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 ENG381 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. During scheduled office hours, I will be at my computer with Canvas Chat open for quick drop-in questions (you can pop in and ask for a private Zoom meeting here, as well) and checking my email frequently. For private conversations, you can set up a Zoom meeting in advance or drop into my Zoom waiting room any time during office hours.

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 weekday 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 weekday and once over the weekend, so leave plenty of time for a reply.

Availability: In general, I will be available online during our regular scheduled class time (Monday and Wednesday, 12:00-1:50 PM) and my regularly scheduled office hours (Monday and Wednesday, 1:50-3:20 PM.) Otherwise, I aim to limit my online time as described above.

Remote Learning Plan
Graded Assignments: There are 6 graded assignments due approximately every 2 weeks throughout the term. They will function as an assessment of your comprehension of course material for each of our 5 units plus a short final exam. They are all written essay format, submitted on Canvas. Due dates are set on Sunday nights at 11 PM (except for the final exam) to give you flexibility with your remote schoolwork schedule. 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.

Discussions Participation: This course is usually highly dependent on class discussion for content comprehension. To facilitate remote learning via discussion, I will set up a single discussion thread for each class meeting (labelled days 1-20). In advance of the scheduled class meeting, read and view the course materials assigned for that day – they are listed in the syllabus and I will link to them in the discussion instructions for you – and reply with a comment as described.

Discussion Participation Grading: For the first two weeks, comments will be graded as complete/incomplete. At that point, I will assess to what extent we need to grade comments based on a rubric and I will set up specific requirements for original posts and replies to facilitate interactive discussions. Your overall participation grade will be derived from the quality of comments and level of engagement (with course material and other students) you demonstrate on these discussion boards from the start to the finish of the term. I prefer that you submit comments before or in the first hour (noon-1 PM) of our regularly scheduled class time. This will give me material to work with as I
generate my own content in response to your comments. However, I will erase any late penalties for comments submitted by the end of the week (Sunday night at 11 PM) to give you flexibility with your remote schoolwork schedule. Additionally, I will periodically set up “quiz” assignments so you have the opportunity to submit answers privately and I can directly respond to your submissions. These will be marked complete/incomplete and contribute to your participation grade.

**Class Meetings:** During our scheduled class meeting time (Monday and Wednesday, 12:00-1:50 PM), I will be at my computer working through your discussion comments, replying as needed to facilitate learning and conversation, hosting our Zoom meeting, and uploading instructional content. This will include short lecture videos, written notes, and some longer recorded powerpoint lectures. I will link to all of these in the discussion thread for the day, so be sure to read and reread these threads each time you check-in on our Canvas site. I will also have our course chat open on Canvas during class time so you can ask questions and add comments in real time as you are able.

**Grading:** 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](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/](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 situational-specific barriers you experience so we can do our best to work around them together. I am trying 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, 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

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<thead>
<tr>
<th>Assignment</th>
<th>Grade</th>
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<tbody>
<tr>
<td>Participation (25%)</td>
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<tr>
<td>Male Gaze Paper (15%)</td>
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<td>Unit Exam 2 or 3 (15%)</td>
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<td>Unit Exam 3 or 4 (15 %)</td>
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<td>Unit Exam 4 or 5 (15%)</td>
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<td>Final Exam (15%)</td>
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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.

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 is designed to accommodate asynchronous learning if you need it.
Course Schedule (Will be edited as we progress through the term)

**Unit 1: The Male Gaze; Introduction to Feminist Film Theory**

**Day 1**
Mon, Mar 30  
Introductions; Course Overview  
Introduction to Feminist Film Theory  
Day 1 Discussion Post (Introductions)  
Day 1 Quiz (Syllabus and private responses)

**Day 2**  
Wed, Apr 1  
Gilda (Charles Vidor, USA, 1946); 110 min.

**Day 3**  
Mon, Apr 6  

**Day 4**  
Wed, Apr 8  

**Sun, Apr 12**  
Unit 1: Male Gaze Paper Due on Canvas by 11 PM

**Day 5**  
No Regular Class

**Day 6**  
Wed, Apr 15  
Introduction to Black Feminist Critical Theory  

**Day 7**  
Mon, Apr 20  

Mini-lectures include:
- Riddles of the Sphinx (Laura Mulvey and Peter Wollen, UK, 1977); 92 min.
- Wonder Woman (Patty Jenkins, USA, 2017); 141 min.
- Justice League (Zack Snyder, USA, 2017); 120 min.

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

**Day 6**  
Wed, Apr 15  


Lecture includes:
- bell hooks and Laverne Cox discussion
- Illusions (Julie Dash, USA, 1982); 34 min.

**Day 7**  
Mon, Apr 20  

Hidden Figures (Theodore Melfi, USA, 2016); 127 min.
Wed, Apr 22  "Formation" (Beyoncé, dir. Melina Matsoukas, USA, 2016); 5 min.
   "Anaconda" (Nicki Minaj, dir. Colin Tilley, USA, 2014); 5 min.
   "Django Jane" (Janelle Monâe, dir. Andrew Donoho & Chuck Lightning, USA, 2018); 4 min.

Sun, Apr 12  Unit 2 Exam Due on Canvas by 11 PM

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

Day 9  Introduction to Postcolonial Theory and Cinema

Wed, Apr 29

   Nice Coloured Girls (Tracey Moffatt, Australia, 1987); 16 min.
   These Hands (Flora M’mbugu-Schelling, Tanzania, 1992); 46 min.

Wed, May 6  Rhymes for Young Ghouls (Jeff Barnaby, Canada/ Mi’kmaq Nation, 2013); 88 min.

Sun, May 10  Unit 3 Exam Due on Canvas by 11 PM

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

Day 13  Introduction to Trans* Representation

   In class:
   Paris is Burning (Jennie Livingston, USA, 1991); 78 min.

Wed, May 13  Ma vie en rose (Alain Berliner, Belgium/France, 1997); 89 min.

Mon, May 18  Lecture includes:
   Boys Don’t Cry (Kimberly Peirce, USA, 1999); 118 min.; selections.
   Southern Comfort (Kate Davis, USA, 2001); 90 min.; selections.
   Kiki (Sara Jordenô, USA, 2017; 96 min.; selections.
Day 16  Ridley, "Imagining Otherly," 2019
        Tangerine (Sean Baker, USA, 2015); 88 min.

Sun, May 24  Unit 4 Exam Due on Canvas by 11 PM

Unit 5: How can cinema illuminate the nature of the unmarked gender, white masculinity?

Day 17  No School – Memorial Day
Mon, May 25

Day 18  Introduction to Masculinity Studies
        Courtney, “Looking for Race and Gender Trouble in Monument Valley,” 1993; 97-
        123.
        The Searchers (John Ford, USA, 1956); 119 min.; selections.

        Day 19 Discussion Post (Student examples of the hegemonic masculinity)
        Day 19 Discussion Replies (Auto-generated peer review)

In class:
        Iron Man (Jon Favreau, USA, 2008); 126 min.; selections.
        X-Men Origins: Wolverine (Gavin Hood, USA, 2009); 107 min.; selections.

Day 10  Get Out (Jordan Peele, US, 2017); 114 min.
Wed, Jun 3  Discuss Get Out; course wrap-up

Sun, Jun 7  Unit 5 Exam Due on Canvas by 11 PM

Mon, Jun 8  10:15-12:15 Final Exam Scheduled; Online essay submission details TBA