

Glendale College

Course Outline of Record Report

Course ID 010621
Created - September 2023

FTVM107 : Beyond Hollywood: Gender, Race and Sex in Movies

General Information

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|---|---|
| Author: | • Geraldine Ulrey |
| Course Code (CB01) : | FTVM107 |
| Course Title (CB02) : | Beyond Hollywood: Gender, Race and Sex in Movies |
| Department: | FTVM |
| Proposal Start: | Fall 2024 |
| TOP Code (CB03) : | (0612.10) Film History and Criticism |
| CIP Code: | (50.0601) Film/Cinema/Media Studies. |
| SAM Code (CB09) : | Non-Occupational |
| Distance Education Approved: | No |
| Will this course be taught asynchronously?: | No |
| Course Control Number (CB00) : | CCC000640660 |
| Curriculum Committee Approval Date: | 09/27/2023 |
| Board of Trustees Approval Date: | 11/21/2023 |
| Last Cyclical Review Date: | 09/27/2023 |
| Course Description and Course Note: | FTVM 107 examines the intersections of gender, race, class and sexuality in U.S. and/or international film using critical and historical perspectives and surveys the economic, historical, and social influences upon these representations from early cinema to the present, focusing primarily on images of women. Students explore women's filmmaking, images of masculinity, and various "screen sexualities" from a variety of film theories and analytical perspectives. |
| Justification: | New Course |
| Academic Career: | • Credit |

Academic Senate Discipline

| | |
|-----------------------|----------------------|
| Primary Discipline: | • Mass Communication |
| Alternate Discipline: | No value |
| Alternate Discipline: | No value |

Course Development

| | | |
|--------------------------------------|------------------------------------|------------------------------------|
| Basic Skill Status (CB08) | Course Special Class Status (CB13) | Grading Basis |
| Course is not a basic skills course. | Course is not a special class. | • Grade with Pass / No-Pass Option |

Allow Students to Gain Credit by Exam/Challenge

Pre-Collegiate Level (CB21)

Course Support Course Status (CB26)

Not applicable.

Course is not a support course

Transferability & Gen. Ed. Options

General Education Status (CB25)

Not Applicable

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

| IGETC Area | Area | Status | Approval Date | Comparable Course |
|---------------|--------------------|---------|---------------|-------------------------------|
| 3A-Arts | Arts Courses | Pending | No value | No Comparable Course defined. |
| 3B-Humanities | Humanities Courses | Pending | No value | |

| CSU GE-Breadth Area | Area | Status | Approval Date | Comparable Course |
|---------------------|--|----------|---------------|-------------------------------|
| C1-Arts | Arts: (Arts, Cinema, Dance, Music, Theater) | Approved | 09/03/2024 | No Comparable Course defined. |
| C2-Humanities | Humanities: (Literature, Philosophy, Languages Other than English) | Approved | 09/03/2024 | |

Units and Hours

Summary

| | |
|--|-----|
| Minimum Credit Units (CB07) | 3 |
| Maximum Credit Units (CB06) | 3 |
| Total Course In-Class (Contact) Hours | 54 |
| Total Course Out-of-Class Hours | 108 |
| Total Student Learning Hours | 162 |

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

 Variable Credit Course**Funding Agency Category (CB23)**

Not Applicable.

Cooperative Work Experience Education

 Status (CB10)**Weekly Student Hours**

| | In Class | Out of Class |
|------------------|-----------------|---------------------|
| Lecture Hours | 3 | 6 |
| Laboratory Hours | 0 | 0 |
| Studio Hours | 0 | 0 |

Course Student Hours**Course Duration (Weeks)** 18**Hours per unit divisor** 54**Course In-Class (Contact) Hours**

Lecture 54

Laboratory 0

Studio 0

Total 54**Course Out-of-Class Hours**

Lecture 108

Laboratory 0

Studio 0

Total 108**Time Commitment Notes for Students**

No value

Pre-requisites, Co-requisites, Anti-requisites and Advisories**Advisory**

ENGL101 - Introduction to College Reading and Composition

Objectives

- Read, analyze, and evaluate a variety of primarily non-fiction readings for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized essays directed by a well-reasoned thesis statement with persuasive support.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Analyze stylistic choices in their own writing and the writing of others.
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

OR

Advisory

ESL151 - Reading And Composition V

Objectives

- Read and critically analyze various academic readings.

- Summarize readings.
- Organize fully-developed essays in both expository and argumentative modes.
- Compose a 500 to 550-word essay which: summarizes and cites appropriately a reading passage; includes a clear thesis statement; uses evidence to support the thesis; shows clear organization into an introduction, body, and conclusion.
- Revise writing to eliminate errors in syntax, and grammatical constructions.
- Employ basic library research techniques.
- Compose one research paper (1,000 words) or two short research papers (500-700 words each) with citations.

