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| **ENGLISH 223****Film and Difference, Power, and Discrimination (DPD)** **CRN 26694: T/Th 11:30-12:50 in NSH 110 and CRN 26375: T/Th 2:30-3:50 in NSH 209**

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| **Instructor:** Stephen Rust | **Email:** rusts@linnbenton.edu **Office:** RCH 203 | **Office Hours:** T/Th 1-2pm |

**THE PURPOSE OF THIS SYLLABUS:** This syllabus contains all the vital information about this course—what you’ll be learning, what will be expected of you, and what you can expect from me. Essentially, this syllabus is a contract that states what is required of both of us during the term. Since this is a valuable document, you should study it and refer to it often. **The better you know the syllabus, the better the chance that you’ll do well in the course.****COURSE CATALOG DESCRIPTION:** The course will investigate cinematic representations of femininity and masculinity and analyze how film, as a commercial art form usually geared toward mass consumption, can reinforce or challenge socially constructed notions of gender. The course will also explore film representations of gender’s intersections with other forms of identities--primarily sexuality, race, class, and ability. Using both “classical” Hollywood and contemporary films, this course will introduce students to the central tenets of relevant film and critical theory and illustrate the ways in which film representations can perpetuate and subvert aspects of dominant ideologies. 3 credits.

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| ***Like any story, a movie plot is told through the lives of characters, which raises the question of not only what is the story about, but whose lives are used to tell it. Who are the human beings having these human experiences? And who, in being left out and made invisible, are not?***  **--Allan Johnson, sociologist** |

**PREREQUISITE:** A grade of “C” or better in Writing 121 is **required** before taking this class. If you are not sure that you meet this prerequisite, please speak to me at the end of the first class.**STUDENT LEARNING OUTCOMES**: Students who complete this course will be able to:* Explain how difference is socially constructed.
* Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social, and political institutions, result in discrimination.
* Analyze ways in which the interactions of social categories, such as race, ethnicity, social class, gender, religion, sexual orientation, disability, and age, are related to difference, power, and discrimination in the United States.

**REQUIRED READING AND CLASS DISCUSSION**: Reading assignments are a major component of this course. It’s simply not possible to do well if you don’t do the readings, which means *taking notes* while reading. The course textbook *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies* (2nd ed.) by Benshoff and Griffin can be **accessed for free online through the LBCC library** (a link is posted on Canvas). A physical copy of this book is also in the reserves section of the library. In addition to the selections from *America on Film*, there will be several other required readings that will be provided in class or linked on Canvas. Our classroom will be a space to respectfully and productively exchange ideas--some of which you may find controversial and/or uncomfortable--and to evaluate (and reevaluate) your own viewpoints on these important, thought-provoking issues. Note that some of the films we watch in class may contain offensive language, nudity, violence, and/or sexual situations. Please research films in advance if you have concerns.**CANVAS:** Important course materials—such as assignment instructions, class agendas, and grades—will be posted on our course site on Canvas. You will receive an email via you LBCC email account at the end of Week 1 with a link to sign up for the Canvas site.

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| **ASSIGNMENTS & ACTIVITIES:*** ***Participation and Engagement (10% of final grade)*:** Active classroom participation means adding your voice to class discussions, being engaged in group activities, paying attention during film screenings and lectures, and both speaking and listening with an open mind and a spirit of mutual respect.
* ***Reading/Viewing Responses and Quizzes (20% of final grade):*** Written responses to our reading and film selections will take various forms throughout the term, including typed out-of-class analyses, in-class quizzes, and/or online discussion forums.
* ***Comparative Analysis Essay (25% of final grade):*** This 6-8 page paper will ask you to analyze the representation DPD in motion pictures by comparing the approaches taken in two different films (a film assigned for class and one of your choice) You will have the option of revising this paper for the chance at a higher grade, as long as the original paper is submitted on time.
* ***Group Presentation (20% of final grade):*** The class will be divided into 4 groups that will each prepare a 15-20 minute presentation on a topic of choice related to DPD and media. You will also complete peer reviews of your group members and a self-evaluation of your own contributions to the group.
* ***Final Exam (25% of final grade):*** The exam will be a take home exam focused on short essays.
* ***Extra Credit:*** Everyone has the chance to **earn up to 20 extra points (2%)** by taking a draft of their Film Noir Essay to the Writing Center for feedback.
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**GRADING:** You can earn up to **1000 points** in this course:

