Required Texts:
America on Film: Representing Race, Class, Gender, and Sexuality at the Movies, Wiley-Blackwell, 2nd Ed., ISBN 1405170557
Additional readings/viewings posted to Canvas and online
A few inexpensive online video rentals

COURSE DESCRIPTION: In this upper-level media analysis and theory course, we will survey multiple approaches to the theory of cinematic representation with a particular emphasis on feminist film theory, and use what we learn to examine primarily American films, TV shows, and video from across historical eras. The course will investigate constructions of gender and seek to problematize conventional notions of femininity and masculinity while also considering issues of sexual orientation, race, class, body image, civil and human rights, and film aesthetics.

COURSE REQUIREMENTS: An online video annotation exercise, two papers, a final project with research, and online quizzes. Attendance, punctuality, and participation are also required, and participation will be determined in part by short in-class written responses and quizzes. If you must miss a class, it is your responsibility to find out what you missed from classmates – please inquire of your classmates before coming to me.

Assignments & Evaluation:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Video annotation</td>
<td>200</td>
</tr>
<tr>
<td>Paper #1 – formal analysis</td>
<td>400</td>
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<tr>
<td>Paper #2 – oppositional gaze</td>
<td>400</td>
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<tr>
<td>Final project</td>
<td>500</td>
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<tr>
<td>Quizzes</td>
<td>300</td>
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<tr>
<td>Participation</td>
<td>200</td>
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<tr>
<td><strong>TOTAL: 2000 points</strong></td>
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</tbody>
</table>

Grading Scale: 93%–100% A, 90%–93% A-, 88%–89% B+, 84%–87% B, 80%–82% B-, 78%–79% C+, 72%–77% C, 70%–72% C-, 68%–69% D+, 63%–67% D, 60%–62% D-; 59% and below F.

Assignments are due at the start of class and will be considered late if turned in after that time. Late assignments will be reduced by one full letter grade PER DAY, not class period (including weekends). Assignments will not be accepted via e-mail without prior permission.

There will be a set of quizzes to complete throughout the semester as noted in the course schedule. These quizzes will take place online on Canvas, and students are expected to keep up with the schedule to complete them on their own by the start of the class day on which they are due. Late quizzes will receive no credit.

Grades will be posted on Canvas. You can check Canvas at any time to chart your individual progress in the course. If you ever have questions about a particular grade on an assignment, please contact the instructor within two weeks of receiving the grade so that we can sit down for a
detailed face-to-face discussion and critique. Changes in grades will not be made after that time unless the instructor entered them in error.

Also please note that while I am happy to discuss your grade, my policy is that you must wait 24 hours after receiving a graded assignment back before approaching me with questions or concerns.

COMMUNICATION
Students are expected to keep up with communications from the professor on Canvas and by regularly checking your UM-D email account. If I need to communicate with you individually outside of class, it will be through these tools.

UNIVERSITY ATTENDANCE POLICY
A student is expected to attend every class and laboratory for which he or she has registered. Each instructor may make known to the student his or her policy with respect to absences in the course. It is the student’s responsibility to be aware of this policy. The instructor makes the final decision to excuse or not to excuse an absence. An instructor is entitled to give a failing grade (E) for excessive absences or an Unofficial Drop (UE) for a student who stops attending class at some point during the semester.

COURSE ATTENDANCE AND PARTICIPATION: Attendance is a factor in your participation grade, and students who do not attend class regularly will miss important information and film screenings and fail the course. A student who misses, for any reason (excused or unexcused), more than 8 class meetings for the academic semester will not receive credit for the course (UE). Absences will also affect your participation grade.

Participation is essential to your success in this course, and includes preparing readings ahead of time, contributing thoughtfully and respectfully to class discussions, and viewing films actively. Sleeping or putting your head on your desk during class will adversely affect your final grade – even if you are quiet, you are expected to be an active learner. Poor and/or disruptive participation may result in a loss of points from your participation grade. If you choose to use a laptop in class, YOU MUST SIT IN THE BACK ROW in order not to distract others. Additionally, if it’s clear that you’re using your computer for non-class purposes, this will negatively affect your participation grade. Phone use is not allowed during class. LAPTOPS ARE NOT ALLOWED AT ALL DURING SCREENINGS.

