**GGS 308 / AHI 380**

**Image and Gender**

Spring 2023

TR (Tues, Thurs) 12:30am-1:50pm, Academic Center 355

Professor:                     Dr. Loren Pilcher (they/them)

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Office Location:            Clemens Hall 1021

Office Hours:                Thursdays, 10am-12pm (in person or Zoom)

**Course Description**

This course considers the relationship between gender and moving images in a US context, from the early twentieth century to the present. We will watch a variety of films, television, and new media by moving chronologically and considering the ways in which gender proves both fluid yet stable over time and always in play with notions of race, class, and sexuality. Early in the course, we will focus on the development of photography and film and the iconic depictions of masculinity and femininity promoted by classical Hollywood. Later in the course, we will consider newer forms of moving image media, including television series, independent documentaries, reality TV, online video platforms, and social media. Students will learn to analyze images of gender and how they have changed over time due to technological and cultural shifts. They will discuss and write analytically about films and media by engaging critically with past and present conceptions of gender. Regular readings will provide an interdisciplinary foundation for the course, allowing us to explore the crossroads of film and media studies, gender studies, and American cultural studies.

These key questions will guide our course:

* How has the relationship between gender and photographic images developed in the US since the early days of photography and filmmaking? What is the significance of this relationship?
* How have ideas about gender shaped the content as well as the form of moving images? What has or has not changed over time, and in what ways?
* How have moving images of gender engaged notions of race, class, and sexuality? Why?
* How have particular genres and aesthetics been associated with particular genders? Why?
* Which gender identities and experiences have been overlooked and marginalized in American cinema? How so, and why?

\**Content Warning: Some course films and media include difficult and sensitive content, which may come up in class discussion. Please do what is best for your needs as you watch docs on your own, and as you attend and participate in class discussion.*

**Required Materials**

*TopHat Software*

This course will utilize the software [TopHat](https://nam12.safelinks.protection.outlook.com/?url=https%3A%2F%2Ftophat.com%2Fstudents%2F&data=05%7C01%7Clpilcher%40buffalo.edu%7C1ea24b9da7364056ca7108db039ba94a%7C96464a8af8ed40b199e25f6b50a20250%7C0%7C0%7C638107739307384342%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=ysjA3sIlICtP6f28AmCllFDJixBwcbdEtUVEDnkZxiw%3D&reserved=0), and you will need to purchase a TopHat Pro license to use it. This license is $30 for the semester. TopHat is an app that helps us all engage during class. It allows you to submit answers to in-class questions and surveys using an electronic device (computer, tablet, phone). If you don’t own an electronic device or have an issue with acquiring TopHat Pro, let me know during the first week of the semester. More info on UB & TopHat [here](https://www.buffalo.edu/ubit/service-guides/teaching-technology/teaching-services-for-faculty/ub-clicks/top-hat.html).

To join this course's TopHat: Go to <https://app.tophat.com/e/947112> or find course via the join code (947112), log in through your UB SSO login, and then use the course password: SeeingGender

*Films and Media*

Students will stream films and media for the course on their own, outside of class. Some films may require a subscription or rental fee, but I will try to avoid this if at all possible. Links to streaming content will be provided on Course Schedule. If anyone with accessing films and media in this way, please let me know and we can find an alternative arrangement.

*Readings*

No purchase required for readings. They will be available on UB Learns as pdfs or links to online articles.

**Assignments**

*Hot Takes* (6 x 30 pts = 180 points)

Students will watch 16 films/clips/episodes during Units 1-3 of the course; during that time, each student must write a Hot Take about gender for 6 of those films/clips/episodes. What's a Hot Take?—it's your initial thoughts/opinions on what you watched and how it handled or represented gender. Be as bold as you want, but support your take with specific details from the film/clip(s)/episode(s), and readings if applicable. **Hot takes should be 1) at least 200 words in length 2) posted to the assigned discussion board—students can start their own post or reply to a peer 3) submitted by class time on the day that the film or media is assigned**.

