

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

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

**TERM** | Spring 2018 **CREDITS** | 3 **SECTION NUMBER** | 086G

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

**INSTRUCTOR** | Dr. Carolyn Kelley

**EMAIL** | [ckelley@ufl.edu](mailto:ckelley@ufl.edu)

**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** | 102a Ustler Hall

**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.

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**

<b>Subject Area</b>	<b>Content</b>	<b>Critical Thinking</b>	<b>Communication</b>
<b>Humanities</b>	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.
<b>Diversity (co-designation)-</b>	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*. 5<sup>th</sup> 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

Though tens of thousands of films exist, we can study only a few in a semester. I chose these because they represent the concepts we will study and/or demonstrate exceptional use of the formal elements of film. I have no truck with suggestions to alter this list. I have updated the list of streaming services showing the films in the list below (as of January 2018); however, streaming services are fickle, so be prepared for changes.

Discussed during the Week of:	Film:
Week 1: Jan 8 – 12	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min
Week 2: Jan 15 - 19	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min (free with <i>Amazon Prime</i> Membership)
Week 3: Jan 22 - 26	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min (streaming on HBO Go)
Week 4: Jan 29 – Feb 2	<i>Think Like a Man</i> (Tim Story, 2012) 122 min
Week 5: Feb 5 - 9	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min
Week 6: Feb 12 - 16	<i>The Children’s Hour</i> (William Wyler, 1961) 108 min
Week 7: Feb 19 - 23	<i>Go Fish</i> (Rose Trouche, 1994) 83 min
Week 8: Feb 26 - 28	No Film
<b>Spring Break</b>	<b>No Film</b>
Week 9: Mar 12 - 16	<i>Sunset Blvd</i> (Billy Wilder 1950) 110 min (streaming on Netflix)
Week 10: Mar 19 - 23	Film chosen by TA - TBA
Week 11: Mar 26 – 30 (2 films)	<i>Working Girl</i> (Mike Nichols, 1987) 113 min AND <i>Rosemary’s Baby</i> (Roman Polanski, 1968) 136 min (streaming on Amazon Prime)
Week 12: Apr 2 - 6	<i>Mrs. Parker and the Vicious Circle</i> (Alan Rudolph, 1994) 125 min
Week 13: Apr 9 - 13	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min
Week 14: Apr 16 - 20	<i>Some Like It Hot</i> (Billy Wilder, 1959) 120 min
Week 15: April 23 -25	<i>Frozen</i> (Chris Buck and Jennifer Lee 2013) 102 min

## 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/](http://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: Minimum – Maximum	Due Date and Time (all due at 10:40 AM)
Group A: Modified Précis Group B: Analysis Essay	200 300	900 – 1200 1200 - 1800	Wednesday, February 14
Exam 1	250	N/A	Part 1: Monday, February 26 Part 2: Wednesday, February 28
Group A: Analysis Essay Group B: Modified Précis	300 200	1200 – 1800 900 - 1200	Wednesday, April 4
Optional Rewrite of Modified Précis OR Analysis Essay For the <i>average of the two grades</i>	N/A	N/A	Monday, April 23
Exam 2 – non-cumulative - NOT a Final Exam	250	N/A	Tuesday, May 1 3:00 pm – 5:00 pm
<b>TOTAL</b>	<b>1000</b>	Words eligible toward Writing Req: <b>2100</b>	

### MODES OF SUBMISSION |

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

- Modified Précis and Analysis Essay:**
  - Submit a paper copy for grading AND upload on CANVAS under the proper assignment (in MS Word ONLY).
  - Format as double-spaced, single-sided, 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. Your papers will not be graded until you have completed both steps. However, either of these steps “stops” the late clock. If the paper copy and the CANVAS copy submitted do not match, you will receive a “0” for the assignment.
- In-Class Exams:** Written by hand in class I will provide paper for taking exams.
- Optional Completed First Drafts:** Turn in on paper only. Only completed drafts (including citations) can be accepted.
- Optional Rewrite:** Turn in annotated (graded) copy of paper and upload under REWRITE assignment on CANVAS. No paper copy of the rewrite is required.

### LATE WORK POLICY |

- Modified Précis and Analysis Essay:** Papers are LATE starting one minute after due time. Late papers lose 10% of the grade for every 24-hour period. As mentioned above, either submitting on CANVAS by the due date or turning the paper copy in class stops the “late” clock.” Late points cannot be made up with the optional rewrite.
- 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.
- Optional Rewrite:** 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 |

*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 1200 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 finals week.