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| **ASSIGNMENTS** | **POINTS** | **% OF FINAL GRADE** |
| Participation | 100 | 10% |
| Various Reading Responses/Quizzes | 200 | 20% |
| Analysis Essay (can be revised once) | 250 | 25% |
| Group Presentation | 200 | 20% |
| Final Exam | 250 | 25% |
| **POINT TOTAL** | **1000** | **100%** |

Your final grade will be determined by the following point breakdown:

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| **GRADE** | **TOTAL POINTS** | **DESCRIPTION** |
| **A** | 900 points (90% and up) | Passing work that is outstanding |
| **B** | 800 points (80%) | Passing work that is highly proficient |
| **C** | 700 points (79.4% to 69.6%) | Passing work that is proficient |
| **D** | 695 to 595 points (69.4% to 59.6%) | Non-passing work that is below requirements |
| **F** | 594 and below (59.4% and below) | Non-passing work that is incomplete |

**COURSE POLICIES AND CAMPUS RESOURCES:*** **No-Show Policy:** Unless prior arrangements have been made with me, students not attending the first two class sessions will be withdrawn.
* **Attendance Policy:** Missing class means missing valuable instruction time, which means that you give yourself the best chance to do well by attending every class. If you must miss a class, it is your responsibility to contact me promptly. An absence is not an excuse for missing a due date, and in-class graded activities cannot be made up except in cases of documented medical emergency or CFAR accommodations. **Course grade drops one letter grade per absence for 3 or more absences.**
* **Student Printing:** You will be required to turn in printed hard copies of certain assignments. Be aware that LBCC uses a pay-to-print system called GoPrint that charges .10 cents per printed page. If you do not have a GoPrint account, you can sign up for one in any college computer lab. You can find more information at <http://www.linnbenton.edu/computer-resources-and-labs>.
* **Phones in the Classroom:** Silence your phone and put it in your pocket or bag--not in your lap or face down on your desk. Using your phone in class distracts yourself and others, including me. If there is a serious need to have your phone out, please speak to me privately at the start of class.
* **Laptops/Tablets in the Classroom:** I prefer that students do not use these devices in the classroom unless instructed to, but if you’d like to, please talk to me before doing so.
* **Policy on Late Work:** In fairness to all students, late assignments will be penalized. In-class assignments, such as quizzes, cannot be made up. Specific policies for late work will be included with assignment instructions; read them carefully.
* **Plagiarism and Academic Integrity:** Presenting someone else’s ideas in writing as if they are your own is plagiarism, and it is a serious academic offense. **Any plagiarized elements in your writing will result in, at minimum, a zero for the assignment and, at maximum, automatic course failure.** If you ever borrow information from an outside source to put in an essay, you must cite it properly. If you’re not sure how to do this, please ask me for help before submitting your paper. Once you submit a paper, the policy mentioned above will be enforced.
* **Office Hours:** Feel free to visit me during my office hours (listed at the top of this syllabus) to discuss any questions or concerns you have. It’s best to schedule a time in advance, but I won’t mind if you stop by unannounced.
* **LBCC Student Email:** Please make sure that you check your student email regularly throughout the term. Should I need to contact you, I will be emailing your student account. You can find information about accessing your LBCC email here: <http://www.linnbenton.edu/roadrunner-mail>
* **The LBCC Writing Center:** The LBCC Writing Center (WH-200) is a fantastic free resource for students. Tutors are available to assist you with all aspects of your writing assignments. The Writing Center also offers online tutoring services as well. Get more information here: <http://www.linnbenton.edu/learning-center/writing-center>
* **The LBCC Library:** The LBCC library is located on the first floor of Willamette Hall. Get more information here: <http://library.linnbenton.edu/home>
* **Center for Accessibility Resources (CFAR):** LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in this class, please talk to me as soon as possible to discuss your needs. If you believe you may need accommodations, but are not yet registered with CFAR, please go to <http://linnbenton.edu/cfar> for steps on how to apply for services or call 541-917-4789.
* **Non-Discrimination Policy:** Everyone in the LBCC community has the right to think, learn, and work together in an environment of respect, tolerance, and goodwill, and we will honor that right in our classroom.
* **Food and Drink in the Classroom:** Drinks are fine in spill proof containers, but please do not eat during class.
* **Our Classroom’s “Golden Rule”:** To maximize learning by minimizing distractions from it.

