

WST3335 (class # 28001)

Gender Analysis in American Film (1950-2015)

Meeting Days and Times: MWF, Period 5 (11:45 am - 12:35 pm) in 2319 TURL

INSTRUCTOR INFORMATION

Instructor: Dr. Carolyn Kelley **EMAIL:** ckelley@ufl.edu

Office hours: Mondays and Wednesdays, 2 pm - 4 pm in TURL 2215e or on Zoom link (see Zoom link on CANVAS home page).

TA: This course will have a TA; the TA's contact information and office hours will be posted to the CANVAS homepage.

COURSE GOALS AND OBJECTIVES

By the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking.

In relation to *course content*, students will be able to:

- Explain the relationship of film on the sociology and history of the feminist movement
- Identify, describe, and explain the history, underlying theories, and methodologies used in relation to second and third wave feminisms, and how these movements are represented in cinema
- Apply the concepts of feminist film theory and film theory learned in class to the analysis of cinema
- Explain the ways representations of women have changed (or not changed) in the past sixty years
- Explain how feminisms are multivalent and evolving
- Identify, describe, and explain the roles of social structure and status of different groups within the United States
- Explain how representations of women intersect with cultural, societal, and historical factors
- Demonstrate writing process strategies, including how to discover a topic, how to organize a text, and how to adapt writing style and format to different audiences, purposes, and contexts.

In relation to *communication*, students will be able to:

- Compose written texts for scholarly or professional purposes in standard written English
- Maintain writing fluency and use writing as a tool to facilitate learning
- Communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms

In relation to *critical thinking*, students will be able to:

- Analyze films and critical essays carefully and logically from multiple perspectives using the definitions and concepts learned in class

- Identify key elements, biases, and influences that shape thought within film analysis, feminist film theory, film theory, feminism, and intersectionality.
- Analyze and evaluate their own cultural norms and values in relation to those of other cultures.
- Identify, evaluate, and compare their own social status, opportunities, and constraints with those of other persons or groups
- Compare various genres of writing, such as summary, analysis, evaluation, and comparison/contrast.
- Critique complex texts in writing using thesis statements, valid claims, and persuasive evidence.
- Analyze texts for rhetorical competency

Achievement of these learning outcomes will be assessed through two non-cumulative Quizzes, the modified precis, the analysis essay, and participation in class discussions.

WST 3335 satisfies the General Education Requirements for the following areas |

Writing Requirement (WR) 2,000 words

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. Your instructor will evaluate and provide feedback on all of your written assignments with respect to grammar, punctuation, clarity, coherence, and organization. *Please see the grading rubrics for the modified precis and analysis essay that can be found under each assignment on CANVAS.*

Diversity (D)

Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage students to recognize how social roles and status affect different groups in the United States. Students are expected to analyze and evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups. You must earn a “C” grade or higher to receive Diversity credit. The topic of diversity will be threaded into all our class meetings. We will discuss how the issues of diversity that appear in the critical essays and films we study intersect in students’ lives and experiences.

Humanities (H)

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. You must earn a “C” grade or higher to receive Humanities credit. The topic of humanities studies will be threaded into all our class meetings. We will discuss how the issues of the humanities that appear in the critical essays and films we study intersect in students’ lives and experiences.

Subject Area Student Learning Outcomes

Subject Area	Content	Critical Thinking	Communication
Humanities	Identify, describe, and explain the history, underlying theory, and	Identify and analyze key elements, biases and influences that shape thought within	Communicate knowledge, thoughts and reasoning clearly and effectively in forms

	methodologies used within the subject area.	the subject area. Approach issues and problems within the discipline from multiple perspectives.	appropriate to the subject area, individually and/or in groups.
Diversity (co-designation)-	Identify, describe, and explain the roles of social structure and status of different groups within the United States.	Analyze and evaluate their own cultural norms and values in relation to those of other cultures. Identify, evaluate and compare their own social status, opportunities, and constraints with those of other persons and groups.	The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.

COURSE MATERIALS

- Required: *Chick Flicks: Contemporary Women at the Movies*. Ed. Suzanne Ferriss and Mallory Young. Routledge, 2008. Print. ISBN: 0-415-96256-0. NOTE: This textbook also is available for FREE as an e-book on Course Reserves (ARES)
- Recommended: Williams, Joseph and Joseph Bizup. *Style: The Basics of Clarity and Grace*. 5th ed. New York: Pearson, 2015. Print.
- All other assigned material (films; scholarly essays) available through Course Reserves (ARES) and accessible from CANVAS.

