

# **FILM 3301A/WGST 3812F: Analyzing Cinema, Gender, and Sexuality Fall 2018**

Carleton University, School for the Study of Art and Cultures: Film Studies

Last Updated: August 29, 2018

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Class Meetings  
Thursdays 11:35-3:25 @ SP 417

Office hours: Make an appointment using <https://calendly.com/laura-horak>

Film Studies webpage: <https://carleton.ca/filmstudies/>  
Facebook group: <https://www.facebook.com/groups/cufilm/>  
Kanopy: <https://library.carleton.ca/find/databases/kanopy>

## **Course Description**

How do moving images participate in the production of gender and sexuality? In what ways is this process inflected by race, ethnicity, class, and national identity? This course will investigate the crucial role of normative and “deviant” genders and sexualities in the history of cinema production, distribution, and reception. We will investigate the way audiovisual texts use formal means to make gender visible and the display of gender difference pleasurable. We will also consider the gendered politics of labor in film industries and the ways that genre systems (like the romantic comedy) produce gendered meanings and forms of address. The course will also investigate the ways that feminist, Indigenous, transgender, and queer filmmakers have inventively rethought cinema and video for poetic and political ends.

## **Learning Outcomes**

By the end of this term, students will be able to:

- Give a nuanced account of gender and sexuality that takes into account historically- and geographically-specific meanings and a wide array of gender expressions and identities.
- Notice the narrative and formal elements of an audiovisual text (e.g. mise-en-scene, editing, cinematography, and sound) and use these elements to sustain an argument about a media text in conversation with existing scholarship.
- Write an accessible, well-researched entry for Wikipedia, bringing information about notable cis women and transgender media workers to a global readership

## COURSE SCHEDULE

### Week 1. What is Gender? What is Sexuality?

Thu 9/6      Introductory Lecture & Discussion  
Introduce Wikipedia Assignment  
*Gender Queer, Qu'est-ce Que C'est?* (UK, Del LaGrace Volcano and Cara Lavan, 2005, 5 min.) <https://www.youtube.com/watch?v=jm0Sy6gUe0w>  
*XXY* (Argentina, Lucía Puenzo, 2007, 86 min.) [DVD-02700]

### Week 2. Gender & Labor in Film Industries (#metoo)

Th 9/13      *#MakeItFair* (US, Adrienne Campbell-Holt, 2015, 3 min.)  
<https://vimeo.com/125513786>  
*Shooting Women* (US, Alexis Krasilovsky, 2008, 54 min.) [LH]  
**In-Class Wikipedia Workshop—Bring laptop or tablet to class!**

#### **Due Th 9/13, before class:**

- Make anonymous Wikipedia account and enroll in course Wiki Edu Dashboard.
- Read Week 1 resources on Dashboard.
- Complete first two trainings: Wikipedia policies; Sandboxes, talk pages, and watchlists.
- Access Dashboard at:  
[https://dashboard.wikiedu.org/courses/Carleton\\_University/Analyzing\\_Cinema,\\_Gender,\\_and\\_Sexuality\\_\(Fall\\_2018\)/timeline](https://dashboard.wikiedu.org/courses/Carleton_University/Analyzing_Cinema,_Gender,_and_Sexuality_(Fall_2018)/timeline)

#### Read:

- Stryker, Susan. "Terms and Definitions." In *Transgender History*. First edition. Berkeley, CA: Seal Press, 2008: 7-24. (17pp)
- Gill, Rosalind. "Inequalities in Media Work." In *Behind the Screen: Inside European Production Cultures*, edited by Petr Szczepanik and Patrick Vonderau, 189–206. New York: Palgrave Macmillan, 2013. (17pp)
- Total: 34pp

#### Recommended:

- Serano, Julia. "Challenging Gender Entitlement." In *Excluded: Making Feminist and Queer Movements More Inclusive*, 239–56. Berkeley, CA: Seal Press, 2013.
- Smith, Stacy L., Marc Choueiti, Katherine Pieper. "Inclusion or Invisibility? Comprehensive Annenberg Report on Diversity in Entertainment." Institute for Diversity and Empowerment at Annenberg (IDEA). February 2016.  
<http://annenberg.usc.edu/pages/~media/MDSCI/CARDReport%20FINAL%2022216.ashx> (18pp)
- Coles, Amanada. "What's Wrong With This Picture? Directors and Gender Inequality in the Canadian Screen-Based Production Industry." Canadian Unions for Equality on Screen, September 2016.

<http://www.actra.ca/actra/interactra/FAll2016/files/assets/basic-html/page-1.html#>.

