Note to prospective students: This syllabus is intended to provide students who are considering taking this course an idea of what they will be learning. A more detailed syllabus will be available on the course Canvas site for enrolled students and may be more current than this sample syllabus.

Oregon State University
WOMEN GENDER AND SEXUALITY 230: Women in the Movies
E-Campus Course – 3 Credits

Instructor – Abrity Abdullah
Email – abdullab@oregonstate.edu
You should expect an email reply within 24 hours, if not I will get back to you as soon as possible.

Virtual Office Hours – To meet with me online, on the phone or on campus please send me an email and we can connect via Skype, Phone, text, Google Chat, on campus or in whatever way you feel most comfortable. If you have a question please review the syllabus and the discussion board to make sure it has not already been answered.

Course Description: WGSS 230 examines ways women are depicted in the movies and how those depictions are created by and create larger social constructions of women. Special attention is given to the intersections of race, class, sexual identity, ability, age, and appearance with gender.

WS 230 Women in the Movies: This course fulfills the Difference, Power, and Discrimination (DPD) requirement in the Baccalaureate Core. The DPD requirement engages students in the intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. The unequal distribution of social, economic, and political power in the United States and in other countries is sustained through a variety of individual beliefs and institutional practices. These beliefs and practices have tended to obscure the origins and operations of social discrimination such that this unequal power distribution is often viewed as the natural order. Examination of DPD course material will enhance meaningful democratic participation in our diverse university community and our increasingly multicultural U.S. society.

Learning outcomes for Difference, Power, and Discrimination Courses

1. Explain how difference is socially constructed
2. Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social, and political
institutions, result in discrimination

3. Analyze ways in which the interactions of social categories, such as race, ethnicity, social class, gender, religion, sexual orientation, disability, and age, are related to difference, power, and discrimination in the United States.

These learning outcomes will be assessed through your course projects and online discussion.

Course Objectives:
As a result of having taken this course, students will be able to:
• explain how difference is socially constructed in the movies;
• explain the role of intersectionality in systems of power and privilege;
• give examples of historical and contemporary portrayals of difference in the movies;
• explain how the movies as a social institution help maintain systems of power and privilege;
• evaluate movies through a lens of gender (along with the intersecting lenses of race, social class, sexual identity, age, ability, religion);
• analyze the ways movies impact the cultural construction and actual lives of women;
• explain the role of resistance in challenging systems of oppression;
• identify and analyze their personal values around diversity;
• improve college-level writing skills.

Required Texts
2. Additional readings posted on Canvas under Lectures.
3. Screenings: Each week, you will watch 2 films related to the topics to be explored on Discussion Board. These films are available at public libraries, video stores, and/or Netflix. Some may be available through other internet movie streaming services such as Hulu or Amazon. Many can be rented on iTunes. It is your responsibility to acquire the two films for each week, it’s a good idea to plan ahead to get your copy for the coming weeks. If you all can make connections via the introduction page, and live near each other you can also share the films. You will need a Netflix subscription to access many of the films. This is considered a class cost.

Note to prospective students: Please check with the OSU Bookstore for up-to-date information for the term you enroll (OSU Bookstore Website or 800-595-0357). If you purchase course materials from other sources, be very careful to obtain the correct ISBN.
Guidelines for a productive and effective online classroom:

- The discussion board is your space to interact with your colleagues regarding current topics and issues relevant to the class. It is expected that each student will participate in a mature and respectful fashion.
- Participate actively in the discussions, having completed the readings and thought about the issues.
- Pay close attention to what your classmates write in their comments. Ask clarifying questions, when appropriate. These questions are meant to probe and shed new light, not to minimize or devalue comments.
- Think through and reread your comments before you post them.
- Assume the best of others in the class and give others your best.
- Value the diversity of the class. Recognize and value the experiences, abilities, and knowledge each person brings to class.
- Disagree with ideas, but do not make personal attacks. Do not demean or embarrass others. Do not make sexist, racist, transphobic, homophobic, or victim blaming comments at all.
- Be open to be challenged or confronted on your ideas.

