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;
- Have a complex understanding of the gaze and the spectator in cinema;
- Be inspired to critically analyze gendered representations in media texts in the world around them.

Students who have taken this course say:

- I learned how to effectively analyze cinematic material and their societal impact on a more technical level.
- I will always pay attention to looking relations in films from now on.
- This course has helped me in public relations training to include all audiences and not just focus on my perspective.
- I learned to be open minded; I had never talked about these subjects nor analyzed films to this degree.
**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. Films will be posted for your personal viewing via Canvas, Yamada Language Lab, 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**

**Office Hours:** 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 after our live class sessions.

**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. Outside of class, office hours, and email checks, I aim to limit my online time as much as possible.

**Course Policies**

**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](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 disbursv@uoregon.edu. Additionally, please let me know if there are accessible or universal 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 other vulnerable groups, 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.

Resources for Wellness on Campus:
University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at health.uoregon.edu/ducknest.

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

Remote Learning Plan
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 this option is enabled in your Canvas settings) and be archived under “Announcements” in Canvas for easy locating later. Zoom links and other reminders will be posted this way.

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 prepare for Zoom meetings and stay on track to avoid falling behind. Following the due dates is preferred for synchronous learning. The due dates also organize the material in your Canvas syllabus and calendar features. 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. I will wait until Monday
morning to record your grades for the previous week’s pre- and post-class assignments. At that time, unsubmitted assignments will be marked as a zero unless arrangements have been made in advance. If we have made an arrangement, leave a comment with your submission to remind me that we did. After this time, you may complete assignments for half credit.

**Zoom Meetings:** Approximately twice per week, we will have a live Zoom meeting during scheduled class time (12:00 – 1:50 PM) – see dates listed below. Students are required to either attend the meetings live or watch the recordings posted after. Basic participation will be assessed through daily quizzes or prompts that we usually complete together on the Zoom call or on your own if you are watching the recording. Engagement will be qualitatively assessed through the final self-assessment document due at the end of the term. While asynchronous days can be completed at any time during the week, try to prioritize your work so you are ready for discussion during our zoom sessions; this makes small and large group discussions more valuable.

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.

Announcements will automatically post and email to you – check your Canvas settings – Sunday morning with a reminder of the week’s plan. Announcements will also post about an hour prior to Zoom meetings with the day’s Zoom meeting invitation, including link and password. You can also find this information under “Zoom Meetings” on Canvas. I will then post the recording’s link and password (ENGCINE.381) on Canvas as an update on the day’s discussion board. These recordings are useful for the times you cannot be on the call, if your internet cuts out some or all of the meeting, or if you need to go back and review sections.

**Asynchronous Days:** Approximately half the classes will consist of asynchronous content (panoptos, lecture videos, etc.) Asynchronous content is meant to be able to be completed during the scheduled 12:00-1:50 time slot. In practice, you can do it at any time, but it should take you approximately the same amount of time to complete. I will periodically reply to discussion threads as necessary to add clarification or steer discussion to the day’s objective.

Complete the assigned readings and film viewings in advance of each class day, as normal, whether synchronous or asynchronous. Find specific instructions and reading/viewing guidance on the day’s discussion board instruction list. (See “before,” “during,” and “after” class sections.)
**Assignments and Grading**

**Unit 1: Male Gaze Paper (20 points)**
- This paper challenges you to demonstrate your understanding of the male gaze by applying the theory to a film of your choice. I will provide feedback to guide your subsequent writing. I also invite you to meet with me during office hours to discuss your paper, learn my expectations, deepen understanding of course concepts, and connect student to instructor. A rewrite is allowed after student-instructor discussion.

**Units 2, 3, and 4 Essay Exams (20 points each, for a total of 60 points)**
- These essay exams are an opportunity to show how well you have learned and comprehend the material in each course unit. More importantly, they are designed to help you practice critical thinking skills including deep reading and effective summarizing of authors’ key ideas, close analysis of audio-visual-time-based media objects and putting theory into practice.

**Daily Discussion Threads and Quizzes (a.k.a. Participation Credits) (32 total points)**
- 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.
- **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 for live discussions, (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. I will post group or individual replies as needed. Some prompts are designated “before class” to prepare you for class, others are designated “during” or “after class” to allow you to synthesize ideas and will be graded with the designation in mind.
- **Quizzes** will be graded multiple choice questions to assess basic comprehension. On zoom meeting days, we will complete the daily quiz together. 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. Quizzes are also one more opportunity to reiterate the day’s material in another form. Please note that they are never designed to trick you; think of the quizzes as a bullet point list of some key ideas to take away from the day’s class.

