

Film 3301B/WGST 3812: Analyzing Cinema, Gender, and Sexuality Winter 2018

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

Last Updated: December 25, 2017

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Class Meetings
Monday 4:30-5:30 @ SP 435
Friday 11:30-2:30 @ SP 417

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

Learn about upcoming events at:

- Film Studies webpage: <https://carleton.ca/filmstudies/>
- Facebook group: <https://www.facebook.com/groups/cufilm/>
- Twitter & Instagram feeds: [@MyCUCFilm](#)

Course Description

How do moving images participate in the production of gender? In what ways is this process inflected by sexuality, race/ethnicity, class, and national identity? This course will investigate the crucial role of normative and “deviant” genders in the history of moving image production, distribution, and reception. We will investigate the way audiovisual texts use formal means (such as mise-en-scene, editing, camerawork, acting, lighting, and make-up) to make gender visible and the display of gender difference pleasurable. We will also consider the gendered politics of labour 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 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, camera placement and movement) and use these elements to sustain an argument about a media text.
- Generate creative, original arguments about gender and moving images and support these arguments with evidence.
- 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?

- Mo 1/8 Introductory Lecture & Discussion
 Introduce Wikipedia Assignment
 Gender Queer, Qu'est-ce Que C'est? (UK, Del LaGrace Volcano and Cara Lavan, 2005, 5 min.) [YouTube]
- We 1/10 *XXY* (Argentina, Lucía Puenzo, 2007, 86 min.) [DVD-02700]
 In-class Wikipedia Workshop (Bring laptop or tablet to class)

Due Tues 1/9, midnight:

- Create Wikipedia account and enroll in Wiki Edu course dashboard.
- Note: Make sure your Wikipedia username cannot be traced back to you (e.g. don't use your real name, hometown, date of birth, etc.).

Due Weds 1/10, midnight:

- First round of Wikipedia readings and trainings (see Dashboard).

Read (for We 1/10):

- Stryker, Susan. "Terms and Concepts." In *Transgender History: The Roots of Today's Revolution*, 2nd ed, 10-40. Berkeley: Seal Press, 2017. (30pp)
- Serano, Julia. "Challenging Gender Entitlement." In *Excluded: Making Feminist and Queer Movements More Inclusive*, 239–56. Berkeley, CA: Seal Press, 2013. (17pp)
- Total: 47pp

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

- Mo 1/15 *#MakeItFair* (US, Adrienne Campbell-Holt, 2015, 3 min.)
 [<https://vimeo.com/125513786>]
- We 1/17 *Shooting Women* (US, Alexis Krasilovsky, 2008, 54 min.) [LH]

Due Tu 1/16, midnight:

- Evaluate Wikipedia assignment (see Dashboard)
- Wikipedia readings (see Dashboard)

Read:

- 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)
- Coles, Amanda. "Who Is Sitting in the Director's Chair? Gender Inequality in Canadian Screen-Based Storytelling." Canadian Unions for Equality on Screen, September 2016. http://cueonscreen.ca/wp-content/uploads/2016/09/DGC16_WWWTP_report_singles.pdf. (6pp)
- Dargis, Manohla. "Harvey Weinstein Is Gone. But Hollywood Still Has a Problem." *The New York Times*, October 11, 2017, sec. Movies.

<https://www.nytimes.com/2017/10/11/movies/harvey-weinstein-hollywood.html>.
(4pp)

On cuLearn:

- Kozma, Alicia. "Sexual Harassment and Abuse Are Labor Issues," December 2017. (2pp)
- Total: 29pp

Recommended:

- 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%202016.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#>.
- Fraticelli, Rita. "Women in View on Screen: October 2016 Report."
<http://womeninview.ca/wp-content/uploads/2016/01/Women-In-View-On-Screen-2015.pdf> (16pp)
- Petersen, Anne Helen. "How the Weinstein Revelations Became Hollywood's Biggest Scandal in 95 Years." BuzzFeed News, December 20, 2017.
<https://www.buzzfeed.com/annehelenpetersen/scandal-95-years-in-the-making>.
- 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)

On Wikipedia:

- 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).
- Lam, Shyong K., Anuradha Uduwage, Zhenhua Dong, Shilad Sen, David R. Musicant, Loren Terveen, and John Riedl. "WP:Clubhouse? An Exploration of Wikipedia's Gender Imbalance." In *WikiSym'11*. Mountain View, CA, 2011.
- 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