*Summary & Application Paper #1* (1.5-2 pages) (125 pts)

In the first half of this short paper, students will summarize John's Berger central idea/claim about gender and images that was presented episodes 1 and 2 of "Ways of Seeing" the 1972 BBC television series from Week 2. In the second half, students will apply Berger's central idea to a specific scene from one of the films we watched in Unit 1 by analyzing and interpreting their meaning.

*Summary & Application Paper #2* (1.5-2 pages) (125 pts)

In the first half of this short paper, students will summarize Laura Mulvey's central idea/claim about gender and images that was presented in her article "Visual Pleasure and Narrative Cinema" from Week 5. In the second half, students will apply Mulvey's central idea to a specific scene from one of the films we watched in Unit 2 by analyzing its details and interpreting their meaning.

*Group Presentation & Discussion* (200 points, 20-25 minutes)

In groups, students will present in class on a recent piece of moving image media of their choosing during Unit 4, weeks 12-15. Presentations will analyze the piece of media's engagement with and representation of gender by offering background context, source connections, close analysis of scenes or visual details, and critical thinking questions for discussion.

*Gender Analysis Paper*(200 points + 20 pts for Proposal & Source List + 50 pts for Draft & Peer Review = 270 pts)

For the final assignment of the semester, students will write a 6-8 page paper that analyzes gender in a film, TV episode, music video, or any other form of moving image media of their choosing (films and media from the course are fine, so are outside films and media). Papers must integrate Berger or Mulvey and one additional peer-reviewed, scholarly source. Students will write a short proposal of their paper that overviews their tentative topic and sources; this is due at the end of Unit 3. Drafts of papers are due by the last class session, and students must be present to complete peer review.

*\*Written portions of all assingments should use a citation style consistently and accurately (MLA is fine, so are others if you’re familiar with them).*

*Participation*(100 points)

Participation will be graded based on a students’ preparation for class, demeanor during class, and attendance record.

**Grades**

Final grades will be evaluated using a 1000-point system. If you receive 850 total points on all assignments, you will receive an B in the class.

*Grading Scale*

A         940-1000 points

A-        900-930 points

B+       870-890 points

B         830-860 points

B-        800-830 points

C+       770-790 points

C         730-760 points

C-        700-720 points

D+       670-690 points

D         630-660 points

D-        600-620 points

F          590 points and below

*Grader*

This course has been assigned a grader who will assess and grade a portion of student assignments throughout the course. If you have a question about an assignment assessed by the grader, please email both the grader AND your professor.

Grader: Fatemeh Mozaffari, email fmozaffa@buffalo.edu

**Course Policies**

*Class Preparation and Participation*

I expect all students to keep up with assigned materials and to participate actively during each class. Cell phones should be silenced and stowed away. Laptops are allowed for accessing class materials and completing activities. If using a laptop, I expect you to remain attentive and engaged. Inappropriate use of a laptop or device will reduce your Participation grade and may result in dismissal from class.

*Attendance*

Class attendance is important for success in this course**. Students are allowed 5 absences**. **For each absence after the 5th, 20 points will be deducted from a student’s total points for the course (out of 1000 possible points).** Absences for minor illnesses, conflicts, personal needs, and unforeseen circumstances will count toward the allowed 5 absences. If a serious issue arises that results or will result in numerous absences, contact me about the situation. It is your responsibility to keep track of your absences and to communicate with me about them.

*Late Assignments and Extensions*

Late work for Summaries and Applications and the Final Analysis Paper will be penalized by a letter grade for each day that the submission is late. I will consider extensions for an assignment due date if you request one at least 24 hours before the due date. No late work is accepted for Hot Takes, Drafts, or Group Presentations.

*Discussion Decorum*

Students should respect classmates and their perspectives, reflect upon their own positions and perceptions, and behave appropriately for an academic setting when participating in in-class and online discussion.

*UB Learns*

Please use UB Learns to view the syllabus, course schedule, assignment sheets, and rubrics AND to submit ALL assignments.