**COURSE CALENDAR** (Scheduling changes will only happen with advanced notice)

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| **DATE** | **TOPICS** | **WORK DUE BEFORE CLASS** |
| ***WEEK 1***Tues | Course introduction; film screening *Guess Who’s Coming to Dinner* (1968) | None |
| Thurs  | Discussion of Ideology and representation | * **Readings:** [*America on Film* Chapter 1](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/reader.action?docID=819377&ppg=34)
* [Roger Ebert Movie Review from 1968](https://www.rogerebert.com/reviews/guess-whos-coming-to-dinner-1968) (a PDF without advertisements is available on the course Canvas website)
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| ***WEEK 2***Tues | **Reading response 1 due** and discussion History and structure of Hollywood film | **•** [*America on Film* Chapters 2](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/reader.action?docID=819377&ppg=73) |
| Thurs | **Reading Quiz 1**; Discussion of Whiteness and its impact on American Culture; Begin screening *12 Years a Slave* (2013) | **•** *America on Film* Chapter: Introduction to Part II and Chapter 3 |
| ***WEEK 3***Tues | **Reading response 2 due**; Finish *12 Years a Slave* | **•** [*America on Film* Chapter 4](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/detail.action?docID=819377) |
| Thurs | **Reading Quiz 2**; Discussion of African Americans and American Film | Reading catch-up in advance of the quiz |
| ***WEEK 4***Tues | Discussion of ethnic and social class identities and struggles across the Americas; Begin screening *Even the Rain* (2010) | **•** [*America on Film* Chapters 5-7](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/detail.action?docID=819377)  |
| Thurs | Finish screening and discussion of *Even the Rain;* **Reading Response 3 due** |  |
| ***WEEK 5***Tues | Discussion of Gender and Performativity, Feminist theory and the transformation of film studies; begin screening *Lady Bird* (2017) | **•** [*America on Film:* Introduction to Part IV andChapters 10-11](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/detail.action?docID=819377)  |
| Thurs | finish screening and discussion of *Lady Bird*  |  |
| ***WEEK 6*** Tues | Discussion of Masculinity in Classical Hollywood; begin screening *Brokeback Mountain* (2005)**Reading Response 4 due** | **•** [*America on Film:* Introduction to Part IV andChapters 12-13](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/detail.action?docID=819377)  |
| Thurs | continue screening and discussion of *Brokeback Mountain*, | **•** [*America on Film:* Introduction to Part V andChapters 14-15](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/detail.action?docID=819377)  |
| ***WEEK 7***Tues | Discussion of Sexuality and the changing values toward representation in the film and television industry, screening of selections from *The Celluloid Closet* (1995) | \* Catch up day on any readings you’ve missed |
| Thurs | Peer-review day; **Due:** Bring your rough draft of your Comparative Analysis Essay**Due: Essay final drafts must be posted to Canvas by 11:59pm on Sunday of Week 7** |  |
| ***WEEK 8***Tues | Class meets in the library for group presentation research | **•** [*Tips for Student Presenters*](https://www.powtoon.com/blog/17-killer-presentations-tips-students-stand/) & [Tips for Oral Presentations](https://www.gvsu.edu/ours/oral-presentation-tips-30.htm) |
| Thurs | Group time to work on presentations; **Due: Group Annotated Bibliography** |  |
| ***WEEK 9***Tues | **Due: Class Presentation Day**; one person from each group needs to arrive please arrive 5-10 minutes early to set up the presentations  |  |
| Thurs | THANKSGIVING HOLIDAY; NO CLASS MEETING |  |
| ***WEEK 10***Tues | Discussion of Ability, ablelism and disablism; discussion of science fiction and genetic engineering; discuss final exam and begin screening *Gattaca* | **•** [*America on Film:* Introduction to Part VI andChapter 16](https://ebookcentral.proquest.com/lib/linnbenton-ebooks/detail.action?docID=819377)  |
| Thurs | Finish screening and discussion of *Gattaca* |  |
| ***FINALS WEEK*** | **Due: Take Home Final Exam due Tuesday by 11:59pm** |  |

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