Statement Regarding Students with Disabilities
Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at http://ds.oregonstate.edu. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

Statement on Academic Dishonesty
Many students do not understand what academic dishonesty is. It is important to become familiar with its different forms and the University's definitions. At Oregon State University academic dishonesty is defined by the Oregon Administrative Rules 576-015-0020.1.a-c as: An intentional act of deception in which a student seeks to claim credit for the work or effort of another person or uses unauthorized materials or fabricated information in any academic work. Academic dishonesty includes:

- CHEATING - use or attempted use of unauthorized materials, information or study aids or an act of deceit by which a student attempts to misrepresent mastery of academic effort or information. This includes unauthorized copying or collaboration on a test or assignment using prohibited materials and texts.
- FABRICATION - falsification or invention of any information (including falsifying research, inventing or exaggerating data and listing incorrect or fictitious references.
- ASSISTING - helping another commit an act of academic dishonesty. This includes paying or bribing someone to acquire a test or assignment, changing someone's grades
or academic records, or taking a test/doing an assignment for someone else (or allowing someone to do these things for you). It is a violation of Oregon state law to create and offer to sell part or all of an education assignment to another person (ORS 165.114).

- TAMPERING - altering or interfering with evaluation instruments and documents.
- PLAGIARISM - representing the word or ideas of another person as one's own OR presenting someone else's words, ideas, artistry or data as one's own. This includes copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project, then submitting it as one's own.

Academic dishonesty cases are handled initially by the academic units (collection of evidence and documentation of incident, meeting with student regarding the situation, determination of responsibility and academic penalty) but will also be referred to the Student Conduct Coordinator for action under the rules. For more information on expectations for student conduct, see http://oregonstate.edu/admin/stucon/achon.htm.

ASSIGNMENTS:

Our week goes from Tuesday to Monday in this class. All work for the week is due by 11:59 p.m. on Monday. Submission links for all weekly assignments are found under “Schedule/Assignments” in the course menu. Final Project submission and information can be found under “Final Project” in the course menu.

Film Logs: Worth 10 points each for each film log, 20 points per week, total of 160 points for class, submitted through Canvas. Due no later than 11:59 p.m. Monday evening of the week following the one for which it was assigned. (For example, Week 2 Film Logs will be due Monday of Week 3)

For each assigned film in Weeks 2, 3, 4, 5, 6, 7, 8, and 9, students will respond to the following each film log should be about one page long (students also have the option to do a vlog response):

1. Why is this movie important to discuss in a course on women in the movies? What does this movie say about how society views women, gender, race, class, ability, size, sexual identity, age?

2. Describe 2-3 details about the film that connect to class concepts. (DO NOT write a synopsis or summary of the film) These should be details that stand out in the context of the week’s topic, interesting aspects of filming, captivating character moments, etc. Be sure to correctly cite concepts you are referencing from the text/readings. You should appropriately cite a course reading at least once during your film log using MLA citation style. See this website for more information and specifics on in-text citations, etc.

http://owl.english.purdue.edu/owl/resource/747/01/
3. How did you respond to this film? Why? (This is where you get to say, “I loved it.” “I hated it.” “I cried.” Just don’t forget to say why!) How has your viewing changed since being in this class?

4. What techniques do the writer/director/actors/cinematographer/editor/etc use that are unique or striking in this film? How did this affect gender (or race/class/ability/size/sexual identity/age/etc.)? How could you use these techniques in your own filmmaking work? (Imagine!)

5. Each film log entry should be 2-3 paragraphs or the equivalent of 1 full page typed double spaced or approx. 300 - 450 words. Please proofread and edit your logs BEFORE submitting them. Points will be deducted for errors in spelling, grammar, and poor sentence structure. If you choose to do a vlog all the same criteria must be met. Film logs (and vlogs) must be turned in on time. All late work (even one day late) will earn ½ credit.

6. DO NOT cut and paste your Film Logs into the text box in Canvas as this leads to formatting problems. Instead submit both Film Logs in one document as an attachment in .doc, .docx, or .pdf format. If you have any questions regarding this please contact me. Film Logs submitted in the wrong format will not be graded.

Discussion Board: 90 points

In the feminist classroom, we operate around the idea that people learn best in community. This is where Discussion Board fits in to the class. Each week, you will engage with your classmates about the topics of the week. I will post at least one topic question each week. You must post an original response to the question, at the end of which, you will present your own question, for your fellow students to answer. You must also thoughtfully respond to the questions of at least 2 of your peers’ questions. (for a total of 3 posts PER week) in order to earn full credit. Discussion Board is the only writing for this class that will not have to be done in MLA format however, appropriate spelling, grammar, and syntax is expected.

Initial Postings should be like mini-informal essays (unless you do a vlog). In fact, it is possible that your initial posting will contain the roughed out beginning of your weekly Movie Analysis. What this means is that your first or initial posting should include your genuine response to the film, how the film relates to the ideas presented in the readings or other assigned materials, perhaps observations about the elements of film production that contributed to the creation of meaning, and the messages about the intersections with social difference that you find in each film.