*Preparing and Submitting Written Documents*

All written assignments should be formatted according to MLA guidelines OR another format with which you are familiar. This includes general layout, in-text citations, and a Works Cited/Bibliography page. Please submit a Microsoft Word document or pdf file when turning in written assignments on UB Learns. Be sure check that the file is correct and accessible. If I cannot open your file or you submit an incorrect file, you may receive a reduced grade.

*Plagiarism*

It is crucial that you learn to distinguish your own, original work from the ideas of others (authors, online writers, classmates, and friends) in this course and throughout your time at UB and beyond. If you have questions or concerns about engaging with or citing sources, please let me know so that we can resolve any issues before they arise. **ALL instances of plagiarism will result in an automatic zero for the assignment and will be reported to the Office of Academic Integrity to determine a resolution**.

Examples of plagiarism include but are not limited to:

* Not placing quotation marks around a quoted words or lines from a source
* Not providing parenthetical citations for quotations
* Paraphrasing via changing a few words. This is plagiarism whether you provide a citation or not.
* Not including a Works Cited page
* Cutting and pasting from the Internet or ebooks
* Having your friend, family member, significant other, or any other person write any portion of your paper
* Copying, even a sentence, from your classmate
* Buying a paper from a person, organization, or service, and turning it in as your own effort and/or having your classmate write a paper for you is cheating
* Resubmitting writing that has already been submitted and graded in another class

UB's academic integrity policy can be found [here](https://catalog.buffalo.edu/policies/integrity.html). UB defines plagiarism as "copying or receiving material from any source and submitting that material as one’s own, without acknowledging and citing the particular debts to the source (quotations, paraphrases, basic ideas), or in any other manner representing the work of another as one’s own." Students suspected of violating the University's academic integrity policy face a range of sanctions including, at minimum a reduced grade on the assignment, and including a reduced course grade, failing the course, and academic probation

*Communication with Professor*

If you have major questions about assignments, your work, or your progress in the course, please drop-in or schedule a meeting with me during my office hours (in person or over Zoom). If you have quick questions about clarifying a detail or deadline, feel free to email me.

