Instructor Information
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Office Phone: (541) 737-1662
In-Office Hours: Tuesdays and Thursdays from 1100-1150
Skype Office Hours: Fridays at 1600 (request in advance by email)
Also available for office hours by appointment (book at least 5 working days in advance)

Class Meeting Place: MORE 206
Class Meeting Times: MWF 1400-1450
Mandatory film screenings: Wednesdays from 1800-2050, in Owen 101

Course Description:
A comparative and interdisciplinary treatment of cinematic topics in the context of institutional and systematic discrimination. (Bacc Core Course)

Required Texts:
• Selected readings and film criticisms of the week (provided on Blackboard)

Course Overview:
This course concentrates on forming and articulating your own viewpoint on how the social construction and distribution of difference, power and discrimination is articulated in contemporary Western cinema, particularly in films that involve the representation of sexuality. Examining films that depict diverse sexualities to differing political and discursive ends, ENG220 participants will evaluate the intersection of sex, class, race and age in contemporary film. Beginning with overtly heterocentric films, such as Vertigo (Sir Alfred Hitchcock, 1958) and Lolita (Stanley Kubrick, 1962), students evaluate typical and atypical representations of hetero- and homosexuality, queerness, sexual aggression and homophobia, trans/sexuality and intersexuality. This exploration is activated through assignments in research, writing, experiential exercise, group discussion and (inter)personal reflection.

ENG220 Difference, Power and Sexualities in Film fulfills the DPD requirement in the Baccalaureate Core. The DPD requirement engages students in the intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. The unequal distribution of social, economic, and political power in the United States and in other countries is sustained through a variety of individual beliefs and institutional practices. These beliefs and practices have tended to obscure the origins and operations of social discrimination such that this unequal power distribution is often viewed as the natural order. Examination of DPD course material will enhance meaningful democratic participation in our diverse university community and our increasingly multicultural U.S. society.

Baccalaureate Core DPD Learning Outcomes
Students taking this Bacc Core course will:
1. Explain how difference is socially constructed
2. Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social, and political institutions, result in discrimination
3. 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.

How The Learning Outcomes Are Assessed:
- Eng220 students will explain how difference is socially constructed through:
  - Evaluating the representation of difference in contemporary films in class discussion forums
  - Assessing a diversity of films through the lens of critical theories, including but not limited to film theory, (post)feminist theory, psychoanalytic theory, and more
  - Synthesizing insights in written work (reports, homework, essays)
- Using historical and contemporary examples, ENG220 students will describe how perceived differences, when combined with the unequal distribution of power across economic, social, and political institutions, result in discrimination:
  - Through discussing contemporary films in which discrimination is consciously and unconsciously represented
  - By composing two annotated critical reports in which research, critical and film theories are brought into contact with the films we view in class
- Students in ENG220 will analyze how the interactions of specific social categories - race, ethnicity, social class, gender, religion, sexual orientation, disability, and age - are related to difference, power, and discrimination in the United States:
  - By engaging in a variety of interactive experiential exercises with peers
  - Producing critical connections in their final exam essays and critical reports
- Students will also evaluate the role intersectionality plays in the social construction of power and forms of discrimination, particularly as this comes to bear on film(s):
  - Through viewing the intersection of race, class and gender in a diversity of films
  - By evaluating approaches to political and representational systems that contradict the “mainstream”
  - Synthesizing insights on intersectionality in class discussion and written reports

Types of Assignments (How You Earn Your Grade)
Your coursework for ENG220 will consist of the following medley:
- Discussion: On the grading table below, you will note the premium I place on class discussion and experience, which often is keyed to homework assignments, etc. I will assign a Mid-term Discussion and Experience Score worth 8 points and a final Discussion and Experience Score worth 12 points on Blackboard, so you can benchmark your progress in this regard.
- Film Nights: Because I precede each film with a short 10-15 minute lecture on the aspects of the film that we will discuss in class (and that will be graded on your quizzes), it is absolutely mandatory for you to come to Film Nights. I will allow you to miss only two (2) film nights for whatever reason before it negatively affects your grade. I reserve the right to lower your grade by one full letter for neglecting to attend sufficient Film Nights.
- Mid-term Report: This is an academic paper on one of the films we viewed in class, using MLA in-text citation and bibliography (four pages single-spaced, or eight pages double-spaced).
- Final Report: This is an annotated critical report on two of the films we viewed in class using MLA in-text citation and bibliography (five pages single-spaced, or 10 pages double-spaced).
- **Midterm Exam**: A combination of 10-30 multiple choice, multiple answer and true/false questions based on materials (films, readings, etc.) The exam will take place on Blackboard in a timed format.