- Kullgren, Ian. "Why Didn't Unions Stop Sexual Harassment?" Politico, November 14, 2017. <http://politi.co/2iXhRaf>.
- Marling, Brit. "Harvey Weinstein and the Economics of Consent." *The Atlantic*, October 23, 2017. <https://www.theatlantic.com/entertainment/archive/2017/10/harvey-weinstein-and-the-economics-of-consent/543618/>. (6pp)
- Bear, Julia B., and Benjamin Collier. "Where Are the Women in Wikipedia? Understanding the Different Psychological Experiences of Men and Women in Wikipedia." *Sex Roles* 74, no. 5–6 (January 4, 2016): 254–65.
- Wagner, Claudia, Eduardo Graells-Garrido, David Garcia, and Filippo Menczer. "Women Through the Glass Ceiling: Gender Asymmetries in Wikipedia." *EPJ Data Science* 5, no. 5 (March 2016).
- Wadewitz, Adrienne. "Wikipedia's Gender Gap and the Complicated Reality of Systemic Gender Bias." *HASTAC*, July 26, 2013. <https://www.hastac.org/blogs/wadewitz/2013/07/26/wikipedias-gender-gap-and-complicated-reality-systemic-gender-bias>.

### **Week 3. Canadian Women Filmmakers, Spotlight on Indigenous Directors**

- Th 9/20 *Savage* (Canada, Lisa Jackson, 2009, 6 min.) <https://vimeo.com/68582103>  
*Suckerfish* (Canada, Lisa Jackson, 2004, 8 min.) [DVD-02721]  
*I Want to Know Why* (Canada, Dana Claxton, 1994, 6 min 20 sec) [MacOdrum D6342 disc, Floor 2 Reserves Room]  
*Aviliaq: Entwined* (Canada, Alethea Arnaquq-Baril, 2014, 15 min.) [MacOdrum D6177 discs 1-2, Floor 2 Reserves Room]  
*Tunniit: Retracing the Lines of Inuit Tattoos* (Canada, Alethea Arnaquq-Baril, 2011, 50 min.) [LH]  
**In-Class Wikipedia Workshop (Bring laptop or tablet)**

#### **Due Th 11/20, before class:**

- Complete three trainings: How to edit; Evaluating articles and sources; Finding your article.
- List top three choices of topic in your sandbox, with two or three reliable and independent sources each (See Dashboard for more info)

#### **Read:**

- Armatage, Kay. "The Evolution of Women Filmmakers in Canada." In *Changing Focus: The Future for Women in the Canadian Film and Television Industry*, edited by Toronto Women in Film and Television, 133–41. Toronto: Toronto Women in Film and Television, 1991. (9pp)
- Hearne, Joanna. "Native American and Indigenous Media." *Feminist Media Histories* 4, no. 2 (April 1, 2018): 123–27. (4pp)
- Total: 13pp

Recommended:

- *Angry Inuk* (Canada, Alethea Arnaquq-Baril, 2016, 83 min.)  
[https://www.nfb.ca/film/angry\\_inuk/](https://www.nfb.ca/film/angry_inuk/)
- *Sol* (Canada, Arnait Video Productions, 2014, 76 min.) DVD-02825
- *Mobilize* (Canada, Caroline Monnet, 2015, 3 min.)  
<https://www.nfb.ca/film/mobilize/>
- Embargo Project (2015): *Roberta* (Caroline Monnet, 9 min.), *Skyworld* (Zoe Hopkin, 18 min.), *Bihitoš (Rebel)* (Elle-Maija Tailfeathers, 14 min.), *Impertinence* (Lisa Jackson, 10 min.) [MacOdrum D6177 discs 1-2, Floor 2 Reserves Room]
- De Rosa, Maria. "Studio One: Of Storytellers and Stories." In *North of Everything: English-Canadian Cinema Since 1980*, edited by William Beard and Jerry White, 328–41. Edmonton: University of Alberta Press, 2002.
- Suzack, Cheryl, Shari M. Huhndorf, Jeanne Perreault, and Jean Barman, eds. "Location, Dislocation, Relocation: Shooting Back with Cameras." In *Indigenous Women and Feminism: Politics, Activism, Culture*, 298–313. Vancouver, BC: UBC Press, 2010.
- Shanks, Malcom, and khari jackson. "Decolonizing Gender: A Curriculum." Issuu, January 19, 2017.  
[https://issuu.com/jkharj/docs/decolonizing\\_gender\\_zine\\_v2.compres](https://issuu.com/jkharj/docs/decolonizing_gender_zine_v2.compres). (28pp)
- Dowell, Kristin. "Residential Schools and 'Reconciliation' in the Media Art of Skeena Reece and Lisa Jackson." *Studies in American Indian Literatures* 29, no. 1 (May 25, 2017): 116–38.
- Ryle, Jason. "IndigiTalks!" *CineAction*, no. 97 (January 1, 2016): 4.
- Boellstorff, Tom, Mauro Cabral, Micha Cárdenas, Trystan Cotten, Eric A. Stanley, Kalaniopua Young, and Aren Z. Aizura. "Decolonizing Transgender: A Roundtable Discussion." *TSQ: Transgender Studies Quarterly* 1, no. 3 (August 1, 2014): 419–39. <https://doi.org/10.1215/23289252-2685669>.

