

FTMA M108: WOMEN IN CINEMA

Originator

nblock

Co-Contributor(s)
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College

Moorpark College

Discipline (CB01A)

FTMA - Film, Television, Media Arts

Course Number (CB01B)

M108

Course Title (CB02)

Women in Cinema

Banner/Short Title

Women in Cinema

Credit Type

Credit

Start Term

Fall 2020

Formerly

HUM M18 & FILM M51

Catalog Course Description

Examines the intersections of gender, race, class and sexuality in American and/or international film using critical and historical perspectives. Surveys the economic, historical, and social influences upon these representations from early cinema to the present, focusing on both images of women onscreen and influences of women behind the scenes. Analyzes women's filmmaking, images of masculinity, and various "screen sexualities" and other representations of women. Introduces a variety of film theories and analytical perspectives.

Taxonomy of Programs (TOP) Code (CB03)

0612.00 - Film Studies (including combined film/video)

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

Letter Graded

Alternate grading methods

Student Option- Letter/Pass
Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Minimum Contact/In-Class Activity Hours

0

Maximum Contact/In-Class Activity Hours

0

Laboratory

Minimum Contact/In-Class Laboratory Hours

0

Maximum Contact/In-Class Laboratory Hours

0

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Minimum Paid Internship/Cooperative Work Experience Hours

0

Maximum Paid Internship/Cooperative Work Experience Hours

0

Unpaid

Minimum Unpaid Internship/Cooperative Work Experience Hours

0

Maximum Unpaid Internship/Cooperative Work Experience Hours

0

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

105

Maximum Outside-of-Class Hours

105

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Prerequisites

none

Corequisites

none

Advisories on Recommended Preparation

FTMA M101

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:	
1	investigate and appraise both misrepresentations and authentic depictions of women in terms of gender, race, class, and other areas of diversity in selected films.
2	articulate auteurship and examine the film style and influence of selected female directors through the application of key cinematic concepts covered in the course.
3	identify and articulate depictions of hegemonic patriarchy in selected films, and evaluate the commentary being made about the institution.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	identify and evaluate women's contribution to film and filmmaking through historical, cultural, and critical perspectives.
2	identify and analyze the artistic and theoretical work of influential filmmakers and theorists.
3	create scene-specific formalist and contextualist analyses of various cinematic concepts and theories covered in the class.
4	contrast the effects and influence of censorship and rating systems upon representations of gender, race, sex and sexuality.
5	distinguish and discuss ways in which representation of ethnicity, race, class, and sexuality intersect with and condition representations of gender.
6	research, write confidently, and present about key concepts related to women and their varied roles in the history and development American and/or international cinema.
7	recognize and differentiate issues of gender, sex, and sexuality within representations.

Course Content**Lecture/Course Content**

- **10% - Introduction to Women in Cinema**
 - Introduction to encoding and representation
 - Film language, color, costuming, and genre conventions
- **10% - Women in Early Hollywood**
 - Women as filmmakers and movie stars at the beginning of cinema
 - The flapper
- **20% - Women in Classical Hollywood 1930s-1950s**
 - The Production Code, the depression and the Screwball Comedy and class politics, emergence of World War II, film noir and the femme fatale, popularization of the mammy, representation of femininity and masculinity
- **10% - Feminism in the 1960s-1970s**
 - Emergence of the counterculture; feminist experimental and independent cinema
 - "Visual Pleasure" technical aspect in cinematography and editing, objective vs. subjective, the male gaze, voyeurism
- **10% - Representation of African-American Women in Cinema**
 - Mammy and domestic workers
 - Blaxploitation and action films
 - Racialized sexuality
- **10% - Backlash against Women in 1980's Films**
 - The horror, slasher, and neo-noir
- **10% - Indies and Sexualities on Film 1990's**
 - Differentiation of gender, sex and sexuality, theories of gender performance
 - The emergence of LGBTQ film "New Queer Cinema"
- **10% - Women in International Cinema**
 - Variances based on culture, race, ethnicity and class
- **10% - Cine-feminism in the New Millennium (2000-Present)**
 - Super-heroes
 - Television
 - Contemporary female filmmakers

Laboratory or Activity Content

None

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion
 Essay exams
 Film/video productions
 Group projects
 Individual projects
 Journals
 Oral analysis/critiques
 Objective exams
 Oral presentations
 Other (specify)
 Projects
 Participation
 Quizzes
 Reports/Papers/Journals
 Reports/papers
 Research papers
 Written creation (poem, screenplay, song)

Other

Detailed project guidelines with rubric for completed project.

