Matching New Course to IUSB

Indiana University
South Bend Campus

Check Appropriate Boxes: Undergraduate credit [ ] Graduate credit [ ] Professional credit [ ]

1. School/Division Liberal Arts & Sciences
2. Academic Subject Code CMCL

3. Course Number C 203 (must be cleared with University Enrollment Services)
4. Instructor Katarzyna Chmielewska 0001751567

5. Course Title Gender, Sexuality, and the Media
   Recommended Abbreviation (Optional) ____________________________ (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2008

7. Credit Hours: Fixed at _____3_____ or Variable from ____________ to ____________

8. Is this course to be graded S-F (only)? Yes [ ] No [x]

9. Is variable title approval being requested? Yes [ ] No [x]

10. Course description (not to exceed 50 words) for Bulletin publication: Examines portrayals of women across various media outlets and diverse cultural regions. The course also considers women as producers and consumers of media products. Topics might focus on a specific medium (e.g., television, film, or the Internet), genre (e.g., soap operas, reality TV, anime), or region (the U.S., Africa, Asia). Screenings may be required.

11. Lecture Contact Hours: Fixed at _____3_____ or Variable from ____________ to ____________

12. Non-Lecture Contact Hours: Fixed at ____________ or Variable from ____________ to ____________

13. Estimated enrollment: 20, of which 0 percent are expected to be graduate students.

14. Frequency of scheduling: Occasionally Will this course be required for majors? No

15. Justification for new course: Demand for film studies classes; we need more 200-level film studies classes.

16. Are the necessary reading materials currently available in the appropriate library? Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: 
Department Chairman/Division Director ____________________________ Date: ____________________________

Dean of Graduate School (when required) ____________________________ Date: ____________________________

Approved by: 
Dean ____________________________ Date: ____________________________

Chancellor/Vice-President ____________________________ Date: ____________________________

University Enrollment Services ____________________________ Date: ____________________________

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724 University Enrollment: Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow;
Department/Division—Pink; University Enrollment Services Advance—White
How to find the class number

ENG-W 131  ELEMENTARY COMPOSITION 1 (3 CR)
14848  08:00A-09:15A  TR  CA 349  Stahl N

RSTR = Class Restricted (Class, School, Major, Prerequisite Required, etc.)
PERM = Class requires Student Permission from Course Department
VT = Variable Title
CLSD = Class closed
***** = Class that is "related" to another enrollment class. See detail above.

Information on this report reflects data as of the end of the day Thursday, November 15, 2007

<table>
<thead>
<tr>
<th>CMCL-C 203  GENDER, SEXUALITY, &amp; THE MEDIA (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>15262  02:30P-03:45P  MW  WI C109  Bradfield S</td>
</tr>
<tr>
<td>07:00P-10:30P  T  BH 003  Bradfield S</td>
</tr>
</tbody>
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TOpIC : TBA
ABOVE CLASS HAS FILM SCREENING TUE, 7-10:30P
Communication and Culture | Gender, Sexuality, and the Media
C203 | 15262 | Tba

MW, 2:30 PM-3:45 PM, Location: TBA
Required film screenings: Tu, 7:00 PM -10:30 PM, BH 003

Fulfills COLL S&H Requirement

Instructor: TBA

Examines portrayals of women across various media outlets and diverse cultural regions. The course also considers women as producers and consumers of media products. Topics might focus on a specific medium (e.g., television, film, or the Internet), genre (e.g., soap operas, reality TV, anime), or region (the U.S, Africa, Asia).
Indiana University South Bend
C203 Gender, Sexuality, and the Media
Class meetings: Monday / Wednesday 2:30-3:45

Instructor: Katarzyna Chmielewska
Office Hours: Tuesdays 12:00-2:00 p.m., and by appointment
Email: kchmiele@indiana.edu

Media studies have long been interested in how femininity is represented on screen. Analyzing both form and content, as well as the modes of production and reception, critics and scholars point out to important relations between mediated depictions of femininity and the concepts of womanhood that have pervaded American society. Studies demonstrate that even though our Western culture considers itself to be progressive, many of these depictions draw from an idealized, conservative model of femininity—the stereotypical White, heterosexual woman, whose self-worth is based on how she looks, not how she acts. However, while this type has heavily influenced the popular imagination, more complex images are also present in the media: film, television, magazines, the Internet, and videogames are frequently sites of complex negotiations of female roles.

In this course we will examine some of the crucial contradictions and complexities in media representations of women by discussing the various ways in which female bodies are conceptualized. By studying social and historical contexts, we will investigate the normative models of femininity created by and reflected in the media. Most importantly, we will also explore the more transgressive images, pondering their impact upon the construction of representations of race, class and sexuality. An overarching concern of this class is the critical analysis of popular culture and its constraints and possibilities for complicating the ways of seeing of gender and gender roles.

Required Reading: All readings are on e-reserve. The password to access the readings is: witness. Additional required readings will be distributed in class.