**Portfolio and Engagement Self-Assessment (8 points)**
- This assignment encourages self-reflection on the work you are putting into the course. It also adds a qualitative, not just quantitative assessment of your participation and rewards more student-student and student-instructor interaction.
Grading

I use a points (*not percentages*) system of grading, translated into the 4.0 (*not 100%*) scale. This applies to each assignment, as well as your final grade. In brief, I will divide your final total points (120 max possible) by 30 to translate it into the 4.0 grading scale: A (4.0), B (3.0), C (2.0), D (1.0), F (0), with +/- at .33 intervals (no A+). The list below shows how the calculation of your final grade will look.

<table>
<thead>
<tr>
<th>Points Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>110.1-120 points</td>
<td>A</td>
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<tr>
<td>100.1-110 points</td>
<td>A-</td>
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<tr>
<td>90.1-110 points</td>
<td>B+</td>
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<td>80.1-90 points</td>
<td>B</td>
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<tr>
<td>70.1-80 points</td>
<td>B-</td>
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<td>60.1-70 points</td>
<td>C+</td>
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<td>50.1-60 points</td>
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<td>40.1-50 points</td>
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<td>30.1-40 points</td>
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<td>20.1-30 points</td>
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<td>10.1-20 points</td>
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<td>0-10 points</td>
<td>F</td>
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Each assignment will have its own rubric that generally corresponds to the following criteria: 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.

Late penalties for posts and quizzes will not be given until after 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. Canvas will say the assignment is “late,” but that does not affect your grade until the end of the week. This flexibility is designed to accommodate asynchronous needs and avoid penalizing those with challenging home-work situations.

For major assignments (the unit exams), each class day (M/T/W/H) late results in a 5 point deduction from the assignment grade. Failure to complete a major assignment results in a failure in the course.

Grades calculated in the Canvas gradebook are estimates, not final. Complete final grades will be posted on Duckweb at the usual university deadline.
Schedule Overview for Summer Session #1, 2021

- Zoom meetings are during regular scheduled class time (Noon – 1:50 PM)
- Asynchronous class days will happen via Panopto recordings, available on Canvas
- Please prioritize attending Zoom meetings as much as possible to maximize class engagement.

Unit 1/Week 1

**Monday, June 21 (Zoom Meeting: Welcome and intros)**
Tuesday, June 22 (Asynchronous work: Lecture on Mulvey and feminist film theory)

**Wednesday, June 23 (Zoom Meeting: Discussion of *Gilda*, Q&A on Mulvey)**
Thursday, June 24 (Asynchronous work: Lecture on Kaplan, *Riddles of the Sphinx*, and Justice League and Wonder Woman)

Sunday, June 27 (Essay 1 due by 11:59 PM; all work from week due)

Unit 2/Week 2

Monday, June 28 (Asynchronous work: Lecture on Hobson, *Killer of Sheep*)
Tuesday, June 29 (Asynchronous work: Lecture on hooks and Black feminist film theory)
Wednesday, June 30 (Asynchronous work: Lecture on *Illusions*)

**Thursday, July 1 (Zoom Meeting: Discussion of *Illusions* and *Hidden Figures*)**

Sunday, July 4 (Essay 2 due by 11:59 PM; all work from week due)

Unit 3/Week 3

Monday, July 5 (Asynchronous work. This is technically a university holiday, so the work is light (watching film clips and one reading), but we need the points for the day, so complete today's asynchronous work when you can.)
Tuesday, July 6 (Asynchronous work: Lecture on postcolonial theory)
Wednesday, July 7 (Asynchronous work: *Nice Coloured Girls* and *Four Faces of the Moon*)

**Thursday, July 8 (Zoom Meeting: Discussion of *Rhymes for Young Ghouls*)**

Sunday, July 11 (Essay 3 due by 11:59 PM; all work from week due)

Unit 4/Week 4

Monday, July 12 (Asynchronous work: Lecture on Stryker and trans* theory)
Tuesday, July 13 (Asynchronous work: *Ma vie en rose*)
Wednesday, July 14 (Asynchronous work: Lecture on Halberstam)

