

Term Information

Effective Term Summer 2021
[Previous Value](#) [Spring 2020](#)

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

- 1) Retitle WGSST 2317: Introduction to Gender and Cinema to WGSST 2317: Gender at the Movies: Hollywood and Beyond.
- 2) Adding a Distance Learning offering for this course.

What is the rationale for the proposed change(s)?

- 1) We changed the title of this course recently and it was a mistake: enrollments for what was a very popular course tanked. The content of the course remained the same, but the title lacked creativity and communicates a stale approach. The proposed new title reintroduces 'Hollywood' back into the title but indicates the more expansive approach taken to feminist film studies in this course.
- 2) In line with the University's Distance Learning initiatives, we are seeking to increase Distance Learning offerings of WGSST courses.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org	Women's, Gender&Sexuality Sts - D0506
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2317
Course Title	Gender at the Movies: Hollywood and Beyond
Previous Value	Introduction to Gender & Cinema
Transcript Abbreviation	Gender in Film
Previous Value	Intro GenderCinema
Course Description	A study of the representation of gender in relationship to race, sexuality, and class in cinema. Topics may include stardom, genre, narrative, national cinemas, women and minority filmmakers, and film history.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture

Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Marion

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	Not open to students with credit for 3317.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	05.0207
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:
Visual and Performing Arts
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Question common-sense, dominant assumptions about what seems “natural,” “timeless,” “universal,” “human,” and “normal,” by critically speaking, thinking, writing, and reading.• Work and learn compassionately and collaboratively.• Understand and critically engage categories of social difference as intersectional, always shifting, and shaped by hierarchies of power.• Understand “feminisms” as interdisciplinary, creative, theoretical and social movements.• Understand the interconnections between the local and the global.• Recognize, analyze and critique their position and identity in society, thereby understanding the potential to imagine themselves and act creatively as feminist agents of social change.
Content Topic List	<ul style="list-style-type: none">• Women's genres: comedy and melodrama• Gender and genre: women in men's genres
Sought Concurrence	No

COURSE CHANGE REQUEST
2317 - Status: PENDING

Last Updated: Haddad,Deborah Moore
01/07/2021

Attachments

- WGSST 2317 AU20 DL.docx: DL Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)
- WGSST 2317 ASC Tech Review.docx: ASC Tech Checklist
(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)
- WGSST 2317 Gender at the Movies syllabus.docx: Name change syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar, Jacqueline Nicole	01/07/2021 01:04 PM	Submitted for Approval
Approved	Winnubst, Shannon	01/07/2021 01:28 PM	Unit Approval
Approved	Haddad, Deborah Moore	01/07/2021 03:07 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	01/07/2021 03:07 PM	ASCCAO Approval

WGSS 2317: Gender & Cinema¹

Fall 2020 | August 25 - December 4

Online Distance Learning

Asynchronous Instruction

Instructor: Maggie Jackson (she/her/hers)

Email: jackson.2898@osu.edu

Office Hours: via Zoom by appointment



Accommodation of Students with Disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know so that we can privately discuss options.

You are also welcome to register with **Student Life Disability Services** to establish reasonable accommodations. After registration, please make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

SLDS contact information:

slda@osu.edu

614.292.3307

slds.osu.edu

098 Baker Hall

113 W. 12th Avenue

Columbus, OH 43210

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the term are encouraged to contact **OSU Counseling and Consultation Services** (614.292.5766) for assistance, support, and advocacy. This service is free and confidential.

Course Description

This course is a critical survey of women's representation in Hollywood filmmaking, from the silent era to the present. In this course, we will think critically about film as a medium, and the ways in which technical aspects of filmcraft intersect with possibilities of narrative representation available to the form. Particularly, we will consider the ways in which the intersections of race, gender, sexuality, class, and ability are negotiated in Hollywood filmmaking, and seek to develop critical ways of viewing films that take these intersections into account. In the first half of the course, we will focus on comedy and melodrama: the two genres in which women have historically had the most dynamic and interesting roles. We will consider the melodramatic treatment of race, the role of whiteness in stardom and romantic comedy, the representation of queer bodies and stories, and the significance of disability in visual narratives. In the second half of the course, we will explore more recent films in which women have entered into traditionally more masculine genres, including the detective film, the Western, action and superhero films, and film noir. We will consider examples of independent and international cinema that engage with themes that have typically been excluded from mainstream narratives. Thinking with and through the #MeToo and Time's Up initiatives, we will engage throughout the course with ongoing conversations about the treatment of women in Hollywood, and critically examine narrative representation as a political force in contemporary culture.