Films

Discussed Week of:	Film: Red: Content Warnings	How to view (also every film is available in DVD format on 2 nd Floor Library West): This list was accurate as of July 15, 2023
Week 1:	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min	FREE: Streaming on ARES
Week 2:	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min	Purchase a Viewing
Week 3:	<i>Think Like a Man</i> (Tim Story, 2012) 122 min homophobic language	FREE: Streaming on ARES
Week 4:	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min domestic violence, racist language	FREE: Streaming on ARES
Week 5:	<i>The Children's Hour</i> (William Wyler, 1961) 108 min suicidal ideation, homophobia	FREE on PLUTO and TUBI (with ads)
Week 6:	<i>Go Fish</i> (Rose Trouche, 1994) 83 min	FREE: Streaming on ARES

Week 7:	<i>Mrs. Parker and the Vicious Circle</i> (Alan Rudolph, 1994) 125 min domestic violence, suicidal ideation	FREE: MOD 5: ASYNCH Lectures (is linked through Mediasite)
Week 8:	No Film	
Week 9:	<i>Working Girl</i> (Mike Nichols, 1987) 113 min	Purchase a Viewing
Week 10:	<i>Rosemary's Baby</i> (Roman Polanski, 1968) 136 min Rape, sexual assault	FREE: Streaming on ARES
Week 11:	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min	FREE: Streaming on ARES
Week 12:	No Film	
Week 13:	<i>Sunset Boulevard</i> (Billy Wilder 1950) 110min <i>Some Like It Hot</i> (Billy Wilder 1959) 120 min	FREE: Streaming on ARES FREE: Streaming on ARES
Week 14:	No Film	
Week 15:	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min	FREE: Streaming on ARES
Week 16:	<i>Frozen</i> (Chris Buck and Jennifer Lee 2013) 102 min	Streaming on Disney+ Purchase a Viewing

Scholarly Essays

Discussed Week of:		How to Access
Week 1:	Ch 1 "Introduction" in <i>Chick Flicks</i>	Required <i>Chick Flicks</i> textbook
Week 2:	Ch 4 "The Return of Pink"	Required <i>Chick Flicks</i> textbook
Week 3:	"Introduction" <i>Color Stories</i>	FREE on ARES
Week 4:	<i>Black Macho and the Myth of the Superwoman</i> (excerpts)	FREE on ARES
Week 5:	"What's the Matter with Sarah Jane?"	FREE on ARES
Week 6:	"Girl, You'll be a Woman Soon"	FREE on ARES
Week 7:	"Rudolph's <i>Mrs. Parker and the Vicious Circle</i> : Film Form and Poetic Legacy"	FREE on ARES
Week 8:	No Essay: 2-day Quiz	
Week 9:	"Visual Pleasure and the Narrative Cinema"	FREE on ARES
Week 10:	"Birth Traumas: Parturition and Horror in <i>Rosemary's Baby</i> "	FREE on ARES
Week 11:	"Return of the Female Gothic: The Career-Woman-in-Peril Thriller"	FREE on ARES

Week 12:	"Film Bodies: Gender, Genre, and Excess"	FREE on ARES
Week 13:	Ch 7: "Something's gotta give: Hollywood, female sexuality, and the 'older bird' chick flick"	Required <i>Chick Flicks</i> textbook
Week 14:	"The Creature from the Black Lagoon: Marilyn Monroe and Whiteness"	FREE on ARES
Week 15:	Ch 9: "Chica flicks: Postfeminism, class, and the Latina American Dream"	Required <i>Chick Flicks</i> textbook
Week 16:	"Notes of Teaching Film Style"	FREE on ARES

ASSESSMENT AND GRADES

Graded Course Activities

See detailed Instruction Sheets, Organization Templates, and Samples under each Module on CANVAS.

Module 1: Modified Precis (MP): 950 words minimum to 1800 maximum – 250 points

This assignment shows you can summarize scholarly articles and apply the concepts you've learned from the article. You will write your MP one of two essays in the *Chick Flicks* textbook that we will not cover in class. You will be assigned a specific essay based on whether you are in **Group A or Group B.**

This assignment has four parts:

- Thesis: Identify the author's thesis of the text
- Summary: Summarize the essay in your own words
- ITC (Intertextual connection): Use the theoretical ideas found in the essay and read these ideas through a film that you find on your own. The film must be different than any of the ones we study this semester.
- Opinion: Explain why you liked the essay or why you did not like the essay or how it affects/impacts your own life experiences using specific examples from both your observations and the essay.

The MP demonstrates that you can summarize scholarly articles, apply the theoretical concepts learned, and relate concepts to your own lived experiences/observations.

