

ENG/CINE 381: Film, Media, and Culture

GENDER ON FILM

Fall 2019, CRN 12128/11544

Monday, Wednesday 10:00-11:50 AM

214 MCK

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. ENG 381 satisfies the Arts and Letters group requirement by actively engaging 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 by promoting an understanding of cinema as an art form intimately intertwined with its various social contexts. ENG 381 also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into cinematic representational strategies. The range of American and international content satisfies the global multicultural requirement.

Dr. Allison McGuffie

329 PLC

Office hours:

Monday 4:00 – 5:00 PM

Wednesday, 4:00 – 6:00 PM

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The topic for this section of ENG381 is “Gender on Film,” structured around pertinent questions in the intellectual history of feminist film theory. 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. Students will ultimately develop and explore their own research questions in the field of gender on film.

Course Objective

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. You are required to bring all course readings to class on the assigned days. Hardcopies are required.

Films listed in the syllabus are required texts. If you miss in-class screenings, you are responsible for finding and viewing the films on your own. Most films are available on DVD at the UO Main Library.

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.

Instructor-Student Communication

I encourage students to visit my office hours. I look forward to conversations with students and students regularly find that such one-on-one conversations enhance learning and improve course performance.

Email Policy: I am available via email to answer *occasional, brief* questions. 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. Whenever possible I will respond to student emails in two working days, not including weekends or evenings. I usually check my email once per day during the week and once on weekends, so leave plenty of time for specific requests. Common explanations of

absences will be noted, but will not receive individual replies. Questions that are answered in the syllabus will not receive an individual reply. I will not send grades via email. I will not accept assignments via email.

Technology Policy: All electronic devices must be silenced and stored out of sight before the start of class unless explicitly directed to be used for class activities. Cell phone use during class will result in a zero participation grade for the day, recorded by the student.

Attendance Policy: This is a discussion-based course. Your participation grade depends on your active attention in class, which you will record on the Participation Tracker. You must be in class to participate. In the case of an occasional absence, you are welcome to email me and I will make a note in my records, but do not expect a personalized reply. You are responsible for obtaining the material covered in class from other students or you may come to my office hours to review missed material. There are no make-up opportunities for class participation. I rarely post lecture slides and do not provide study guides. It is in your best interest to attend class. In the case of an emergency or extended illness, contact me as soon as possible and we may arrange special accommodations. Greater than five absences without prior arrangements will result in a failing grade.

Assignment Policy: All assignments are due at the beginning of class on the date listed in the syllabus. Each M/W day late results in a 1 point deduction from the assignment grade. In-class assignments and exams will only be administered on the day listed in the syllabus. Make-up exams will only be arranged in exceptional circumstances with sufficient advanced notice. Not attending class on an exam day, with no prior communication and arrangement of alternatives, results in an automatic 0 for the exam.

English Department Assessment Procedure, Desired Learning Outcomes

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;
3. Perform critical, formal analyses of literary, cinematic, and other cultural texts;
4. Write focused, analytical essays in clear, grammatical prose;
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments;
6. Employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.

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:

If you have a registered disability that may impact your work in this course, please contact me in the first week of the term. 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.

Assignments and Grading	Your grade (out of 4.0)	Multiply by	
Participation Tracker (20%)	_____	x .20 =	_____
Paper #1 (15%)	_____	x .15 =	_____
Exam (25%)	_____	x .25 =	_____
Non-Paper (30%)	_____	x .30 =	_____
2 Examples on Canvas (5%)	_____	x .05s =	_____
Outside Event Reflection (5%)	_____	x .05 =	+ _____
		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.

How to Read and Prepare Assigned Readings for Class

You are expected to complete every reading and film viewing assignment on the syllabus **prior to the class day on which it is scheduled**. While occasional sessions will include a lecture format, most classes will feature group discussion. Therefore it is crucial that you read each assignment carefully. To do this, read with a pen and take marginal notes, especially marking crucial arguments and confusing passages. Before you come into class each day, be sure you can explain each reading’s main argument, and have one or two supporting points prepared from both the reading and the screening. This will also make preparing written assignments and studying for exams much easier, as you will have a body of notes and summaries to help you study.

The university’s expected workload outside of class is two hours for every course credit hour. For this four credit hour course, the expectation is eight hours of outside work per week, including reading, preparing readings, completing assignments, and preparing for exams.

Outside Event Reflection, Due 2 weeks after event

Choose one event – lecture, film screening, art exhibit – on campus or in the community that relates to our course topic. Attend the event and write up a two page (double-spaced) reflection. Briefly summarize the event, its setting and participants, and content. Then reflect on how the event relates to course material or concepts. Specifically answer the question: What did you learn from the event that you noticed because of the ideas in your mind from this course? Your write up is due in hardcopy to me two weeks from the date of the event; the final date for submission is the start of our final exam time slot. Browse campus calendars, departmental flyers, community groups, and similar forums for event announcements. You may share event information on our Canvas site as you find it for the benefit of other students.

Male Gaze Example, Due on Canvas, Wednesday, October 9 by 8 AM

Choose an example of the male gaze that you encountered recently. Post a brief description of the media object or event on the designated “Discussion” on Canvas. In your post, briefly explain one detail about your example that illustrates the male gaze, according to Mulvey. Be prepared to discuss your example in class. You may use this example for your Paper #1 assignment, due the following day.

