *Nice Coloured Girls*," 2000; 1-8 [Skim].

*Nice Coloured Girls* (Tracey Moffatt, Australia, 1987, 16 min.) [Link on Canvas]

#### **Day 12** *Rhymes for Young Ghouls*

**Thurs, Jul 9** **Zoom Meeting** and Day 12 Quiz (discussion of *Nice Coloured Girls* and *Rhymes for Young Ghouls*, plan your essays)

Materials:

Carleton, "On Violence and Vengeance," 2014; 1-6.

*Rhymes for Young Ghouls* (Jeff Barnaby, Canada/ Mi'kmaq Nation, 2013, 88 min.) [Link on Canvas]

**Sun, Jul 12** **Unit 3 Exam Essay: Indigenous Return Gaze (Due on Canvas by 11 PM)**

## Unit 4: How can cinema represent trans\* gender diversity?

### **Day 13** Intro to Trans\* and Cinema

**Mon, Jul 13** Panopto recording, *Paris Is Burning*, Day 13 Quiz (Intro to trans\* representation), and Day 13 Student Survey (How you want to finish)  
After class: Discussion post (Summarize one point or ask a clarifying question)

Materials:

Stryker, "Transgender Feminism," 2007; 59-68.

*Trans 101: The Basics* (Kochava Lilit and Margo Fink, Australia, 2017, 8 min.) [Link]

*Do Transgender Men Have Male Privilege?* (Advocate Video Team, USA, 2018, 8 min.) []

*Paris is Burning* (Jennie Livingston, USA, 1991, 78 min.) [Link on Canvas]

Unit 4 powerpoint

Recommended: *Kiki* (Sara Jordanö, USA, 2017; 96 min.) and *Queens at Heart* (Narrated by Jay Martin, c. 1967, restored by Jenni Olson, 2009, 23 min.)

### **Day 14** Butler, Gender Theory, and *Ma vie en rose*

**Tues, July 14** **Zoom Meeting** and Day 14 Quiz (Q&A, discussion of *Paris Is Burning* and *Ma vie en rose*)

Materials:

Butler, "Gender Trouble, Feminist Theory, and Psychoanalytic Discourse," 1990; 324-339.

*Ma vie en rose* (Alain Berliner, Belgium/France, 1997, 89 min.) [Link on Canvas]

### **Day 15** Halberstam and the Transgender Look

**Wed, Jul 15** Panopto recordings and Day 15 Quiz (relationship between cinema and trans\* bodies)  
After class: Discussion post (clearest and muddiest points)

Materials:

J. Jack Halberstam (he), "The Transgender Look," 2005; 76-96.

Seid, "Reveal," 2014, 176-177.

Panopto recording references these clips [Links on Canvas]:

*The Crying Game* (Neil Jordan, UK/USA, 1992, 111 min.); clip.

*Boys Don't Cry* (Kimberly Peirce, USA, 1999, 118 min.); clips.

*By Hook or by Crook* (Harry Dodge and Silas Howard, USA, 2001, 98 min.); clip.

*Southern Comfort* (Kate Davis, USA, 2001, 90 min.); clip.

### **Day 16** *Tangerine*

**Thurs, Jul 16** Class: **Zoom Meeting** and Day 16 Quiz (course wrap-up, *Tangerine* analysis, and plan your essays) and Day 16 Student Survey (overall course reflection and feedback)

Materials:

Green, Review of *Tangerine*, 2016.

Recommended: Ridley, "Imagining Otherly," 2019

*Tangerine* (Sean Baker, USA, 2015, 88 min.) [Link on Canvas]

**Sun, Jul 19** **Unit 4 Exam Essay: Trans\* Gaze (Due on Canvas by 11 PM)**