

## **WST 3335: Representations of Women in Hollywood Cinema: 1950 – 2020**

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

**TERM** | Spring 2023      **CREDITS** | 3      **CLASS & SECTION #:** | 26041/3335

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

**INSTRUCTOR** | Dr. Carolyn Kelley      **EMAIL** | [ckelley@ufl.edu](mailto:ckelley@ufl.edu)

**OFFICE LOCATION** | 2215e Turlington Hall

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

**TEACHING ASSISTANT** | Elisa Rios      **EMAIL** | [em.rios@ufl.edu](mailto:em.rios@ufl.edu)

**OFFICE LOCATION** | 102a Ustler Hall

**OFFICE HOURS** | SEE 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/spring break

### **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 must 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 on 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**

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

### **COURSE 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 Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **PLAGIARISM and ACADEMIC HONESTY |**

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

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.

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor before work is due.

## STUDENTS WITH DISABILITIES |

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. Click [here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## CAMPUS RESOURCES |

### 1. Health and Wellness

- *U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *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. 325-392-1261
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

### 2. Academic Resources

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

- [Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)
- *On-Line Students Complaints*: [View the Distance Learning Student Complaint Process.](#)
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

#### IN-CLASS RECORDING |

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

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

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

#### 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 to have and to make available this material. **Broken or malfunctioning computers cannot be accepted as an excuse for late work. Please back up all your work.**

#### 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.

#### HOW CLASS PARTICIPATION AFFECTS YOUR GRADE |

Students are expected to contribute constructively to each class session and to pay attention during class. 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” to an A-. If you have not participated in class, your grade would remain at a B+. I 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 texts studied in class. In addition, inattention in class will be noted and will discourage your instructor from “bumping up” your grade.

#### ATTENDANCE POLICY |

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

#### LATE ASSIGNMENTS & MAKE-UP POLICY |

**Late Essays:** Late essays (Modified Precis and Analysis) are penalized 10% for each calendar day on a pro-rated basis. If you have a documented reason that you feel should waive late points, please contact your instructor to discuss this matter as soon as possible, preferably before the due date. These requests will be considered on a case-by-case basis. **Late optional rewrites of essays are not accepted due to time constraints.**

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

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

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

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies 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. Topics covered in the discussions in class often will appear on the quizzes.** If you miss any class period, you have the following options to catch up:

- Contact a student from class to get his/hers/their notes. You also may make this request for notes on the DISCUSSION BOARD on CANVAS.
- Attend office hours or make an appointment with your instructor to discuss missed class material or lecture. I am happy to review any missed class discussions in office hours or by appointment; however,



due to the total number of students I have, **I am not able to send you summaries of missed class material via email.**

- If possible, observe via the class ZOOM link (see below)

**Zoom Link:** You will have access to a ZOOM link so that you can keep up with class materials if you are unable to be present in class for any reason. **Note: Signing on the ZOOM link is not connected to attendance. Signing on the ZOOM link does not qualify as attending the class, and you will be marked as absent if you are not in the face-to-face classroom.** In fact, our TA, Elisa, does not sign into nor observe the ZOOM link. If you are on the ZOOM link and have an excused absence, you will be marked as excused; however, if you are on the ZOOM link and do not have an excused absence, you will be **marked as absent**.

While on the Zoom link, you can only observe the class, you won't be able to participate. **WST 3335 not a hybrid class.** The Zoom link is set up as a courtesy by your instructor to help you keep up with course activities/materials, when you are absent so that you can take notes and don't get behind.

**Late to Class:** Students are expected to be on time. Habitually tardiness disrupts the class and may cause you to miss important announcements or class information.

### GRADING AND GRADING SCALE |

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

The grading scale:

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

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

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

### 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 or in-person appointment (2215 Turlington Hall). Half-hour appointments with a writing tutor are free.

### 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 -- for each hour spent in class. The grading scale for this class reflects these expectations.

### RECOMMENDED TEXT |

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 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 Find in top Navigation bar to open drop down box
3. Click on ebooks
4. Input call numbers for this book: PN1995.9.W6 C515 2008EB
5. Click Search
6. Click on Available Online

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 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: Once 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 semester readings (other than the textbook) and some of the films 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.** You can watch most of the films for FREE via ARES (Course Reserves) for streaming. If any films are available on ARES, you will need to be signed in as a UF student to view them if you are off campus. *I work closely with the ARES librarians to get as many films on FREE ARES streaming as possible, but some films won't allow UF to stream them to students for FREE.* For films that aren't available for free streaming, you have the following options: (See table below for quick recap of how to see each film)
  - In DVD format for FREE at Library West. All films are available in DVD – they are on reserve for our class. You must go to the 2<sup>nd</sup> floor information desk in Library West to borrow the DVD. You may only watch the film in the library for a 2 – 3-hour time limit.
  - On streaming services, both free and subscription, via any website you use to find streaming films. For example, you can go to the *Just Watch* website: <https://www.justwatch.com/> to find the films:
    - on a FREE streaming service like TUBI or PLUTO