**Week 4. Gender and Film Form**

Th 9/27 *Baby Face* (US, Alfred E. Green, 1933, 71 min.) [DVD-02773]

**Due Th 9/27, midnight:**

- **Assign** yourself a filmmaker on Wiki Edu Dashboard.
- **Create** an annotated bibliography (Instructions on Dashboard, upload to cuLearn)
- **Add** to an article (Instructions on Dashboard)

Read:

- Dyer, Richard. "The Light of the World." In *White: Essays on Race and Culture*. Routledge, 1997: 82–144. (62pp-I know it's a lot, but it's important to read the whole thing.)
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (September 21, 1975): 6–18. (12pp)
- Total: 74pp

Recommended:

- *Vertigo* (US, Alfred Hitchcock, 1958) [DVD-00059]
- *Double Indemnity* (US, Billy Wilder, 1944) [DVD-00748]
- *All That Heaven Allows* (US, Douglas Sirk, 1955) [DVD-01733]
- Shohat, Ella, and Robert Stam. "Stereotype, Realism and the Struggle Over Representation." In *Unthinking Eurocentrism: Multiculturalism and the Media*, 178–219. London and New York: Routledge, 1994.
- "Using Technology to Address Gender Bias in Film." Google, February 24, 2017. [//www.google.com/about/main/gender-equality-films/](http://www.google.com/about/main/gender-equality-films/).
- Hickey, Walt, Ella Koeze, Rachael Dottle, and Gus Wezerek. "Creating the Next Bechdel Test." *FiveThirtyEight*, December 21, 2017. <https://projects.fivethirtyeight.com/next-bechdel/>.
- Merck, Mandy. "Mulvey's Manifesto." *Camera Obscura* 22, no. 3 66 (January 1, 2007): 1–23.
- Mulvey, Laura. "Looking at the Past from the Present: Rethinking Feminist Film Theory of the 1970s." *Signs* 30, no. 1 (September 1, 2004): 1286–000.
- Mulvey, Laura. "Introduction: 1970s Feminist Film Theory and the Obsolescent Object." In *Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures*, edited by Laura Mulvey and Anna Backman Rogers, 17–26. Amsterdam: Amsterdam University Press, 2015.

**Week 5. Feminist & Queer Experimental Film**

Th 10/4

Screen:

- Dyketactics* (US, Barbara Hammer, 1974, 4 min.) [LH]
  - Tremblement de Chair: Extended Version* (Canada, Mirha-Soleil Ross and Mark Karbusicky, 2001, 7 min 30 sec) [DVD-03193]
  - Two/Doh* (Canada, Michelle Mohabeer, 1996, 5 min.) [ordered]
  - Nice Coloured Girls* (Australia, Tracey Moffatt, 1987, 16 min.) DVD-02727
  - Is It True Blondes Have More FUN?* (US, Dinorah de Jesus Rodriguez, 2005, 1 min.) [YouTube]
  - Tongues Untied* (US, Marlon Riggs, 1989, 55 min.) [DVD-01305]
- In-class Wikipedia Workshop (Bring laptop or tablet)**

Read:

- MacKenzie, Scott, ed. *Film Manifestos and Global Cinema Cultures: A Critical Anthology*. Berkeley: University of California Press, 2014, pp. 356-359, 375-390, 396-399. (20 pp)
  - o Manifesto for a Non-Sexist Cinema (Canada, 1974)
  - o Womanifesto (USA, 1975)
  - o For the Self-Expression of the Arab Woman (France, 1978)
  - o Manifesto of the Women Filmmakers (West Germany, 1979)
  - o Wimmin's Fire Brigade Communiqué (Canada, 1982)
  - o Thoughts on Women's Cinema: Eating Words, Voicing Struggles (USA, 1986)
  - o The Post Porn Modernist Manifesto (USA, 1989)

- Statement of African Women Professionals of Cinema, Television and Video (Burkina Faso, 1991)
- Puzzy Power Manifesto: Thoughts on Women and Pornography (Denmark, 1998)
- Cinema With Tits (Spain, 1998)
- Barefoot Filmmaking Manifesto (UK, 2009)
- *Dirty Diaries* Manifesto (Sweden, 2009)
- Total: 20pp

**Recommended:**

- *Fuses* (US, Carolee Schneeman, 1967) [DVD-02651]
- *Exposure* (Canada, Michelle Mohabeer, 1990, 8 min.) [ordered]
- *Mahal Means Love and Expensive* (Canada, Celine Parreñas, 1993) [DVD-02728]
- *Atlantic is a Sea of Bones* (US, Tourmaline (Reina Gossett), 2017)  
<https://vimeo.com/245608125>
- Blaetz, Robin. "Introduction: Women's Experimental Cinema: Critical Frameworks." In *Women's Experimental Cinema: Critical Frameworks*, edited by Robin Blaetz, 1–19. Durham: Duke University Press, 2007.
- Butler, Alison. "Performing Authorship: Self-Inscription in Women's Experimental Cinema." In *Women's Cinema: The Contested Screen*, 57–88. London: Wallflower Press, 2002.
- Aufderheide, Pat, and Debra Zimmerman. "From A to Z: A Conversation on Women's Filmmaking." *Signs* 30, no. 1 (September 1, 2004): 1455–1472.
- Youmans, Greg. "Performing Essentialism: Reassessing Barbara Hammer's Films of the 1970s." *Camera Obscura: Feminism, Culture, and Media Studies* 27, no. 3 81 (January 1, 2012): 101–35.
- Kleinhans, Chuck. "Barbara Hammer: Lyrics and History." In *Women's Experimental Cinema: Critical Frameworks*, edited by Robin Blaetz and Chuck Kleinhans, 167–87. Durham: Duke University Press, 2007.
- French, Lisa. "An Analysis of *Nice Coloured Girls*." *Senses of Cinema* (blog), April 4, 2000. <http://sensesofcinema.com/2000/australian-cinema-5/nice/>.
- Mellencamp, Patricia. "Haunted History: Tracey Moffatt and Julie Dash." *Discourse* 16, no. 2 (December 1, 1993): 127–63.
- Kleinhans, Chuck. "Ethnic Notions, Tongues Untied: Mainstreams and Margins." *Jump Cut*, no. 36 (May 1991): 108–11.

