

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 2020 **CREDITS** | 3 **SECTION NUMBER** | 35CK/26718

LOCATION | online via ZOOM **TIME** | MWF Period 4 (10:40am – 11:30am)

INSTRUCTOR | Dr. Carolyn Kelley **EMAIL** | ckelley@ufl.edu

OFFICE LOCATION | 2215L Turlington Hall

OFFICE HOURS | Office hours held VIA Zoom: SEE the CANVAS home page for the exact dates/times/Zoom Link

Or by appointment if office hours are not convenient

NOTE: Office hours are not held on school holidays

TEACHING ASSISTANT | Bailey Moore Haas **EMAIL** | bhaas@ufl.edu

OFFICE HOURS | Office hours held VIA Zoom: SEE the CANVAS home page for the exact dates/times/Zoom Link

COURSE DESCRIPTION |

In 1985, author Alison Bechdel 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 “Bechdel Test,” because they focus primarily on men, and they reflect men’s interests and wants. Can a film fail the Bechdel 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.

Each week, we will discuss one film and one or two critical essays surrounding a particular idea, theme or representation of a female character or character type. We will puzzle through how the film connects to the theory, and what they together can teach us about western society and culture. Of course, you must appreciate film to enjoy this course, but WST 3335 is NOT a course in film “appreciation.” Instead, we will work toward critical assessments of the films, coupled with effectively translating those analyses into talking, thinking, and writing about films. This class should stimulate your interest in film in such a way that after you complete this course, you hopefully will become a lifetime learner and you will analyze and think critically about films you watch outside and beyond this course.

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

UNIVERSITY POLICIES REGARDING PLAGIARISM and ACADEMIC DISHONESTY |

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows (from the [2018 revision](#)):

Plagiarism. A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. *Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
2. *Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
3. *Submitting materials from any source without proper attribution.*
4. *Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.*

Important Tip: Anytime you cut and paste another person's/website's words, and you don't give the source credit for those words by using citations, you are committing plagiarism. **Best practice: DON'T cut and paste anything beyond citation-like information, such as titles of essays, journals, author's names, DOIs, web addresses.** If the information is going into the actual text of your paper, and you cut and paste without giving credit, even if you change a few words, you are committing plagiarism, and you will get a zero on the assignment in question, and you face the risk of failing the entire course as well.

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#). **If at any point you are uncertain whether something is considered plagiarism or academic dishonesty, ask your instructor before work is due.**

STUDENTS with DISABILITIES |

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Reid Hall or online at <https://disability.ufl.edu/>. The office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

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.

COURSE and INSTRUCTOR EVALUATION |

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/>.

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 Resources for Students in Distress |

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
- U Matter We Care: <http://umatter.ufl.edu>, 352-294-2273, umatter@ufl.edu
- Counseling and Wellness Center: <http://counseling.ufl.edu>, 352-392-1575
- Dean of Students Office: <https://dso.ufl.edu/>
- Field and Fork Pantry: https://dso.ufl.edu/areas_services/field-fork-pantry/

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/> for an online appointment. Half-hour tutor sessions are free.

RECOMMENDED TEXT |

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 want additional assistance)

REQUIRED TEXT |

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

Note: this book also is available as an ebook for free from Library West. To access:

1. Go to Library West homepage: <https://cms.uflib.ufl.edu/>
2. Click on Library Catalog
3. Click on drop down box – choose *call numbers*
4. Input call numbers for this book: PN1995.9.W6 C515 2008EB
5. Click Search
6. Click on “Off-campus access limited to current UF students and employees”

In the spirit of keeping textbook costs as low as possible, This course earns 🍏 an apple, signifying the cost per credit hour is \$20 or less, or \$60 for the entire 3-credit course.

ACCESSING COURSE MATERIAL FROM OFF CAMPUS |

In order to access **the textbook, the films, or any reading that is linked directly to a UF database** (this is anything that is not listed as a pdf), you must let the UF Library System know you are a UF student who is off campus. (If you are on campus, the library will recognize you automatically).