Course Goals and Learning Outcomes

¹ Some of the formatting and content of this syllabus has been adapted, with permission, from previous course syllabi from Linda Mizejewski, Kristen Kolenz, and Nicole Nieto.

By the end of the course, successful students will show achievement of the course goals through their competency in the learning outcomes. Course assignments are designed and evaluated to reflect the following goals and outcomes.

Course Goals	Learning Outcomes
1. Students will learn to critically analyze narrative and technical aspects of filmmaking.	<ul style="list-style-type: none"> ● Students will learn and correctly apply technical and artistic vocabulary necessary for the critical evaluation of filmic texts. ● Students will conduct critical scene analyses of multiple narrative films throughout the term.
2. Students will read and apply film theory and feminist film theory to their analysis of narrative filmmaking.	<ul style="list-style-type: none"> ● Students will engage with important historical context for women’s participation in American and international film industries. ● Students will be conversant with important feminist interventions in the study and critique of narrative film.
3. Students will demonstrate proficiency in film analysis and feminist film theory through participation in class discussions and written analysis.	<ul style="list-style-type: none"> ● Students will write two papers in which they use skills of filmic analysis to engage with given narrative films. ● Students will engage with questions of women’s representation in narrative film by applying interventions of feminist film theory.

General Education

As a course that fulfills the general education requirement for Visual & Performing Arts, this course helps students to evaluate significant filmic texts in order to develop capacities for aesthetic and historical response and judgement, interpretation and evaluation, and critical listening, reading, seeing, thinking, and writing. Through reading, discussing, and writing about film, students appraise and evaluate the personal and social experiences of their own and other cultures.

Goals

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Student Outcomes

1. Students analyze, interpret, and critique significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Course Technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/locations> and support for urgent issues is available 24/7/365. Self-service and chat support are available at: <http://ocio.osu.edu/selfservice>. The contact information for technology support is:

Phone: 614.688.HELP (4357)

Email: 8help@osu.edu

TDD: 614.688.8743

Carmen

We will use Carmen as the primary platform of instruction for this course. You may use CarmenConnect to communicate with me (please see Instructor Response Time in this syllabus), and I will use the Announcements feature to let you know about events and opportunities that are relevant to the syllabus, and to offer you the occasional extra credit opportunity. All readings and lecture materials will also be posted to Carmen, and you will participate in discussions, take reading quizzes, and turn in and receive feedback on assignments via the site.

BuckeyeMail

I prefer that you communicate with me via Carmen Messaging, but if you have a query that is time-sensitive, you may also reach out to me via University email at the address listed at the top of this syllabus. Please see Instructor Response Time section of this syllabus for further guidance on course correspondence.

Zoom

You may arrange to meet with me for office hours via Zoom video meetings. I am happy to talk to you about the course and its requirements, and also encourage you to meet with me if you have observations or enthusiasms about the course materials that you'd like to share. I became a teacher because I like talking about this stuff; that applies to distance learning contexts, too!

A Note on Online Contexts

As we will read in some of the course material, it is sometimes terribly easy to forget that, on the other side of a username or avatar or other online identifier, there is a real person. While we will not be co-located during this course and each of us will engage with the material and with each other without ever coming face-to-face, it is essential that you remain cognizant of your classmates as real human beings for whom your words will have real and material consequences. Endeavor always to imagine each other complexly.

Required Texts and Viewings

All required readings will be posted on Carmen. To succeed in this class (read: to participate effectively in discussions and to do well on quizzes), use effective annotation methods to mark up and take notes on your readings.

I will make every effort to post our required films to the Secured Media Library, which you can access using your OSU credentials. I cannot guarantee that every required film will be available there, but can promise that every film that is not posted to the DRM will be available to rent or stream online.