**Week 6. No Class – Work on Wikipedia Project**

**Due Th 10/11, midnight:**

- Draft of Wikipedia entry (in Wikipedia sandbox)

**Week 7. Fandom**

Th 10/18 *A Fannish Taxonomy of Hotness* aka *Hot! Hot! Hot!* (US, Clucking Belles, 2005, 4 min. 30 sec.) [LH]  
YouTube videos

Excerpts from *Brokeback Mountain* (US, Ang Lee, 2005) DVD-00692 and *Scary Movie 4* (US, David Zucker, 2006) DVD-02822

**In-class Wikipedia Workshop (Bring laptop or tablet)**

**Due Th 10/18, midnight:**

- Move Wikipedia article to Wikipedia mainspace

**Read:**

- Jenkins, Henry. "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching." In *Fans, Bloggers, and Gamers: Exploring Participatory Culture*, 37-60. New York and London: New York University Press, 2006. (23pp)
- Coppa, Francesca. "A Fannish Taxonomy of Hotness." *Cinema Journal* 48, no. 4 (2009): 107-13. (7pp)
- Malkowski, Jennifer. "When Straight America Starts 'Queering': Brokeback Mountain and Its Parodies." In *Queers in American Popular Culture*, edited by Jim Elledge, 138-65. Santa Barbara, CA: Praeger, 2010. (28pp)
- Total: 58 pp

**Recommended:**

- *Trekkies* (US, Roger Nygard, 1997)
- *Otaku Unite!* (US, Eric Bresler, 2004) DVD-00534
- *Generation Like* (US, 2014, 57 min.) - Kanopy
- *Can Fandom Change Society?* (US, PBSoffbook, 2012, 8 min.)  
<https://www.youtube.com/watch?v=B9Zum7azNIQ>
- *Fan Art: An Explosion of Creativity* (US, PBSoffbook, 2012, 10 min.)  
[https://www.youtube.com/watch?v=-PkrZ0y0o\\_0&t=122s](https://www.youtube.com/watch?v=-PkrZ0y0o_0&t=122s)
- Hansen, Miriam. "Male Star, Female Fans." In *Babel and Babylon: Spectatorship in American Silent Film*, 245-68. Cambridge, MA: Harvard University Press, 1991.
- Wanzo, Rebecca. "African American Acafandom and Other Strangers: New Genealogies of Fan Studies." *Transformative Works and Cultures* 20 (2015).  
<http://journal.transformativeworks.org/index.php/twc/article/view/699/538>.
- Russo, Julie Levin, and Francesca Coppa. "Fan/Remix Video (A Remix)." *Transformative Works and Cultures* 9 (2012).  
<http://journal.transformativeworks.org/index.php/twc/article/view/431/304>.
- Stein, Louisa. "The Limits of Infinite Scroll: GIFsets and Fanmixes as Evolving Fan Traditions." *Flow*, 2016. <http://www.flowjournal.org/2016/01/the-limits-of-infinite-scroll-gifsets-and-fanmixes-as-evolving-fan-traditions/>.
- Lothian, Alexis, Kristina Busse, and Robin Anne Reid. "'Yearning Void and Infinite Potential': Online Slash Fandom as Queer Female Space." *English Language Notes* 45, no. 2 (Winter 2007): 103-11.
- Lothian, Alexis. "Doing Boys Like They're Girls, and Other (Trans)Gendered Subjects: The Queer Subcultural Politics of 'Genderfuck' Fan Fiction." *Queer Geek Theory* (blog), October 12, 2008.

**WINTER BREAK – NO CLASS THIS WEEK**

## **Week 8. Histories of Cross-Dressing**

- Th 11/1 *A Country Cupid* (US, D.W. Griffith, 1911, 16 min.) [LH]  
*A Girl Spy Before Vicksburg* (US, Sidney Olcott, 1910, 16 min.) [LH]  
*Some Like It Hot* (US, Billy Wilder, 1959, 120 min.) DVD-01348

### **Due We 10/31, midnight:**

- Complete two Wikipedia peer reviews (see Dashboard)

### **Read:**

- Straayer, Chris. "Redressing the 'Natural': The Temporary Transvestite Film." In *Deviant Eyes, Deviant Bodies: Sexual Re-Orientations in Film and Video*, 42–78. New York: Columbia University Press, 1996. (37pp)
- Horak, Laura. "Introduction." *Girls Will Be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908-1934*. Rutgers University Press, 2016, 1–22. (22pp)
- Total: 59pp

