University of Wisconsin-Whitewater

Curriculum Proposal Form #3

## New Course

**Effective Term:**

**Subject Area - Course Number:** **ENGLISH 266**

(See Note #1 below)

**Course Title:** (Limited to 65 characters) GENDER IN FILM

**25-Character Abbreviation:** GENDER IN FILM

**Sponsor(s):** Donald Jellerson and Linda Robinson

**Department(s):** Communication; Languages and Literatures

**College(s):** Arts and Communication; Letters and Sciences

# **Consultation took place**: NA Yes (list departments and attach consultation sheet)

Languages and Literatures, Communication

**Programs Affected: English\***

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

NA  Yes  will be at future meeting

**Prerequisites:** English 101 or English 161

**Grade Basis:**  Conventional Letter  S/NC or Pass/Fail

**Course will be offered:**  Part of Load  Above Load

On Campus  Off Campus - Location

**College:**  **Dept/Area(s):** Languages and Literatures

**Instructor:** Donald Jellerson

**Check if the Course is to Meet Any of the Following:**

Technological Literacy Requirement  Writing Requirement

Diversity  General Education Option:

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Credit/Contact Hours:** (per semester)

Total lab hours:       Total lecture hours: 48

Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)**

No  Yes If "Yes", answer the following questions:

**\*Note:** This course will be proposed in the College of Arts and Communication as part of the Film Studies minor, but it also functions as a stand-alone course serving English and General Education goals at the introductory level.

**Course justification:**

English 266, *Gender in Film*, stands alone as a course serving general education credits and LEAP initiatives. It will also become a key, introductory level course in the new Film Studies minor that Linda Robinson and Donald Jellerson are currently proposing through the College of Arts and Communication. English 266 serves the elements embedded in the minor dedicated to the analysis of representations of gender, race, and class in film. In the language of the Film Studies learning objectives, students in *Gender and Film* will “engage with questions of ethics and social justice through representations of gender on film.” As a stand-alone course, English 266 will serve as an introduction to the analysis of film from the perspective of cultural studies, with particular emphasis on culturally specific representations of masculinity and femininity. To support this analytical focus, English 266 will provide specific instruction in introductory gender theory as it relates to the interpretation of film. Students will learn how to “read” films closely with attention to historical context, gendered representation, and cinematic conventions. Since the question of genre is crucial to film analysis, students will also gain experience thinking through the relationships among form, narrative technique, and content.

**Relationship to program assessment objectives:**

English 266 is a stand-alone course designed for general education credit. It will also serve LEAP objectives, the Student Learning Outcomes (SLOs) for the proposed Film Studies minor, and the SLOs for the Languages and Literatures department.

**Specific Course objectives for English 266 related to film studies:**

—understanding of how film appropriates and constructs gender, class, and race. (SLO 1)

—understanding of cinema as historically and culturally situated (SLO 1)

—understanding of how films are shot and put together (filmmaking technique) (SLO 2)

—ability to analyze film *at* and *beyond* the level of “appreciation” or “entertainment” (SLO 3)

—improved ability to work as a group in the exchange and presentation of ideas (SLO 3)

—ability to analyze visual and spoken language using film studies methods and terms (SLO 4)

—ability to deploy introductory concepts in gender theory (SLO 5)

—new and deeper understandings of a seemingly familiar phenomenon (SLO 6)



**Learning objectives of English 266 related to Languages and Literatures:**

*Gender and Film* also serves learning outcomes in English. The Languages and Literatures department emphasizes critical thinking as a function of reading texts closely and constructing written interpretive arguments. *Gender and Film* is structured to provide instruction in both close reading and written analysis. English Majors also confront the relationships among form, language, and content in various genre-related courses (e.g. poetry, fiction, and drama). Gender and Film will provide English Majors with greater experience interpreting texts within the context of genre.

**Learning objectives of English 266 related to LEAP:**

English 266 learning objectives correlate with the LEAP initiative in several ways. The course’s emphasis on gender, class, and race correspond with the LEAP category, “Knowledge of Human Cultures.” English 266 responds to the LEAP category, “Intellectual and Practical Skills,” by emphasizing critical thinking, analysis, written and oral communication, and information literacy. Analytical practice in gender theory also supports LEAP’s “Personal and Social Responsibility” mandate (intercultural knowledge, ethical reasoning). Overall, the Film Studies minor aims to provide what LEAP calls “foundations and skills for lifelong learning,” given the ubiquitous presence of cinema and its legacy, visual media, in modern-day culture.

**Learning objectives of English 266 related to Women’s Studies:**

Once the course has been approved, it may be adopted by the Women’s Studies major. Women’s Studies has already voted to approve the pilot course for English 266, which Donald Jellerson will teach in spring 2013 as the existing “special topics” course, ENGLISH 300. Women’s studies “explores why gender matters in the pursuit of knowledge and social justice.” Gender in Film will support that mission by providing students with the means and opportunity to critically examine cinematic texts, which are among the most powerful modes of construction, celebration, and critique of gender codes in our culture.