Module 2: Analysis Essay: 950 words minimum to 1800 words maximum - 250 points.

You will write a thesis-driven analysis essay on any of the films from the semester. If done successfully, you will have logically demonstrated how this artistic work's subject matter, formal elements, and/or medium work together to create an overall impression (your chosen thesis).

Module 3: In-Class Quizzes: 250 points.

During the semester you will take TWO *non-cumulative* quizzes that will test your knowledge on the texts studied and the conversations/lectures in class. These quizzes will not require rote memorization but will test your ability to understand and process important themes, ideas, and concepts discussed, viewed, and read about in this course. Each quiz has two sections that each take 55 minutes:

- **Part One: (150 points) Closed book: Short Essay Prompts & Multiple Choice**
87 points: 4 prompt identifications at 22/21 points each (3 @ 22 & 1 @ 21 = 87)
63 points: 21 multiple choice questions at 3 points each
- **Part Two: (100 points): Open book: Longer Essays.** You will receive a list of 6 essay questions, and you will respond to three (34, 33, & 33 points). You will have access to your printed or handwritten notes on Day Two of the quiz. You will not have access to your notes on your laptop.

Quiz 1 takes place over 2 days at approximately midterm, with Part One and Part Two being taken on separate days. Quiz 2 takes place during the date and 2-hour block of time assigned to our class during finals week. The first hour of the finals block is for Part One; the second hour for Part Two. They are taken separately – one after the other. These are non-cumulative quizzes – although Quiz 2 is taken during finals week, it is not a cumulative final exam; it only covers the materials studied after Quiz 1.

Optional Rewrites

You may rewrite the Modified Precis and Analysis Essays for the average of the two grades. You do not write a new essay on a new topic; instead, you improve on the essay using the comments received from your instructor/TA.

Optional Extra Credit

You will have an optional style exercise (MOD 4, worth 1-3 points), and an Extra Credit Multiple Choice Question (worth 3 points) for Practice Quizzes 1 and 2.

Grading Scale and Policies

Successful assignments will demonstrate understanding and practice of professional writing. Students are expected to follow the conventions of the discipline as specified in the appropriate formats for each assignment. To receive a passing grade in the course, each paper must reach the minimum assigned word count. The grading scale:

Grade	GPA	Percent	Points	Grade	GPA	Percent	Points
A	4.0	93-100%	930-1000	C	2.0	73-76%	730-769
A-	3.67	90-92%	900-929	C-	1.67	70-72%	700-729
B+	3.33	87-89%	870-899	D+	1.33	67-69%	670-699
B	3.0	83-86%	830-869	D	1.0	63-66%	630-669
B-	2.67	80-82%	800-829	D-	0.67	60-62%	600- 629
C+	2.33	77-79%	770-799	E	0.00	0 – 59%	000- 599

Additional information on current UF grading policies can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

COURSE CALENDAR

This calendar is subject to change for pedagogical or logistical reasons. To the extent possible, students will be notified in advance of any such changes.

DATE	TOPIC	Assignment or Activity Due
Week 1	Introduction to 2nd and 3rd Waves Feminism	<i>Bridesmaids</i> Ch 1: "Introduction: Chick flicks and chick culture"
Week 2	Third Wave Feminism	<i>Legally Blonde</i> Ch 4: "The return of pink. <i>Legally Blonde</i> , third-wave feminism, and having it all"
Week 3	Colorism	<i>Think Like a Man</i> Introduction (1-20 and end notes) from <i>Color Stories: Black Women and Colorism in the 21st Century</i>
Week 4	Black Feminism	<i>Imitation of Life</i> Excerpts from <i>Black Macho and the Myth of the Superwoman</i>
Week 5	Maternal Melodrama	<i>Imitation of Life</i> "What's the Matter with Sara Jane?": Daughters and Mothers in Douglas Sirk's <i>Imitation of Life</i> "
Week 6	Straight Hollywood and Queer Identity	<i>Modified Precis DUE: Group A</i> <i>Analysis Essay DUE: Group B</i> <i>The Children's Hour</i> "Overcoming the Stigma: The Queer Denial of Indiewood"
Week 6	Queer Hollywood and Queer Identity	<i>Go Fish</i> "Simple Pleasures: lesbian community and <i>Go Fish</i> " "Girl, you'll be a woman soon" from <i>Manifesta, Young Women, Feminism and the Future</i> "
Week 7	Ability	<i>Mrs. Parker and the Vicious Circle</i> "Rudolph's <i>Mrs. Parker and the Vicious Circle</i> : Film Form and Parker's Poetic Legacy"
Week 8	Review for Quiz 1 and Take Quiz 1	DUE: Quiz 1 Part 1 DUE: Quiz 1, Part 2
Week 9	2nd Wave Feminism	<i>Working Girl</i> "Visual Pleasure and the Narrative Cinema"
Week 10	Genre: Horror/Gothic	<i>Rosemary's Baby</i> "Birth Traumas: Parturition and Horror in <i>Rosemary's Baby</i> "
Week 11	Genre: Career Women in Peril Thriller	<i>The Eyes of Laura Mars</i> "Return of the Female Gothic: The Career-Woman-in-Peril Thriller"
Week 12	Genre: Film Noir	"Women in Film Noir" "Film Bodies: Gender, Genre, and Excess"
Week 13	Women and Aging	<i>Modified Precis DUE: Group B</i> <i>Analysis Essay DUE: Group A</i> <i>Sunset Boulevard</i> Ch 7: "Something's gotta give: Hollywood, female sexuality, and the 'older bird' chick flick"
Week 14	The Female Star	<i>Some Like it Hot</i> "The Creature from the Black Lagoon: Marilyn Monroe and Whiteness"

