

WST 3335: Representations of Women in Hollywood Cinema: 1950 – Present

Note: this class is listed as “Gender Analysis and American Film: 1950 – present.”

TERM | Fall 2018 **CREDITS** | 3 **SECTION NUMBER** | 21112

LOCATION | 2319 TURL **TIME** | MWF Period 4 (10:40am – 11:30am)

INSTRUCTOR | Dr. Carolyn Kelley

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OFFICE LOCATION and OFFICE HOURS | 302 Tigert Hall

Please see CANVAS Homepage for Office Hours:

<https://ufl.instructure.com/courses/348584>

Or by appointment if office hours are not convenient

TEACHING ASSISTANT | Nik Wiles

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OFFICE HOURS | See CANVAS Homepage

COURSE DESCRIPTION

In 1985, author Alison Blechdel invented a three-point test to evaluate the quality of the presence of women in movies: 1) The movie has to have at least two women in it, 2) Who talk to each other, 3) About something besides a man. Many feminist scholars would argue that most American films fail the “Blechdel Test,” because they focus primarily on men, and they reflect men’s interests and wants. Can a film fail the Blechdel test, yet still be considered a feminist film? What exactly is feminism or to be more accurate, feminisms, and how do they speak to issues of empowerment and agency or lack thereof in films? How has cinema affected the discourse of feminisms over the past 60 years? This course uses film to trace the history of feminisms. We will discuss feminism in relationship to the intersectionality of race, gender, sexual orientation, age, and class found in American cinema. We will discuss how Hollywood cinema’s heteronormative “white centre” (to use E. Ann Kaplan’s term) has contributed to and/or reflects the exclusion and marginalization of many audience members.

GENERAL EDUCATION OBJECTIVES, COURSE OBJECTIVES, AND STUDENT LEARNING OUTCOMES

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

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 methodologies used within the subject area.	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Communicate knowledge, thoughts and reasoning clearly and effectively in forms 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.

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 exams, the modified precis, the analysis essay, and participation in class discussions.

TEXTS |

REQUIRED |

Chick Flicks: Contemporary Women at the Movies. Ed. Suzanne Ferriss and Mallory Young. Routledge, 2008. Print. ISBN: 0-415-96256-0.

RECOMMENDED |

Williams, Joseph and Joseph Bizup. *Style: The Basics of Clarity and Grace*. 5th ed. New York: Pearson, 2015. Print. (We will *not* use or refer to this book in class. It is here only as a reference text if you feel you need additional assistance with writing style issues.)

OTHER READING RESPONSIBILITIES |

ARES: There are additional readings for this course available **for free** through Library West's Course Reserve System (ARES). The specific readings are identified in the **Schedule of Classes and Assignments** located at the end of the syllabus. You can decide if you want to print the essays or use them online.

THE FILMS |

This class does not have a required designated screening, so you must see the films on your own. *You do not need to purchase any of these films' DVDs to do well in the class*. The exams require that you watch each film critically and carefully one time, as you will be tested on these films. If you are writing your analysis essay about a film, you should plan to watch it at least three times. Careful watching requires that you give your full concentration to the film (like you would if you were reading a novel for class).

You have many strategies available for viewing the assigned films:

- See the film on reserve at Library West (You cannot take the films out of the library, but you can watch the film while in the library). **All the films** for this course are on reserve at Library West.
- Buy a one-time viewing of the film through *Amazon* or *itunes* any other vendor (about \$4 each)
- Check to see if any of the streaming services you subscribe to feature any of these films. Netflix also offers a program to have the DVDs of films mailed to you if you choose this service.