### Essay: Formal/Discursive/Theoretical Analysis: 300 points – 1200 words minimum to 1800 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.**



### 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*. You will have to turn in your original annotated (graded) paper, a paper copy of your rewrite, and upload the rewrite on CANVAS.

### Optional First Drafts: Modified Précis OR Analysis Essay

You may turn in a completed first draft of the Modified Précis AND the Analysis Essay one week before the due date. 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 for the week (we will discuss films on Fridays)

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

##### Monday, January 8

Introduce course

##### Wednesday, January 10

FILM: *Bridesmaids*

##### Friday, January 12

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, January 15

No class – MLK, Jr. Day

##### Wednesday, January 11

FILM: *Legally Blonde*

##### Friday, January 13

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, January 22

FILM: *Real Women Have Curves*

##### Wednesday, January 24

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

**Friday, January 26**

Discuss Modified Précis AND Analysis Essay assignments

**Film for Week 4: *Think Like a Man* (Tim Story 2012) 122 minutes****Monday, January 29**

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

**Wednesday, January 31**

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

**Friday, February 2**

FILM: *Think Like a Man*

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

FILM: *Imitation of Life*

**Wednesday, February 7**

**Optional completed 1<sup>st</sup> draft due of either Modified Précis OR Analysis Essay at 10:40 am on paper**

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

**Friday, February 9**

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

Clips from *Pulp Fiction* (Quentin Tarantino 1994)

**Film for Week 6: *The Children's Hour* (William Wyler 1961) 108 minutes****Monday, February 12**

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

**Wednesday, February 14**

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

**Analysis Essay GROUP B: 300 points**

FILM: *The Children's Hour*

**Friday, February 16**

ARES: "Closet Cases: Costuming, Lesbian Identities and Desire, Hollywood Cinema and the Motion Picture Production Code." (Fiona Cox)

**Film for Week 7: *Go Fish* (Rose Trouche 1994) 83 minutes****Monday, February 19**

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

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

**Wednesday, February 21**

FILM: *Go Fish*

**Friday, February 23**

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

**No Film for Week 8****Monday, February 26**

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

**Wednesday, February 28**

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

**Friday, March 2**

No class

**Monday March 5 - Wednesday March 7 - Friday March 9**

No class – Spring Break

**Film for Week 9: *Sunset Blvd* (Billy Wilder 1950) 110 min****Monday, March 12**

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

**Wednesday, March 14**

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

**Friday, March 16**

FILM: *Sunset Blvd*

**Films for Week 10: TA's Choice - TBA****Monday, March 19**

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

**Wednesday, March 21**

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

*Nashville* (Robert Altman, 1975)

**Friday, March 23**

TA's film: TBA

**Films for Week 11: *Working Girl* (Mike Nichols 1988) 113 minutes AND  
*Rosemary's Baby* (Roman Polanski 1968) 136 minutes**

**Monday, March 26**

FILM: *Working Girl*

**Wednesday, March 28**

**Optional completed 1<sup>st</sup> draft due of either Modified Précis OR Analysis Essay at 10:40 am on paper**

FILM: *Rosemary's Baby*

**Friday, March 30**

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

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

**Monday April 2**

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

**Wednesday, April 4**

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

FILM: *Mrs. Parker and the Vicious Circle* – watch clips in class

**DUE: Analysis Essay GROUP A: 300 points**

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

**Friday, April 6**

FILM: *Mrs. Parker and the Vicious Circle* – watch clips in class

**Film for Week 13: *The Eyes of Laura Mars* (Irving Kershner 1978) 104 minutes**

**Monday, April 9**

FILM: *Mrs. Parker and the Vicious Circle*

**Wednesday, April 11**

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

**Friday, April 13**

FILM: *The Eyes of Laura Mars*

**Films for Week 14: *Some Like It Hot* (Billy Wilder 1959) 120 minutes**

**Monday April 16**

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

**Wednesday, April 18**

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

**Friday, April 20**

FILM: *Some Like it Hot*

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

**Monday, Apr 23**

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

**Optional Rewrite of Modified Précis or Analysis Essay Due**

**Wednesday, April 25**

Film: *Frozen*

**Tuesday, May 1: 3 pm - 5 pm**

**Exam 2: Part One – film identification and multiple-choice questions (100 points)**

**Exam 2: Part Two –essay questions (100 points)**

Exam 2 is non-cumulative