- Mo 1/22 *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]
- We 1/24 *Aviliaq: Entwined* (Canada, Alethea Arnaquq-Baril, 2014, 15 min.) [MacOdrum D6177 discs 1-2, Floor 2 Reserves Room]
Angry Inuk (Canada, Alethea Arnaquq-Baril, 2016, 83 min.) [NFB.ca] or *Tunniit: Retracing the Lines of Inuit Tattoos* (Canada, Alethea Arnaquq-Baril, 2011, 50 min.) [ordered]
- In-Class Wikipedia Workshop (Bring laptop or tablet)**

Due Tue 1/23:

- Assign filmmaker to yourself on Dashboard.
- In your sandbox, list this filmmaker and the sources you have found so far, plus two backup filmmakers and any sources you've found for them.

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)
- 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. (22pp)
- Total: 31pp

Recommended:

- 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. (14pp)
- Wilson, Pamela. "Indigenous Documentary Media." In *Contemporary Documentary*, edited by Daniel Marcus and Selmin Kara, 87–104. Oxon and New York: Routledge, 2016.
- Huhndorf, Shari M., and Cheryl Suzack. "Indigenous Feminism: Theorizing the Issues." In *Indigenous Women and Feminism: Politics, Activism, Culture*, edited by Cheryl Suzack, Shari M. Huhndorf, Jeanne Perreault, and Jean Barman, 1–20. Vancouver, BC: UBC Press, 2010.
- 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.
- Melnyk, George. "English-Canadian, Quebec and Aboriginal Women Filmmakers." In *One Hundred Years of Canadian Cinema*, 167–83. Toronto: University of Toronto Press, 2004.

Week 4. Gender and Film Form

Mo 1/29

We 1/31 *Vertigo* (US, Alfred Hitchcock, 1958, 128 min.) DVD-00059
In-Class Wikipedia Workshop (Bring laptop or tablet)

Due Tu 1/30, midnight:

- Annotated bibliography (Upload to cuLearn)

Read:

- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (September 21, 1975): 6–18. (12pp)
- 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.)
- Total: 74pp

Recommended:

- 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. <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.
- "The Male Gaze in Retrospect." *The Chronicle of Higher Education*, December 13, 2015. <http://chronicle.com/specialreport/The-Male-Gaze-in-Retrospect/20>.
- 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

Mo 2/5

Dyketactics (US, Barbara Hammer, 1974, 4 min.) [LH]
Tremblement de Chair: Extended Version (Canada, Mirha-Soleil Ross and Mark Karbusicky, 7 min 30 sec) [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]

We 2/7

Tongues Untied (US, Marlon Riggs, 1989, 55 min.) DVD-01305

Due Tu 2/6, midnight:

- Complete first draft of Wikipedia article in your sandbox.

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)
 - o Statement of African Women Professionals of Cinema, Television and Video (Burkina Faso, 1991)
 - o Puzzy Power Manifesto: Thoughts on Women and Pornography (Denmark, 1998)
 - o Cinema With Tits (Spain, 1998)
 - o Barefoot Filmmaking Manifesto (UK, 2009)
 - o *Dirty Diaries* Manifesto (Sweden, 2009)
- 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. (20pp)
- Total: 40pp

Recommended:

- 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. (17pp)
- 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.
- French, Lisa. "An Analysis of *Nice Coloured Girls*." *Senses of Cinema*, April 2000. <http://sensesofcinema.com/2000/australian-cinema-5/nice/>.

- Kleinbans, Chuck. "Ethnic Notions, Tongues Untied: Mainstreams and Margins." *Jump Cut*, no. 36 (May 1991): 108–11.
- Riggs, Marlon T. "Black Macho Revisited: Reflections of a Snap! Queen." *Black American Literature Forum* 25, no. 2 (Summer, 1991): 389-395.
- Becquer, M. "Snap-Thology and other Discursive Practices in *Tongues Untied*." *Wide Angle* 13, no. 2 (April 1991), 6-17.