To access materials from off campus:

1. Click on Off-Campus Access from Library West Homepage: <https://cms.uflib.ufl.edu/offcampus>
2. Either download the VPN software (recommended) or sign into UF Proxy Server with Gatorlink credentials
3. Suggested: One in the database, download any reading material as a pdf so you have it for future use in the course

OTHER READING and WATCHING RESPONSIBILITIES |

All our semester readings and viewings (other than the textbook) are available for free via ARES (Course Reserves). You can access Course Reserves from the HOMEPAGE of our CANVAS course.

- **Regarding the Readings:** If the reading is a pdf, you will be able to access it right away. If a reading is linked to a UF database, see above instructions for accessing readings from off campus. The specific readings/viewings are identified in the **Schedule of Class Activities and Assignments** located at the end of the syllabus. You can decide if you want to print them or use them online – either choice is fine.
- **Regarding the films,** you must see the films on your own time- they will not be viewed in class. Course Reserves offers these films via streaming (for free). See directions above on how to access films from off campus. If you prefer, a viewing of most films can be purchased for about \$4.00 on a subscription service. Some films also may be available for free along with subscriptions to Netflix, Amazon Prime, TCM, or Hulu, so you can watch them this way as well.

Work Expectations

You will have to plan on reading an average of 20 pages for each day of class when we discuss critical essays or watching a 120-minute film. *Reading*, as opposed to just moving your eyes across the page, and *watching*, as opposed to having a film on the background while you do other things, are essential for informed discussion, background work for papers, and Quiz preparation, all of which are your responsibility. In order to avoid feeling crunched around the end of the semester, a good general rule is to spend two to three hours studying—reading,

taking notes, visiting the Writing Studio via a ZOOM session -- for each hour spent in class. The grading scale for this class reflects these expectations.

THE FILMS |

Though tens of thousands of films exist, we can study only a few in a semester. I chose these films because they represent the concepts we will study in the critical essays. Although I appreciate your enthusiasm for film studies, I cannot accept suggestions to alter this list.

Discussed during the Week of:	Film:
Week 1: Aug 31 – Sep 4	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min
Week 2: Sep 7 - 11	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min
Week 3: Sep 14 - 18	<i>Think Like a Man</i> (Tim Story, 2012) 122 min
Week 4: Sep 21 - 25	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min
Week 5: Sep 28 – Oct 2	<i>The Children's Hour</i> (William Wyler, 1961) 108 min
Week 6: Oct 5 – 9	<i>Go Fish</i> (Rose Trouche, 1994) 83 min
Week 7: Oct 12 - 16	<i>Mrs. Parker and the Vicious Circle</i> (Alan Rudolph, 1994) 125 min
Week 8: Oct 19 – Oct 23	No Film
Week 9: Oct 26 – Oct 30	<i>Working Girl</i> (Mike Nichols, 1987) 113 min
Week 10: Nov 2 - 6	<i>Sunset Boulevard</i> (Billy Wilder, 1950) 110 min
Week 11: Nov 9 - 13	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min
Week 12: Nov 16 - 20	<i>Rosemary's Baby</i> (Roman Polanski, 1968) 136 min <i>Some Like It Hot</i> (Billy Wilder, 1959) 120 min
Week 13: Nov 23	No Film
Week 14: Nov 30 – Dec 4	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min <i>Frozen</i> (Chris Buck and Jennifer Lee 2013) 102 min
Week 15: Dec 7 – 9	No Film

Rules about Recording WST 3335 Classes |

You may NOT under any circumstances, record any class session on your own. You may not post or share any of our class sessions with any one, not even another member of our class. If you record or share any class lecture, you are in violation of Florida Law (as your instructor DOES NOT give you permission to record any class session), and you are in violation of the University of Florida Honor Code. Honor Code violations can result in failing the course.