- on subscription services, such as *Amazon Prime*, *Netflix*, or *Hulu*. If you subscribe to these plans, you can view the films this way. *Keep in mind that streaming services add and subtract titles every month*
- purchase a one-time viewing on Google Play, VUDU, YouTube, or a similar service for a nominal fee – usually around \$4.00

## 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 Week of:	Film:	How to view (also every film is available in DVD format on 2 <sup>nd</sup> Floor Library West)
Week 1:	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min	FREE on ARES Peacock Premium
Week 2:	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min	FREE on ARES Streaming on Showtime
Week 3:	<i>Think Like a Man</i> (Tim Story, 2012) 122 min	FREE on ARES Streaming on Netflix
Week 4:	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min	FREE on ARES
Week 5:	<i>The Children's Hour</i> (William Wyler, 1961) 108 min	FREE on PLUTO, ROKU, TUBI
Week 6:	<i>Go Fish</i> (Rose Trouche, 1994) 83 min	FREE on ARES FREE on TUBI and PLUTO
Week 7:	<i>Mrs. Parker and the Vicious Circle</i> (Alan Rudolph, 1994) 125 min	ASYNCH Lecture – film viewing with instructor comment Or Film alone on Mediasite
Week 8:	<i>No Film</i>	
Week 9:	<i>Working Girl</i> (Mike Nichols, 1987) 113 min	Purchase a viewing
Week 10:	<i>Rosemary's Baby</i> (Roman Polanski, 1968) 136 min	FREE on ARES Streaming on Peacock
Week 11:	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min	FREE on ARES Streaming on TUBI
Week 12:	<i>Sunset Boulevard</i> (Billy Wilder, 1950) 110 min	Free on ARES Streaming on Amazon Prime FREE on PLUTO
Week 13:	<i>Some Like It Hot</i> (Billy Wilder, 1959) 120 min	FREE on ARES
Week 14:	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min	FREE on ARES Streaming on HBO Max
Week 15:	<i>Frozen</i> (Chris Buck and Jennifer Lee 2013) 102 min	Streaming on Disney+

## ASSIGNMENT DESCRIPTIONS |

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

- One Modified Precis: (950 minimum words): 250 points (25% of grade)
- One Analysis Essay (1000 minimum words): 250 points (25% of grade)
- Two In-class, non-cumulative, closed book Quizzes: 2 @ 250 points = 500 points (50% of grade)

All assignments are due at 11:59 pm. No emailed assignments can be accepted. See policy on late work below.

*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.

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

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

### 3. In-Class Quizzes: 250 points.

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

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

Quiz 1 takes place over 2 days at approximately midterm, with Part One and Part Two being taken on separate days. Quiz 2 takes place during final's week. The first hour of the finals block is for Part One; the second hour of the finals block is for Quiz 2. They are taken separately – one after the other. These are non-cumulative

quizzes – although Quiz 2 is taken during finals week, it is not a cumulative final exam; it only covers the materials studied after Quiz 1.

4. **Optional Rewrites:** You may rewrite your Modified Precis and Analysis Essays for the average of the two grades. See Modes of Submission below for details.

### Modes of Submission

#### 1. Modified Precis and Analysis Essays:

- Due at 11:59 pm on the due date
- **Upload** on CANVAS under the proper assignment (in MS Word or PDF ONLY- CANVAS doesn't accept PAGES.)
- Double spaced and include the word count somewhere in the document. A good place: After your name in parentheses. Example: Sam Student (1225)
- Use proper MLA citation style
- Emailed essays cannot be accepted

#### 2. In-Class Quizzes:

- Proctored. You cannot take them on your own – you must be in class or in the DRC facility (if you have DRC accommodations) with a proctor present.
- Timed (55 minutes each day)
- Taken in classroom (see dates on course schedule below). EXCEPTION: if you have DRC accommodations that need to work around your other classes
- Taken with Respondus Lockdown Browser on your laptop.
  - Part One (Short Essay Prompts & Multiple Choice): Closed book. You only will have access to the quiz screens. You must away all other devices and notes
  - Part Two: (Longer Essays): Partial open book. Your computer will be locked, so you only be allowed whitelisted screens (Course Reserves) and any paper notes or materials you wish to bring.
- Download the Respondus LockDown Browser software before Day 1, Quiz 1. You will take practice quizzes within a 24-hour window before Quiz 1 & 2, Day 1, to make sure you have properly downloaded the software.