**Budgetary impact:** The course will be taught by existing faculty members.

**Short Course description:**

Students will learn to critically view, consider, and describe films, with special attention to representations of sexuality and gender. The course will include instruction in gender theory and methods for deploying gender analysis in the context of film studies.

**Note:** Films will be made available digitally for viewing through D2L.

**Tentative Syllabus:**

**English 266: Gender in Film**

**“The Gendering of Classical Hollywood Cinema”**

Dr. Donald Jellerson

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office: 424 Heide Hall

office hours: MWF 10–11:30

Texts:

*Film Art: An Introduction*. Bordwell and Thompson

“The Traffic in Women,” Gayle Rubin

“Visual Pleasure in Narrative Cinema,” Laura Mulvey

*Rebecca*. Alfred Hitchcock (1940)

*His Girl Friday*. Howard Hawkes (1940)

*The Maltese Falcon*. John Huston (1941)

*Lady from Shanghai*. Orson Welles (1947)

*Letter from an Unknown Woman*. Max Ophuls (1948)

*Le Plaisir.* Max Ophuls(1952)

*Lola Montes*. Max Ophuls (1955)

*Written on the Wind.* Douglas Sirk (1956)

Course Description: This course combines film studies and gender studies. We will consider films from the 1940s and 50s to better understand how such films take up cultural ideals of masculinity and femininity and repackage them for viewers. In other words, you will learn how cinema both appropriates and constructs gender. In order to accomplish this, you will learn a set of terms and techniques for interpreting film and another set of terms and techniques for analyzing gender and sexuality. Throughout the semester, you will write short analysis papers and work on group projects. The course relies on discussion rather than lecture, so your participation is required. Your work in the course will culminate in an analytical essay that you will have been developing throughout the latter part of the semester. The goals of the course can be summarized as follows:

* Develop skills in analyzing films in their various cultural contexts
* Become fluent in discussing and writing about gender and sexuality
* Gain a nuanced understanding of how films work and how they reflect and represent culture

Grade Breakdown:

Group Projects 25% Participation 20%

Short Analyses 25% Final Paper 30%

Grade Scale:

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 = 60–69 F = < 60

Attendanceis mandatory and essential to your success in this course. You may miss up to *two* class periods without penalty, provided you have an excuse based on a University sanctioned activity or illness. Your course grade will decrease for every missed class beyond two. (See the category of “attendance” on the D2L grade sheet.) If you miss six or more classes, you will automatically fail the course. If you absolutely must miss more than two classes, consult with me to create a make-up plan.

**Schedule *primary (film) secondary (text) assignment***

*January* 13th Th Introductions

18th T *Le Plaisir* Bordwell, *Film Art*

20th Th *Le Plaisir*  Bordwell, *Film Art*

25th T *Lady from Shanghai*  Rubin, “Traffic in Women” pt. 1

27th Th *Lady from Shanghai* Rubin, “Traffic in Women” pt. 2

*February* 1st T *Lady from Shanghai* Rubin, “Traffic in Women” pt. 3

3rd Th*Lady from Shanghai* Rubin, “Traffic in Women”short analysis

8th T *Lady from Shanghai* Mulvey, “Visual Pleasure”

10th Th *Lola Montes* Mulvey, “Visual Pleasure”

15th T *Lola Montes* Mulvey, “Visual Pleasure”

17th Th *Lola Montes* Mulvey, “Visual Pleasure” short analysis

22nd T *Lola Montes* Bordwell, *Film Art*

24th Th *Lola Montes* *Yale Film Analysis Site*

*March* 1st T *Rebecca* *Yale Film Analysis Site* **shot-by-shot**

3rd Th *Rebecca*

8th T *Rebecca* Bordwell, *Film Art*

10thTh *His Girl Friday* Bordwell, *Film Art*

22nd T *His Girl Friday* Bordwell, *Film Art*

24th Th *His Girl Friday* Bordwell, *Film Art* short analysis

29th T *Letter from an Unknown Woman*

31st  Th *Letter from an Unknown Woman*

April 5th T*Letter from an Unknown Woman* **shot-by-shot**

7th  Th *The Maltese Falcon*

12th T *The Maltese Falcon*

14th Th *The Maltese Falcon* short analysis

19th T *Written on the Wind*

21st  Th *Written on the Wind*

26th  T*Written on the Wind*

28th  Th *Written on the Wind*

May 2nd M Conclusions Final Paper Due

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**Bibliography:**

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Gaines, Jane, Editor. *Classical Hollywood Narrative*: *The Paradigm Wars*. Durham, NC: Duke UP, 1992.

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Kaplan, E. Ann, Editor. *Women in Film Noir.* London: British Film Institute, 1998.

Penley, Constance, Editor. *Feminism and Film Theory*. New York: Routledge, 1988.

Rose, Jacqueline. *Sexuality in the Field of Vision*. London: Verso, 1986.

White, Susan. *The Cinema of Max Ophuls*: *Magisterial Vision and the Figure of Woman*. New York: Columbia UP, 1995