Our films for this term are:

- *The Cheat* (DeMille, 1915)*
- *Moonstruck* (Jewison, 1987)
- *It Happened One Night* (Capra, 1934)
- *Imitation of Life* (Sirk, 1959)
- *Pariah* (Rees, 2011)
- *Professor Marston and the Wonder Women* (Robinson, 2017)
- *A Fantastic Woman* (Lelio, 2017)*
- *Frida* (Taymor, 2002)
- *The Silence of the Lambs* (Demme, 1991)
- *A Simple Favor* (Feig, 2018)
- *Girlfight* (Kasuma, 2000)
- *Wonder Woman* (Jenkins, 2017)
- *Thelma & Louise* (Scott, 1991)*
- *Mad Max: Fury Road* (Miller, 2015)

* We will screen part or all of these films in class

Course Requirements and Grading

The course will be weighted as indicated below. As you will see, your weekly coursework is by far the most significant determining factor for your success in this class. Please make sure that your weekly work is completed consistently and with care, as those repeated weekly assignments including quizzes, short writing assignments, and discussions really add up.

- **Weekly Course Work (50%)**
 - Media Consumption Journals (10%)
 - Scene Analysis Practice (10%)
 - Weekly Quizzes (10%)
 - Weekly Discussions (20%)
- **Exams (20%)**
 - Midterm Exam (10%)
 - Final Exam (10%)
- **Final Paper (30%)**
 - Scene Analysis Paper (30%)

Media Consumption Journals (10%)

Over the course of the semester, you will submit six 500-word journal entries in which you consider your own media consumption in relation to the foundational questions of the course. What narrative media do you consume regularly? How does the media you consume relate to the issues that we are considering in the course? More detailed prompts will accompany each journal assignment on Carmen.

Scene Analysis Practice (10%)

Over the course of the semester, you will submit six 500-word pieces of writing in which you will practice the skills of nuanced and critical scene analysis with an eye to the social and political topics that are at the center of our course. As your final assignment (and the largest percentage of your grade) is your scene analysis paper, these shorter pieces of writing will help you to focus on a particular facet of critical spectatorship so that you will be confident in your skills when it comes time to implement them on your final paper.

Weekly Quizzes (10%)

You will have quizzes over assigned readings and/or outside film viewings as indicated on the weekly class schedule included in this syllabus. The format of these quizzes will be mostly multiple-choice (I will alert you beforehand if there will be a deviation from this format) and you will complete them via Carmen. You will have one timed attempt at each quiz, so **please make sure that you have completed all relevant readings and/or viewings (including lecture content) before you take them.** No redos are permitted for these quizzes.

Weekly Discussions (20%)

Before you participate in the weekly discussion per the assignment details posted for you on Carmen, I expect that you will have completed all assigned readings and lectures up until that point in the course. Many of the topics we will consider this semester will ask us to engage critically with our personal opinions about and experiences of social issues. While these opinions are important and welcome in discussion, **they are not in any way a replacement for your understanding of the scholarly and literary material in the course.** This does not mean that you must embrace all the viewpoints presented to you by the course readings or by your classmates' interpretations of them, but it does mean that you must read the assigned material, think critically, and participate in discussions about it with an open and generous mindset.

With this in mind, **respect for ourselves and for each other is crucial to the success of this course.**

Disagreement and critical discussion are essential for learning, but it is imperative that we do engage in these processes with respect. I reserve the right to remove posts and/or to address students individually if I determine that such action is necessary.

Midterm Exam (10%)

Your midterm exam will cover the concepts from lectures, readings, and films from the first half of the course. The format will be part multiple-choice and part short answer. I will post a study guide for this exam **no fewer than ten days** prior to the scheduled testing session. You will complete your test via Carmen.

Final Exam (10%)

Your final exam will cover concepts from lectures, readings, and films from the entire course, although it will be heavily weighted toward the second half of the semester. The format will be effectively the same as your midterm, and I will post a study guide no fewer than ten days prior to the scheduled testing session.

Scene Analysis Paper (30%)

You will write a final paper for this class in which you employ the skills of scene analysis that you have learned throughout the term to critically consider the technical aspects of filmmaking in order to connect them to the larger narrative and political themes of a given film. You will select your scene from a list of possible choices taken from some of the films we've watched and discussed throughout the term. Your paper will be 4-6 pages in length. Further details will be provided as the due date approaches.

Extra Credit

Occasionally throughout the semester, I will give you the opportunity to undertake extra credit assignments. I will use the Announcements feature on Carmen to make you aware of these opportunities and their requirements. Some possible assignments include viewing a film, listening to and responding to a podcast, or reading extra articles about current issues related to the course and turning in a written response. You may turn in up to three extra credit assignments, each worth a possible 1% toward the final grade.