- Check TCM (Turner Classic Movies) schedule and sign up for “WATCH TCM” website. Some of the upcoming films will be shown on TCM this semester. You can “DVR” a film or watch it on “WATCH TCM” for two weeks after the film air date.
- Rent from a local video store (Video Rodeo, for example)
- Any other (legal) strategy that works for you

Discussed during the Week of:	Film:
Week 1: August 22 - 24	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min
Week 2: August 27 - 31	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min
Week 3: September 5 - 7	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min
Week 4: September 10 - 14	<i>Think Like a Man</i> (Tim Story, 2012) 122 min
Week 5: September 17 - 21	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min
Week 6: September 24 - 28	<i>The Children’s Hour</i> (William Wyler, 1961) 108 min
Week 7: October 1 - 5	<i>Go Fish</i> (Rose Trouche, 1994) 83 min
Week 8: October 8 - 12	<i>No Film</i>
Week 9: October 15 - 19	<i>Working Girl</i> (Mike Nichols, 1987) 113 min
Week 10: October 22 – 26	<i>Rosemary’s Baby</i> (Roman Polanski, 1968) 136 min
Week 11: October 29 - 31	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min
Week 12: November 5 – 9	<i>Mrs. Parker and the Vicious Circle</i> (Alan Rudolph, 1994) 125 min
Week 13: November 14- 16	<i>Sunset Blvd</i> (Billy Wilder 1950) 110 min (streaming on Netflix)
Week 14: November 19 - 23	<i>No Film</i>
Week 15: November 26 - 30 <i>2 films</i>	<i>Some Like It Hot</i> (Billy Wilder, 1959) 120 min <i>Frozen</i> (Chris Buck and Jennifer Lee 2013) 102 min
Week 16: December 3 – 5	<i>No Film</i>

UNIVERSITY POLICIES REGARDING PLAGIARISM and ACADEMIC DISHONESTY |

On all work submitted for credit by students at the University of Florida, the following Honor Pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of

behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

Your work will be tested for its “originality” against a wide variety of databases by anti-plagiarism guardian sites to which the university subscribes, and negative reports from such sites constitute PROOF of plagiarism. Other forms of academic dishonesty also will result in a failing grade on the assignment as a minimum penalty. Examples include cutting and pasting a BLOG entry or citing phony sources/quotations to include in your assignments. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:

- Submitting all or part of someone else’s work as if it is your own.
- “Borrowing” all or portions of anything (books, song lyrics, poetry, movie scripts) without crediting the source.
- “Borrowing” verbatim text without enclosing in quotation marks and citing source. *As a general rule, anytime you cut and paste you are citing a source. If you do any cutting and pasting without giving credit to that source, you are committing plagiarism.*
- Making "duplicate submissions" of assignments - that is, submitting work in one class that you also submit in another class (UNLESS you have permission of both instructors in advance and IN WRITING).
- “Collaborating” or receiving substantive help in writing your assignment also constitutes plagiarism unless such collaboration is part of the given assignment. However, you may receive general advice from tutors or UF writing lab instructors and you may form study groups among your classmates to study for the exams.

For more information about academic honesty, including definitions and examples of plagiarism, see:

<http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html>

For more information, see the Student Conduct and Conflict Resolution Web

site: <https://www.dso.ufl.edu/sccr> or call 352-392-1261 x207.

STUDENTS with DISABILITIES |

The University of Florida complies with the Americans with Disabilities Act. Students with disabilities requesting accommodation should contact the Students with Disabilities Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

CLASSROOM BEHAVIOR |

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will study engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

PAPER MAINTENANCE RESPONSIBILITIES |

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers; the student is responsible for making this material available.

ASSIGNMENT TABLE: DUE DATES AND POINT VALUES |

This table provides a visual representation of our assignments this semester. See the assignment descriptions above for more details (as well as individual assignment information on CANVAS.)