**Thursday, July 15 (Zoom Meeting: Discussion of *Tangerine*)**

Sunday, July 18 (Essay 4 due by 11:59 PM; all work from week due)
Unit 1: The Male Gaze

Day 1  Introductions; review syllabus and Canvas; introduction to feminist film theory
Mon, Jun 21  Zoom Meeting and Day 1 Quiz (Syllabus policies; introductions)

Materials:
Syllabus, Canvas site, Zoom

Day 2  Mulvey and the Male Gaze
Tues, Jun 22  Panopto recording and Day 3 Quiz (Deep reading of Mulvey and Riddles of the Sphinx)

Materials:
Recommended: Freud, “Fetishism,” 1927; 351-357.
Riddles of the Sphinx (Laura Mulvey and Peter Wollen (he), UK, 1977, 92 min.); clip.

Day 3  Gilda
Wed, Jun 23  Zoom Meeting and Day 2 Quiz (Easthope; Mulvey introduction; Gilda analysis)

Materials:
Gilda (Charles Vidor, USA, 1946, 110 min.)
Easthope (he), What a Man’s Gotta Do, 1986; 1-7 [Read], 15-31 [Recommended].

Day 4  Male Gaze Examples and Counter-Examples
Thurs, Jun 24  Post your male gaze examples*
Panopto recording and Day 4 Quiz (Q&A on male gaze; plan your papers; questions)

Materials:
McGuffie (she), Sample Analysis of Wonder Woman and Justice League, DRAFT.
Wonder Woman (Patty Jenkins (she), USA, 2017, 141 min.); clip.
Justice League (Zack Snyder (he), USA, 2017, 120 min.); clip.

Sun, Jun 27  Unit 1 Exam Essay: Male Gaze (Due on Canvas by 11:59 PM); any remaining work from this week also due by 11:59 PM
Unit 2: How can cinema construct a critical black feminist gaze?

Day 5  Hobson and Black Feminist Critical Film Theory
Mon, Jun 28  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:
bell hooks (she) and Laverne Cox (she) discussion; minutes 10-21.
Rear Window (Alfred Hitchcock (he), USA, 1954, 115 min.); clip of phone call to Black babysitter.
Killer of Sheep (Charles Burnett (he), USA, 1978, 83 min.); trailer and excerpts.
Unit 2 powerpoint

Day 6  bell hooks and Theorizing the Black Female Spectator
Tues, Jun 29  Panopto recording and Day 6 Quiz (hooks’ theory of the oppositional gaze)

Materials:
Intro to Fanon Video (Macat, 2016, 3 min.)

Day 7  Julie Dash and Illusions
Wed, Jun 30  Panopto recording and Day 7 Quiz (Illusions analysis)

Materials:
Illusions (Julie Dash (she), USA, 1982, 34 min.)
Recommended: Daughters of the Dust (Julie Dash, USA, 1991, 113 min.)

Day 8  Hidden Figures and the Oppositional Gaze
Thurs, Jul 1  Zoom Meeting and Day 8 Quiz (Discuss Illusions and Hidden Figures, Q&A on oppositional gaze, plan your essays)

Materials:
Hidden Figures (Theodore Melfi (he), USA, 2016, 127 min.)

Sun, Jul 4  Unit 2 Exam Essay: Black Feminist Critical Gaze (Due on Canvas by 11:59 PM); any remaining work from this week also due by 11:59 PM
Unit 3: How can cinema facilitate a return gaze from indigenous feminine subjectivity?

Day 9  Holiday
Mon, Jul 5  No class; freebie point on discussion board.

Day 10  Intro to Postcolonial Theory and the Imperial Gaze
Tues, Jul 6  Panopto recording and Day 10 Quiz (Rony, Columpar, Nanook)

Materials:
Nanook of the North (Robert Flaherty (he), Belcher Islands, Inuk Territory, CA, 1920, 79 min.)
Movement Studies at Paris Exposition (Felix-Louis Regnault (he), France, 1895.)
Pirates of the Carribean: Dead Man’s Chest (Verbinski (he), USA, 2009.); clip.
Unit 3 powerpoint

Day 11  Haunting and Nice Coloured Girls
Wed, Jul 7  Panopto recording and Day 11 Quiz (haunting and return gaze analysis of Nice Coloured Girls and Four Faces of the Moon)

Materials:
Nice Coloured Girls (Tracey Moffatt (she), Australia, 1987, 16 min.)
Dowell (she), “Digital Sutures,” 2018; [Skim].
Four Faces of the Moon (Amanda Strong (she), Coast Salish, 2016, 13 min.)

