

**Lakehead University**  
**WOME-4110 FA**  
**Special Topic: Gender, Law & Film**

Instructor: Robyn Pepin, HBA, M.Ed.  
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Office Hours: By appointment

**Class Schedule:** Tuesdays and Thursdays  
2:30-4pm - ATAC1005

**Course Description**

Students will develop an understanding of how the legal discourse impacts popular genres in screen art (i.e. film and television) and consider how theoretical perspectives learned through text are portrayed on screen through means such as visual representations, sound, acting and editing techniques and fictional narrative. Students will be able to connect theoretical relationships to the films and may provide new ways of appreciating art forms. Lastly, the act of unpacking the cultural reference points with which meaning is conveyed through popular cultural may provide new critical perspectives on gender and the law.

**Text**

There are no required textbooks in this course. All required readings are available in the course-pack.

**Course Requirements**

Students are expected to attend class regularly and actively participate in class discussions. As well, reading assignments are to be completed on time. The reading list and dates of assigned readings are attached to this syllabus. Your assignment is to be handed in on the date outlined below. Late assignments are penalized at the rate of 5 marks a day.

<b><u>Evaluation</u></b>	<b><u>Marks</u></b>	<b><u>Due Dates</u></b>
Critical Reflection	10%	October 26, 2017
Seminar Presentation x2	25%	October 31 - November 30, 2017
Final Paper	40%	November 30, 2017
Participation	<u>25%</u>	Throughout the course
	100%	

**Examinations**

There are no exams in this course.

**Assignments**

There are three (4) assignments to be completed in this course.

**Critical Reflection - 10% each**

**Due: October 26, 2017**

Critical responses offer either a critical analysis of a key issue from assigned films/readings or make an independent argument on the basis of the assigned texts. You choose the issues

addressed in the readings that you write about in 3-4 pages (double-spaced). Critical responses should mainly rely on your critical analysis and conceptual arguments, not on outside research. You may, however, refer back to texts we read earlier in the course. **The critical reflection is due at the beginning of the class.**

### **Seminar Presentation x2 - 25% (12.5% each)**

**Due: October 31 - November 30, 2017**

Seminars rely on informed participation and discussion. The presentations should provide a 45minute critical analysis of the film/text(s) and set a possible frame for further discussion. Presentations should not summarize the film/text(s). Presentations should discuss films/texts that are not provided in the course outline.

Students may present an alternate theoretical approach to a film that we have discussed in class, or provide a presentation on a film or television program that has not been included in these course materials. Students are welcome to use examples of screen art from other parts of the world.

If everyone brings their own critical perspectives on the texts to the table, we will be able to gauge the range of possible interpretations and critiques of the films/texts. Thus, everyone's active participation is crucial for the success of the class. Participation presumes, of course, that you have read the texts and watched the films carefully.

### **Final Paper - 40%**

**Due: November 30, 2017**

The final paper should be 15-20 pages in length and be based on the presentation.

### **Participation - 25%**

**Due: Throughout the course**

Active participation is crucial to the success of the course and your learning! Each week you will be responsible for sharing critiques of the films/ articles with the group, and we will all be responsible for listening and engaging in the discussion with questions or comments.

### **Late Assignments**

You must obtain permission from me to hand in a late assignment without penalty at least one week prior to the due date. You can make arrangements with me through e-mail ([raolough@lakeheadu.ca](mailto:raolough@lakeheadu.ca)). Please note: An e-mail to me is simply not enough – you must have confirmation from me that I will accept your assignment beyond the due date.

Assignments submitted late without prior approval are penalized at the rate of 5 marks per day.

**Please Note:** I do try to answer e-mail in a timely fashion. I do not discuss marks through e-mail.

### **Participation**

Your participation mark is based on your attendance in the course.

### **Academic Dishonesty**

The university takes a most serious view of offences against academic honesty such as plagiarism, cheating and impersonation. Penalties for dealing with such offences will be strictly enforced. A copy of the "Code of Student Behavior and Disciplinary Procedures" including sections on plagiarism and other forms of misconduct may be obtained from the Office of the Registrar.

The following rules shall govern the treatment of candidates who have been found guilty of attempting to obtain academic credit dishonestly.

- The minimum penalty for a candidate found guilty of plagiarism, or of cheating on any part of a course will be a zero for the work concerned.
- A candidate found guilty of cheating on a formal examination or a test, or of serious or repeated plagiarism, or of unofficially obtaining a copy of an examination paper before the examination is scheduled to be written, will receive zero for the course and may be expelled from the University. Students disciplined under the Code of Student Behavior and Disciplinary Procedures may appeal their case through the Judicial Panel.