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| **Course Schedule**\*The schedule is subject to change. Changes will be announced. |
| **DATE** | **READING & SCREENING DUE** | **ASSIGNMENT DUE** |
| **Week 1** |
| T, 1/31 | **Course Intro**Syllabus & Course Schedule |   |
| R, 2/2 | ***Read***:1) [Ed Sikov, "Representation and Reality," Film Studies: An Introduction, 2nd ed. (New York: Columbia University Press, 2020), 1-4.](https://drive.google.com/file/d/1gY7TSdWXD3fo2-MvQ8ud9KpQRvXNRmz4/view?usp=sharing) 2) [Kathryn Bond Stockton, Gender(s) (Cambridge, MA: MIT Press, 2021), 1-14](https://drive.google.com/file/d/1LjQBNwSOTFJWF5HtyHlVoG20vJqZlh4z/view?usp=sharing)  |   |
| **Week 2 — Unit 1: Seeing Gender via Photography & Film** |
| T, 2/7 | ***Watch***: [episode 1](https://www.youtube.com/watch?v=9NWXtTK_Jbo) (32 min.) and [episode 2](https://www.youtube.com/watch?v=NyQ-gCTyYvQ) (28 min) - John Berger, "Ways of Seeing," BBC series, 1972, YouTube  (optional, for reference) ***Read***: Berger's "Ways of Seeing" TV series was adapted to a book, [chapter 1](https://www.ways-of-seeing.com/ch1) and [chapter 3](https://www.ways-of-seeing.com/ch3) cover the ideas from episodes 1-2.  |   |
| R, 2/9 | ***Read***:[Nicole Hudgins, "From Gender Neutral to Masculine Medium" (chapter 7) and "Establishing the Paternity of Photography" (chapter 9), The Gender of Photography (New York: Routledge, 2020), 93-101 and 112-120.](https://drive.google.com/file/d/14j4yY62KaUcB8o4nUWAUzi5jKw0ZdYwr/view?usp=sharing) In-class: [Early Films: Edison Companies (Library of Congress, YouTube)](https://www.youtube.com/playlist?list=PLD28424FAA9414F49)  |   |
| **Week 3** |
| T, 2/14 | ***Watch before class***:1) [surviving footage from Cleopatra (1917, dir. J. Gordon Edwards) [1 min., YouTube]](https://www.youtube.com/watch?v=OWn7L2pL5dI&t=62s)2) [Erotic dance by Asta Nielsen in Afgrunden/The Abyss (1910) [1 min., YouTube]](https://www.youtube.com/watch?v=criEcLXgUQ0) ***Read****:*1)[*"THEDA BARA AS CLEOPATRA.; With Much Eyerolling She Portrays the 'Siren of All Ages,'" Th*e New York Times, October 15, 1917.](https://drive.google.com/file/d/1yCHTGm0xbHHf2WRmCn7HzklBh4RM5L1t/view?usp=sharing)([See article in its original, full page context here](https://timesmachine.nytimes.com/timesmachine/1917/10/15/96278161.html?pageNumber=10)). 2)[Aubrey Malone, "Birthpangs of a New Medium," Hollywood's Second Sex: The Treatment of Women in the Film Industry, 1900-1999 (Jefferson, NC: MacFarland and Company, 2015), 9-19.](https://drive.google.com/file/d/1gtKRD-A_s8pLNpmyBtAqZDPlb6NO16JK/view?usp=sharing) 3) [Julie Allen, "Asta Nielsen" Women Film Pioneers Project, Columbia University.](https://wfpp.columbia.edu/pioneer/asta-nielsen-2/) In-class: [The Birth of a Nation (1915) [YouTube]](https://www.youtube.com/watch?v=C9ixFvKGEXo)  | Hot Take: Theda Bara & Asta Nielsen in early silent films |
| R, 2/16 | ***Watch before class****:* [Broken Blossoms (1919, dir. D.W. Griffith) [1 hr, 28 min, Tubi]](https://tubitv.com/movies/645517/broken-blossoms-the-yellow-man-and-the-girl?start=true&utm_source=google-feed&tracking=google-feed)***In-class***: [Jamboard activity](https://jamboard.google.com/d/1-AZfdIPl4c0-rgVNxXj24nbfzvxBR4OAhnUYxMqqQqk/edit?usp=sharing) [Filmmaker Oscar Micheaux](https://www.indiewire.com/2021/05/oscar-micheaux-pioneering-black-filmmaker-1234636108/), see his film [Within Our Gates](https://www.youtube.com/watch?v=gtwrCto9az0) (1920), made in response to The   Birth of a Nation  [Magnus Hirschfeld & The Institute for Sexual Research](https://www.scientificamerican.com/article/the-forgotten-history-of-the-worlds-first-trans-clinic/) | Hot Take: Broken Blossoms (1919) |
| **Week 4** |
| T, 2/21 | ***Watch before class***: [Pandora's Box (1929, dir. G.W. Pabst) [133 min,*Kanopy*]—\*WARNING: The film depicts gun violence, potential suicide, and intimate partner violence.\*](https://www.kanopy.com/en/buffalo/video/112969)  ***Read***: [Margaret McCarthy, "Surface Sheen and Charged Bodies: Louise Brooks as Lulu in Pandora's Box (1929), from Weimar Cinema: An Essential Guide to Classic Films of the Era, ed. Noah Isenberg (New York: Columbia University Press, 2009), 217-236.](https://drive.google.com/file/d/1Jm8WcHvQYHliXN9-0irwlwQK4vAPbu2e/view?usp=sharing)  |  Hot Take: Pandora's Box (1929) |
| R, 2/23 | ***Watch before class***:[It Happened One Night (1934, dir. Frank Capra) [105 min, Tubi]](https://tubitv.com/movies/691829/it-happened-one-night?start=true&utm_source=google-feed&tracking=google-feed) - rent available via Amazon Prime, etc. **In-class**: [Synthesizing Gender in Early Films](https://jamboard.google.com/d/1HDJHGbzTVU_Q-KX73QKNdk_DJ9iwEqAYURjh9VrrLbQ/edit?usp=sharing)  | Hot Take: It Happened One Night (1934) |
| Sun, 2/26 |  | **Summary & Application #1** |
| **Week 5 — Unit 2: Hollywood's Classic Pictures & Pleasures** |
| T, 2/28 | ***Watch before class***: Choose 1 of these films— [Double Indemnity (1944, dir. Billy Wilder) [107 min., Amazon Prime rental]](https://www.amazon.com/gp/video/detail/amzn1.dv.gti.c2a9f7c0-0421-3ec0-f9de-6d720533336e?autoplay=0&ref_=atv_cf_strg_wb) OR [Pinky (1949, dir. Elia Kazan) [102 min., Amazon Prime rental](https://www.amazon.com/gp/video/detail/amzn1.dv.gti.00a9f74c-0803-fc97-bc2a-fa654b866413?autoplay=0&ref_=atv_cf_strg_wb) & elsewhere]  ***Read***: [Laura Mulvey, "Visual Pleasure and Narrative Cinema," Screen, 16.3 (1975): 6-18.](https://drive.google.com/file/d/1o9Sx92Rwrsf4MBw1kDPJEjtMiSA_ybnq/view?usp=sharing)  ***In-class***: ["Text of the Production Code," Motion Picture Herald, Aug. 11, 1934.](https://drive.google.com/file/d/1RSmoZ1UF5NwY6-B4X90sNNIYRjx7gwoe/view?usp=sharing)([See this page in context](https://digitalcollections.oscars.org/digital/collection/p15759coll11/id/11868)as part of the editorial "What the Code Really Says")  | Hot Take: Double Indemnity (1944) or Pinky (1949) |
| R, 3/2 | ***Watch before class:*** Choose 1 of these films [All That Heaven Allows (1955, dir. Douglas Sirk) [89 min, free streaming file]](https://www.veed.io/view/ace494ee-e244-4441-b6a1-c576a4b27858?panel=share) OR [Psycho (1960, dir. Alfred Hitchcock) [109 min., Amazon Prime  rental] — (\***Warning**\*: Psycho is a thriller/horror movie w/ violence).](https://www.amazon.com/Psycho-Anthony-Perkins/dp/B00BZ9D19W) | Hot Take: Psycho (1960) or All That Heaven Allows (1955) |
| **Week 6** |
| T, 3/7 | **Watch before class:**[The Searchers (1956, dir. John Ford) [119 min., Amazon Prime rental]](https://www.amazon.com/Searchers-John-Wayne/dp/B001QJOZP0) **Read**: [Russell Meeuf, "John Wayne's Body: Technicolor and 3-D Anxieties in Hondo and The Searchers," John Wayne's World: Transnational Masculinity in the Fifties (Austin: University of Texas Press, 2013), 87-112.](https://drive.google.com/file/d/1KIxetmiL7BV656CodvMJ7bZevxQvpJU1/view?usp=sharing)  | Hot Take: The Searchers (1956) |
| R, 3/9 | ***Watch before class:***[Easy Rider(1969, dir. Dennis Hopper) [96 min., Tubi]](https://tubitv.com/movies/674304/easy-rider?start=true&utm_source=google-feed&tracking=google-feed) - or rent on Amazon Prime, etc. | Hot Take: Easy Rider (1969) |
| **Week 7** |
| T, 3/14 | ***Watch before class:***[*Cleopatra Jones* (1973) [89 min., Amazon Prime rental or Brown Sugar free trial/subscription]](https://www.amazon.com/gp/video/detail/amzn1.dv.gti.08a9f759-6e0f-40eb-ea47-920298d8a418?autoplay=0&ref_=atv_cf_strg_wb)***Read***: [Stephane Dunn, "Race, Gender, and Sexual Power in Cleopatra Jones," Baad Bitches and Sassy Supermamas: Black Power Action Films (Champaign, IL: University of Illinois Press, 2008), 85-106.](https://drive.google.com/file/d/1tu5jiu_k72QGQlbAt7LW-kfgunDZZ6UF/view?usp=sharing) (optional, for reference) [bell hooks, "The Oppositional Gaze: Black Female Spectators," Black Looks: Race and Representation (Boston: South End Press, 1992), 115-131.](https://drive.google.com/file/d/1BiDT4kxQF2p5mPCswr6ymQvdmUpORnxV/view?usp=sharing)  | Hot Take: Cleopatra Jones (1973) |
| R, 3/16 | ***Watch before class***: Mississippi Masala (1991, dir. Mira Nair) [[watch via free trial of Criterion channel](https://www.criterionchannel.com/videos/mississippi-masala) OR [free stream uploaded to YouTube](https://www.youtube.com/watch?v=jHQrw_s28qA)]  **NO REGULAR CLASS** - Meet with your presentation group &[follow these instructions for an assignment due by the end of class time](https://docs.google.com/document/d/1AcJBanuXJLCwOiaYKqZ9HrsVbqpDZNljwxg7h4nz7Cc/edit?usp=sharing) | Hot Take: Mississippi Masala (1991)  |
| **Week 8** |
| 3/20-3/24 | ***SPRING BREAK*** |   |
| **Week 9 — Unit 3: More Screens, Scenes, and Spectacles on TV & Video** |
| T, 3/28 | ***Watch before class***: [*Saved By the Bell*, season 1, episodes 1-3 (1988) [each episode is ~20 min,*Hulu]*](https://www.hulu.com/watch/5f9cf8f2-2e90-4da8-b754-9523426cb534) **Read**: [Andrea Press, "Gender in Television's Golden Age and Beyond," The Annals of the Amercian Academy of Political and Social Science, vol. 625 (2009): 139-150.](https://drive.google.com/file/d/1ce6iGiBJ1tvvyPX7PsKdZmR2RvwdzCR9/view?usp=sharing) | Hot Take: Saved By the Bell (1988)  |
| W, 3/29 |  | **Summary & Application #2** |
| R, 3/30 | ***Read***:1) [Simran Hans, "A Brief History of the Music Video," Crack Magazine, Sept. 14, 2020.](https://crackmagazine.net/article/long-reads/history-music-video-beyonce-queen-missy-elliott-madonna/) 2) [bell hooks, "Madonna: Plantation Mistress or Soul Sister?," Gender, Race, and Class in Media: A Text Reader, eds. Gail Dines and Jean M. Humez (Boston, CA: Sage Publications, 1995), 28-32](https://drive.google.com/file/d/1b9b7auTaUAlgJpGf6G3N7kQYBTTTt26j/view?usp=sharing)  ***Watch in class***: [Madonna, "Like a Prayer" (1989)](https://www.youtube.com/watch?v=79fzeNUqQbQ)  | Hot Take: Madonna, "Like a Prayer" (due by end of day, NOT before class time) |
| **Week 10** |
| T, 4/4 | ***Watch before class***: Paris is Burning (1990, dir. Jenny Livingston) [78 min, [HBOMax](https://play.hbomax.com/page/urn%3Ahbo%3Apage%3AGYoVLvAcVccMgwgEAAAE-%3Atype%3Afeature?source=googleHBOMAX&action=play), [AppleTV rental](https://tv.apple.com/us/movie/paris-is-burning/umc.cmc.5ljmw0hnwroya8yek3u8k5ky?action=play), [Amazon Prime free trial](https://www.amazon.com/gp/video/detail/amzn1.dv.gti.e322c2cc-7089-4d3f-bcf9-aa2ea95d89a3?autoplay=0&ref_=atv_cf_strg_wb)] **Read about the documentary online - see what you can find. There are articles, commentary pieces, podcasts, etc. about it.**  | Hot Take: Paris is Burning (1990) |
| R, 4/6 | ***Watch before class***: [Boys Don't Cry (1999, dir. Kimberly Peirce) [118 min., Amazon Prime rental]](https://www.amazon.com/Boys-Dont-Cry-Hilary-Swank/dp/B001H1UQZU) **Read**: [Jack Halberstam, "The transgender gaze in Boys Don't Cry," Screen, 42.3 (2001): 294-298.](https://drive.google.com/file/d/1p-BK1X78-JghH4Bc3a6658Ii4JC1_HUX/view?usp=sharing)  | Hot Take: Boys Don't Cry (1999)  |