ON THE OTHER HAND: For each day that the entire class (all members) refrains from using their phones for the entire class period, the entire class will earn an extra credit point. But one person uses their phone once? No points for anyone!

CONTENT ADVISORY
This class presents a wide variety of films from a diverse set of perspectives and cultures. Many will be entertaining, and some will be challenging or even controversial. Some will contain foul language, nudity, violence, and sex. They have been chosen purposefully to provoke discussion and critical thought on the ways in which film constructs meaning for an audience. And, because films are designed with an audience in mind, you are expected to watch the films with the class.

PREFERRED AND ADOPTED NAMES AND PRONOUNS
Unfortunately, our course systems provide only students’ legal names and do not yet allow us to make changes that reflect the names we actually use in our daily lives. However, please let me know of your preferred or adopted name and gender pronoun(s) and I will make those changes to my own records and address you that way in all other cases.
SOCIAL MEDIA GUIDELINES
While it may be tempting at times to post about the activities in class on social media sites such as Facebook or Twitter, students are expected to use these services responsibly and thoughtfully, particularly in respecting the privacy, feelings, and intellectual property of others. Students should be advised that social media is seldom completely private, even with privacy settings turned on, and that what you post there can easily spread into public space. In essence, don’t say anything online you wouldn’t be comfortable saying in front of the whole class.
In addition, students are expected to comply with copyright law and are not allowed to disseminate or repost classmates' work without express permission from the author of that work.

ACADEMIC INTEGRITY
The University of Michigan-Dearborn values academic honesty and integrity. Each student has a responsibility to understand, accept, and comply with the University’s standards of academic conduct as set forth by the Code of Academic Conduct (http://umdearborn.edu/697817/), as well as policies established by each college. Cheating, collusion, misconduct, fabrication, and plagiarism are considered serious offenses and violations can result in penalties up to and including expulsion from the University.

Please visit http://webapps.umd.umich.edu/aim/ and take the tutorial and quiz if you have any questions about the UMD policy on academic integrity.

Plagiarism also includes submitting the same work for credit in more than one class without prior permission.

DISABILITY STATEMENT
The University will make reasonable accommodations for persons with documented disabilities. Students need to register with Counseling & Disability Services (DS) every semester they are enrolled. DS is located in 2157 UC (http://www.umd.umich.edu/cs_disability/). To be assured of having services when they are needed, students should register no later than the end of the add/drop deadline of each term. If you have a disability that necessitates an accommodation or adjustment to the academic requirements stated in this syllabus, you must register with DS as described above and notify your professor.
COURSE SCHEDULE
Students are responsible for keeping up with any changes that may occur during the semester.
Readings should be done before Wednesday for discussion (unless otherwise indicated). PDFs and other online readings can be found linked in the online syllabus on Canvas.

UNIT ONE: INTRODUCTIONS
WEEK 1
9/7 Introduction to Course – syllabus and class overview

WEEK 2 | 9/12 – 9/14
Monday
Screening: Beyonce’s Lemonade
Reading: bell hooks, “Moving Beyond Pain”
http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain
Miriam Bale, “Beyonce’s ‘Lemonade’ is a Revolutionary Work of Black Feminism”

Wednesday
Screening: Clips from the Rio Olympics
Reading:
Hall: “The Work of Representation” (to page 15) (PDF)
Dyer: “The Role of Stereotypes” (PDF)
America on Film Ch. 1
Assign Video Annotation project

WEEK 3 | 9/19 – 9/21
Screening: Vertigo (Alfred Hitchcock, 1958)
Reading: Laura Mulvey, “Visual Pleasure and Narrative Cinema” (PDF)
America on Film, Ch. 11