- **Final Exam**: A combination of 20-40 multiple choice, multiple answer and true/false questions based on materials (films, readings, etc.) presented in class over the course of the term. The final exam also contains essay question(s) worth up to 50% of the final exam grade. The final exam will appear on Blackboard, and your time-window for taking the exam will be announced in class and appear on your course Announcements Page.

**Grading**

Your course grade in ENG220 will be based on the following recipe:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm Exam</td>
<td>10</td>
</tr>
<tr>
<td>Discussion (attendance crucial)</td>
<td>20</td>
</tr>
<tr>
<td>Matrix of Oppression (two-part paper)</td>
<td>7</td>
</tr>
<tr>
<td>Experiential Exercise</td>
<td>7</td>
</tr>
<tr>
<td>Midterm Report</td>
<td>15</td>
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<tr>
<td>Final Report</td>
<td>20</td>
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<tr>
<td>Final Exam</td>
<td>15</td>
</tr>
<tr>
<td>Class Participation</td>
<td>6</td>
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</tbody>
</table>

**Maximum Total Score: 100 points**

HOW IT WORKS: Each assignment receives a numerical grade. These numbers are converted into letter grades at the end of the course (see table, above). I will post mid-term grades on Blackboard, but be advised that mid-term grades do not always represent final outcomes. Recall: It is also possible to **lose points** in ENG220. Here is how you might do it: by not attending mandatory peer review (5 points), by not regularly attending weekly mandatory film screenings (up to 10 points, depending on how many you missed), and by not attending class for the discussion of films (you will get two misses for whatever reason, after that each film discussion missed will be worth 4 points, and will affect your class participation and discussion scores).

**NOTE**: You must turn in both the mid-term and the final papers in order to receive a passing grade in this course.

**How Will You Grade My Discussion and Experience Contributions?**

You will notice that experience, discussion and participation are weighted heavily in this course. Obviously, there is a close relationship between **class attendance** and the ability to take part in
discussion. There will be no “make up work” for those who miss too many discussions and experience modules. Similarly, please avoid the impression (at all costs) that merely appearing in class on a regular basis will earn significant discussion and participation points. In order to gain rank, you must participate in class in a meaningful way, sharing, talking, arguing, and above all, by asking questions (the Socratic method). Remember, it is up to you to make your presence known to myself and others, and to make your viewpoints known in class. You must absolutely be respectful of others’ points of view, but you must also visibly contribute to the exchange of ideas. Feel free to disagree with any opinion you don’t share – including my own – but do so with tact, anticipate generating some counter-debate, and learn to accept other people’s opinions graciously. Above all, do not take your discussion points for granted! I expect a high degree of student interaction in a university classroom, and a commitment to generating criteria-driven discourse.

How Will You Evaluate My Papers?
I assess the following factors when calculating a grade for your written work in ENG220:

A. Close Reading Techniques
   1. Follow the guidelines for closely reading objects on Blackboard. This is the single most important skill you can carry away from this class, and it is also a skill that is relevant in every field of study
   2. Central to this skill is learning to evaluate a cultural object from as many angles as possible, and;
   3. Learning to listen to what the object has to say about itself

B. Use of Critical Analysis
   1. Did the writer actually engage the critical theory that was provided in the readings, lectures and class discussion?
   2. Did the writer read the film reviews on Blackboard and use them to develop their own critical approach?
   3. Did the writer use concrete examples from the films we discussed, or did they write in generalizations and abstractions?

C. Research and Its Deployment
   1. Did the writer fulfill all research requirements and cite their sources correctly?
   2. Was the research incorporated into the essay in a meaningful and accurate manner?

D. Organization, clarity of thought, and accuracy
   1. Was the writing clearly formulated as per assignment instructions?
   2. Did the writer verify that all names, dates, titles and other facts were correct, and that such items were spelled correctly?

E. Style and grammar
   1. Were the appropriate resources used to fine-tune results? These include either the MLA Handbook or The Chicago Manual of Style, spellchecker, dictionary, Blackboard materials, etc.

F. Structural soundness
   1. Does the writing include all of the structural elements that were assigned in the instruction sheet? (title page, introduction, argument, support, discussion, conclusion, bibliography, etc.)

G. Formatting requirements
   1. Did the assignment appear with the properly formatted title page?
   2. Was the assignment typed and spaced correctly?
   3. Was the assignment placed in the proper folder?
   4. Did the assignment have the correct word-count, page count, etc.?