### **Recommended:**

- *The House with Closed Shutters* (US, D.W. Griffith, 1910) Kanopy/DVD-02832
- *A Woman* (US, Charlie Chaplin, 1915, 24 min.) Kanopy
- *Little Lord Fauntleroy* (US, Alfred E. Green & Jack Pickford, 1921, 112 min.)
- *Sylvia Scarlett* (US, George Cukor, 1935, 95 min.)
- *Turnabout* (US, Hal Roach, 1940, 83 min.)
- Kuhn, Annette. "Sexual Disguise in Cinema." In *The Power of the Image: Essays on Representation and Sexuality*, 48–75. London and Boston: Routledge and Kegan Paul, 1985.
- Krimmer, Elizabeth. "Nobody Wants to Be a Man Anymore? Cross-Dressing in American Movies of the '90s." In *Subverting Masculinity: Hegemonic and Alternative Versions of Masculinity in Contemporary Culture*, edited by Russell West and Frank Lay, 23–43. Amsterdam and Atlanta: Rodopi, 2000.

## **Week 9. NO CLASS THIS WEEK – Work on Final Essay Proposal**

### **Due Mo 11/5, midnight:**

- Final draft of Wikipedia entry (on Wikipedia Mainspace) and Wikipedia reflection essay (on cuLearn)

## **Week 10. Transgender Cinema: Non-Fiction**

- Th 11/15 *We've Been Around: Lucy* (Rhys Ernst, 2016, 5 min. 30 sec.)  
<https://vimeo.com/167696365>  
*We've Been Around: Camp Trans* (Rhys Ernst, 2016, 6 min.)  
<https://vimeo.com/169433618>  
*Her Story*, Episode 1 (Sydney Freeland, 2016, 8 min. 45 sec.)  
<http://www.herstoryshow.com/>

*Eden's Garden*, Episode 1 "Spark" (Seven King, 2015, 15 min.)  
<https://www.youtube.com/watch?v=RQQvAurDC6g>  
*Wildness* (US, Wu Tsang, 2012, 74 min.) [BLU-00279]

**Recommended Event, Mo 11/12, noon:**

- Queer Women's Films of the 1990s, featuring Q&A with Carleton alumna Michelle Mohabheer, moderated by Dr. Laura Horak, location TBA

**Due Th 11/15, midnight:**

- Final essay proposal, including title, first paragraph, point-based outline, and bibliography (Upload to cuLearn)

Read:

- Serano, Julia. "Trans Woman Manifesto." In *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, 11–20. Emeryville, CA: Seal Press, 2007. (9pp)
- Namaste, Viviane K. "Beyond Image Content: Examining Transsexuals' Access to the Media." In *Sex Change, Social Change: Reflections on Identity, Institutions, and Imperialism*, 41–59. Toronto: Women's Press, 2005. (19pp)
- Horak, Laura. "Trans on YouTube: Intimacy, Visibility, Temporality." *TSQ: Transgender Studies Quarterly* 1, no. 4 (November 1, 2014): 572–85. (13pp)
- Total: 41pp

Recommended:

- *Drunktown's Finest* (US, Sydney Freeland, 2014, 95 min.) DVD-03013
- *Nånting måste gå sönder / Something Must Break* (Sweden, Ester Martin Bergsmark, 2014, 85 min.) DVD-03012 (Region 2)
- *The T* (US, Bea Cordelia & Daniel Kyri, 2018) <https://www.thetwebseries.com/>
- Carter, Julian B., David J. Getsy, and Trish Salah. "Introduction." *TSQ: Transgender Studies Quarterly* 1, no. 4 (November 1, 2014): 469–81.
- Feder, Sam, and Alexandra Juhasz. "Does Visibility Equal Progress? A Conversation on Trans Activist Media." *Jump Cut: A Review of Contemporary Media* 57 (Fall 2016). <http://www.ejumpcut.org/currentissue/-Feder-JuhaszTransActivism/index.html>.
- Fink, Marty, and Quinn Miller. "Trans Media Moments: Tumblr, 2011–2013." *Television & New Media*, October 23, 2013, 1–16.
- Horak, Laura. "Tracing the History of Trans and Gender Variant Filmmakers." *Spectator* 37, no. 2 (Fall 2017): 9–20.
- Keegan, Cael M. "Revisitation: A Trans Phenomenology of the Media Image." *MedieKultur: Journal of Media and Communication Research* 32, no. 61 (December 15, 2016): 26–39.
- Leung, Helen Hok-Sze. "Film." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 2014): 86–88. (3pp)
- Raun, Tobias. "Video Blogging as a Vehicle of Transformation: Exploring the Intersection Between Trans Identity and Information Technology." *International Journal of Cultural Studies*, January 16, 2014, 1–14.

