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 on film;
- Be exposed to diverse examples of genders and 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 margin notes to prepare you for discussion. I highly recommend printing each reading and taking detailed margin notes by hand. Films listed in the syllabus are required texts, whether assigned to be viewed in class or at home. View each film closely, taking notes to prepare you for discussion.

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 office hours. I look forward to conversations with students and students regularly find that one-on-one conversations enhance learning and improve course performance. During high local covid-19 transmission, I will hold my office hours outdoors or over Zoom. Email or ask me after class to schedule a time and location.

Email Policy: I am available via email to answer occasional, brief questions or items of a personal nature. In general, I am available during class and office hours. Otherwise, I aim to limit my time online. Larger questions or concerns should be brought to office hours for more thorough discussion. Questions other students likely share may be answered with a Canvas announcement instead. Email communications must be polite and professional; use “Dr. McGuffie” or “Professor” to address me. Unprofessionally addressed emails will not be answered. I aim to reply to work email once per class day and once over the weekend, so leave plenty of time for a reply. Email me with updates regarding illness, quarantine, or other issues, even if you do not need a reply, to keep communication open about your course progress.

Course Policies
*Covid Policies: See https://coronavirus.uoregon.edu/ for up to date information. With vulnerable, unvaccinated children at home, I will be strictly enforcing UO's covid transmission prevention and containment policies. We will discuss classroom best practices together. PLEASE do not come to the classroom if you may be contagious. I set up our Canvas site to make it smoother for you to err on the side of caution, to quarantine, and to keep our community safe.*

Devices in the Classroom: I prefer students not use electronic devices during class time. We will occasionally use phones/tablets/laptops to interact with Canvas together; you may always submit a hard copy response to me instead. Otherwise, please put away your phones to avoid disruption during class activities and distraction during film screenings.

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/](http://aec.uoregon.edu/). Or contact AEC directly in 164 Oregon Hall at 541-346-1155 or disabsrv@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 nature of learning in a pandemic, 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 health and 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.

**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](http://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](http://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).

**Canvas Organization:** In addition to the syllabus, each class day (labelled Days 0-19) will have its own discussion thread on Canvas. Here I will post materials you need for the day, instructions for what to prepare before class, sample discussion prompts to guide your reading/viewing, and bonus/quarantine materials. In advance of class, read/view the assigned readings/films, taking good margin/screening notes. Check “Announcements” for reminders, clarifications, answers to
common questions, etc. Announcements, which will automatically send to your email address (be sure this option is enabled in your Canvas settings), are archived under “Announcements” in Canvas for easy locating later.

**Assignments and Grading**

**Assignments**

**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. This is followed by individual meetings to discuss your paper, learn my expectations, deepen understanding of course concepts, and connect student to instructor. Watch for the meeting sign-up sheet on Canvas. A rewrite is allowed after student-instructor discussion.

Units 2, 3, and 4 Essay Exams (drop lowest grade, so two exams count, 20 points each, for a total of 40 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. These also replace a mid-term assignment.

**Final Non-Paper (20 points)**
- This assignment encourages you to seek out and closely analyze the mechanisms of the gaze in a new-to-you film you may not have otherwise encountered or considered viewing if not for this course. The annotated bibliography format including sample analyses is designed to decrease the organizational burden that comes with full paper assignments, instead freeing your intellectual capacity to more deeply consider the theories learned in class. It also offers a final opportunity to demonstrate the summarizing and analytical skills you practiced throughout the term.

**In-Class Quick Posts and Surveys (24 opportunities, drop lowest 4 = 20 points)**
- These are quick posts to our Canvas discussion board for the day, which we will do together in class to help track participation, facilitate check-ins, reinforce concepts, etc.

**Participation and Participation Self-Assessment (20 points)**
- The self-assessment portion of this assignment encourages self-reflection on the work you are putting into the course and tells me how you engaged with the material in ways I may not otherwise see. See assignment rubric for how I will grade overall participation.
Grading
I use a points (not percentages) system of grading. 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. 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</td>
<td>A</td>
</tr>
<tr>
<td>100.1-110</td>
<td>A-</td>
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<tr>
<td>90.1-100</td>
<td>B+</td>
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<tr>
<td>80.1-90</td>
<td>B</td>
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<tr>
<td>70.1-80</td>
<td>B-</td>
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<tr>
<td>60.1-70</td>
<td>C+</td>
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<tr>
<td>50.1-60</td>
<td>C</td>
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<td>40.1-50</td>
<td>C-</td>
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<td>30.1-40</td>
<td>D+</td>
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<tr>
<td>20.1-30</td>
<td>D</td>
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<tr>
<td>10.1-20</td>
<td>D-</td>
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<tr>
<td>0-10</td>
<td>F</td>
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</tbody>
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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.

For major assignments, each class day (Mon/Wed) 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. Please note that the points grading system is experimental and may need to be adjusted as the term progresses. Complete final grades will be posted on Duckweb at the usual university deadline.
**Fall 2021 Class Schedule**

**Unit 1: The Male Gaze**

**Day 1**
**Mon, Jan 3**
**Introductions**
Syllabus
Start *Gilda* in class, finish at home

**Day 2**
**Wed, Jan 5**
**Gilda**
*Gilda* (Charles Vidor, USA, 1946, 110 min.) [Link in Canvas]

**Day 3**
**Mon, Jan 10**
**Mulvey and the Male Gaze**
*Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, UK, 1977, 92 min.); clip. [Link on Canvas]
Recommended:
Freud (he), “Fetishism,” 1927; 351-357.