All assignments have a corresponding detailed description of requirements, expectations, and a grading rubric posted on Carmen under Files → Assignment Instructions. Please reference these documents to ensure that you are correctly completing the assignments. Contact me as soon as possible with any additional or clarifying questions.

Your work will be graded using the following scale:

A (93-100); A- (90-92.9); B+ (87-89.9); B (83-86.9); B-(80-82.9); C+(77-79.9); C (73-76.9); C-(70-72.9); D+ (67-69.9); D (60-66.9); E= 0-

Course Content and Safe Spaces

The content with which we will engage in this class is by its nature politically charged. It may touch us in intensely personal and unanticipated ways. The conversations that we have about the things that we read may very likely be uncomfortable or challenging at times. Nevertheless, students are expected to remain respectful of others and to use discussions as a learning tool. This classroom is designed to be an encouraging, respectful, and welcoming environment for all students, and it is my goal to facilitate opportunities for collective and productive learning. I welcome feedback and encourage students to speak with me privately about course materials or discussions that are not conducive to the environment I describe. We will endeavor together to create a safe space for intellectual dialogue, while recognizing that we can never guarantee such a space. The success of this course will require a mutual commitment to respect on the part of both me, as the instructor, and you as the students.

Assignment Submission

All course assignments with the exception of discussion posts will be submitted using the Assignments dropboxes on Carmen. Be sure you are familiar with Carmen before the semester begins, as proficiency with Carmen will be essential to your success in the class. Discussion posts will be graded according to the expectations outlined on the rubric provided for you on Carmen, as will short weekly writing assignments. Quizzes will be completed via Carmen, as will your midterm and final exams. Exams will remain locked until the dates indicated on the course calendar.

Late Assignments

I do not accept late assignments without prior permission or a clear reason. I encourage you to mark due dates on your personal calendar and to check Carmen frequently so as to keep updated on all course requirements and upcoming assignments.

This policy extends to circumstances of technology failure. For example: if you encounter a problem submitting your assignment very close to the deadline that causes you to miss that deadline and the close of the relevant dropbox, you will be out of luck. Please use sound judgement when allocating time to work on

your assignments for this class, and if you think that you may need an extension on a given assignment, ask me prior to the day the assignment is due.

Email Etiquette and Responses

The most efficient way to contact me is by email. You can expect a response within 24 hours Monday through Friday. You may only turn in an assignment via email if the relevant dropbox on Carmen is out of service. All email communication must include the following:

- Subject formatted as follows:
 - “2215: *“Phrase indicating message’s content”*
 - (or use the Carmen email feature)
- Greeting:
 - Ex: Hi Maggie, Dear Maggie, etc.
- Message in the body of the email with proper spelling and grammar
- Closing:
 - Ex: Sincerely, Best, Best wishes, etc.

I expect that you will maintain a standard of professionalism in your communication with me, and I will hold myself to the same standard.

Instructor Feedback and Response Time

I am providing you with the following information to give you an idea of my intended availability throughout the course. (Remember that you can call 614.688.HELP at any time if you have a technical problem.)

- Grading and Feedback
 - For graded assignments, including tests and papers, you can generally expect feedback **within 7 days.**
- Email and CarmenConnect
 - I will reply to emails and Carmen messages within **24 hours Monday through Friday.**

Writing Center

I am happy to assist you with assignments and to help you improve your work. The university is also well-resourced with the University Writing Center. The Writing Center allows you to make appointments to get assistance from trained writing tutors. Writing is a very significant part of this course and the Writing Center is a valuable resource that can assist students who are new to writing abstracts and/or longer papers. To utilize this service, contact the Writing Center at 614.680.4291 or visit their website at <https://cstw.osu.edu/writing-center>.

Plagiarism and Academic Integrity

Students must maintain complete academic integrity. Please carefully read and familiarize yourself with the Ohio State University policy on academic integrity.

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University’s Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University’s *Code of Student Conduct* and this syllabus may constitute “Academic Misconduct.”

The Ohio State University’s *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: “Any activity that tends to compromise the academic integrity of the University, or subvert the educational process.” Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University’s Code of Student Conduct is never considered an “excuse” for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If

COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here:

<http://advising.osu.edu>

Copyright Disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course.

Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

Class Schedule

This course is designed in weekly modules that are available to you on Carmen. Each module includes the following components:

- **Introduction page:** introduces the guiding questions for the week's content, including learning objectives and reminders about any relevant due dates.
- **Reading page:** contains files and/or links for all assigned reading and viewing for the week.
- **Slides and Lecture Notes page:** contains files and/or links to the slides and recorded lecture content for the week.
 - **Note:** Please make sure that you watch the lecture before you attempt the quiz, as some questions will be drawn from information contained therein.
- **Weekly writing assignment:** either a Personal Media Consumption Journal or a Scene Analysis Practice assignment.
 - Due weekly on Thursdays by 11:59 pm
- **Quiz:** weekly quiz on required weekly reading and viewing assignments.
 - Due weekly on Fridays by 11:59 pm
- **Discussion page:** opens upon successful completion of weekly quiz. To be completed according to guidelines posted on Carmen.
 - Due weekly on Saturdays by 11:59 pm

Part I: Comedy and Melodrama as 'Women's Genres'	
8/25 - 8/29	Module 1: Critical Ways of Seeing <ul style="list-style-type: none">● Clips as assigned on Carmen
8/30 - 9/5	Module 2: Race, Xenophobia, and Technologies of Film <ul style="list-style-type: none">● <i>The Cheat</i> (DeMille, 1915)
9/6 - 9/12	Module 3: Genre, Storytelling, and Representation <ul style="list-style-type: none">● <i>Moonstruck</i> (Jewison, 1987)

9/13 - 9/19	Module 4: Gender Performance in Romance and Comedy ● <i>It Happened One Night</i> (Capra, 1934)
9/20 - 9/26	Week 5: Understanding Melodrama and 'The Woman's Picture' ● Clips from <i>Imitation of Life</i> (Stahl, 1934) ● <i>Imitation of Life</i> (Sirk, 1959)
Part II: Dynamic Representation in Independent and International Cinema	
9/27 - 10/3	Module 6: The Aesthetics of Independent Cinema ● <i>Pariah</i> (Rees, 2011) ● <i>Professor Marston and the Wonder Women</i> (Robinson, 2017)
10/4 - 10/10	Module 7: International Cinema and Cultural Hegemony ● <i>A Fantastic Woman</i> (Lelio, 2017)
10/11 - 10/17	Module 8: MIDTERM EXAM (Exam unlocked October 12 - 16, 2020)
10/18 - 10/24	Module 9: Depicting the Body in Pain ● <i>Frida</i> (Taymor, 2002)
Part III: Gender and Genre in 'Male' Filmic Space	
10/25 - 10/31	Module 10: When the Object Looks Back (The Detective Genre) ● <i>The Silence of the Lambs</i> (Demme, 1991)
11/1 - 11/7	Module 11: Queer Looks (Femmes Fatale and the Filme Noir) ● Clips as assigned on Carmen ● <i>A Simple Favor</i> (Feig, 2018)
11/8 - 11/14	Module 12: The Aesthetics of Athletics (Sports and Superheroes) ● <i>Girlfight</i> (Kusama, 2000) ● <i>Wonder Woman</i> (Jenkins, 2017)
11/15 - 11/21	Module 13: Outlaws, Society, Justice (The Western) ● <i>Thelma & Louise</i> (Scott, 1991)
11/22 - 11/28	Module 14: Strong Female Characters™ (Action Movies) ● <i>Mad Max: Fury Road</i> (Miller, 2015)
	FINAL EXAM (Exam unlocked December 1 - 4, 2020)

Exam Dates

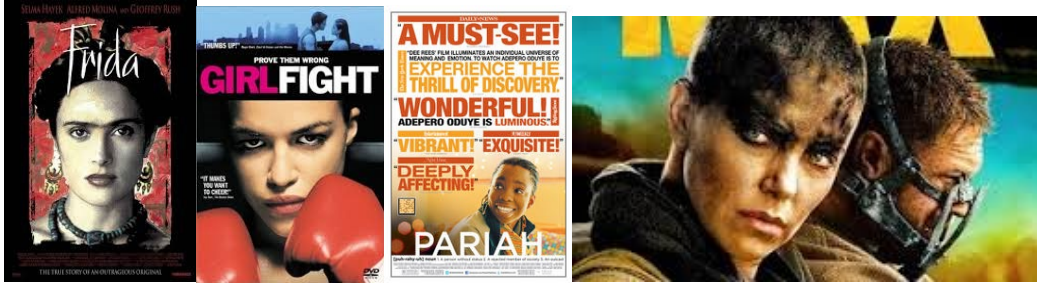
Exams must be completed in a **two-hour window** at your discretion. The dates within which it will be possible for you to access the exams are as follows:

- **Midterm Exam:** October 12 - 16, 2020
- **Final Exam:** December 1 - 4, 2020

Final Paper Dates

Your final scene analysis paper is due on **December 6, 2020** by 11:59 pm on Carmen. If you would like qualitative comments on your final paper, you will need to turn it in by **December 1, 2020** at 8:00 pm. Otherwise, you will get a numeric grade but no comments.