WEEK 4 | 9/26 – 9/28
Screening: Imitation of Life (Douglas Sirk, 1959)
Reading: America on Film, “Introduction to Part IV: What is Gender?” and Ch. 10
QUIZ 1 DUE by Wednesday at 11am

WEEK 5 | 10/3 – 10/5
Screening: His Girl Friday (Howard Hawks, 1940)
Reading: America on Film, Ch. 12, Tom Powers, “His Girl Friday: Screwball Liberation,” Jump Cut
http://www.ejumpcut.org/archive/onlinessays/JC17folder/HisGirlFriday.html
Video Annotation project due: Assign Formal Analysis paper

WEEK 6 | 10/10 – 10/12
Screening: Thelma and Louise (Ridley Scott, 1991)
Reading: America on Film, Ch. 13
Cooper: “Chick Flicks’ as Feminist Texts: The Appropriation of the Male Gaze in Thelma and Louise” (PDF)
UNIT TWO: INTERSECTIONS

WEEK 7 | 10/17 – 10/19
FALL BREAK/NO CLASS ON MONDAY

10/19
Screening (on own): *The Hangover*
*America on Film*, “Introduction to Part III: What is Class?” and Ch. 12
QUIZ 2 DUE by Wednesday at 11am

WEEK 8 | 10/24 – 10/26
Screening: *Ethnic Notions*, Marlon Riggs (1986)
Reading: “Introduction to Part II: What is Race?” and Ch. 3
Peggy McIntosh: “White Privilege: Unpacking the Invisible Knapsack” (PDF)
Formal Analysis paper due

WEEK 9 | 10/31 – 11/2
Screening: *The Help* (Tate Taylor, 2011)
Reading: *America on Film*, Ch. 4
bell hooks, “The Oppositional Gaze: Black Female Spectators” (PDF)
Assign oppositional gaze project

WEEK 10 | 11/7 – 11/9
*Jen is out of town this week*
Screening (on own): *Raising Arizona* (Coen Bros., 1987) $3.99 rental at Amazon
[https://amzn.com/B000SW4E02](https://amzn.com/B000SW4E02)
Reading: *America on Film*, Ch. 9
Jeff Evans, “Comic Rhetoric in Raising Arizona” (PDF)

WEEK 11 | 11/14 – 11/16
LGBTQ in the movies
Screening: *Pariah* (Dee Rees, 2011)
Reading: *America on Film*, “Introduction to Part V: What is Sexuality?” and Ch. 15
Spectra: “Not (Just) Another Queer Movie: The Racialicious Review of Pariah”
QUIZ 3 DUE by 11am Wednesday
WEEK 12 | 11/21 – 11/23
LGBTQ on TV
Watch: Friends, "The One with Chandler's Dad"
HerStory, Season 1, http://www.herstoryshow.com/
Reading:

Oppositional gaze project due; Assign final project

WEEK 13 | 11/28 – 11/30
(Dis)Ability and The Final Girl
Screening: Halloween (John Carpenter, 1978)
Travis Sutton, “Avenging the Body: Disability in the Horror Film” (just to p. 83) The Companion to the Horror Film

WEEK 14 | 12/5 – 12/7
Video games: Gone Home, Tomb Raider, The Last of Us (TBA)
Reading: Kennedy: “Lara Croft: Feminist Icon or Cyberbimbo?” http://www.gamestudies.org/0202/kennedy/

WEEK 15 | 12/12
Meet Monday only! Come with readings and viewings prepared.
Postfeminism and Postracialism on TV: Girls (Lena Dunham, 2012)
Watch (on own) Girls: "Pilot" and "One Man's Trash".
Reading: McRobbie: “Post Feminism and Popular Culture: Bridget Jones and the New Gender Regime” (PDF)

Wrap up class!

QUIZ 4 DUE by 11am Monday

MONDAY, DECEMBER 19TH
Final project due by 11am posted to Canvas.