Regarding the asynchronous classes: you may not download or share any of the asynchronous recordings.

Rules about Attending Online WST 3335 Classes |

With the exception of a few class periods, this course will be held during synchronous meeting times and days just as if were being held on campus. There are a few asynchronous days that require watching the lecture on your own. See the syllabus for these class dates. *You are 100% responsible for all the material presented in the asynchronous classes, so please make sure you watch them with the same attention you would give if you were attending a live class.*

For these synchronous Zoom classes, attendance is required and will be taken. Although this is an online class, discussion/student interaction is an important part of the class dynamic; therefore, participation and attendance is essential to your getting the full value and impact of the class. Your visual presence and active engagement in the class are expected.

When attending class via Zoom, I expect you to follow these guidelines:

- Avoid distractions during class time. Close unnecessary apps and put your phone away. Attend from an area with no distractions. (If circumstances require you to work from an area with distractions, let your instructor know. For example, if you have to share a room with family, let your teacher know that your mom might be walking in the background or your brother is doing his class at the dining room table at the same time.)
- During class, you are expected to be visible (camera on) to the instructor and be able to communicate with the instructor by audio or writing in the chat box. Make sure that whatever is visible (your attire, the background) is reasonable for class. Would you wear it to class? Would you show that poster in class?
- Be on time for class and don't leave early (If you have a specific situation in which you need to arrive to class late or leave early on any given day, please let your instructor know ahead of time to avoid absence penalties).

Attendance and Make-up 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) must 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. Get notes from a classmate or visit your instructor during office hours.

If you miss an exam (called quizzes on the syllabus), you must provide valid documentation. Absences deemed excused, including university-sponsored events such as athletics and band, (documented) illness, and religious holidays will be eligible for arrangements such as making up work/exams. When you know ahead of time that you will miss class (such as for a university-sponsored event, religious holiday, or scheduled health event), you must contact the instructor ahead of time and make arrangements for making up any missed work/exams. If you feel you have another valid excuse for needing to make up work or an exam, please speak to your instructor. These requests will be considered on a case-by-case basis and will require documentation.

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

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

Getting Notes for Missed Classes |

You are responsible for any discussions that take place in class (class discussion information makes up a significant part of the quizzes). If you miss any class, contact a student from the DISCUSSION BOARD on CANVAS and ask to receive his/her/their notes from the missed class, and/or you may meet with your instructor via office hours/appointment to review any missed class. Due to the total number of students I have, I am not able to send you summaries of missed class material via email; however, I am happy to go over missed class materials in office hours or by appointment.

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.

REQUIRED EQUIPMENT |

You must have a computer that has a working microphone and a working camera. Both are needed to identify you for class attendance and for you to take the Quizzes via HONORLOCK.

ASSIGNMENT DESCRIPTIONS |

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

You will complete four assignments this semester (and one optional assignment, if you choose):

1. One Modified Precis: (950 minimum words): 250 points (25% of grade)
2. One Analysis Essay (1000 minimum words): 250 points (25% of grade)
3. Two In-class, non-cumulative, closed book Quizzes: 2 @ 250 points = 500 points (50% of grade)
4. Optional Rewrite of either Modified Precis or Analysis Essay for the *average* of the two grades.

You are responsible for reviewing the detailed assignment documents for each assignment. You can find these descriptions on CANVAS under each assignment.

1. Modified Precis: 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 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. You will be assigned a specific essay based on the Assignment Group to which you are assigned.

This assignment has four parts:

- a. Thesis: Identify the author’s thesis of the text
- b. Summary: Summarize the essay in your own words
- c. 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.
- d. 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.

This assignment shows you can summarize scholarly articles and apply the concepts learned from the article.