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
 Computer-aided presentations
 Class activities
 Class discussions
 Distance Education
 Group discussions
 Guest speakers
 Instructor-guided interpretation and analysis
 Lecture
 Small group activities

Describe specific examples of the methods the instructor will use:

- Instructor-led small group student discussions in response to whether there is a female equivalent to the male gaze using PowerPoint presentations with film clips and photos and class discussions.

Representative Course Assignments

Writing Assignments

- Write a research paper comparing and contrasting the way African-American and White women were represented in classical Hollywood cinema.
- Critically analyze the film *Thelma and Louise* and argue why it is considered a feminist film.

Critical Thinking Assignments

- Analyze racialized productions of sexuality in classic Hollywood films.
- Analyze the intersections of gender, race, class, and sexuality in twentieth century cinema.
- Analyze three films and discuss whether or not they pass the "Bechdel-Wallace test" and how valid this test is to determine positive representation of women in cinema.

Reading Assignments

- Research the significance of Blaxploitation films.
- Read "Visual Pleasure and Narrative Cinema" focusing on the Male Gaze theory written by Laura Mulvey; apply that theory to a contemporary film.

Skills Demonstrations

none

Other assignments (if applicable)

none

Outside Assignments**Representative Outside Assignments**

- Watch historically significant, relevant documentaries placed on reserve at the library (i.e., *The Celluloid Closet*, *Girl 27*, *This Film is Not Yet Rated*, etc.).
- Read the textbook and complete the objective quizzes delivered by the learning management system.

Articulation**Equivalent Courses at 4 year institutions**

University	Course ID	Course Title	Units
CSU Long Beach	WGSS 216	Hollywood & Beyond: Gender, Race & Sex in the Movies	3
UC Irvine	GEN & SEX 50C	Gender and Popular Culture	4

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Berkeley City College	HUMAN 52	Women and Cinema	4
Saddleback College	CTVR 9	Women In Cinema and Television	3
San Diego City College	RTVF 162	Women In Film	3

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****C1. Fine/Performing Arts**

Approved

C2. Humanities

Approved

D. Language and Rationality**E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****F. Ethnic Studies/Gender Studies**

Approved

Effective term:

Summer 2020

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

FALL 1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****C1 Arts: Arts, Cinema, Dance, Music, Theater**

Approved

C2 Humanities: Literature, Philosophy, Languages Other than English

Approved

Area D: Social Sciences**D Social Sciences**

Approved

Area E: Lifelong Learning and Self-Development**CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 3A: Arts**

Approved

Area 3B: Humanities

Approved

Area 4: Social and Behavioral Sciences**Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

Classic Textbook

Yes

DescriptionHollinger, K. (2012). *Feminist film studies*. Routledge.

Resource Type

Textbook

Classic Textbook

No

Description

Columnpar, C., and Mayer, S. (Eds.) (2009). *There she goes: Feminist filmmaking and beyond*. Wayne State UP.

Resource Type

Textbook

Description

Dines, G., Humez, J.M., Yousman, B., and Bindig, L. (Eds.). (2018). *Gender, race, and class in media: A critical reader*, (5th ed.). Sage.

Library Resources

Assignments requiring library resources

Research, using the Library's print, audio-visual and online resources, in preparation for the writing of essays, research papers and oral presentations.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research, using the Library's print and online resources, how female characters are being portrayed in films, from being submissive to hyper-sexualised – or have they adopted a more dominant roles in films?

Distance Education Addendum

Definitions

Distance Education Modalities

- Hybrid (51–99% online)
- Hybrid (1–50% online)
- 100% Online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.

E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

Examinations

Hybrid (1%–50% online) Modality

- Online
- On campus

Hybrid (51%–99% online) Modality

- Online
- On campus

Primary Minimum Qualification

FILM STUDIES

Additional Minimum Qualifications

Minimum Qualifications
Mass Communication

Review and Approval Dates

Department Chair

09/11/219

Dean

09/11/2019

Technical Review

10/03/2019

Curriculum Committee

10/15/2019

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

10/18/2019

Control Number

CCC000430369

DOE/accreditation approval date

MM/DD/YYYY