Responses should be genuine and helpful to your fellow classmate. Respond to the posting that is most interesting or challenging to you. Maybe you loved a film that someone else found baffling or horrifying? In your responses to each other, try to include
ideas from the readings (or any other source) in your conversation. Your responses need to be thoughtful and longer than one sentence to receive credit.

Although differences of opinion are to be expected and even welcome, please remember to maintain a respectful and civil tone throughout your interactions with your peers. Think of Discussion Board as your “attendance and participation” in class. It cannot be made up after the week that it’s due, and it’s to your benefit and that of the whole class, if you can visit Discussion Board multiple times during the week. Make your original response early in the week (as soon as you’ve finished watching the movies) and your next two later in the week. Your original response and question should be posted at the latest by Friday at 11pm with the two responses due by Monday at 11pm. Don’t wait until the last minute to post and respond. Consistently posting/responding at the last minute will result in a deduction of points.

Paper – My Life by Film: 100 points.

You will write a paper describing how film has shaped your life and connect these films to discipline and course concepts. This is a chance for you to look back at the movies of your youth and think about how they helped shape your perceptions of yourself and the world.

This paper serves as an opportunity for you to practice (or learn how to conduct) academic research as well as to demonstrate your critical analysis of a topic using women’s studies concepts and theories in clear, competent writing. You may NOT use newspaper, news magazine, non-peer-reviewed articles or Wikipedia as any of your sources.

You can approach this paper as an autobiography or social location writing. You should identify between 3-5 films that can allow you to discuss how you have experienced gender, race, sexuality, class, etc. and potential systems of oppressions. You can approach this chronologically or thematically. Remember to make your narrative engaging. Tell me a story, be creative, have fun and enjoy the process!

Paper should be 3-4 pages and reference the textbook at least once and a Canvas reading at least once and 1 additional academic source by direct reference or quotation. This paper is to be written using MLA format, reference and citation guidelines. The MLA Handbook will be a critical guide for this, as well as other assignments. The paper is due week 5.

Final Project: 100 points

This is the final project for the course. There will be four components to this project outlined below. During Week 5 you will complete a Film Project Proposal (25 pts). For finals week you will turn in the film or screenplay (50 pts) and an auteur statement (25
pts) in the Canvas Assignments tab. Additionally you will upload your film or screenplay to the Discussion board to share with the class (6 pts).

You will make a short (~5 min) film or write a short screenplay (5-10 pages). This film/screenplay will somehow reflect a woman’s story or vision. It may be fictional or a documentary. You will demonstrate a thoughtful use of filmmaking techniques such as lighting, costuming, voice/dialect, and camera angle.

Along with your film or screenplay, you will write an auteur statement. Written using MLA format, the auteur statement will discuss your motivation for choosing the topic of your film, reference any readings or movies that influenced your thinking, and outline the process you went through in creating your film.

You will upload your film to YouTube and post the link in the discussion board in the final week of the class. If you wrote a screenplay you will also post it to canvas to share with the class. If you’re filming, I strongly suggest you enlist the help of your family or friends. This can be a very fun project for a small group to create.

During Week 5 you will complete a film project proposal. The one-page proposal will be written in MLA format and will discuss your ideas/plans for the film project and outline the steps your will take to complete the project. Feedback will be given during Week 6.

Grading:
Film Log (10 point per film) 160 points total
Discussion Board 90 points total
Paper-My Life by Film 100 points
Film Project Proposal 15 points
Film or Screenplay 60 points
Auteur Statement 25 points
Total points for Final 100 points

Total 450 points

A        93–100 %
A-       90-92%
B+      87–89 %
B        83–86%
B-       80%-82%
C+       77-79 %
C        73%-76%
C-       70%-72%
D+       67–69 %
D        60-66%
F        0-59%
Course Schedule and Outline
All times listed are Pacific Standard Time (PST)
Many of the films are also available in local and school libraries, video stores and on Demand on Comcast. Check in your area.

Week 1 - Introduction to Feminist Film Studies:

Read: Everything under the Course Information Tab including Syllabus
AOF Ch. 1: Intro to the Study of Film Form and Representation p.3-20
AOF Ch. 2: The Structure and History of Hollywood Filmmaking 21-44
Canvas – “Readings for Diversity and Social Justice” pages 9-30

Watch: Class Introduction Video AND The Story of Film: An Odyssey – Episode 1 (2011)
not available on Netflix

To Do: Post responses and question on Discussion Board, Including “Introductions to the course”.