### OPTIONAL REWRITES |

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

Rewrites:

- Are uploaded under the original assignment with a clean copy (no track changes, comments, or strikeouts)
- Are due approximately one week after the original essay is returned and graded.
- Do not erase late points taken on the original assignment; the average of the two grades will be applied *after* late points are subtracted.
- Must be submitted on time. Late rewrites cannot be accepted due to time constraints. If CANVAS will not allow you to upload your rewrite, it is late and cannot be accepted. Please do not email the rewrite to your instructor or post it as a document in comments section under the assignment.
- **Highlight** any changes made

#### Rules about highlighting on rewrites:

- Anytime you type in new material, highlight it
- Anytime you take out material, no need to highlight or note that material has been taken out.

- A rule to remember: if you type something new on a revised essay, highlight it. If you take out any part of a revised essay, do NOT highlight the space where you removed the words, punctuation, etc.
- **If you do not highlight the changes made, your original grade will have to stand**
- **Exception:** In rare cases, you may have to start your essay over due to organizational issues or because the topic on your original essay isn't working. If this is the case, you would write "Global changes made – no highlighting" at the beginning of the essay.

## 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>

## SCHEDULE of CLASS ACTIVITIES & ASSIGNMENTS |

This schedule is only a guide and is subject to change. You must be prepared to discuss the text listed under each specific day; therefore, you should have read/viewed the text assigned for that day before coming to class.

There are a few **asynchronous (ASYNCH)** classes that require watching the lecture or completing a peer review on your own. You have the option of doing this asynchronous work on your own (time and place) or you can elect to do this asynchronous work in our classroom. This is 100% your choice. Attendance will NOT be taken on asynchronous class days. Choose the learning environment that best suits your needs for completing the asynchronous work.

See the daily course schedule below for these class dates – refer to the template. *You are 100% responsible for all the material presented in the asynchronous classes, so please make sure you watch the lectures or complete the work with the same attention you would give if you were attending a live class. You must complete asynchronous work by the next class period (for lectures) or the required due date (for style exercises).*

### Legend:

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

**ASYNCH:** No required class meeting; you have work to do on your own

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

**FILM:** Film – see chart on page 9 above about how to see the film

**HANDOUT:** Available under CANVAS FILES or MODULE 5

**MOD:** Modules. See MODULES on CANVAS

**PAGES:** Web link available from CANVAS PAGES

**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	Candidate for Optional Rewrite (all due at 11:59 pm)
Optional Style Exercises	(+3)	n/a	Opens: Wed Feb 1 at @ 11:59 pm Closes: Feb 3 @ 11:59 pm	
Group A: Modified Précis Group B: Analysis Essay	250 250	950 – 1850 1100 - 1800	Mon Feb 13 @ 11:59 pm	Yes for average of the two grades
Quiz 1 – Part 1: Short answers & MC ?s	150	n/a	Wed Mar 1 - take in class	
Quiz 1 – Part 2: Long Essay questions	100	n/a	Fri Mar 3 – take in class	
Group A: Analysis Essay Group B: Modified Précis	250 250	950- 1850 1100 - 1800	Wed Apr 12 @ 11:59 pm	Yes for the average of the two grades
Quiz 2 Day 1: Short answers and MC ? s	150	n/a	Tue May 1 3 pm–4 pm in 2319 TURL	
Quiz 2 - Day 2: Essay questions	100	n/a	Tue May 1 4 pm – 5 pm In 2319 TURL	
<b>TOTAL</b>	<b>1000</b>	<b>2000+</b>		

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

**Mon Jan 9**

Introduce course

**Wed Jan 11**

FILM: *Bridesmaids*

**Fri Jan 13**

CF: Ch 1: “Introduction: Chick flicks and chick culture” (Suzanne Ferriss and Mallory Young)

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

**Mon Jan 16**

*MLK, Jr. Birthday – no class*

**Wed Jan 18**

FILM: *Legally Blonde*

**Fri Jan 20**

ASYNCH: No class meeting - **Watch these lectures and review the accompanying materials with care. We will NOT cover this material in class.**

**If you are in Group A:** Watch the ASYNCH Lecture: How to Write the Modified Precis, Review Assignment Instructions, and Sample MP (MOD 1)

**If you are in Group B:** Watch the ASYNCH Lecture: How to Write the Analysis Essay, Review Assignment Instructions, Sample Analysis Essay, and Organization Template (MOD 2)