Course Requirements:
1. Attendance and active participation in class discussions. Attendance will be taken regularly. You are expected to attend lectures and screenings regularly, to complete the assigned readings before class, and to bring the reading selections with you. Occasionally, you may need to miss class for excusable reasons (e.g. illness). Whenever possible, contact me in advance of your absence. Also, please bring appropriate documentation when you return to class. You are allowed 2 unexcused absences without penalty. After 2 unexcused absences, 10 points will be taken off your final grade. Absences for religious holidays may be excused, but you must complete the “request for religious observance” form by the second week of class. The form is available online at http://www.indiana.edu/~deanfac/download/download.html#awnom

2. Weekly discussion questions, starting Week 2. Each Wednesday evening each student will post on Oncourse 2-4 questions based on the readings and screenings assigned for a given week. These questions should be designed to initiate a dialogue during Thursday class sessions. These will be graded with a check mark system, but they will figure into your final grade. Important: Even if you miss a class on that week, you are still required to submit the questions.
3. Reading notes on material for six weeks, starting Week 3, and not including the Midterm week. Notes are due on Tuesdays and should demonstrate an engaged critical reading and synthesis of the texts and screenings discussed the previous week. They should be 1-2 pages in length. Please type your notes, and include your name, course number, and the relevant class date. Notes may take form of analyses, assessments, opinions or combinations of these.

4. Research paper will allow you to synthesize class issues and themes into a coherent argument. Details will follow in a separate handout. Late papers will be penalized one-third of a letter grade per day. No exemptions are given for weekends. Also, "printer trouble," "disk errors," or other technological difficulties are not acceptable excuses for late work. Backing up your work is your responsibility!

5. Examinations will be based on lectures, readings, screenings and class discussion. The midterm will cover all material through the first half of the course. The final examination will cover all material from the midterm until the end of class (i.e. the final is not cumulative).

6. Any form of academic dishonesty will result in an F for this course.

7. Students expecting to do well in this class must read the assigned materials, attend and take notes on all components of the class, including discussions and screenings. If you miss class, you are expected to get the notes from another student, and/or view the assigned screenings. You will not have the opportunity to rewrite papers or undertake make-up work once your final grade has been assigned in this course. There are absolutely no exceptions to this policy, so plan ahead. You will not pass this class with a C or better if you skip the assigned readings and/or continue to miss classes and screenings.

I am happy to work with the Office for Disability Services for Students (DSS) to make reasonable accommodations for qualified students. If you have special needs, please register with the DSS and present me with a written copy of your Testing/Classroom Modifications request as soon as possible.

Grade Breakdown:
Midterm Exam: 100 points
Final Exam: 100 points
Discussion Questions: 40 points
Reading Notes: 60 points
Research Paper: 100 points
Attendance and Participation: 40 points

Total class points = 440
Class Schedule

Reading assignments are to be completed in advance of the Tuesday class for the week the readings are listed. Readings proceeded by ** are optional.

Week 1—Introduction
Mon. Course policies and expectations; course overview
Wed. Exploring Visual Parameters of Women in Media

Screening: Ways of Seeing (Michael Dibb, 2001)

Week 2: — Representing Femininity in Classical Hollywood Cinema I

Screening: Gilda (Charles Vidor, 1946)

Week 3: — Representing Femininity in Classical Hollywood Cinema II

Screening: Christopher Strong (Dorothy Arzner, 1933)

Week 4: — Sexploitation: Pushing the Boundaries of Gender and Power


Week 5: — Horror: Uncontrollable Bodies and the Monstrous Feminine


Screening: Alien (Ridley Scott, 1979)

Week 6: — Action Cinema: Theorizing Masculinity and Femininity


Screening: Long Kiss Goodnight (Renny Harlin, 1996); Charlie’s Angels: Full Throttle (McG, 2003)

Week 7: — Magazines and Advertising: Bodies and Identities in Production


Wed. Midterm Exam

NO Screening

Week 8: — Domestic Sitcom and the (Un)Making of Gender Roles


Screening: I Love Lucy, Roseanne, George Burns & Gracie Allen Show (selected episodes)
**Week 9: Exploring White Femininity and Feminism**

**Screening:** *Mary Tyler Moore, Murphy Brown, Ally McBeal* (selected episodes)

**Week 10: Female Bodies in Masculine Spaces**

**Screening:** *Cagney and Lacey, X Files* (selected episodes)

**Week 11: “Other” Femininity: Representing Women of Color**

**Screening:** *Living Single, **Girlfriends* (selected episodes); *Margaret Cho: Revolution* (2003)

**Week 12: Visibility: Broadcast and Cable Representations of Lesbian Bodies**

**Screening:** *Ellen, L Word* (selected episodes)

**Week 13**

**Mon.** No class: break for work on your research papers

**Wed.** No class: break for work on your research papers
Week 14: — New Media, Old Gender? Theorizing Gender Difference in Video Games

Screening: Lara Croft: Tomb Raider (Simon West, 2001)

Week 15 — Disappearing Bodies: Gender in Cyberspace

NO Screening

Research papers due in class

Week 16:
Final Exam