Entry Standards

Entry Standards

No value

Specifications

Methods of Instruction

Methods of Instruction Collaborative Learning

Methods of Instruction Demonstrations

Methods of Instruction Discussion

Methods of Instruction Guest Speakers

Methods of Instruction Lecture

Methods of Instruction Multimedia

Methods of Instruction Presentations

Out of Class Assignments

- Weekly journal assignments, so the student may comment and critique the weekly screening
- Research paper

- Participation in class discussions
- Final examination
- Video presentation of film and/or multimedia clips

Methods of Evaluation

Rationale

Exam/Quiz/Test

Quizzes on various terms and issues introduced in class.

Activity (answering journal prompt, group activity)

Weekly journal assignments, so the student may comment and critique the weekly screening

Writing Assignment

1) Using two or more films assigned in class, evaluate and analyze the social and economic forces in the social messages and media stereotypes

2) Using two or more films assigned in class, distinguish and compare ways in which representation of ethnicity, race, class and sexuality intersect with and condition representations of gender

Presentation (group or individual)

Examine a specific representation of "screen sexuality" in American or International film. Topics include race, ethnicity, class, gender identity, gender expression, sexual orientation, age, body type and ability. The focus can be on minority filmmakers, actresses, non-binary actors or female identified actors, and/or characters in films. What stories are being told by and about "screen sexuality" and *why* does it matter? How does this telling of the story fit into cultural and historical context? You must use clips from at least three films assigned in class and two films not assigned.

Project/Portfolio

Create multi-media or video presentation report demonstrating mastery of concepts.

Report

Create response paper or presentation to assigned films.

Evaluation

Read and critique a peer's paper or reports.

Textbook Rationale

These are classic textbooks.

Textbooks

| Author | Title | Publisher | Date | ISBN |
|-----------------|------------------------|-----------------|------|---------------|
| Hollinger, K | Feminist film studies. | Routledge. | 2012 | 978-041557528 |
| Benshoff, Harry | America on Film | Wiley-Blackwell | 2021 | 9781118743652 |

Other Instructional Materials (i.e. OER, handouts)

No Value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

Distinguish and compare ways in which representation of ethnicity, race, class and sexuality intersect with and condition representations of gender.

Identify and evaluate women's contribution to film and filmmaking through historical cultural and critical perspectives.

Identify and analyze the artistic and theoretical work of influential filmmakers and theorists.

Recognize and differentiate issues of gender, sex, and sexuality within representations.

Create scene-specific analyses of filmic representations.

Evaluate and analyze the social and economic forces in social messages and media stereotypes.

SLOs

Assess gendered aspects of our society/culture and how they are represented in mainstream and independent films. Expected Outcome Performance: 70.0

Identify and evaluate women identified contribution to film and filmmaking and how their approach differs from that of their male counterparts. Expected Outcome Performance: 70.0

Recognize the impact of intersectionality and overlapping social identities on the current media landscape. Expected Outcome Performance: 70.0

Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No

Is this proposal submitted in response to learning outcomes assessment data?

No

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

SLO Evidence

No Value

Course Content

Lecture Content

Representation of Gender and Sex (5 hours)

- What is film analysis?
- Aesthetics of cinema; film form (narrative and stylistic elements)
- Concepts of film form, character mapping, narrative structure and production elements.
- Introduction to representation, encoding and decoding
- Women as filmmakers and movie stars in the Silent Era, and the structure of old Hollywood

How the Camera Sees Women and Gender (6 hours)

- Ways of Seeing and John Berger's theory of the male gaze
- Visual Pleasure and Narrative Cinema and Laura Mulvey's theory of scopophilia and feminist film theory
- Beyond Hollywood Narratives: Gender Representation and Sex in TV, Commercials and Music Video
- Representative titles such as:
 - Codes of Gender dir. Sut Jhally – 2010
 - Miss Representation dir. Jennifer Newsom – 2011
 - Rear Window Alfred Hitchcock - 1954
 - Promising Young Woman dir. Emerald Fennel 2020
 - Thelma & Louise dir. Ridley Scott - 1991
 - Virgin Suicides dir. Sofia Coppola – 1999
 - We Need To Talk About Kevin dir. Lynne Ramsay – 2011
 - Rafiki dir. Wanuri Kahiu – 2018
 - Mississippi Masala dir. Mira Nair - 1991

Women in the Old Hollywood Studio System (5 hours)

- Representations of gender onscreen
- *Visual Pleasure and Narrative Cinema* and Laura Mulvey's theory of scopophilia and feminist film theory
- Commodification of women in the Golden Age of Hollywood
- Censorship and the Hayes Code
- Representative titles such as:
 - *Gilda* dir. Charles Vidor – 1946
 - *Gentlemen Prefer Blondes* dir. Howard Hawks – 1953
 - *Sunset Boulevard* dir. Billy Wilder – 1950
 - *All About Eve* dir. Joseph Mankiewicz - 1950

Portrayals of Masculinity/Femininity, nonbinary and genderfluid, in New Hollywood (6 hours)