Note: "Plagiarism" shall be deemed to include:

- Plagiarism of ideas where an idea of the author or speaker is incorporated into the body of an assignment as though it were the writer's idea, i.e., no credit is given the person through referencing or footnoting or end noting.
- Plagiarism of words occurs when phrases, sentences, tables or illustrations of an author or speaker are incorporated into the body of a writer's own, i.e. no quotations or indentations (depending on the format followed) are present but referencing or footnoting or end noting is given.
- Plagiarism of ideas and words as where words and ideas of an author or speaker are incorporated into the body of a written assignment as though they were the writer's own words and ideas, i.e. no quotations or indentations (depending on format followed) are present and no referencing or footnoting or end noting is given.

### **On Campus Assistance**

**Student Success Centre:** Additional help regarding academic matters, including completion and editing

**Student Accessibility Services:** For assistance with accommodations for a documented disability

**Student Health and Counselling Centre:** For help with personal and/or medical issues

## Reading and Lecture Schedule

### **September 5 & 7, 2017**

Welcome to the course

Introductions

Course Outline

Readings:

Richard K. Sherwin, "Imagining Law as Film (Representation without a Reference?)" in Austin Sarat et al., eds., *Law and the Humanities: An Introduction* (New York: Cambridge University Press, 2010) pp. 241-268.

### **September 12 & 14, 2017**

Discussion: Gender and Authenticity

Readings:

Judith Butler, "Introduction" in *Bodies That Matter* (New York: Routledge, 1993) pp. 1 – 23.

Judith Butler, "The Question of Social Transformation" in *Undoing Gender* (New York: Routledge, 2004) pp. 204 – 231.

Films: Some Like It Hot (1959) Billy Wilder

Tootsie (1982) Sydney Pollack

### **September 19 & 21, 2017**

Discussion: Alfred Hitchcock and Rebellious Women

Readings:

Orit Kamir, "Blackmail: Hitchcock's Sound and the New Woman's Guilty Silence" in *Framed: Women in Law and Film* (Durham, London: Duke University Press, 2006)

Carol Smart, "Law, Power, and Women's Bodies" in *Feminism and the Power of Law* (London; New York: Routledge, 1989) pp. 90 – 113.

Films: Blackmail (1929) Alfred Hitchcock

Vertigo (1958) Alfred Hitchcock

### **September 26 & 28, 2017**

Discussion: Subjectivity, Science Fiction, and Sport: Identity and the Manufactured Being

Part I

Readings:

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991) pp. 149 – 181.

Varun Begley, *Bladerunner and the Post Modern: A Reconsideration* (2004) 32 Literature Film Quarterly 3, pp. 186 – 192.

Films: Bladerunner (1982/1993) Ridley Scott  
Moon (2009) Duncan Jones  
Gattaca (1997) Andrew Niccol

### **October 3 & 5, 2017**

Discussion: Subjectivity, Science Fiction, and Sport: Identity and the Manufactured Being Part II  
Readings:

Chris Shilling & Tanya Bunsell, *From iron maiden to superwoman: The stochastic art of self-transformation and the deviant female sporting body*. 6 Qualitative Research in Sport, Exercise and Health, pp. 478 - 498.

Films: Million Dollar Baby (2004) Clint Eastwood  
Hunger Games (2012) Gary Ross  
Sugar (2008) Anna Boden, Ryan Fleck

### **October 10 & 12, 2017**

**\*No Class – Fall Reading Week**

### **October 17 & 19, 2017**

Discussion: The Western - Grand Theories and Competing Discourses Part I  
Readings:

Ronald Wilson, *The Invention of the Western Film: A Cultural History of the Genre's First Half-Century* (2004) 2 Film International, pp. 51 - 53.

Barry Langford, *Revisiting the "Revisionist" Western* (2003) 33 Film & History, pp. 26 – 34.

Films: My Darling Clementine (1946) John Ford  
High Noon (1952) Fred Zinnemann

### **October 24 & 26, 2017**

**\*Critical Reflection is due on October 26, 2017**

Discussion: The Western - Grand Theories and Competing Discourses Part II  
Readings:

Diana Young, *Law and the Foucauldian Wild West in Michael Cimino's "Heaven's Gate"* (2011) 7 Law Culture and the Humanities 2, pp. 310 – 326.

Films: The Ballad of Little Jo (1993) Maggie Greenwald  
Heaven's Gate (1979) Michael Cimino

**October 31 & November 2, 2017**  
Student Presentations

**November 7 & 9, 2017**  
Student Presentations

**November 14 & 16, 2017**  
Student Presentations

**November 21 & 23, 2017**  
Student Presentations

**November 28 & 30, 2017**  
**\*Paper is due on November 30, 2017**  
Films: MissRepresentation

Final class: course feedback

Good luck in all of your coursework!