WGSS 2317
Gender at the Movies: Hollywood and Beyond
Spring 2020 T/Th 3:55-5:15, Journalism 300
Format: lecture and discussion



Prof. L. Mizejewski
286D University Hall
Phone 292-2467
Mizejewski.1@osu.edu
Office hrs: Tues/Thurs. 2-3:30 pm

Accommodation of students with disabilities: The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health Services: OSU's Counseling and Consultation Service (CCS) is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. Learn more at ccs.osu.edu or call 614-292-5766. An on-call counselor is available when CCS is closed at 614-292-5766, and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

The Collegiate Recovery Community (CRC) is a supportive peer community on campus for students in recovery from a substance use disorder or who may be currently struggling with substance use. Visit go.osu.edu/recovery for more information. For anonymous feedback on substance use, go to ScreenU at <https://swc.osu.edu/services/alcohol-tobacco-and-other-drug-prevention/resources/participate-in-screenu/>

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses parallel with other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

Student Advocacy. The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

COURSE DESCRIPTION: This course is a critical survey of the representation of women in Hollywood cinema from the silent era to the present day. It introduces students to the complexities and ambiguities of the film medium in its representations of women and particularly, how the intersections of race, gender, sexuality, and class are negotiated in Hollywood films. The first part of the class covers comedy and melodrama, the two genres in which women have traditionally had the best roles. Themes we'll pursue include the melodramatic treatment of race, the role of whiteness in stardom and romantic comedy, disability, and the representation of queer bodies. The second part of the course focuses on women's more recent incursions into genres that have traditionally been considered masculine: the gangster film, the Western, the detective movie, the action film. Our course also includes independent and international cinema to consider the themes, bodies, and styles Hollywood cinema typically excludes.

Course Learning Outcomes:

1. Students will analyze films in class and for course papers.
2. Students will engage in film theory and feminist film theory.

G.E. category Visual & Performing Arts

G.E. Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

G.E. Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

COURSE MATERIALS: No textbook is required. The reading assignments are on Carmen. **To succeed in this class—that is, to do well on the exams and quizzes-- print out the readings and mark them up as you read them.** You will need these hard copies to study for the quizzes, and you need to bring them to class on the day they're assigned.

CARMEN AND TOP HAT: You will find the syllabus, quiz preps, and other course material on Carmen. **TOP HAT** is the platform I'll use to take attendance and give quizzes. If you don't yet have a TH account, here are instructions for getting one:

<https://resourcecenter.odee.osu.edu/top-hat/using-top-hat-students>

The join code for this course is 994065.

FILMS: With a few exceptions, you will need to screen films on your own. They are available on OSU's streaming service: drm.osu.edu. **However, because this platform is often unreliable, do not depend on it as your only source.** If the drm is not working, all the films are available for rental at Amazon, and some are available for streaming on Netflix. **You are responsible for screening the films in these alternate venues if the drm is not working.** These are the films you need to see, as well as their due dates (**movie quizzes** and for Pariah, due date of short paper):

Jan. 28: Moonstruck (Jewison, 1987)

Feb.4: It Happened One Night (Capra, 1934)

Feb. 11: Imitation of Life (Sirk, 1959)

Feb. 13: Pariah (Rees, 2011) (streamable on Netflix): **your paper on this film is due that day**

Feb. 18: Frida (Tamor, 2002) (streamable on Netflix)

March 5: Silence of the Lambs (Demme, 1991)

March 17: Girlfight (Kusama, 2000)

March 24: Bound (Wachowskis, 1998)

April 14: Mad Max: Fury Road (Miller, 2015)

FILM VOCABULARY GLOSSARY: Please bookmark the illustrated film-term glossary at <https://www.filmsite.org/filmterms1.html>. We will review and use many of these terms throughout the course, and they will be part of the midterm and final exam material.