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

**Mon Jan 23**

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

**Wed Jan 25**

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

**Fri Jan 27**

FILM: *Think Like a Man*

**Content warning: homophobic language**

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

**Mon Jan 30**

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

**Wed Feb 1**

FILM: *Imitation of Life*

**Content warning: domestic violence, racist language**

**Style Exercise opens tonight at 11:59 pm**

**Fri Feb 3**

**ASYNCH: No class meeting** Watch ASYNCH Lecture: How to write with good style (MOD 5)

**DUE:** Optional Extra Credit Style Exercise (+3) - no late extra credit assignments accepted

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

**Mon Feb 6**

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

**Wed Feb 8**

FILM: *The Children's Hour*

**Content warning: suicidal ideation, homophobia**

**Fri Feb 10**

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

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



**Mon Feb 13**

FILM: *Go Fish*

DUE: **GROUP A: Modified Précis: 250 points – “The ‘babe scientist’ phenomenon: The illusion of inclusion in 1990s American action films” (Hassel, Ch 11)**

DUE: **GROUP B: Analysis Essay: 250 points**

**Wed Feb 15**

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

**Fri Feb 17**

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.

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

**Mon Feb 20**

ARES: Various *Pulp Fiction* scenes – you are only responsible for scenes we cover in class for Quiz 1 – you are not responsible for the whole movie

Begin Review for Quiz 1

**Wed Feb 22**

Finish Review for Quiz 1

(Optional): Watch ASYNCH Lecture: How to Prepare for Quiz 1, Part One and Part Two on your own if you either miss class or want additional review

**Fri Feb 24**

**ASYNCH: No class meeting:** Watch ASYNCH Lecture: FILM: *Mrs. Parker and the Vicious Circle* with Dr. K’s accompanying narration

**Content warning: domestic violence**

**No Film for Week 8**

**Mon Feb 27**

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

**Wed Mar 1**

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

**Fri Mar 3**

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

**Material for Quiz 2 Begins HERE**

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

**Mon Mar 6**

FILM: *Working Girl*

**Wed, Mar 8**

FILM: *Working Girl*

Introduce “Visual Pleasure and the Narrative Cinema” (Mulvey)

Film Clips: *Working Girl*

**Fri, Mar 10**

**ASYNCH: No class meeting:** Watch lecture and read Mulvey's essay

PAGES: Watch ASYNCH Lecture Mulvey – Part 1

Film Clip: *Saturday Night Fever* (John Badham 1978)

**Mon Mar 13 – Fri March 17**

*No Class – Spring Break*

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

**Mon Mar 20**

PAGES: Discuss ASYNCH Lecture Mulvey Part 2 (you can watch the ASYNCH Lecture (Mulvey Part 2) on your own if you want, but it is not required. We will cover this material today in class.

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

Film Clip: *Nashville* (Robert Altman 1975)

**Wed Mar 22**

FILM: *Rosemary's Baby*

**Content warning: rape**

**Fri Mar 24**

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

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

**Mon March 27**

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

**Wed Mar 29**

FILM: *The Eyes of Laura Mars*

**Fri Mar 31**

**ASYNCH: No class meeting - Watch these lectures and review the accompanying materials with care. We will NOT cover this material in class.**

**If you are in Group B:** Watch the ASYNCH Lecture: How to Write the Modified Precis, Review Assignment Instructions, and Sample MP (MOD 1)

**If you are in Group A:** Watch the ASYNCH Lecture: How to Write the Analysis Essay, Review Assignment Instructions, Sample Analysis Essay, and Organization Template (MOD 2)

**Film for Week 12: *Sunset Boulevard* (Billy Wilder, 1950) 110 minutes**

**Mon Apr 3**

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

**Wed Apr 5**

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

Handout: The Femme Fatale

**Fri Apr 7**

Film: *Sunset Boulevard*

**Film for Week 13: *Some Like It Hot* (Billy Wilder, 1959) 120 minutes**

**Mon Apr 10**

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

**Wed Apr 12**

FILM: *Some Like it Hot*

DUE: **Analysis Essay GROUP A: 250 points**

DUE: **Modified Précis GROUP B: 250 points "Babes in boots: Hollywood's oxymoronic warrior" (Waites, Ch 12)**

**Friday, Apr 14**

**ASYNCH: No class meeting - Watch ASYNCH Lecture on Banner's Essay**

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

**Film for Week 14: *Real Women Have Curves* (Patricia Cardoso, 2002) 90 minutes**

**Mon Apr 17**

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

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

**Wed Apr 19**

FILM: *Real Women Have Curves*

**Fri Apr 21**

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

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

**Mon Apr 24**

Film: *Frozen*

**Wed Apr 26**

Mod 3: Review for Quiz/Catch up day

**Tue May 1 in 2319 TURL**

3 pm – 4 pm

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

4 pm – 5 pm

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

No Final Exam – Quiz 2 is non-cumulative (but will be taken during Final's week)