2. In-Class Quizzes: 250 points.

During the semester you will take TWO *non-cumulative* Quizzes 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 Quizzes will not require rote memorization, but test your ability to understand and process important themes, ideas and concepts discussed, viewed and read about in this course. Each Quiz will take place over two days. **Day one** of the exam will be made up of short essay prompts and Multiple Choice questions. **Day Two** will be made up of essay questions. You will receive a list of potential essay questions (about eight) one week before the exam. You will see five on the exam, and out of those, you will have to respond to three. The first Quiz will take place around the middle of the semester. The second Quiz will take place on/near the last week of school.

3. Optional Completed First Drafts: Upload on CANVAS. Only completed drafts (including citations) can be accepted. Highlight any revisions you have made (based on instructor's comments in the first draft) in the revised (final) draft. If the revised draft's changes are not highlighted, the original grade on the 1st draft will have to stand as the final grade.

4. Optional End-of-Semester Rewrite: Upload under REWRITE assignment on CANVAS. Highlight any revisions you have made (based on instructor's comments). If the rewrite's changes are not highlighted, the original grade will have to stand as the final grade.

Modes of Submission

Modified Precis and Analysis Essay:

- Are due at 10:40 am **on the due date**
- WRP and Analysis Essay must be **uploaded on CANVAS**
- Double spaced and include the word count after your name in parentheses. Example: Sam Student (1225). For the WRP, you will record the word count for each of the four sections (See sample WRP for details).
- Use MLA citation style
- Late work will be penalized 10% per calendar day.

In-Class Quizzes:

- Quizzes are on CANVAS via QUIZZES and monitored by HONORLOCK.
- You must take the Quiz during our class time. EXCEPTION: If you have DRC accommodations that need to work around your other classes.

Optional End-of-Semester Rewrite:

- Upload rewrite under Optional Rewrite Assignment on CANVAS. **Highlight any and all changes**
- No late rewrites can be accepted
- Late points cannot be made up in rewrites

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>

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 and Time (all due at 10:40 AM)	Due Date and Time for Optional First Draft (all due at 10:40 AM)
Group A: Modified Précis Group B: Analysis Essay	250 250	950 – 1850 1200 - 1800	Fri Oct 2	Fri Sept 25
Quiz 1	250	N/A	Part 1: Mon Oct 19 Part 2: Wed Oct 21	
Group A: Analysis Essay Group B: Modified Précis	250 250	950- 1850 1200 - 1800	Fri Nov 20	Fri Nov 13
Optional Rewrite of Modified Précis OR Analysis Essay For the <i>average of the two</i> <i>grades</i>	N/A	N/A	Wed Dec 9	
Quiz 2 – non-cumulative - NOT a Final Quiz	250	N/A	Part 1: Mon Dec 7 Part 2: Wed Dec 9	
TOTAL	1000	Words Eligible Wr Req: 2000+		

SCHEDULE of CLASS ACTIVITIES & ASSIGNMENTS |

This schedule is only a guide and is subject to change. You should aim to have the text read/viewed by the first date it is scheduled for discussion. Assignments are due on the day listed.

Legend:

ARES: Reading assignment available on Library West's COURSE RESERVES

PAGES: Web link available from CANVAS PAGES

FILM: Film available for free – ARES (Course Reserves) Streaming

CF: *Chick Flicks* textbook – available for free as an ebook from Library West

HANDOUT: Available TEXT found under CANVAS FILES

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

Monday, August 31

Introduce course

Wednesday, September 2

FILM: *Bridesmaids*

Friday, September 4

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

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

Monday, September 7

Labor Day – no classes

Wednesday, September 9

FILM: *Legally Blonde*

Friday, September 11

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

Film for Week 3: *Think Like a Man* (Tim Story, 2012) 122 minutes

Monday, September 14

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

Wednesday, September 16

FILM: *Think Like a Man*

Friday, September 18

Asynchronous Class: Watch on your Own: Going over Modified Précis and Analysis Essay Assignment

Film for Week 4: *Imitation of Life* (Douglas Sirk, 1959) 125 minutes

Monday, September 21

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

Wednesday, September 23

FILM: *Imitation of Life*

Friday, September 25

Optional completed 1st draft due of either Modified Précis OR Analysis Essay at 10:40 am

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

Film for Week 5: *The Children's Hour* (William Wyler, 1961) 108 minutes

Monday, September 28

FILM: *The Children's Hour*

Wednesday, September 30

ARES: "Girl, you'll be a woman soon" from *Manifesta, Young Women, Feminism and the Future* (Jennifer Baumgardner and Amy Richards). Start at "Still Working at the Wheel" heading on pg 151 - 166.