Assignment	Points	Word Count: Min-Max	Due Date (all due at 10:40 AM) Upload on CANVAS	Optional First Draft Due Date (all due at 10:40 AM) Upload on CANVAS
Group A: Modified Précis	200	900 – 1100	Friday, September 21	Friday, September 14
Group B: Modified Précis	200	900 - 1100	Friday, October 5	Friday, September 28
Exam 1	250	N/A	Pt 1: Wed October 10 Pt 2: Friday October 12	
Group A: Analysis Essay	200	900 – 1100	Friday, October 26	Friday, October 19
Group B: Analysis Essay	200	900 – 1100	Wednesday, November 14	Monday, November 5
Opinion Essays (Two @ 250 to 400 words each)	100	500 – 800	Wednesday, November 28 *exception: Paper Copy and CANVAS upload required	Monday, November 19
Optional Rewrite of Modified Précis OR Analysis Essay For the <i>average of the two grades</i>	N/A	N/A	Wednesday, December 5	
Exam 2 – non-cumulative - NOT a Final Exam	250	N/A	Pt 1: Monday, December 3 Pt 2: Wed, December 5	
TOTAL	1000	2300		

MODES OF SUBMISSION |

All assignments are due at 10:40 AM. No emailed assignments can be accepted. See policy on late work below.

1. Modified Precis and Analysis Essay:

- Upload on CANVAS under the proper assignment (in MS Word ONLY). Format as double-spaced and include the word count after your name in parentheses. Example: Suzy Student (1225).
- Use proper MLA citation style for Works Cited and In-text Citations.

2. Opinion Essays

- Upload on CANVAS under the proper assignment (in MS Word ONLY). Format as double-spaced and include the word count after your name in parentheses. Example: Suzy Student (1225).
 - **Turn in a printed copy (single sided). The CANVAS copy must match the paper copy exactly. Uploading the assignment on CANVAS alone stops the late clock, but the assignment will not be graded until both the CANVAS upload and the paper copy are submitted.**
 - Use proper MLA citation style for Works Cited and In-text Citations.
3. **Optional Completed First Drafts on Modified Precise, Analysis Essay, and Opinion Essays:** Upload on CANVAS under the assignment in question. Only completed drafts, on time drafts (including citations) can be accepted. No late first drafts can be accepted. **Only upload is needed for first draft of Opinion Essays.**
 4. **In-Class Exams:** Written by hand in class; I will provide paper for taking exams.
 5. **Optional Rewrite:** Upload under REWRITE assignment on CANVAS.

LATE WORK POLICY |

1. **Modified Precise, Analysis Essay, and Opinion Essays:** Papers are LATE starting one minute after due time. Late papers lose 10% of the grade for every 24-hour period. Late points cannot be made up with the optional rewrite. **For Opinion essay – an upload on CANVAS stops the late clock; you may turn in the paper copy later, but it will not be graded until the paper copy is received.**
2. **In-Class Exams:** You must be in class for the exam dates. Make-up exams are possible *only* if you can adequately document your inability to be present due to a personal hardship or due to your involvement in a university-sponsored event or a religious holiday.
3. **Optional First Drafts and Optional Rewrite at semester's end:** NOT accepted late. You must complete them before the due date/time.

ATTENDANCE and MAKE UP POLICY |

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

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

Attendance in this class is mandatory. Attendance begins *after add/drop*. Your grade will not be affected if you have 0 – 4 UNEXCUSED absences. **You will lose 10 points for each unexcused absence after four.** According to UF policy, excused absences are given for the following situations and events: 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, and court-imposed legal obligations (e.g., jury duty or subpoena).

All excused absences (other than religious holidays and weather conditions) require documentation. Documentation includes emails/notes from coaches, faculty advisors, and medical professionals. 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. Get notes from a classmate or visit your instructor during office hours.

DESCRIPTION and GRADING of ASSIGNMENTS |

Note: due to the size of the class, students will be split into two groups, Group A and Group B. These groups will be based on your last name alphabetically and will be announced after add/drop week ends. Refer to the table of assignments AND the schedule of class assignments to see when your particular group's due dates occur.

These descriptions are brief. You can find complete, detailed assignment documents (and grading rubrics for the modified précis and analysis essay under ASSIGNMENTS on CNAVAS.