**Week 11. Postfeminism and the New Romantic Comedy**

Th 11/22 *Enchanted* (US, Kevin Lima, 2007, 107 min.) BLU-00109

Read:

- Tasker, Yvonne. “*Enchanted* (2007) By Postfeminism: Gender, Irony, and the New Romantic Comedy.” In *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema*, edited by Hilary Radner and Rebecca Stringer, 67–79. New York and London: Routledge, 2011. (12pp)
- Schreiber, Michele. “Introduction: Women, Postfeminism and Romance.” In *American Postfeminist Cinema: Women, Romance and Contemporary Culture*, 1–26. Edinburg: Edinburgh University Press, 2014. (27pp)
- Total: 39pp

Recommended:

- McRobbie, Angela. “Post-Feminism and Popular Culture.” *Feminist Media Studies* 4, no. 3 (November 1, 2004): 255–64.
- McDonald, Tamar Jeffers. “Introduction” and “Romantic Comedy and Genre.” In *Romantic Comedy: Boy Meets Girl Meets Genre*, 1–6, 7–17. London and New York: Wallflower Press, 2007.
- Deleyto, Celestino. “Introduction.” *The Secret Life of Romantic Comedy*. Manchester: Manchester University Press, 2011.

**Week 12. The “Bromantic” Comedy**

Th 11/29 *Superbad* (US, Greg Mottola, 2007, 118 min.) BLU-00110

Read:

- Hansen-Miller, David, and Rosalind Gill. “‘Lad Flicks’: Discursive Reconstructions of Masculinity in Popular Film.” In *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema*, edited by Hilary Radner and Rebecca Stringer, 36–50. New York and London: Routledge, 2011. (15pp)
- Modleski, Tania. “An Affair to Forget: Melancholia in Bromantic Comedy.” *Camera Obscura: Feminism, Culture, and Media Studies* 29, no. 2 86 (January 1, 2014): 119–47. (28pp)
- Total: 43pp

Recommended:

- DeAngelis, Michael. “Queerness and Futurity in *Superbad*.” In *Reading the Bromance: Homosocial Relationships in Film and Television*, edited by Michael DeAngelis, 213–32. Detroit, MI: Wayne State University Press, 2014.
- Feil, Ken. “From *Batman* to *I Love You, Man*: Queer Taste, Vulgarity, and the Bromance as Sensibility and Film Genre.” In *Reading the Bromance: Homosocial Relationships in Film and Television*, edited by Michael DeAngelis, 165–90. Detroit, MI: Wayne State University Press, 2014.

- Alberti, John. “‘I Love You, Man’: Bromances, the Construction of Masculinity, and the Continuing Evolution of the Romantic Comedy.” *Quarterly Review of Film and Video* 30, no. 2 (March 1, 2013): 159–72.
- Becker, Ron, and Judith Weiner. “Making Sense of a Bromance: Talking with Straight Men About *I Love You, Man*.” *Queer Studies in Media & Popular Culture* 1, no. 3 (September 1, 2016): 315–36.

### **Week 13. Contemporary Activist Videos**

Th 12/6 **LAST CLASS**

No required reading this week.

#### **Due Th 12/6, midnight:**

- Final essay (on cuLearn)

#### Recommended:

- Mirzoeff, Nicholas, and Jack Halberstam. “Decolonize Media: Tactics, Manifestos, Histories.” *Cinema Journal* 57, no. 4 (July 28, 2018): 120–23.
- Ekman, Mattias. “The Dark Side of Online Activism: Swedish Right-Wing Extremist Video Activism on Youtube.” *MedieKultur: Journal of Media and Communication Research* 30, no. 56 (June 30, 2014).
- Askanius, Tina. “Online Video Activism and Political Mash-up Genres.” *JOMEC Journal* 0, no. 4 (July 28, 2016).  
<https://inprogress.cardiffuniversitypress.org/index.php/JOMEC/article/view/339>.
- Moorti, Sujata. “Indignant Feminism: Parsing the Ironic Grammar of YouTube Activism.” In *Emergent Feminisms: Complicating a Postfeminist Media Culture*, edited by Jessalynn Keller and Maureen E. Ryan, 108–25. New York: Routledge, 2018.
- Calkin, Sydney. “Globalizing ‘Girl Power’: Corporate Social Responsibility and Transnational Business Initiatives for Gender Equality.” *Globalizations* 13, no. 2 (March 3, 2016): 158–72.
- Iqbal, Nosheen. “Femvertising: How Brands Are Selling #empowerment to Women.” *The Guardian*, October 12, 2015, sec. Life and style.  
<https://www.theguardian.com/lifeandstyle/2015/oct/12/femvertising-branded-feminism>.
- Martell, Katie. “The New Rules of Using Feminism in Marketing.” *Chief Marketer* (blog), August 20, 2018. <https://www.chiefmarketer.com/new-rules-using-feminism-marketing/>.

**Fall Term Ends Friday, December 7, 2018**

## ASSIGNMENTS

In this course, students will be expected to:

- Complete the readings before each Monday class; be able to summarize and respond to each reading and/or ask specific questions about them
- Bring the reading to class every week
- Engage actively in class, by asking and responding to questions, participating in discussions, and making sure that everyone gets a chance to talk
- Watch films actively and take notes during screenings, in order to discuss films in a detailed and specific way
- Come talk to me if any element of the course is confusing or difficult, and to talk through ideas at any stage in the writing process.