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| **Week 11** |
| T, 4/11 | ***Watch before class:***1) [*The Real World*, season 1, episode 1 [24 min, MTV.com]](https://www.mtv.com/episodes/o3coeb/the-real-world-this-is-the-true-story-season-1-ep-1)2) [episode 2 (click to watch & select 24-hr pass to watch the episode for free)](https://www.mtv.com/episodes/63of01/the-real-world-julie-and-eric-could-it-be-love-season-1-ep-2)\*Both episodes are also streaming on Paramount Plus **Read**: [Brenda R. Weber, excerpt from "(Introduction) Trash Talk: Gender as an Analytic on Reality Television" in Reality Gendervision: Sexuality and Gender on Transatlantic Reality Television, ed. Brenda R. Weber (Durham, NC: Duke University Press, 2014), 1-5, 8-top of 12.](https://drive.google.com/file/d/1_vL7XF3hqC3caJY9GbzYsD1eJZTLbYlv/view?usp=sharing)  | Hot Take: The Real World (1992) |
| R, 4/13 | ***Watch before class:***[*The Real Housewives of Orange County*, season 1, episode 1 AND episode 2 (2006) [YouTube rental]](https://www.youtube.com/show/SC-Jf4JEOWrC-Zdgo6W4hNJQ?season=1&sbp=CgExGhoKGFVDUF8wc0FrQXdXUzNjQ3A3YXliRGtkdw%253D%253D) \*Final analysis will be assigned\* | Hot Take: The Real Housewives (2006) |