DATE	TOPIC	Assignment or Activity Due
Week 15	Latina "Chica" Flicks	<i>Real Women Have Curves</i> Ch 9: "Chica flicks: Postfeminism, class, and the Latina American Dream"
Week 16	Putting it all Together	<i>Frozen</i> "Notes of Teaching Film Style" from <i>Style and Meaning</i>
Finals Week	Take Quiz 2	DUE: Quiz 2 Part 1 DUE: Quiz 2, Part 2

UNIVERSITY POLICIES AND RESOURCES

ATTENDANCE POLICY |

Attendance in this class is required and will be recorded on CANVAS under ATTENDANCE. You may miss **FOUR** classes (unexcused absences) with no penalty to your grade. For each unexcused absence after FOUR, **you will lose 10 points off your final grade. Excused absences do not count as absences.** In general, acceptable reasons for excused absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition, or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will be excused.

If you have any other documentation that you would like considered, please discuss on a case-by-case basis with your instructor. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time. Students are responsible for all materials covered in class on missed days.

LATE ASSIGNMENTS & MAKE-UP POLICY |

Late Essays: Late essays (Modified Precis and Analysis) are penalized 10% of the total grade on a prorated basis per HOUR. For example, if the Analysis Essay, due at 11:59 pm, is turned in the next day at 9 am, the late penalty would be: 250 points x 10% = 25 points/day or 1.4 points/hour = 1.04 x 9 hours = 9 points late fee. If you have a documented reason that you feel should waive late points, please contact your instructor to discuss this matter as soon as possible, preferably before the due date. These requests will be considered on a case-by-case basis. **Late optional rewrites of essays are not accepted due to time constraints.**

Quizzes: Must be completed in the classroom on the days they are scheduled.

EXCEPTIONS: You must provide valid documentation to make up a Quiz. Deemed excuses, including university-sponsored events such as athletics and band, (documented) illness or emergencies, and religious holidays will be eligible for arrangements to make up Quizzes.

1. **When you know ahead of time** that you will miss a quiz (such as for a university-sponsored event, religious holiday, or scheduled health event), you must contact the instructor ahead of time and plan for making up any missed work/quizzes.
2. **If you experience a sudden hardship, illness, or emergency** that prevents you from taking a quiz on any scheduled day, please contact your instructor immediately to let her know that you will miss or have missed a Quiz.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

ADDITIONAL Information

The university's honesty policy regarding cheating, plagiarism:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. <https://sccr.dso.ufl.edu/process/student-conduct-code/>. If you have any questions or concerns, please consult with the instructor or TAs in this class.

AI and plagiarism:

The use of artificial intelligence or Chatbot software is considered academic dishonesty. As indicated in the Honor Code, "A Student must not submit as their own work any academic work in any form that the Student . . . obtained from an outside source."

In-Class Recording:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation,

assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

For a list of additional campus resources, see section C 5 here:

https://syllabus.ufl.edu/media/syllabusufledu/syllabi_policy_09_09_2022.pdf

The Office for Accessibility and Gender Equity <https://titleix.ufl.edu/>

Office of Victim Services 1515 Museum Road, (352) 392-5648 (Monday – Friday, 8:00 a.m. – 5:00 p.m.)
(352) 392-1111 (after business hours and on weekends)

Alachua County Victim Services & Rape Crisis Center 352-264-6760 Monday-Friday, 8:30AM - 5PM,
some services available 24/7

Peaceful Paths Domestic Abuse Network 352-377-8255 (24-hour helpline)