



FILM 110 - Culture and Gender in Film Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

SECTION A

Unique ID Number CCC000522797

Discipline(s)

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 110

Course Title Culture and Gender in Film

TOP Code/SAM Code 1007.00 - Drama and Dramatics/Theatre Arts, General /
E - Non-Occupational

Rationale for adding this course to
the curriculum Add distance education

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of
Instruction On-Campus
Hybrid

Entirely Online
Online with Proctored Exams

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course covers the perspectives and contributions of diverse cultural, ethnic and gender groups to American life through the art of film. Students in this course will study films by and about African Americans, Latino Americans, Asian Americans, Native Americans, and other cultural groups such as Euro-Americans, Jewish Americans and Arab Americans. They will also analyze the representations of ethnicity, gender, sexual orientation, age, physical and mental challenges in film.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

A. Critically assess the perspectives and creative contributions of diverse cultural, ethnic and gender groups to contemporary American life through the art of film.

2. Course Objectives: Upon completion of this course, the student will be able to:

A. Assess the important elements of film production and history, including: movements, theory, production, form (narrative and nonnarrative) and analysis in the context of film as art, commerce, communication and technological development.

B. Critically assess the the perspectives and contributions of various genders and cultural groups to contemporary American life.

C. Identify and evaluate the factors in film that help to shape perceptions, assumptions, beliefs and knowledge concerning American cultural groups and genders and explain how these factors have affected or reflected the treatment of these groups by the larger American society.

D. Compare and contrast representations of various American cultures and genders in selected films and related materials with emphasis on stereotyping, otherness and marginalization.

E. Describe how films marginalize people based on culture and gender.

F. Demonstrate an understanding of other cultures, cultural heritages and genders and one's own culture, cultural heritage and gender.

G. Identify and analyze complex psychological and social issues addressed and represented in film including stereotyping, prejudice and discrimination and the way they can lead to racism, sexism, homophobia, and other forms of marginalization.

- H. Identify the contributions of women/lesbians, gay men, youth, senior citizens, physically and mentally challenged to film production and study in relation to contemporary American cultural life.
- I. Discuss the pros and cons of being an advocate for social and educational change.
- J.

3. Course Content

- A. Multiculturalism/Gender Perspectives
 - a. Terminology (examples: stereotypes, identity, and marginalization)
 - b. Historical Overview
 - c. Divergent Views
 - d. Representation of ethnicity, gender, sexual orientation, age, physical and mental challenges in film
- B. Film Production
 - a. Terminology
 - a. Lighting
 - b. Composition and Visual Frame
 - c. Audio Design
 - d. Music
 - e. Plot and story
 - f. Acting
 - g. Evolution and mutation over time
 - b. Critical Analysis (examples: film production as commerce, art, entertainment, technology and academic area of study.)
- C. Historical and contemporary contributions of artists from diverse cultural, ethnic and gender groups
 - a. Producers
 - b. Directors
 - c. Writers
 - d. Actors
- D. Critical analysis of multicultural films
 - a. Native American
 - a. Example Films -- Drums Along the Mohawk, Broken Arrow, Oxbow Incident, Little Big Man, Tell Them Willie Boy Was Here, The Silent Enemy, Pow-Wow Highway, The Searchers
 - b. African American
 - a. Example Films -- Birth of a Nation, Uncle Tom's Cabin, Scar of Shame, Do the Right Thing, Color Adjustments, Hollywood Shuffle, Imitation of Life, She's Gotta Have It
 - c. Latino American
 - a. Example Films -- Alambriato, The Mark of Zorro, Zoot Suit, Ballad of Gregorio Cortez, Stand and Deliver, American Me, La Bamba, Salt of the Earth, Borderlands, Giant
 - d. Asian American
 - a. Example Films -- The Cheat, Living on Tokyo Time, Slaying the Dragon, A Great Wall, Dim Sum, Year of the Dragon, Killing Fields, Sayonara, With Silk Wings, Joy Luck Club
 - b.

4. Methods of Instruction:

Activity: Write a journal entry in response to Rear Window and the use of the male gaze.

Critique: Critique the film The Winter's Bone through the lens of women's cinema.

Projects: Work in a small group to create a lecture about gender roles in film.

Online Adaptation: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

7. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Quizzes --

Final Exam --

Mid Term --

Additional assessment information:

Midterm and final. Midterms and finals may include both objective and essay style questions.

For example:

Final Exam Essay: Write a 3-4 page essay comparing and contrasting representations of African American cultures in film from the 1930 - 1950 period to a film from the 1990 - 2007 period. The compared/contrasted critique of films should be from similar genres, i.e. drama, comedy, etc. Essay will be evaluated on identification of stereotypes, otherness and marginalization, discussion of formal elements, discussion of apparent and symbolic content, and development of historical context. Thoroughness and competence of writing will also count towards final grade.

Quiz after each unit of study. Quizzes may include both objective and essay-style questions.

Research paper or other major writing project that develops a related topic in-depth.

For example:

Students are to select a paper topic covering a comparative analysis of the perspectives and contributions of African Americans, Chicano/Latin Americans, Asian Americans, Native Americans and other cultures groups, including Euro-American, Jewish American, and Arab American to contemporary American life through the study of film covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

Letter Grade or P/NP

8. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, periodicals or library collection covering and expanding on topics discussed in lecture.

For example:

1. Read chapter one discussing how the Hollywood studios created a system for portraying race, gender, class and sexuality in narrative films.

2. Read Chapter 2 discussing the role of race and gender in classical Hollywood Cinema.

B. Writing Assignments

Written evaluations of films viewed in class.

For example:

Write a three-page, typewritten analysis the films by Spike Lee. Select one film and written a portion of the essay outlining techniques and stylistic elements used to highlight race relations.

2. Topical essays expanding on course material.

For example:

Write a three page paper discussion the "new" Hollywood and the block buster mentality.

C. Other Assignments

Research paper or other major writing project that develops a related topic in-depth.

For example:

Students are to select a paper topic covering a comparative analysis of the perspectives and contributions of African Americans, Chicano/Latin Americans, Asian Americans, Native Americans and other cultures groups, including Euro-American, Jewish American, and Arab American to contemporary American life through the study of film covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

9. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Harry M. Benshoff and Sean Griffin

Title: America on Film

Publisher: Blackwell Publishing

Date of Publication: 2004

Edition:

Book #2:

Author: Kaleem Aftab and Spike Lee

Title: Spike Lee: That's My Story and I'm Sticking To It

Publisher: Kaleem Aftab

Date of
Publication: 2005

Edition:

Book #3:

Author: Harry Benshoff

Title: Queer Cinema, the Film Reader

Publisher: Routledge

Date of
Publication: 2005

Edition:

Book #4:

Author: Samantha Holland (Author, Editor), Robert Shail (Editor), Steven
Gerrard (Editor)

Title: Gender and Contemporary Horror in Film

Publisher: Emerald Publishing Limited

Date of
Publication: 2019

Edition:

B. Other required materials/supplies.