**Day 4**
**Wed, Jan 12**
**Kaplan: Is the Gaze Male?**
*Post your male gaze examples*
McGuffie (she), 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]

**Mon, Jan 17**
Martin Luther King Jr. Day, No classes

**Day 5**
**Wed, Jan 19**
**Paper Due, Individual Meetings**
**Unit 1 Male Gaze Essay (Required for all; due on Canvas by Noon or hard copy in class)**
Unit 1 Essay feedback, optional, but recommended
Sign up in discussion board on Canvas
**Unit 2: How can cinema construct a critical Black feminist gaze?**

**Day 6**

**Mon, Jan 24**

Hobson and Black Feminist Critical Film Theory


bell hooks (she) and Laverne Cox (she) discussion; minutes 10-21. [Link on Canvas]

Rear Window (Alfred Hitchcock, USA, 1954, 115 min.); clip of phone call.

Killer of Sheep (Charles Burnett, USA, 1978, 83 min.); trailer and excerpts.

**Day 7**

**Wed, Jan 26**

bell hooks and Theorizing the Black Female Spectator


Intro to Fanon Video (Macat, 2016, 3 min.) [Link on Canvas]

**Day 8**

**Mon, Jan 31**

Julie Dash and Illusions

Illusions (Julie Dash, USA, 1982, 34 min.) [Link on Canvas]

Recommended:

Daughters of the Dust (Julie Dash, USA, 1991, 113 min.)

**Day 9**

**Wed, Feb 2**

Hidden Figures and the Oppositional Gaze

Finish and discuss Hidden Figures (Theodore Melfi, USA, 2016, 127 min.)

**Mon, Feb 7**

Unit 2 Exam Essay: Black Feminist Critical Gaze (Do 2 out of 3 exams; due on Canvas by Noon or hard copy in class)

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

**Day 10**

**Mon, Feb 7**

Intro to Postcolonial Theory and Cinema


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

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

Pirates of the Carribean: Dead Man’s Chest (Verbinski, USA, 2009.); clip [Link]

Ethnographic film example from Ethnographic Video Online [Link on Canvas]

**Day 11**

**Wed, Feb 9**

Columpar and Imperial Gazes


Nice Coloured Girls (Tracey Moffatt, Australia, 1987, 16 min.) [Link on Canvas]
Day 12
Mon, Feb 14

Haunting and Nice Coloured Girls


Four Faces of the Moon (Amanda Spotted Fawn Strong (Michif; she), ḡʷməθkʷəy̓əm (Musqueam), skwxwú7mesh (Squamish), and səl̓ílwitulh (Tsleil-Waututh) First Nations/Coast Salish/Canada, 2016, 13 min.)
https://www.spottedfawnproductions.com/four-faces-of-the-moon

“F*ckin' Rez Dogs,” Reservation Dogs Season 1, Episode 1 [dir. Sterlin Harjo (Seminole Nation of Oklahoma and Muscogee), USA, Hulu, August 9, 2021.]
[https://www.hulu.com/series/reservation-dogs-5a310c23-e2db-4c9f-a66c-27c2fee43d92]

Day 13
Wed, Feb 16

Rhymes for Young Ghouls


Rhymes for Young Ghouls (Jeff Barnaby, Canada/ Mi’kmaq Nation, 2013, 88 min.)
[Canopy; finish watching before class]

Mon Feb 21

Unit 3 Exam Essay: Indigenous Return Gaze (Do 2 out of 3 exams; due on Canvas by Noon or hard copy in class)

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

Day 14
Mon, Feb 21

Intro to Trans* and Cinema


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.); selection. [Link on Canvas]

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

Day 15
Wed, Feb 23

Butler, Gender Theory, and Ma vie en rose

McGuffie, “Falling into Pam's World: Transgender Fantasy, Cinematic Pleasure, and Ethical Empathy in Ma vie en rose, DRAFT.”

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

Day 16
Mon, Feb 28

Halberstam and the Transgender Look

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 17  
Wed, Mar 1  
**Tangerine**
Green (he), Review of Tangerine, 2016.
Recommended: Ridley (she), “Imagining Otherly,” 2019
Tangerine (Sean Baker, USA, 2015, 88 min.) [Link on Canvas]

NOVEMBER 25-26 = THANKSGIVING DAY HOLIDAY

Mon Mar 7  Unit 4 Exam Essay: Trans* Gaze (Do 2 out of 3 exams; due on Canvas by Noon or hard copy in class)

**Epilogue: How can cinema illuminate the nature of the unmarked gender, white masculinity?**

Day 18  
Mon, Mar 7  
The Unmarked Gender
Easthope (he), What a Man’s Gotta Do, 1986, 1-7 [Read], 15-58 [Skim].
“The Man” (The Killers, dir. Tim Mattia, USA, 2017, 4 min.) [Link on Canvas]
Iron Man (Jon Favreau, USA, 2008, 126 min.); clip.
Recommended:

Day 19  
Wed, Mar 9  
Whiteness from a Black Lens
Get Out (Jordan Peele, USA, 2017, 114 min.)
Official student experience survey (Duckweb)
Instructor course survey

Thr Mar 17  
Final Scheduled 10:15 AM – 12:15 PM
Non-Paper Due on Canvas by 1 PM
Participation Self-Assessment Due on Canvas by 1 PM