Week 2 - Feminist Film Theory; History of Women in Film; Archetypes and Stereotypes

Read: AOF Ch. 10: Women in Classical Hollywood Filmmaking 217-237
AOF Ch. 11: Exploring the Visual Parameters of Women in Film 238-255
Canvas (CANVAS) “Readings for Diversity and Social Justice” pages 30-52

Watch: Mildred Pierce (1945)AND Imitation of Life (1959-available on Netflix) OR How to Marry a Millionaire (1953).

To Do: Complete film log for each movie, post question responses on Discussion Board.
Read paper description for “My Life By Film”

Week 3 – The Sexualization of Violence

Read: Ch. 13: Gender in Am Film since the 1960s 278-301
CANVAS: Kuhn, “The Accused; The Color Purple; Thelma and Louise” 221-231
Paste into browser or use link: Read this but concentrate on the sections that mention film, however if you are interested in gaming, anime, or tv feel free to read those as well.

http://tvtropes.org/pmwiki/pmwiki.php/Main/MadonnaWhoreComplex

To Do: Complete film log for each movie, post question responses on Discussion Board. Start work on your My Life By Film paper.

Week 4 - Class and Women at Work:

Read: AOF Ch. 8: Classical Hollywood Cinema and Class 171-186
      AOF Ch. 9: Cinematic Class Struggle after the Depression 187-208
      AOF Ch. 12: Masculinity in Classical Hollywood Filmmaking


To Do: Complete film log for each movie, post question responses on Discussion Board and complete and turn in My Life by Film paper.

Week 5 - Race:

Read: AOF Ch. 3: The Concept of Whiteness and American Film 51-77
      AOF Ch. 4: African Americans and American Film 78-100
      AOF Ch. 5: Native Americans and American Film 102-122

Watch: Saving Face (2004-make sure it is the 2004 version) AND Dance Me Outside (1994-full film on YouTube)
To Do: Complete film log for each movie, post question responses on Discussion Board.

Week 6 Continuation of Race

Read: AOF Ch. 6: Asian Americans and American Film 123-141
      AOF Ch. 7: Latinos and American Film 143-162

Watch: Carmen Jones (1954-available on Netflix) & Mosquita y Mari (2012-available on Netflix)
To Do: Complete film log for each movie, post question responses on Discussion Board and complete and turn in Film Project Proposal.

Week 7 – Size, Age and (Dis)ability

Read: AOF Textbook - Part VI & Chapter 16 "Ability and American Film"/Cinematic Images of (Dis)ability

    CANVAS: Woodward, “Performing Age, Performing Gender”
    CANVAS: Mendoza, “Seeing through The Layers: Fat Suits and Thin Bodies in The Nutty Professor and Shallow Hal”
    CANVAS: Giovanelli and Ostertag, “Controlling the Body: Media Representation, Body Size, and Self Discipline”
    CANVAS: Tally, “She Doesn’t Let Age Define Her: Sexuality and Motherhood in Middle-Aged Chick-Flicks”

Watch: Children of a Lesser God (1986) AND Freaks (1932)

To Do: Complete film log for each movie, post question responses on Discussion Board and Work on Final Project.

Week 8 – Lesbians, Bisexual, Queer and Trans* Women & Men

Final Film Project Plans Due, see CANVAS for specific directions.

Read: AOF Ch. 14: Heterosexuality, Homosexuality, and Classical Hollywood 309-328
AOF Ch. 15: Sexualities on Film Since the Sexual Revolution 329-354
CANVAS: Additional Reading on CANVAS

Watch: But I’m A Cheerleader (1999) AND The Kids Are All Right (2010-available on Netflix)

To Do: Post question responses on Discussion Board, complete film logs for each movie.

Week 9 - - Sci-Fi, Fantasy and Worlds that don’t exist (yet?)

Read/Do - Find Two academic articles (peer reviewed) that discuss any of the following, the films, "Aliens", "Pleasantville", or you can also search for Women in Science Fiction Films. There are so many aspects to this area. For example one of my favorite things in
Science Fiction is Feminist Afro-Futurism. You can be as specific as that or as broad as you would like.

Read both articles, then post a link to them as your Discussion Board post this week. You need to post and explain what you thought of the article, then read and write your thoughts on at least two classmates posts/readings.


To Do:

*Post to Discussion Board the two articles you found, your own thoughts on them, then read and post about two classmates articles.

*Work on Final, contact me if you have any questions about the final.

*Film Logs.

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Week 10 –

Work on your Final Project.

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Final Film Project Due

Submit your film project or screenplay, including auteur statement via canvas. Post your film project or screenplay to Discussion Board. Watch at least four of your classmates’ films, and give comments.