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| **Unit 4: Making Sense of the New Millennium: A Group Effort****Week 12 — Movies (after 2000)** |
| T, 4/18 | ***Watch before class***: 1) Mean Girls (2004, dir. Mark Waters) [[Amazon rental (includes option for free trial of Showtime)](https://www.amazon.com/Mean-Girls-Lindsay-Lohan/dp/B000HZGBJC/ref%3Dsr_1_1?hvadid=616863262482&hvdev=c&hvlocphy=9005546&hvnetw=g&hvqmt=e&hvrand=13531040675117511211&hvtargid=kwd-761362476&hydadcr=24659_13611768&keywords=mean+girls+video&qid=1681219368&sr=8-1), [Paramount Plus](https://www.paramountplus.com/movies/video/23io9otNICquUzera0KlsuuKZsMWstr2/), or [Showtime](https://www.showtime.com/getShowtime)] 2) The Hunger Games (2012, dir. Gary Ross) [[Amazon rental,](https://www.amazon.com/Hunger-Games-Jennifer-Lawrence/dp/B008602KQI) also available w/ Peacock subscription or on other rental platforms] | Groups 11 & 5 present  |
| R, 4/20 | ***Watch before class***:1) Easy A (2010, dir. Will Gluck) [[Netflix](https://www.netflix.com/watch/70123920?trackId=255824129&tctx=0%2C0%2CNAPA%40%40%7Cf154ce74-5426-4cad-9409-28705ef778e5-327574415_titles%2F1%2F%2Feasy%20a%2F0%2F0%2CNAPA%40%40%7Cf154ce74-5426-4cad-9409-28705ef778e5-327574415_titles%2F1%2F%2Feasy%20a%2F0%2F0%2Cunknown%2C%2Cf154ce74-5426-4cad-9409-28705ef778e5-327574415%7C1%2CtitlesResults%2C%2CVideo%3A70123920%2CdetailsPagePlayButton)]  2) Split (2016, dir. M. Night Shyamalan) [[Amazon rental](https://www.amazon.com/Split-James-McAvoy/dp/B01MRDFVQ2), Hulu Live TV, or YouTubeTV] | Groups 14 & 12 present  |
| Sun, 4/23 |  | **Proposal** (by 11:59pm) |