- Binary and gender fluid representation
- Evolution of gender representation onscreen
- Representative titles such as:
 - *Tootsie* dir. Sydney Pollack - 1982
 - *Mrs. Doubtfire* Chris Columbus - 1993
 - *Pretty Woman* dir. Gary Marshall – 1990
 - *Hedwig and the Angry Inch* dir. John Cameron Mitchell- 2001
 - *Tar* dir. Todd Field – 2022
 - *Silent Waters* dir. Sabiha Sumar – 2003
 - *Orlando* dir. Sally Potter – 1993
 - *Real Women Have Curves* dir. Patricia Cardoso - 2002

Gender and Sexuality on Celluloid (6 hours)

- The impact of Second and Third Waves of Feminism in cinema
- Examining gender, sex and sexuality
- Representations of gender and gender fluidity onscreen
- Queer Theory and New Queer Cinema
- Gender and Sexuality Representation in TV, Commercials and Music Videos
- Intersection of Race and Class with sexuality
- Representative titles such as:
 - *The Celluloid Closet* dir. Rob Epstein - 1995
 - *Boys Don't Cry* dir. Kimberly Pierce – 1999
 - *Carol* dir. Todd Hayes – 2015
 - *Watermelon Woman* dir. Cheryl Dunye - 1996
 - *Tangerine* – dir. Sean Baker - 2015

- *Spider Lillies* – dir. Zero Chao – 2007
- *Pariah* dir. Dee Rees – 2011
- *Circumstance* dir. Maryam Keshavarz – 2011
- *Portrait of a Lady On Fire* dir. Céline Sciamma - 2019

Portrayals of Race Onscreen – Intersectionality (8 hours)

- Diversity and its depiction in mainstream filmmaking
- Hollywood's concept of whiteness on film
- African-American Women in cinema; stereotypes of the many, domestic workers, Blaxploitation and radicalized sexuality
- Asian-American Women in cinema
- Latina Women in cinema
- Indigenous women in cinema
- Representative titles such as:
 - *West Side Story* dir. Jerome Robbins – 1961
 - *Eve's Bayou* dir. Kasi Lemmons – 1997
 - *Joy Luck Club* dir. Wayne Wang – 1993
 - *Reel Injun* dir. Neil Diamond – 2010
 - *Daughters of the Dust* dir. Julie Dash - 1991
 - *Passing* dir. Rebecca Hall – 2021
 - *The Color Purple* dir. Steven Spielberg – 1985
 - *The Farewell* dir. Lulu Wang - 2019

Portrayals of Disability on Screen - Intersectionality (3 hours)

- Disability Theory and Cinema
- Screening Stereotypes: Images of People with Disabilities in Cinema
- Cinema of Isolation
- Desire and Disability on Film
- Intersectional approaches to disability, race, and gender in film
- Documentary Filmmaking and Disability
- Representative Films:
 - *Frida* dir. Julie Taymor - 2002
 - *Coda* dir. Sian Heder - 2021
 - *Margarita with a straw* dir. Shonali Bose - 2014
 - *The Shape of Water* dir. Guillermo del Toro - 2017
 - *City Lights* dir. Charlie Chaplin - 1931
 - *A Patch of Blue* dir. Guy Green - 1965
 - *Million Dollar Baby* dir. Clint Eastwood – 2004
 - *Children of a Lesser God* dir. Randa Haines- 1986
 - *Take a look at this heart* dir. Ben Duffy - 2019
 - *Vision Portraits* dir. Rodney Evans – 2020
 - *Crip Camp* dir. Nicole Newnham and James LeBrecht - 2020

Class in America (3 hours)

- American Dream and the Horatio Alger Myth
- The screwball comedy
- Women in the workplace
- Representative titles such as:
 - *It Happened One Night* dir. Frank Capra – 1934
 - *Working Girl* dir. Mike Nichols – 1988
 - *Nomadland* dir. Chloe Zhao – 2020
 - *Set It Off* dir. F Gary Gray- 1996
 - *Roma* dir. Alfonso Cuaron – 2018
 - *The Florida Project* dir. Robert Daniels – 2017
 - *Sorry to Bother You* dir. Boots Riley - 2018

Auteurs working outside the Hollywood System (6 hours)

- Independent Cinema
- International Cinema
- Representative titles such as:
 - *The Piano* – Jane Campion – 1993
 - *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels* dir. Chantal Ackerman – 1975
 - *Cleo 5 to 7* dir. Agnes Varda – 1962

- Selma dir. Ava DuVernay - 2014
- Fire dir. Deepa Mehta - 1996

Contemporary Female Identified and Non-Binary Filmmakers (6 hours)

- What happens when women control how they are represented on film
- Independent Cinema
- International Cinema
- Representative titles such as:
 - The Kids Are Alright – dir. Lisa Cholodenko – 2010
 - Wonder Woman dir. Patty Jenkins – 2017
 - Women Talking dir. Sarah Polley – 2022
 - Lady Bird dir. Greta Gerwig – 2017
 - La Cienaga dir. Lucrecia Martel – 2001
 - Wadjda dir. Haifaa al-Mansour - 2012

Total: 54 Hours

Additional Auteurs to explore in the course: Claire Denis, Wanuri Kahiu, Kelly Reichardt, Dee Rees, Samira Makhmalbaf, Lana and Lilly Wachowski, Joey Soloway