H. Originality
   1. Did the finished assignment show more than a passing interest in the subject, as
The Ground Rules:

- **Film Screenings.** As I have noted, attending weekly film screenings is mandatory. Attendance will be taken, and I precede each film screening with a short lecture that informs the following session’s discussion, as well as topics on papers and quizzes. Failure to attend the mandatory film screenings will result in a substantially lowered grade or even failure in the course. Neglecting to appear on Friday for the discussion of films will also result in a substantially lowered grade or failing the course (see: Grading, page 3, subsection How It Works).
- **Blackboard.** This class relies heavily on Blackboard. Students should be familiar with Blackboard and understand that getting the job done on time is their responsibility. Because Blackboard “crashes” from time to time, it’s incumbent on students to download assignments and instructions from Blackboard as soon as possible. *NOTE: If we are doing an assignment/quiz that is graded by Blackboard, I only accept late work if the system shows that Blackboard crashed on you.*
- **Late work.** No homework assignments will be accepted after deadline under any circumstances. Late papers (mid-term paper, final paper) will only be accepted with the understanding that I dock all late papers three (3) points for every class period they are missing. Recall: You must turn in both the mid-term and final papers to receive a passing grade in ENG220.
- **Format requirements.** All writing assignments must be typed using a Times 12-point font or a Helvetica 10-point font. Assignments written in overlarge or exotic fonts will be downgraded. Typing in colored ink, or on colored papers will also result in lowered grades for an assignment. All assignments should have one-inch margins at the top, bottom and sides, and be typed on letter-sized white bond paper. The standard point deduction for neglecting any of the above conventions is two (2) full points per error, with a standard three-point deduction for neglecting to use spellchecker.
- **Improvement.** I carefully evaluate whether your assignments improve along with your knowledge and ability in this course. As the term progresses, I adjust grades increasingly lower for coursework that routinely contains the same errors. Likewise, work that demonstrates improvement will receive a higher grade.
- **Grading and half-points.** Any questions about grades should be presented in person during office hours or after class. Because we are working with a numeric grading system that converts to 100 points cumulative, I use “half points” on numerous assignments (1.5, 2.5, etc).
- **Attendance.** I take attendance at the beginning of every class. Learning your name is the first step in finding out who you are as a human being. If you miss more than three classes I reserve the right to lower your final grade by one full grade. It is your responsibility to make sure you are marked present in the log book if you happen to be late for class. *Athletes: make sure your coaches provide me with a list of your “away dates” as soon as possible; also be aware that I communicate with your academic/athletic advisors, and they often contact me to monitor your progress.*
- **E-mail.** I am sure we all agree that e-mail has become a vital part of academic life in the 21st century. That said, I welcome your questions by e-mail, so long as they do not involve issues of grading. Be aware, however, that I never review assignments by e-mail, nor do I accept any work by email. Furthermore, I expect you to use appropriate e-mail etiquette. At a minimum, this means your e-mail should include a salutation (“Dear Jillian” works fine). Likewise, your e-mail should have a proper closing (your name, the course title, your section number). E-mails that do not meet these minimum requirements will be returned to the sender for revision.
- **Laptops.** Another benefit of living in the 21st century is the ability to use laptops to take notes during lectures. Unfortunately, laptops can be extremely distracting to other students if used for inappropriate purposes – browsing the Internet, checking Facebook, or reading e-mail during the lecture session.
lectures. Ditto for smart phones, iPads, etc. I reserve the right to veto the use of laptops, digital cameras, recording devices, smart phones, and anything else that gets in the way of student learning.

Expectations for Student Conduct/Academic Honesty
We will follow the ethical principles outlined in the OSU policy on academic honesty. It is your responsibility to know and follow this policy. A summary of this policy is located at http://oregonstate.edu/admin/stucon/achon.htm.

Academic dishonesty is defined as an intentional act of deception in one of the following means:
• Cheating (use or attempted use of unauthorized materials, information or study aids)
• Fabrication (falsification or invention of any information)
• Assisting (helping another commit an act of academic dishonesty)
• Tampering (altering or interfering with evaluation instruments and documents)
• Plagiarism (representing the words or ideas of another person as one’s own)

Any form of academic dishonesty, particularly plagiarism, will affect your grade and may lead to an “F” grade in this course.

Statement Regarding Students with Disabilities:
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS) with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 541-737-4098.

COURSE CALENDAR
ENG/FILM220 Spring 2014

Week One: Investigate and Destroy

Film of the Week: Vertigo (1958) dir. Alfred Hitchcock
Required reading, textbook: Chapters 1 & 2
Required Criticism: Critical review of Vertigo on Blackboard + Slavoj Zizek video on YouTube

Monday: Syllabus. Review key concepts Chapter 1 & 2. Matrix 1 assigned (use the format instructions in this syllabus!)
Wednesday: Focal topics. Screening of Vertigo
Friday: Class discussion of Vertigo

Week Two: The Question of The Girl

Film: Lolita (1962) dir. Stanley Kubrick
Required reading, textbook: America on Film, Chapter 10 & 11
Required reading, film criticism: Critical piece on *Lolita*
Focus: Girlhood and revolution, intermediary states in transition, arbitrary codes of normativity