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| **Week 13 — Fiction TV & Music Videos (after 2000)** |
| T, 4/25 | ***Watch before class***:1) We will also watch these in class—["WAP" by Cardi B feat. Megan Thee Stallion (2020), no captions](https://www.youtube.com/watch?v=hsm4poTWjMs) + [the "WAP" video w/ captions added](https://www.veed.io/view/dd6e3df2-32d2-4459-81e9-c817c88fdd84?panel=share) AND ["Industry Baby" by Lil Nas X feat. Jack Harlow (2021), w/ captions](https://www.youtube.com/watch?v=UTHLKHL_whs)2) Law & Order SVU, [Season 1, Episode 10 "Closure"](https://www.hulu.com/watch/4c0bb823-6eb5-4fa9-b7c5-e8f9a15a8172) and [Season 12, Episode 3 -- "Behave"](https://www.hulu.com/watch/105f4b88-42c7-45f9-8c9b-5c6b953b4dc9) [Hulu] | Groups 2 & 13 present |
| R, 4/27 | ***Watch before class***:Euphoria (2019-present), [season 1, episodes 1-2 [HBOMax]](https://play.hbomax.com/page/urn%3Ahbo%3Apage%3AGXKN_xQX5csPDwwEAAABj%3Atype%3Aseries) or rent episodes on [YouTube](https://www.youtube.com/show/SC8IAfulCL-G8gXSl8rTritg?season=1&sbp=CgExGhoKGFVDWHhLekNIa0h1aHgyRHI5WDM1NDhnQQ%253D%253D)] | Groups 3 & 10 present |