Modified Précis: 200 points – 900 words minimum to 1100 words maximum

The assignment has 4 parts: 1) formatting the MLA citation of the scholarly essay, 2) identifying the thesis statement of the essay, 3) summarizing a critical essay, and 4) applying the concepts of the essay to a found film (one you find on your own that is not on the syllabus) and submit the film to the same type of critical analysis that the critical article uses. This assignment shows you can summarize scholarly articles and apply the concepts you've learned from the article. You will have your choice to write your modified précis on one of two essays in the *Chick Flicks* textbook that we will not cover in class.

Exams: Two @ 250 points each

During the semester you will take TWO *non-cumulative* exams that will test your knowledge on the essays read in ARES and the ideas studied in *Chick Flicks* well as important and meaningful scenes/dialogue/aspects of the films viewed. These exams 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 exam will take place over two days. The first exam will take place the week before Spring Break. The second exam will take place during the last week of classes.

Essay: Formal/Discursive/Theoretical Analysis: 200 points – 900 words minimum to 1100 words maximum

You will write an essay in which you will closely analyze either one film or compare and contrast two films in relation to formal analysis (the film form), discursive analysis (the narrative/content), or theoretical analysis (reading a film through a critical lens). Or, you can combine two or more of these elements. Your goal is to produce an analytical essay in which you prove how the films formal and/or discursive elements work together to create a message (theme/idea) the film puts forward. You will have a great deal of freedom in choosing your essay topics, but you will be **limited to writing about films we have screened in class.**

Short Opinion Essays (2 @ 50 points each): 100 points – 500-word minimum to 800-word maximum (250 – 400-word limit for each entry)

In one paper, you will write two brief opinion essays on any two films of the semester. Each essay will have one film as its subject. Each essay will be thoughtful, creative, specific, and will cover how you personally interacted with the text. You can discuss it in terms of your personal experiences, intersectionalities, American or world culture or politics, history, or a combination of any of these elements. This assignment is designed to see how you relate to the two films in terms of issues that you deem important or interesting; you will have a lot of freedom in how you approach the films. You will also have to produce a works cited page for each essay with the film and any outside texts you may have used.

Optional Rewrite: Modified Précis OR Analysis Essay

At the end of the semester, you have the option of rewriting either the Modified Précis OR the Analysis Essay for the *average of the two grades.*

Optional First Drafts: Modified Précis, Analysis Essay and Opinion Essays

You may turn in a completed first draft of the Modified Précis AND the Analysis Essay about one week before the due date – **see the schedule of class assignments for due dates**. The first drafts must be completely finished (including works cited), printed on paper (single sided), and turned in during class.

GRADING SCALE |

Grade	GPA	Per 100 points	Final Grade Point Count
A	4.0	93– 100	930 – 1000
A-	3.67	90 – 92	900 – 929
B+	3.00	87 – 89	870 – 899
B	3.0	83 – 86	830 – 869
B-	2.67	80 – 82	800 – 829
C+	2.33	77 – 79	770 – 799
C	2.0	73 – 76	730 – 769
C-	1.67	70 – 72	700 – 729
D+	1.33	67 – 69	760 – 699
D	1.0	63 – 66	630 – 669
D-	0.67	60 – 62	600 – 629
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>

HOW CLASS PARTICIPATION AFFECTS YOUR GRADE |

I expect students to participate in class discussions and pay attention. Although no “points” are assigned as part of your grade, let’s say, for example, your final grade is 895 (B+). If your class participation has been productive, your grade would be “bumped up” a few points (never more than 5) to an A-. If you have not participated in class, your grade would remain at a B+. I will look for “quality” not “quantity.” In other words, your grade will not be favorably influenced by talking just to talk. I expect you to make intelligent and insightful comments in relation to the films viewed and the materials read. In addition, inattention in class, such as reading the newspaper, checking social media, and checking your phone/internet for unrelated activities also will be noted and will discourage your instructor from “bumping up” your grade.