Recommended website: <http://www.imdb.com/>; Internet Movie Data Base.

Grading and course requirements:

Midterm exam	20%
Final exam	20%
Movie quizzes	10%
Reading quizzes	15%
Short paper	15%
Scene analysis	20%

Grading scale:

93–100: A

90–92.9: A-

87–89.9: B+

83–86.9: B

80–82.9: B-

77–79.9: C+

73–76.9: C

70–72.9: C-

67–69.9: D+

60–66.9: D

Below 60: E

Late assignments for papers:

One full grade deduction (A becomes a B) for each day late.

Instructor feedback and response time:

Please contact me by email with any questions, and I will get back to you within 24 hours on weekdays or on Monday for weekend emails. Papers and exams will be returned in one week.

Basic house rules: You can use computers to take notes and look at the assigned essays so long as you don't do any personal web browsing. The power points will be available the night before class for print-out, so you don't need to have your computer on to have them available for note-taking. Please turn off your cellphones during class. The use of cell phones during film screenings is especially rude and distracting. Anyone caught using a device during a film will be asked to leave for the class period.

Etiquette: As in all classes, please express your ideas respectfully during class discussions. Because this is a large class, be sensitive about giving time to your colleagues for comments. A major goal of this course is to distinguish between opinion (what you like) and scholarly expertise (what strategies are at work and what are the debatable issues and the terms of debate).

--**Attendance is required!** Beginning with the second class, I'll use Top Hat at the end of each class to take attendance. You have two "free" absences to use for medical and personal emergencies before your final grade goes down one-half grade: 3 absences = one-half grade; 4 absences=one full grade, etc. Please note that if you use your two free absences to take some time off, and you then have a medical absence, you have three absences. That is, save your free absences for medical and personal emergencies. Also please note that "attendance" means the whole class, not half of it or a portion of it. Half-classes count as absences. **This policy is based on the assumption that "getting" the whole course means getting the full benefit of our discussions and screenings of clips.**

--**Midterm and Final exams**, 20% each of final grade. **YOU MUST AVERAGE A PASSING GRADE (D or 65%) ON THE TWO EXAMS TO PASS THIS COURSE; TO DO THIS, REGULAR ATTENDANCE IS HIGHLY RECOMMENDED.** Both exams will cover films, readings, and class material, including film terms from the online glossary. I will post a study guide on Carmen a week before each exam. The final exam covers material since the midterm.

--**Movie quizzes: 10% of final grade:** These multiple-choice reading quizzes will be given at the beginning of the class on the dates marked in the syllabus. No make-up quizzes will be given. Instead, I will drop the lowest grade, giving everyone one chance to be absent or otherwise incapacitated. That is, if you are ill and can't take a quiz, that's your dropped quiz grade. Sample question: In Moonstruck, what's the recurring visual joke in the sequence in which Johnny arrives back from Italy and goes to Loretta's house?

-- **Five quizzes on the readings:** 15% of final grade. These multiple-choice reading quizzes will be given at the beginning of the class on the dates marked in the syllabus and will include the material due for that day's class. No make-up quizzes will be given. Instead, I will drop the lowest grade, giving everyone one chance to be absent or otherwise incapacitated. That is, if you are ill and can't take a quiz, that's your dropped quiz grade. Quiz study guides will be available

on Carmen. **The questions will come from the list of questions on the guide.** Go to “Preparation for Quiz One” to see a sample question.

--**Short paper due Feb. 13 by class time (Carmen upload):** 15% of final grade. See the guidelines on Carmen. This paper requires you to see the film Pariah and answer three questions about it. One grade deduction for each day late.

--**Scene analysis paper :** 20% of final grade. **Due April 16 or 20 (Carmen upload).** One grade deduction for each day late after the exam. Paper topics and guidelines are posted on Carmen.

Extra credit: You may also replace a movie quiz grade with the grade you get on a one-page, double-spaced, summary of a) one of the WGSS film discussions listed in the Extra Credit file on Carmen or b) one of the other events included in that file. Note that for the film discussions, your paper needs to be about the discussion, not the film.

Plagiarism: As defined in University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources (your professor can help with this); always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism; always see your professor if you are having difficulty with an assignment. **DO NOT PLAGIARIZE!**

CLASS SCHEDULE: ON QUIZ DAYS, QUIZZES INCLUDE THAT DAY’S READINGS

Part I: Women’s Genres: Melodrama and Comedy

Jan. 7 Introduction: Glamour, Race, Sexualities

Jan. 9 No class; extra-credit for one-page double-space summary of event with Prof. S. Stryker, “The State of Transgender Studies,” 220 Sullivant, 4:30 p.m.