Monday: Watch and discuss “Do Dogs Even Have Brains?” thinking of tropes of girlhood and girl sexuality. Review key concepts Chapter 10 & 11
Wednesday: Focal topics. Midterm paper assigned. Matrix 1 due + Workshop. Matrix 2 assigned. Screening of *Lolita*
Friday: Discussion of *Lolita*

**Week Three: The Freudian Surreal**

*Film of the Week: Blue Velvet*(1986) dir. David Lynch
Required reading, textbook: *America on Film: Chapters 8 & 9*
Required reading, film criticism: Review of *Blue Velvet*

Wednesday: Screening of *Blue Velvet*
Friday: Matrix 2 due. Discussion of *Blue Velvet.*

**Week Four: Feminine Violence. Feminine Retribution.**

*Film: Thelma and Louise*(1991), dir. Ridley Scott
Required reading, textbook: *America on Film, Chapter 13*
Required reading, film criticism: Review of *Thelma and Louise*
Focus: The scopophilic allure of violent women. Women as objects. Second- vs. third-wave feminism.

Monday: Review key concepts Chapter 13.
Wednesday: Focal topics. Screening of *Thelma and Louise.*
Friday: Discussion of *Thelma and Louise*

**Week Five: Homoerotica/Homophobia**

*Film: Brokeback Mountain*(2005) dir. Ang Lee
Required reading, textbook: *America on Film, Chapters 12, 14, Case Study 11*
Required reading, film criticism: Review of *Brokeback Mountain*
Focus: Depictions of masculinity, heteronormativity and homophobia

Monday: Review key concepts Chapters 12 & 14, pages 305-323, Case Study 11. **Midterm exam opens** on Blackboard, available for 72 hours, one attempt. View and discuss excerpt from *Duck Commander.*
Wednesday: Screening of *Brokeback Mountain.*
Friday: Discussion of *Brokeback Mountain.* Mid-term discussion scores posted on Blackboard.

**Week Six: Pam Is My Savior**

*Film: Ma Vie En Rose*(1997) dir. Alain Berliner.
Required reading, textbook: *America on Film, Chapter 15*
Required reading, film criticism: Review of *Ma Vie En Rose*
Focus: Drag, transvestism, “the real.” Violence against effeminate boys and men.
Wednesday: Guest Speaker, attendance mandatory. Screening of Ma Vie En Rose.
Friday: Experiential Exercise, Part I.

Week Seven: The Anarchy of Camp

Film: La Cages aux Folles (1978) dir. Edouard Molinaro
Required reading, textbook: America on Film, Chapter 14 pages 324-328,
Required reading, film criticism: Review of La Cages aux Folles
Focus: Drag, camp, gender trouble, family archetypes

Monday: Experiential Exercise, Part II.
Wednesday: Guest speaker, attendance mandatory. Screening of La Cages aux Folles.
Friday: Discussion of Ma Vie en Rose and La Cages aux Folles. Be prepared to speak in terms of compare and contrast.

Week Eight: The Monster

Film: Monster (2003) dir. Patty Jenkins
Required reading: Chapter 16 and S.C.U.M. Manifesto (link to essay available on Blackboard)
Required reading, film criticism: Review of Monster
Focus: Disability, disavowal, monstrosity. The Other of the Other, the Monster of the Monster.

Monday: Final Paper assigned.
Wednesday: Screening of Monster. Review key concepts Chapter 16 and S.C.U.M. Manifesto. Watch the “Dove Real Beauty” campaign and contrast beauty/fashion ideals with the couture of the monster.
Friday: Discussion of Monster.

Week Nine: Blaxploitation

Film: Jackie Brown (1997) dir. Quentin Tarantino
Required reading, textbook: America on Film, Chapters 3 & 4
Required reading, film criticism: Review of Jackie Brown
Focus: The intersection of race, sex, class

Monday: NO CLASS (Memorial Day)
Wednesday: Focal topics. Screening of Jackie Brown
Friday: Discussion of Jackie Brown.

Week Ten: Black Cinema

Film: Do The Right Thing (1989) dir. Spike Lee
Required reading, textbook: America on Film, Chapters 5, 6 & 7
Focus: Power, resistance and disenfranchisement. Emancipatory speech acts.

Monday: Social Justice Seminar
Wednesday: Review Key Concepts Chapters 5, 6 & 7. Focal topics. Screening of Do The Right Thing.
Friday: Discussion of Do The Right Thing
Week Eleven: Finals Week
Final Deadline for final papers TBA. Final exam will appear on Blackboard (specific times TBA). The final exam will consist of multiple choice questions and a short essay, with the essay being worth at least 50% of your final exam score.

*NOTE: I reserve the right to change dates and plans in this syllabus according to whatever feels educational, motivational or even fun at the moment.