In addition, students will complete:

### **1) A Wikipedia entry on a cis woman or transgender filmmaker of any gender (500 words minimum, plus tables and lists)**

Film scholars and critics have long ignored or underplayed women's contributions to filmmaking. Most people in the public have never heard of the many women who have directed films throughout history or the women who are working today. There is also a lot of attention today to media representations of transgender people, but little attention to media made *by* transgender people. However, Wikipedia—one of the world's top 10 most popular websites—can be a powerful force bringing attention to women's and transgender people's significant contributions to cinema.

In this assignment, you will write a new article or significantly improve an existing Wikipedia article about a cis woman or transgender filmmaker of any gender. You do not need to have any technical ability or experience. The assignment gives you the opportunity to do original research, assess sources, learn technical, practice a different style of writing, collaborate with other students and Wikipedia editors to improve their article, and to write something that could be read by millions of people around the world.

The entire assignment process (including training modules, readings, and assignment instructions) is described on the Wiki Edu Course Dashboard (see link below and on cuLearn). The assignment has been broken into small steps to make it easier. The easiest way to succeed at this assignment is to keep up with each weekly assignment. The Wikipedia project grade will be determined as follows: Annotated bibliography 10%; Peer reviews: 10%; Final Wikipedia page: 80%.

#### **Wiki Edu course dashboard:**

- [https://dashboard.wikiedu.org/courses/Carleton\\_University/Analyzing\\_Cinema,\\_Gender,\\_and\\_Sexuality\\_\(Winter\\_2018\)/timeline](https://dashboard.wikiedu.org/courses/Carleton_University/Analyzing_Cinema,_Gender,_and_Sexuality_(Winter_2018)/timeline)

### **2) Final essay (2000-2400 words)**

Writing analytic essays helps cultivate the habits of critical thinking. It also teaches you how to communicate your ideas clearly and to engage more deeply with the readings.

An assignment sheet on cuLearn will describe this assignment in detail. The main deadlines are:

- **Thursday, November 15, midnight:** Final essay proposal, including title, first paragraph, outline, and bibliography
- **Thursday, December 6, midnight:** Final essay

The final course grade will be calculated as follows:

- Attendance 10%
- Wikipedia Project 40%
- Final Essay 50%

Grades are awarded according to Carleton's assessment scale: A+ (90-100), A (85-89), A- (80-84), B+ (77-79), B (73-76), B- (70-72), C+ (67-69), C (63-66), C- (60-62), D+ (57-59), D (53-56), D- (50-52), F (0-49). No grades are final until the Dean has approved them.

## **COURSE POLICIES**

- 1. Accessibility**
- 2. Approach**
- 3. Attendance**
- 4. Email Policy**
- 5. Food Insecurity & Other Emergencies**
- 6. Formatting Written Assignments**
- 7. Late Assignments**
- 8. Letters of Recommendation**
- 9. Readings**
- 10. Recording Lectures or Class Discussions**
- 11. Rescreening Policy**
- 12. Technological Distractions**
- 13. Territorial Acknowledgment**

### **1. Accessibility**

Your wellbeing and success in this course are important to me. I recognize that there are multiple ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to come talk to me about their learning styles and comprehension requirements. Every student is entitled to a meaningful and stimulating learning experience. Studies with disabilities are also strongly encouraged to avail themselves of the services provided by the Paul Menton Centre for Students with Disabilities (PMC), including the provision of note-takers, extra time for assignments, transcribers, and sign-language interpreters. If you have a disability requiring academic accommodations, please contact PMC at (613) 520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca). If you are already registered with the PMC, ask your coordinator to send me your Letter of Accommodation as soon as possible, so that I can make sure to accommodate your needs.

Adapted from Shelley Tremain, "What Are Accessibility Statements For and What Do They Do?," August 6, 2015.

## **2. Approach**

Danger and safety are both integral to education. I invite you to break free from safe thinking: Take risks. Try out ways of thinking that feel strange. Approach odd films with curiosity. Don't be afraid to sound stupid. At the same time, I invite you to commit, with me, to making our classroom a safer space for us to take these risks. Listen to each other. Help each other think a little deeper or differently. Don't be afraid to disagree with me or with your classmates, but do it with an attitude of respect. Be aware of the structures of oppression that can make learning environments unsafe for many. Be mindful of the power we have to inflict damage on others. As you embark on this class, I encourage you to be both brave and compassionate.

Adapted from Jennifer Hardwick. "A Safe Space for Dangerous Ideas; a Dangerous Space for Safe Thinking." *Hybrid Pedagogy*, August 13, 2014.

## **3. Attendance**

Attendance at all class sessions is mandatory. You are responsible for all information and announcements made in class, regardless of whether or not you are present (make sure a classmate takes notes for you). You may miss a total of three sessions without penalty. Save these for when you really need them. After three absences, every additional absence will lower your participation grade by 10 points.