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| **Week 14 — Reality TV, Doc, Docuseries (after 2000)** |
| T, 5/2 | ***Watch before class***: 1) The Bachelorette, [season 18, episode 1 [Hulu]](https://www.hulu.com/watch/68cdf7cf-baf8-44ab-9113-bff6923f6303)  2) The Bachelor,[season 20, episode 7 [Hulu]](https://www.hulu.com/watch/04783bdc-02ce-4171-b1ce-6514f3b9834c)AND Bachelor in Paradise, [season 7, episode 8 [free on Tubi]](https://tubitv.com/tv-shows/714959/s07-e08-bachelor-in-paradise?start=true) | Group 9 & 7 present |
| R, 5/4 | ***Watch before class***:1) 90 Day Fiancé, ["Big Ed" episode clips - watch all of them [YouTube]](https://www.youtube.com/playlist?app=desktop&list=PLVIZLKFEK3V4eSTM5V1231zX7QxIFk_xI) 2) [Love is Blind, season 1, episodes 1-2 [Netflix]](https://www.netflix.com/watch/81006558?trackId=255824129) | Group 1 & 6 present |

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| **Week 15 — Online & Social Media Videos** |
| T, 5/9 | ***Watch before class***: 1) ["What should I do with my Sexual Desires as a Single Girl?" Girl Defined [YouTube]](https://www.youtube.com/watch?v=UmDc6T4GZxA)  ["That's Cringe: Girl Defined Edition" Cody Ko [YouTube]](https://www.youtube.com/watch?v=-DN5r0jTA2w)  2) ["TikTok: Eating disorders, racism, censorship, and distorted realities" - watch first 10 minutes [YouTube]](https://www.youtube.com/watch?v=Rwu5C8JWO_k) ["Secrets of Children's Media: Effects of Gender Stereotypes" [YouTube]](https://www.youtube.com/watch?v=OgVBpb2kfjU) [Carmen Mejia on TikTokBODY FILTERS LIKE THESE ARE THE PROBLEM!! ib:@spencer.barbosa #beautystandardsarefake #beautystandards #socialmediaisfake #normalizenormalbodiesTikTok](https://www.tiktok.com/%40carmenjmejia/video/7191160402691181870?_r=1&_t=8bPUAoKJHCM)[Kim and North on TikTokGood morning ☀️TikTok](https://www.tiktok.com/%40kimandnorth/video/7196711406304038187?_r=1&_t=8bPUKvrUEVq) | Group 4 & 8 present |
| R, 5/11 | *Peer Review of Drafts & Course Wrap-up* | **Draft of Gender Analysis Project** |
| **Week 16** |
| **T, 5/16** |   | **Gender Analysis Project** |