UNIVERSITY WRITING STUDIO |

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

COURSE and INSTRUCTOR EVALUATION |

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

NOTIFICATION LETTER from the DEAN of STUDENTS’ OFFICE |

Students who experience a family or personal emergency (death in the family, unplanned hospitalization, etc.) may contact the Dean of Students Office and request notification letters be sent to their professors. Students are

required to provide faculty members with appropriate documentation to support their absence unless, due to the nature of the issue, the information is provided to and verified by the Dean of Students' Office.

STUDENT COUNSELING and MENTAL HEALTH |

Campus resources are available for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. These resources include:

- UF Counseling & Wellness Center (CWC): (352) 392-1575 for documentation, stress and wellness, mental health screening, concerns about a classmate, self-help, sexual or physical abuse
<http://www.counseling.ufl.edu/cwc/>
- Career Resource Center: 392-1601, First floor, Reitz Union, career development assistance

For Emergencies: University Police Department: 352-392-1111

SCHEDULE of CLASS ASSIGNMENTS |

This schedule is only a guide and is subject to change. Assignments and readings are due the day listed.

Legend:

CF: *Click Flicks*

ARES: Reading assignment available on Library West's Course Reserves

FILM: Watch the film assigned

Film for Week 1: *Bridesmaids* (Paul Feig 2011) 122 minutes

Wednesday, August 22

Introduce course

Friday, August 24

FILM: *Bridesmaids*

Film for Week 2: *Legally Blonde* (Robert Luketic 2001) 96 minutes

Monday, August 27

CF or CANVAS (Files): Ch 1: "Introduction: Chick flicks and chick culture" (Suzanne Ferriss and Mallory Young)

Wednesday, August 29

FILM: *Legally Blonde*

Friday, August 31

CF: Ch 4: "The return of pink. *Legally Blonde*, third-wave feminism, and having it all" (Carol M. Dole)

Film for Week 3: *Real Women Have Curves* (Patricia Cardoso 2002) 90 minutes

Monday, September 3

No class – Labor Day

Wednesday, September 5

FILM: *Real Women Have Curves*

Friday, September 7

CF: Ch 9: "Chica flicks: Postfeminism, class, and the Latina American Dream" (Myra Mendible)

Film for Week 4: *Think Like a Man* (Tim Story 2012) 122 minutes

Monday, September 10

Discuss Modified Précis AND Analysis Essay assignments

Wednesday, September 12

ARES: Excerpt from *Black Macho and the Myth of the Superwoman* (Michele Wallace)

Friday, September 14

Optional completed 1st draft due for GROUP A: Modified Précis at 10:40 am

FILM: *Think Like a Man*

Film for Week 5: *Imitation of Life* (Douglas Sirk 1959) 125 minutes

Monday, September 17

ARES: Introduction (1-20 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. (Jeffrienne Wilder)

Wednesday, September 19

FILM: *Imitation of Life*

Friday, September 21

DUE: Modified Précis GROUP A: 200 points - "A soundtrack for our lives: Chick-flick music" (Rüll, Ch 5) in *Chick Flicks*, pgs. 79 – 91

ARES: "What's the Matter with Sara Jane?": Daughters and Mothers in Douglas Sirk's "Imitation of Life" (Marina Heung)

Film for Week 6: *The Children's Hour* (William Wyler 1961) 108 minutes

Monday, September 24

ARES: "Girl, you'll be a woman soon" from *Manifesta, Young Women, Feminism and the Future* (Jennifer Baumgardner and Amy Richards) 126 - 166.

Wednesday, September 26

Clips from *Pulp Fiction* (Quentin Tarantino 1994)

Friday, September 28

Optional completed 1st draft due for GROUP B: Modified Précis at 10:40 am

FILM: *The Children's Hour*

Film for Week 7: *Go Fish* (Rose Troche 1994) 83 minutes

Monday, October 1

ARES: "Overcoming the Stigma: The Queer Denial of Indiewood" (Stuart Richards)

Wednesday, October 3

FILM: *Go Fish*

Friday, October 5

DUE: Modified Précis GROUP B: 200 points - "Babes in boots: Hollywood's oxymoronic warrior woman" (Kate Waites, Ch 12) in *Chick Flicks*, pages 204-220.