Day 12  Rhymes for Young Ghouls
Thurs, Jul 8  Zoom Meeting and Day 12 Quiz (discussion of Nice Coloured Girls, Four Faces of the Moon, and Rhymes for Young Ghouls; plan your essays)

Materials:
Rhymes for Young Ghouls (Jeff Barnaby (he), Canada/ Mi’kmaq Nation, 2013, 88 min.)

Sun, Jul 11  Unit 3 Exam Essay: Indigenous Return Gaze (Due on Canvas by 11:59 PM); any remaining work from this week also due by 11:59 PM
Unit 4: How can cinema represent trans* gender diversity?

### Day 13

**Intro to Trans* and Cinema**

Mon, Jul 12

Panopto recording, *Paris Is Burning*, Day 13 Quiz (Intro to trans* representation)

Materials:
- *Trans 101: The Basics* (Kochava Lilit (zey/zir) and Margo Fink (she/they), Australia, 2017, 8 min.)
- *Do Transgender Men Have Male Privilege?* (Advocate Video Team, USA, 2018, 8 min.)
- *Paris is Burning* (Jennie Livingston (she), USA, 1991, 78 min.)

Unit 4 powerpoint

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

### Day 14

**McGuffie and Ma vie en rose**

Tues, Jul 13

Panopto recording and Day 14 Quiz (analysis of *Ma vie en rose*)

Materials:
- *Ma vie en rose* (Alain Berliner, Belgium/France, 1997, 89 min.)

### Day 15

**Halberstam and the Transgender Look**

Wed, Jul 14

Panopto recordings and Day 15 Quiz (relationship between cinema and trans* bodies)

After class: Discussion post (clearest and muddiest points)

Materials:

Panopto recording references these clips [Links on Canvas]:
- *The Crying Game* (Neil Jordan (he), UK/USA, 1992, 111 min.); clip.
- *Boys Don't Cry* (Kimberly Peirce (she), USA, 1999, 118 min.); clips.
- *By Hook or by Crook* (Harry Dodge (he or n/a) and Silas Howard (he), USA, 2001, 98 min.); clip.
- *Southern Comfort* (Kate Davis (she), USA, 2001, 90 min.); clip.
Day 16  

**Tangerine**  

**Thurs, Jul 15**  

**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 (he), Review of *Tangerine*, 2016.  
Recommended: Ridley (she), “Imagining Otherly,” 2019  
*Tangerine* (Sean Baker (he), USA, 2015, 88 min.) [Link on Canvas]

**Sun, Jul 18**  

**Unit 4 Exam Essay: Trans* Gaze (Due on Canvas by 11:59 PM); any remaining work from this week also due by 11:59 PM.**  
Note: automatic one week extension on this exam, if needed; everything must be submitted by Sun, Jul 25 at 11:59 PM so I can do grades on Monday, July 26.

**Advice from Previous Remote Students**

- Make sure to track your time and plan accordingly. Create spaces at home that make you motivated to learn.
- One piece of advice is to attend Zoom lectures and go to office hours because Professor McGuffie really sticks with you as you are navigating some of the confusing topics.
- For future students, if they had to go through what we have gone through, I would say one thing: You will feel like you’re on a vacation, be careful, you’re not. I say that because of the classes being online and you work and study from home, it feels like a vacation, but truly it is not, hope you get what I mean.
- My advice is to stay on top of the readings. It can be hard to catch up when falling behind given that the material will challenge you. Give yourself time to read and understand.
- If you don't know a term you see or hear, write it down and define it immediately in your own words. That’s helped me be more efficient in the class.
- DO THE READING! Sure, when classes are taught in person, you might be able to learn about the readings in class and skip some or all of the readings, however, with the assignment-oriented experience of remote classes, it is crucial that you do the readings in order to properly understand the material and succeed in the class.
- I recommend everyone to try stepping out of their comfort zone. When it comes to Zoom university during a pandemic, no one is comfortable! But when I decided to speak up in class and act as close to how I would in a classroom, I found it eventually much easier to adapt and easier to learn.
- I am grateful to have had such an engaged class. The online courses may have pushed everyone away physically, but the power of human connection has been very apparent in these last few months.