Hegemonic Masculinity Example, Due on Canvas, Wednesday, Nov 27 by 8 AM

Choose an example of hegemonic masculinity that illustrates one point made by Easthope. Post a brief description of the media object or event on the designated “Discussion” on Canvas. In your post, briefly explain one detail about your example that illustrates one of Easthope’s points regarding hegemonic masculinity. Be prepared to discuss your example in class.

Course Schedule

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

Wed, Oct 2 Introductions; Course Overview

In class:

Gilda (Charles Vidor, USA, 1946); 110 min. [finish Wednesday]

Mon, Oct 7 Introduction to Feminist Film Theory

Mulvey, "Visual Pleasure and Narrative Cinema," 1975; 198-209.

Wed, Oct 9 Student Examples of the Male Gaze Due on Canvas by 10 AM

Freud, "Fetishism," 1927; 351-357.

Kaplan, "Is the Gaze Male?" 1983; 119-138.

In class:

Student examples

Riddles of the Sphinx (Laura Mulvey and Peter Wollen, UK, 1977); 92 min.; selections.

Mon, Oct 14 McDougall, "I Hate Strong Female Characters," 2013; 1-7.

Williams, "Why *Wonder Woman* Is a Masterpiece of Subversive Feminism," 2017.

Hayes, "*Justice League* Proves that *Wonder Woman* Needs Patty Jenkins," 2017.

McGuffie, Sample Analysis of *Wonder Woman* and *Justice League*, DRAFT.

In class:

Wonder Woman (Patty Jenkins, USA, 2017); 141 min.; selections.

Justice League (Zack Snyder, USA, 2017); 120 min.; selections.

Unit 2: Can/How can cinema facilitate a return gaze from marginalized genders?

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

Wed, Oct 16 Paper #1 Due: Analyze the male gaze in a mainstream media object (3-4 pages)

Introduction to Black Feminist Critical Theory

hooks, "The Oppositional Gaze: Black Female Spectators" (1992), 510-523.

Recommended: Fanon, "The Fact of Blackness," 1952; 109-140.

In class:

bell hooks and Laverne Cox discussion

Illusions (Julie Dash, USA, 1982); 34 min.; selections.

Mon, Oct 21 Student-Instructor Feedback Meetings, Sign-up in Advance

Wed, Oct 23 Hobson, "Viewing in the Dark: Toward a Black Feminist Approach to Film," 2002; 45-59.

In class:

Hidden Figures (Theodore Melfi, USA, 2016); 127 min.; selections.

Mon, Oct 28 Kyrölä, “Music Videos as Black Feminist Thought,” 2017; 1-13.

In class:

“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.

2B: How can cinema facilitate a return gaze from indigenous feminine subjectivity?

Wed, Oct 30 Introduction to Postcolonial Theory and Cinema
Columpar, “The Gaze As Theoretical Touchstone,” 2002; 25-44.
French, “An Analysis of *Nice Coloured Girls*,” 2000; 1-8.
Recommended: Rony, “Introduction: The Third Eye,” 1996; 3-13, 16-17.

In class:

Nice Coloured Girls (Tracey Moffatt, Australia, 1987); 16 min.

These Hands (Flora M'mbugu-Schelling, Tanzania, 1992); 46 min.

Mon, Nov 4 Tuck and Ree, “A Glossary of Haunting,” 2013; 639-654.
Carleton, “On Violence and Vengeance,” 2014; 1-6.

In class:

Rhymes for Young Ghouls (Jeff Barnaby, Canada/ Mi'kmaq Nation, 2013); 88 min.

2C: Can/How can cinema represent gender diversity?

Wed, Nov 6 Introduction to Trans* Representation
Stryker, “Transgender Feminism,” 2007; 59-68.

In class:

Paris is Burning (Jennie Livingston, USA, 1991); 78 min; selections.

Mon, Nov 11 Butler, “Gender Trouble, Feminist Theory, and Psychoanalytic Discourse,” 1990; 324-339.

In class:

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

Wed, Nov 13 **Draft Questions Due**
Halberstam, “The Transgender Look,” 2005; 76-79, 83-96.

In class:

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

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

Kiki (Sara Jordanö, USA, 2017); 96 min.; selections.

Mon, Nov 18 Green, Review of *Tangerine*, 2016.

In class:

Tangerine (Sean Baker, USA, 2015); 88 min.

Wed, Nov 20 Exam, in class: Answer Unit 2 Question

Unit 3:

How can cinema illuminate the nature of unmarked genders?

Mon, Nov 25 Introduction to Masculinity Studies

Easthope, *What a Man's Gotta Do*, 1986, 1-7.

Courtney, "Looking for Race and Gender Trouble in Monument Valley," 1993; 97-123.

In class:

The Searchers (John Ford, USA, 1956); 119 min.; selections.

Iron Man (Jon Favreau, USA, 2008); 126 min.; selections.

Wed, Nov 27 Student Examples of Hegemonic Masculinity Due on Canvas by 10 AM

Easthope, *What a Man's Gotta Do*, 1986, 15-58.

Recommended: Neale, "Prologue: Masculinity as Spectacle," 1993; 9-19.

In class:

X-Men Origins: Wolverine (Gavin Hood, USA, 2009); 107 min.; selections.

Nov 28-29 No School – Thanksgiving Holiday

Mon, Dec 2 In class:

Get Out (Jordan Peele, US, 2017); 114 min. [Finish Wednesday]

Wed, Dec 4 Discuss *Get Out*; course wrap-up

Wed, Dec 11 2:45 – 4:45 PM: Non-Paper Due