Friday, October 2

Optional Asynchronous class: Watch grammar lecture – optional

DUE: GROUP A: Modified Précis: 250 points – "The 'babe scientist' phenomenon: The illusion of inclusion in 1990s American action films" (Holly Hassel, Ch 11)

DUE: GROUP B: Analysis Essay: 250 points

Film for Week 6: *Go Fish* (Rose Trouche, 1994) 83 minutes

Monday, October 5

Clips from *Pulp Fiction* (Quentin Tarantino 1994)

Wednesday, October 7

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

Friday, October 9

FILM: *Go Fish*

Film for Week 7: *Mrs. Parker and the Vicious Circle* (Alan Rudolph, 1994) 125 minutes

Monday, October 12

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

Wednesday, October 14

FILM: *Mrs. Parker and the Vicious Circle*

Friday, October 16

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

Film for Week 8: No Film

Monday, October 19

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

Wednesday, October 21

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

Friday, October 23

Asynchronous Class: Watch Lecture on Your Own: ARES: "Visual Pleasure and the Narrative Cinema" Laura Mulvey
*Film Clips: *Saturday Night Fever* (John Badham, 1978) and *Nashville* (Robert Altman, 1976)*

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

Monday, October 26

ARES: "Notes of Teaching Film Style" from *Style and Meaning* (Andrew Klevan)
Film clips from Nicholas Ray's *In A Lonely Place* (1950)

Wednesday, October 28

FILM: *Working Girl*

Friday, October 30

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

Handout: The Femme Fatale

Film for Week 10: *Sunset Boulevard* (Billy Wilder, 1950) 110 minutes

Monday, November 2

Film: *Sunset Boulevard*

Wednesday, November 4

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

Friday, November 6

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

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

Monday, November 9

FILM: *The Eyes of Laura Mars*

Wednesday, November 11

No Class – Veteran's Day

Friday, November 13

Optional completed 1st draft due of either Modified Précis OR Analysis Essay at 10:40 am

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

Films for Week 12: *Rosemary's Baby* (Roman Polanski, 1968) 136 minutes

***Some Like It Hot* (Billy Wilder, 1959) 120 minutes**

Monday, November 16

FILM: *Rosemary's Baby*

Wednesday, November 18

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

Friday, November 20

DUE: Analysis Essay GROUP A: 250 points

DUE: Modified Précis GROUP B: 250 points - "A soundtrack for our lives: Chick-flick music" (Lisa Rüll, Ch 5)

FILM: *Some Like it Hot*

No Film for Week 13:

Monday November 23

Optional Class: (attendance not taken; however, you can attend and class will be recorded) ARES: "The Creature from the Black Lagoon: Marilyn Monroe and Whiteness" (Lois W. Banner)

Wednesday, November 25

No Class – Thanksgiving

Friday, November 27

No Class – Thanksgiving

**Films for Week 14: *Real Women Have Curves* (Patricia Cardoso, 2002) 90 minutes
Frozen (Chris Buck and Jennifer Lee 2013) 102 min**

Monday, November 30

FILM: *Real Women Have Curves*

Wednesday, December 2

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

Review for Quiz

Friday, December 4

Film: *Frozen*

No Film for Week 15

Monday, December 7

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

Wednesday, December 9

Quiz 2: Part Two –essay questions (100 points)

DUE: Optional Rewrite of Modified Précis or Analysis Essay

No Final Exam – Quiz 2 is non-cumulative