CF: Ch 8: "Simple Pleasures: lesbian community and *Go Fish*" (Lisa Henderson)

Film for Week 8: *No Film*

Monday, October 8

No class today - study for the exam

Wednesday, October 10

Exam 1: Part One – Film identification and multiple-choice questions (150 points)

Friday, October 12

Exam 1: Part Two –Essay questions (100 points)

Film for Week 9: *Working Girl* (Mike Nichols 1988) 113 minutes

Monday, October 15

ARES: “Notes of Teaching Film Style” from *Style and Meaning* (Andrew Klevan)

Film clips from *In A Lonely Place* (Nicholas Ray 1950)

Wednesday, October 17

ARES: “Visual Pleasure and the Narrative Cinema” (Laura Mulvey 1975)

Friday, October 19

Optional completed 1st draft due of GROUP A: Analysis Essay at 10:40 am

FILM: *Working Girl*

Film for Week 10: *Rosemary’s Baby* (Roman Polanski 1968) 136 minutes

Monday, October 22

Film Clips: *Saturday Night Fever* (John Badham, 1978)

Nashville (Robert Altman, 1975)

Wednesday, October 24

ARES: “Film Bodies: Gender, Genre, and Excess” (Linda Williams)

Friday, October 26

DUE: Analysis Essay GROUP A: 200 points

FILM: *Rosemary’s Baby*

Film for Week 11: *The Eyes of Laura Mars* (Irving Kershner 1978) 104 minutes

Monday, October 29

ARES: “Birth Traumas: Parturition and Horror in "Rosemary's Baby" (Lucy Fischer)

Wednesday, October 31

ARES: “Return of the Female Gothic: The Career-Woman-in-Peril Thriller” (Monica Soare)

Friday, November 3

No class – Homecoming

Film for Week 12: *Mrs. Parker and the Vicious Circle* (Alan Rudolph 1994) 125 minutes

Monday November 5

Optional completed 1st draft due of GROUP B: Analysis Essay at 10:40 am

FILM: *The Eyes of Laura Mars*

Wednesday, November 7

FILM: *Mrs. Parker and the Vicious Circle*

Friday, November 9

ARES: "Rudolph's *Mrs. Parker and the Vicious Circle*: Film Form and Parker's Poetic Legacy" (Carolyn Kelley)

Film for Week 13: *Sunset Blvd* (Billy Wilder 1950) 110 min

Monday, November 12

No class: Veteran's Day

Wednesday, November 14

DUE: Analysis Essay GROUP B: 200 points

ARES: "Women in Film Noir" (Janey Place)

Friday, November 16

FILM: *Sunset Blvd*

No Film for Week 14

Monday, November 19

CF: Ch 7: "Something's gotta give: Hollywood, female sexuality, and the 'older bird' chick flick" (Margaret Tally)

Optional completed 1st draft due of Opinion Essays at 10:40 am

Wednesday, November 21

No class: Thanksgiving

Friday, November 23

No class: Thanksgiving

Film for Week 15: *Some Like It Hot* (Billy Wilder 1959) 120 minutes

Film for Week 15: *Frozen* (Chris Buck and Jennifer Lee 2013) 102 min

Monday, November 26

FILM: *Some Like it Hot*

DUE: Opinion Essays: Two at 250 – 400 words each: 100 points

Wednesday, November 28

ARES: "The Creature from the Black Lagoon: Marilyn Monroe and Whiteness" (Lois W. Banner)

Friday, November 30

Film: *Frozen*

No Film for Week 16

Monday, December 3

Exam 2: Part One – film identification and multiple-choice questions (150 points)

Wednesday, December 5

Exam 2: Part Two –essay questions (100 points)
Optional Rewrite of Modified Précis or Analysis Essay Due

Exam 2 is non-cumulative