Week 6. Fandom

Mo 2/12

We 2/14

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 Tu 2/13, midnight:

- Peer reviews (see Dashboard)

Read:

- Jenkins, Henry. "Introduction: Confessions of an Aca/Fan" and "Stark Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching." In *Fans, Bloggers, and Gamers: Exploring Participatory Culture*, 1–6, 37-60. New York and London: New York University Press, 2006. (29pp)
- 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: 64 pp

Recommended:

- 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.
<https://queergeektheory.wordpress.com/2008/10/12/doing-boys-like-they%E2%80%99re-girls-and-other-transgendered-subjects-the-queer-subcultural-politics-of-%E2%80%98genderfuck%E2%80%99-fan-fiction/>.

Week 7. WINTER BREAK – NO CLASS THIS WEEK

Week 8. Histories of Cross-Dressing

- Mo 2/26 *A Country Cupid* (US, D.W. Griffith, 1911, 16 min.) [LH]
A Girl Spy Before Vicksburg (US, Sidney Olcott, 1910, 16 min.) [LH]
 We 2/28 *Some Like It Hot* (US, Billy Wilder, 1959, 120 min.) DVD-01348
In-Class Wikipedia Workshop (Bring laptop or tablet to class)

Due We 2/28, midnight:

- Move article to mainspace

Read:

- Horak, Laura. "Introduction." *Girls Will Be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908-1934*. Rutgers University Press, 2016, 1–22. (22pp)
- 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)
- Total: 59pp

Recommended:

- 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. Transgender Cinema: Non-Fiction

- Mo 3/5 Trans YouTube videos
 [https://www.youtube.com/playlist?list=PLJlgrbbn6r5244E71L0vvYwpG4qqCgN8u]
 We 3/7 *We’ve Been Around: Lucy* (Rhys Ernst, 2016, 5 min. 30 sec.)
 [https://vimeo.com/167696365]

We've Been Around: Little Axe (Rhys Ernst, 2016, 4 min. 23 sec.)
[\[https://vimeo.com/167696366\]](https://vimeo.com/167696366)
We've Been Around: Camp Trans (Rhys Ernst, 2016, 6 min.)
[\[https://vimeo.com/169433618\]](https://vimeo.com/169433618)
Wildness (US, Wu Tsang, 2012, 74 min.) [ordered]
 or *Major!* (US, Annalise Ophelian, 2015, 95 min.) [ordered]

Due Mo 3/5 before class:

- Watch three amateur trans videos on YouTube (search for terms like "transgender," "mtf," "ftm," "intersex," "two spirit," etc. (see "Trans on YouTube" for ideas)

Due Tu 3/6, midnight:

- Final version of article in Wikipedia mainspace
- Reflection essay (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:

- Carter, Julian B., David J. Getsy, and Trish Salah. "Introduction." *TSQ: Transgender Studies Quarterly* 1, no. 4 (November 1, 2014): 469–81.
- Fink, Marty, and Quinn Miller. "Trans Media Moments: Tumblr, 2011–2013." *Television & New Media*, October 23, 2013, 1–16.
- 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 10. Transgender Cinema: Narrative Fiction

Mo 3/12

We 3/14

Her Story, Episode 1 (Sydney Freeland, 2016, 8 min. 45 sec.)
<http://www.herstoryshow.com/>
Her Story, Episode 2 (Sydney Freeland, 2016, 7 min. 36 sec.)
Eden's Garden, Episode 1 "Spark" (Seven King, 15 min.)
<https://www.youtube.com/watch?v=RQQvAurDC6g>
Something Must Break (Sweden, Ester Martin Bergsmark, 2014, 85 min.)
 [DVD-03012]

Read:

- Leung, Helen Hok-Sze. "Film." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 2014): 86–88. (3pp)
- 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>. (9pp)
- 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. <https://doi.org/10.7146/mediekultur.v32i61.22414>. (14pp)
- Total: 26pp

Recommended:

- Horak, Laura. "Tracing the History of Trans and Gender Variant Filmmakers." *Spectator* 37, no. 2 (Fall 2017): 9–20.
- Steinbock, Eliza. "Toward Trans Cinema." In *The Routledge Companion to Cinema & Gender*, edited by Kristin Lené Hole, Dijana Jelaca, E. Ann Kaplan, and Patrice Petro, 395–406. Oxford and New York: Routledge, 2017.
- Keegan, Cael M. "History, Disrupted: The Aesthetic Gentrification of Queer and Trans Cinema." *Social Alternatives* 35, no. 3 (2016): 50–56.
- Steinbock, Eliza. "Groping Theory: Haptic Cinema and Trans-Curiosity in Hans Scheirl's 'Dandy Dust.'" In *Transgender Studies Reader Volume 2*, edited by Susan Stryker and Aren Z. Aizura, 101–18. New York and London: Routledge, 2013.
- Valck, Marijke de, and Skadi Loist. "Trans* Film Festivals: An Interview with Eliza Steinbock." *NECSUS. European Journal of Media Studies* 2, no. 2 (January 1, 2013): 579–88. <https://doi.org/10.5117/NECSUS2013.2.LOIS>.
- Salah, Trish. "Notes toward Thinking Transsexual Institutional Poetics," in *Trans/Acting Culture, Writing, and Memory*, ed. Eva C. Karpinski et al. (Waterloo: Wilfrid Laurier University Press, 2013), 167–89.

Week 11. Postfeminism and the New Romantic Comedy

Mo 3/19

We 3/21 *Enchanted* (US, Kevin Lima, 2007, 107 min.) BLU-00109

Due Tu 3/20, midnight:

- Title, First Paragraph, and Outline (Upload to cuLearn)

Read:

- McRobbie, Angela. "Post-Feminism and Popular Culture." *Feminist Media Studies* 4, no. 3 (November 1, 2004): 255–64. (9pp)
- 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)

- Total: 21pp

Recommended:

- Schreiber, Michele. "Introduction: Women, Postfeminism and Romance." In *American Postfeminist Cinema: Women, Romance and Contemporary Culture*, 1–26. Edinburg: Edinburgh University Press, 2014.
- McDonald, Tamar Jeffers. "Introduction." In *Romantic Comedy: Boy Meets Girl Meets Genre*, 1–6. London and New York: Wallflower Press, 2007.
- McDonald, Tamar Jeffers. "Romantic Comedy and Genre." In *Romantic Comedy: Boy Meets Girl Meets Genre*, 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

Mo 3/26

We 3/28 *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, Vulgarly, 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.
https://doi.org/10.1386/qsmpc.1.3.315_1.

Week 13. Contemporary Activist Videos

Mo 4/2

We 4/4 LAST CLASS

Read: No required reading this week.

Recommended:

- Bennett, Lucy. "Fan Activism for Social Mobilization: A Critical Review of the Literature." *Transformative Works and Cultures* 10 (2012).
- Juhasz, Alexandra. "How Do I (Not) Look? Live Feed Video and Viral Black Death." *JSTOR Daily*, July 20, 2016. <http://daily.jstor.org/how-do-i-not-look/>.
- Keller, Jessalynn Marie. "Virtual Feminisms." *Information, Communication & Society* 15, no. 3 (April 1, 2012): 429–47.
- Rentschler, Carrie A. "Rape Culture and the Feminist Politics of Social Media." *Girlhood Studies* 7, no. 1 (June 1, 2014): 65–82.
- Stache, Lara C. "Advocacy and Political Potential at The Convergence of Hashtag Activism and Commerce." *Feminist Media Studies* 15, no. 1 (January 2, 2015): 162–64.
- Higgs, Eleanor Tiplady. "#JusticeforLiz: Power and Privilege in Digital Transnational Women's Rights Activism." *Feminist Media Studies* 15, no. 2 (March 4, 2015): 344–47.
- Khoja-Moolji, Shenila. "Becoming an 'Intimate Publics': Exploring the Affective Intensities of Hashtag Feminism." *Feminist Media Studies* 15, no. 2 (March 4, 2015): 347–50.
- Williams, Sherri. "Digital Defense: Black Feminists Resist Violence With Hashtag Activism." *Feminist Media Studies* 15, no. 2 (March 4, 2015): 341–44.

Week 14. Turn in Final Essay

Mo 4/9

NO CLASS

Due Mo 4/9, midnight:

- Final essay (Upload to cuLearn)

ASSIGNMENTS

Expectations & Assessment

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 and/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: 10% Bibliography, 10% Peer Review, 80% Final Wikipedia Page.

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:

- **Tuesday, March 30, midnight: Title, first paragraph & outline**
- **Monday, April 9, 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. 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 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 unsurrendered 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 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).