

WGS-1521: WOMEN AND GENDER IN FILM AND TELEVISION: FRAMING WGS ONSCREEN IN FILM AND TELEVISION

Cuyahoga Community College

Viewing: WGS-1521 : Women and Gender in Film and Television: Framing WGS Onscreen in Film and Television

Board of Trustees:

January 2025

Academic Term:

Fall 2025

Subject Code

WGS - Women and Gender Studies

Course Number:

1521

Title:

Women and Gender in Film and Television: Framing WGS Onscreen in Film and Television

Catalog Description:

Introduction to the study of representations of women and gender in films and on television, including historical and contemporary depictions. Exploration and analysis of both narrative and production aspects of film and television media: theme, character, tropes, plot, dramatic conflict, photography, sound, light, editing, and acting.

Credit Hour(s):

3

Lecture Hour(s):

3

Requisites

Prerequisite and Corequisite

None.

Outcomes

Course Outcome(s):

Examine the historical contexts relating to women and gender in film and television.

Objective(s):

1. Describe gender participation in the film & television industries, both on and off screen, in the late 19th and early 20th century humanistic endeavors.
2. Identify historically prevalent gender stereotypes of women on screen in film and television media.
3. Recognize how social movements of the 1960's and 1970's, in particular, the Women's Movement and the Gay Liberation Movement, influenced participation in film and television industries across all genders.
4. Identify how various roles in the creative process of film and television (writers, actors, directors, producers, and critics) have been historically distributed and the implications on a variety of gender representations in these media.
5. Explain how varying historical contexts influence the portrayal of women and gender onscreen.
6. Identify the impacts of factors such as ethnocentrism, colonialism, slavery, democracy, and imperialism on the medium of film.

Course Outcome(s):

Examine how multiple categories of difference such as race, color, language, religion, national origin, gender, sexual orientation, age, socioeconomic status influence film and television media.

Essential Learning Outcome Mapping:

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

1. Recognize images of gendered stereotypes according to race and other identity factors in film and television.
2. Recognize images of gendered stereotypes according to race and other identity factors in film and television.
3. Recognize stereotyped portrayals of women of various economic and class backgrounds in film and television.
4. Apply intersectional, transnational, and other relevant feminist theory to film and television analyses.
5. Identify how socio-cultural status and access to resources relates to representations across genders onscreen.

Course Outcome(s):

Explain the principle film theories relevant to women and gender.

Objective(s):

1. Identify specific examples of sexism in films.
2. Examine how different feminisms have influenced women and gender in film and television.
3. Recognize common themes in film and television: violence and abuse, gender norms of sexuality, as well as roles in the family, workforce, and politics.
4. Described the ways in which concepts such as “male gaze” or “queer gaze” have shaped portrayals in film and television.

Course Outcome(s):

Apply theoretical and critical skills to film analysis in coherent and logical written critiques.

Essential Learning Outcome Mapping:

Written Communication: Demonstrate effective written communication for an intended audience that follows genre/disciplinary conventions that reflect clarity, organization, and editing skills.

Objective(s):

1. Evaluate film and television critiques through the lens of relevant theory.
2. Utilize relevant media terminology correctly in written work.
3. Distinguish between feminist and non-feminist themes and techniques in film.
4. Develop original written film analyses or critiques demonstrating an appropriate understanding of a film and televisions’ various contexts.
5. Recognize film and television media as texts that are the product of the human imagination and critical thought.
6. Demonstrate empathy through the interpretation of intercultural experiences as portrayed on screen.

Methods of Evaluation:

1. Oral presentation analyzing film and television.
2. Midterm examination.
3. Final examination on reading materials and lecture topics.
4. Written film and/or television analyses.
5. Final evaluation of course and impact

Course Content Outline:

1. Historical context of women and gender in Film and television.
 - a. Late 19th to Early 20th Century
 - i. Significant media of the era (including silent film)
 - ii. Important women and LGBTQIA+ people in the film and television industries (e.g., actors, writers, directors, etc.)
 - b. Late 20th to Present
 - i. Significant media of the era
 - ii. Important women and LGBTQIA+ people in the film and television industries (e.g., actors, writers, directors, etc..)
2. Film Theory & Theory relevant to women and gender concepts

- a. Auteur theory
- b. Feminist
- c. Marxist
- d. Genre
- e. E. Adaptation
- 3. Representational issues
 - a. Racialized depictions of women and and LGBTQIA+ people
 - b. Images of women and LGBTQIA+ people in global context
 - c. Heteronormativity
 - d. Class-based depictions of women and LGBTQIA+ people
 - e. Bechdel test
- 4. Elements of the production of film and television media
 - a. Mise-en-scene
 - b. Genre conventions
 - c. Literary adaptation
 - d. Editing
 - e. Dialogue
 - f. Sound, Lighting, Color
 - g. Camera angles and shots
- 5. Film and Television Criticism
 - a. Selected film and television critics
 - b. Reading and writing critical essays
 - c. Aesthetics
 - d. Analysis of film and television media texts

Resources

Baer, Nicholas, et al., (eds.). *Unwatchable*. Rutgers University Press, 2019.

Bauer, Laura L. S., editor. *Hollywood Heroines: the Most Influential Women in Film History*. Greenwood, an Imprint of ABC-CLIO, LLC, 2019.

Dines, Gail, et al., editors. *Gender, Race, and Class in Media: a Critical Reader*. 6th ed. Sage Publications, Inc., 2020.

Gaines, Jane. *Pink-Slipped: What Happened to Women in the Silent Film Industries?* . University of Illinois Press, 2018.

Handzo, Stephen. *Hollywood and the Female Body a History of Idolization and Objectification*. McFarland & Company, Inc., 2020.

Haskell, Molly and Manohla Dargis. . *From Reverence to Rape: the Treatment of Women in the Movies* . The University of Chicago Press, 2016.

Hollinger, Karen. *Feminist Film Studies*. Routledge, 2012.

Humm, Maggie. *Feminism and Film*. Edinburgh Univ. Press, 2008.

Jones, Naomi McDougall. *The Wrong Kind of Women: inside Our Revolution to Dismantle the Gods of Hollywood*. Beacon Press, 2021.

Jones, Norma, et al., editors. *Heroines of Film and Television: Portrayals in Popular Culture*. Rowman & Littlefield, 2016.

Kaplan, Elizabeth Ann. *Feminism and Film*. Oxford University Press, 2006.

King, Neal, et al. . *Gender in Film and Video*. Routledge, an Imprint of the Taylor & Francis Group, 2019.

Knight, Julie. *Doing Women's Film History: Reframing Cinemas, Past and Future*. University of Illinois Press, 2015.

McCabe, Janet. *Feminist Film Studies: Writing the Woman into Cinema*. Columbia University Press, 2012.

Murray, Theresa. *Studying Feminist Film Theory*. Auteur, 2019.

Nussbaum, Emily. *I Like to Watch: Arguing My Way through the TV Revolution*. Random House, 2019.

Piotrowska, Agnieszka. *The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema*. Routledge, 2020.

Krijnen, Tonny and Sofie Van Bauwel. *Gender and Media: Representing, Producing, Consuming*. 2nd. London: Routledge, 2022.

Instructional Services

OAN Number:

Ohio Transfer 36 TMAH

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