Jan. 14 **Race, Melodrama, Spectatorship**
Readings: Dyer, “The Colour of Virtue,”
Berger, from Ways of Seeing,
and hooks, “The Oppositional Gaze”
clips, Birth of a Nation (Griffith, 1915)
READING QUIZ ONE

- Jan 16 In-class screening: The Cheat (DeMille, 1915)
Film vocabulary, part one
- Jan. 21 Discussion of The Cheat
Reading: Marchetti, “Rape Fantasy”
- Jan. 23 Reading: Karlyn, “Comedy, Melodrama, and Gender”
READING QUIZ TWO
- Jan. 28 view Moonstruck (Jewison, 1987) for class today; **MOVIE QUIZ**
- Jan. 30 **Introduction: Romantic Comedy**
Readings: McDonald, “Romantic Comedy and Genre” and
Lent, “Romantic Love and Friendship”
- Feb. 4 view It Happened One Night (Capra, 1934); **MOVIE QUIZ**
- Feb. 6 Introduction to Imitation of Life, 1934 and 1959 versions
- Feb. 11 view Imitation of Life (Sirk, 1959) for class today; **MOVIE QUIZ
AND READING QUIZ THREE including these readings:**
Readings: Dyer, “Four Films of Lana Turner”
and Heung, “What’s the Matter with Sara Jane?”

Part II: Independent and International Cinema

- Feb. 13 Discussion of Pariah (Rees, 2011)
Paper due on Pariah; upload to Carmen by class time.
See paper guidelines on Carmen.
Introduction to Frida Kahlo and disability in cinema
- Feb. 18 view Frida (Taymor, 2002) for class today; **MOVIE QUIZ**
Reading: Hayek, “Harvey Weinstein Was My Monster Too”
- Feb. 20 **MIDTERM EXAM**
- Feb. 25 In-class screening: A Fantastic Woman (Lelio, 2017) (Chile)
- Feb. 27 Fantastic Woman discussion

Part II: Gender and Genre: Women in “Men’s” Genres

- March 3 Women and the Detective Genre: Intro lecture
- March 5 View Silence of the Lambs (Demme, 1991) for class today;
MOVIE QUIZ

Readings: Taubin, “Grabbing the Knife” and DuBois,
“Seeing the Body Differently”

March 10/12: **SPRING BREAK**

March 17 **Women and the Sports Film**

View for class today: Girlfight (Kusama, 2000); movie quiz

Reading: Fojas, “Boxing Women of Color”

March 19: **Women and the Gangster Film/Film Noir**

Clips from Double Indemnity (Wilder, 1944)

March 24: **View for class today: Bound (Wachowskis, 1996); movie quiz**

Reading: Straayer, “Femme Fatale”

READING QUIZ FOUR

March 26: Scene analysis practice

March 31 **Women and the Western**

Lecture and introduction

In-class screening: Thelma and Louise (Scott, 1991)

April 2: T&L cont’d.

April 7: Readings: Sturtevant, “Getting Hysterical” and
Man, “Gender, Genre, and Myth”

READING QUIZ FIVE

April 9 **Mad Max and the Female Action Film**

Lecture and introduction

April 14 **View Mad Max: Fury Road (Miller, 2015) for class; movie quiz**

April 16 **Final Exam; scene analysis papers uploaded today will be graded with comments.**

April 20 **Scene analysis papers due TODAY! Upload on Carmen by 5 pm**

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: WGGST 2317

Instructor: Maggie Jackson

Summary: Introduction to Gender & Cinema

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365 OSU Secured Media Library
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Zoom Carmen discussion board postings
6.3 Technologies required in the course are readily obtainable.	X			All materials are available free of charge.
6.4 The course technologies are current.	X			All technologies are web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Please include statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Please include statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.		X		Consider using the ASC Distance Learning Syllabus Template
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No external tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia

				facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.
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Reviewer Information

- Date reviewed: 12/22/2020
- Reviewed by: Ian Anderson

Notes: Incorporate the two statements noted missing. Using the ASC DL Syllabus Template will fix all outstanding issues.

^aThe following statement about disability services (recommended 16 point font):
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>