## **4. Email Policy**

I am usually available on email during business hours (Monday through Friday, 9AM-5PM). If you email me outside these hours, I will not get it until the next business day. Before you email, double-check the syllabus and cuLearn to see if you can find the answer. If you have a complicated question, make an appointment with me through [my Calendly page](#) rather than posing it on email. If you do send an email, please address it to "Professor Horak" and write a descriptive subject heading that includes the course number. I recommend reviewing [this guide to email etiquette](#).

## **5. Food Insecurity & Other Emergencies**

Any student who has difficulty affording groceries or accessing sufficient food to eat every day is encouraged to visit the [Food Centre](#), an on-campus food bank and resource centre dedicated to food security for all students. If you experience a financial emergency, [contact the Office of Student Affairs](#). The Endowed Student Emergency Fund provides short term financial assistance to students who are unable to meet immediate and essential expenses as a result of a temporary hardship related to a personal emergency situation. For mental health support, [confidential personal counselling services](#) are available.

## **6. Formatting Written Assignments**

Write your *student number*, the date, course number, and essay's title at the top of the first page. Do not use a cover page. **Write your name on your Wikipedia Reflection Essay but NOT on your paragraph and outline or the final essay, as these will be graded anonymously.**

Written assignments should be submitted in Microsoft Word (.docx), so that I can leave feedback using 'Track Changes.' The essays should be in 12-point Times New Roman font, have standard margins, and be double-spaced. You may use any standard citation style, but I recommend Chicago (Notes and Bibliography). See [Using Chicago Style Tip Sheet](#).

Here are some free tools to improve your writing and make your life easier:

- [Zotero](#) - Bibliographic software that makes citing sources easy
- [Expresso](#) - Analyzes text you paste into it
- [Grammarly](#) - Analyzes and corrects text you write online

Furthermore, Carleton University offers [free, one-on-one support](#) at every stage of the writing process.

### **7. Late Assignments**

For late assignments due during the semester, five points will be deducted for each day late, down to a minimum grade of D-. For example, an assignment that would have gotten an 84 but is one day late would get a 79. *I encourage you to come talk to me about any life circumstances that may affect your participation in the course. These may be personal, health-related, family-related issues, or other concerns. The sooner I know about these, the earlier we can discuss possible adjustments or alternative arrangements as needed for class or assignments.*

All assignments must be turned in by the last day of the term. The University deadline for term work is **April 11, 2018**. The instructor will not grant extensions beyond this date.

### **8. Letters of Recommendation**

If you someday want to ask me for a letter of recommendation, here is how to do it. These steps will allow me to write a strong letter for you. Send an email request no later than 4 weeks in advance. In the email, indicate: how I know you; what you are applying for (with a link, if possible); the deadline; and how to submit my recommendation. You should also explain why you've chosen me to write a letter and what aspects of your work you'd like me to discuss. Please attach your CV, unofficial transcript, and everything you've written for the application (even if only a draft).

### **9. Readings**

Course readings are available online through [Ares](#) and [cuLearn](#).

### **10. Recording Lectures or Class Discussions**

Making recordings during class is not permitted without documentation from the Paul Menton Centre. If you require this accommodation, please let me know.

### **11. Rescreening Policy**

Students may rescreen films screened in class through the Audio-Visual Resource Center (AVRC), located in SP 460. Contact Diane at [avrc@carleton.ca](mailto:avrc@carleton.ca) or (613) 520-2600 x2339.

### **12. Technological Distractions**

The number one rule is: **no light-emitting devices during screenings**. Even a quick peek at a cell phone will detract from your classmates' experience of the film. If your computer or cell phone makes light during a screening, you will be asked to leave.

Many studies have shown that students who take notes by hand learn more than those who use a laptop. I encourage you to take notes by hand to improve the quality of your learning. However, you may use laptops during lectures and discussions, but only for class-related activities. No email, texting, Facebook, Twitter, Instagram, Snapchat, Whatsapp, YouTube, or any other social media platform I haven't thought of. Studies have shown that using these services not only negatively impacts your own learning, but also that of the students around you.

### **13. Territorial Acknowledgment**

This course acknowledges that the land on which we gather and on which Carleton University is located is the traditional unceded and unsundered territory of the Algonquin Anishnaabeg people.

## **RULES AND REGULATIONS FOR UNDERGRADUATE FILM STUDIES COURSES**

Undergraduate Calendar link: <http://calendar.carleton.ca/undergrad/>

### **ACADEMIC ACCOMODATION**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

**Religious obligation:** Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, **contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term**, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult

the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

### **ACADEMIC INTEGRITY POLICY, including Plagiarism:**

Carleton University is a community of scholars dedicated to teaching, learning and research. Sound scholarship rests on a shared commitment to academic integrity based on principles of honesty, trust, respect, fairness and responsibility. Academic misconduct, in any form, is ultimately destructive to the values of the University. Conduct by any person that adversely affects academic integrity at Carleton University is a serious matter. The University demands, unequivocally, academic integrity from all of its members, including students. [Read Carleton's Academic Integrity Policy online.](#)

**Plagiarism** is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet. Additional examples of plagiarism include, but are not limited to:

- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. When an instructor suspects a piece of work has been plagiarized, the Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student. Penalties can be substantial.

### **COURSE SHARING WEBSITES AND COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).