



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

COURSE # CHANGE
EFFECTIVE SP 15

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit	SST	Department		WST
Subject	WST	Number	431 330	Title
		Women, Film, and Culture		Units: 3
Is this a cross-listed course?		No		
If yes, please identify course(s)				
Is this a shared course?		No		
Course description:		If so, list all academic units offering this course		

Requested designation: (Choose One)

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:

Name	Rose Weitz	Phone	480-319-3167
Mail code	6403	E-mail:	rose.weitz@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed):	Mary Margaret Fonow	Date:	
Chair/Director (Signature):			

Arizona State University Criteria Checklist for

SOCIAL AND BEHAVIORAL SCIENCES [SB]

Rationale and Objectives

The importance of the social and behavioral sciences is evident in both the increasing number of scientific inquiries into human behavior and the amount of attention paid to those inquiries. In both private and public sectors people rely on social scientific findings to assess the social consequences of large-scale economic, technological, scientific, and cultural changes.

Social scientists' observations about human behavior and their unique perspectives on human events make an important contribution to civic dialogue. Today, those insights are particularly crucial due to the growing economic and political interdependence among nations.

Courses proposed for General Studies designation in the Social and Behavioral Sciences area must demonstrate emphases on: **(1)** social scientific theories and principles, **(2)** the methods used to acquire knowledge about cultural or social events and processes, and **(3)** the impact of social scientific understanding on the world.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[SB] CRITERIA					
A SOCIAL AND BEHAVIORAL SCIENCE [SB] course should meet all of the following criteria. If not, a rationale for exclusion should be provided.					
YES	NO		Identify Documentation Submitted		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Course is designed to advance basic understanding and knowledge about human interaction.	syllabus		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Course content emphasizes the study of social behavior such as that found in: <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> • ANTHROPOLOGY • ECONOMICS • CULTURAL GEOGRAPHY • HISTORY </td> <td style="width: 50%; vertical-align: top; text-align: center;">sociology</td> </tr> </table>	<ul style="list-style-type: none"> • ANTHROPOLOGY • ECONOMICS • CULTURAL GEOGRAPHY • HISTORY 	sociology	syllabus
<ul style="list-style-type: none"> • ANTHROPOLOGY • ECONOMICS • CULTURAL GEOGRAPHY • HISTORY 	sociology				
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Course emphasizes: <p>a. the distinct knowledge base of the social and behavioral sciences (e.g., sociological anthropological).</p> <p style="text-align: center;">OR</p> <p>b. the distinct methods of inquiry of the social and behavioral sciences (e.g., ethnography, historical analysis).</p>	syllabus		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. Course illustrates use of social and behavioral science perspectives and data.	syllabus		
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [SB] AREA EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO SOCIAL AND BEHAVIORAL SCIENCE CONCERNS:			
		• Courses with primarily fine arts, humanities, literary, or philosophical content.			
		• Courses with primarily natural or physical science content.			
		• Courses with predominantly applied orientation for professional skills or training purposes.			
		• Courses emphasizing primarily oral, quantitative, or written skills.			

Course Prefix	Number	Title	Designation
wst	431	Women, Film, and Culture	Social/behavioral

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Advances understanding of human interaction through discussion of how films portray men and women and how those portrayals reinforce or challenge societal gender norms. As a sociologist, my focus is not on individual behavior (or stories), but in how interactions among groups of individuals (such as men and women or whites and blacks) are structured by social norms and taught (or challenged) by social institutions ranging from religion to, in this case, popular film. The class analyzes how films portray different groups in order to tease out societal gender norms and stereotypes and analyze the role that film can play as a form of socialization that reinforces or challenges gender norms and stereotypes and thus affects the relative power of social groups.	The short papers require students to use data from the films to identify how each film portrays human interaction and thus challenges and/or reinforces societal gender norms. The final paper asks the students to use data from a group of films to analyze how films challenge or reinforce gender norms and/or encourage or discourage resistance to those norms. These topics are also central to readings and classroom discussions throughout the semester. In addition, discussions of film portrayals of women and men are used to analyze how stereotypical portrayals, when accepted by audiences, can add to men's power and reduce women's power in interactions and in society more generally.

2	Uses social science perspective and data by drawing on social scientific writings for certain key course concepts	Required readings by Weitz (on resistance and on stereotypes of aging), Lorber (on social construction) and Milkie (social comparisons and audience reaction) are all written by social scientists from a social science perspective. Articles by Cooper and Guzman reflect interdisciplinary perspectives clearly leaning toward social sciences.
3	Uses methods of social sciences to understand portrayal of women in film	Required papers are built on model of article by Weitz, who is a sociologist. Students are required to focus on social portrayals of humans and their interactions, and on the social consequences of those portrayals, rather than on artistic details.

Course catalog description: Critical examination of the way films can reflect, reinforce or challenge mainstream cultural ideas about women.

WST 431: Women, Film, and Culture

Dr. Rose Weitz

T/Th 1:30-2:45, SS208, line #24319

Spring 2014

Email: rose.weitz@asu.edu

Phone: 965-6579

Hours: T/Th 9:15-10:15 and 3-3:30, or by appt.

Office: Wilson 316

COURSE OBJECTIVES:

This class explores how popular U.S. narrative films reflect, construct, reinforce, and sometimes challenge mainstream societal ideas about girls and women. We will explore issues such as how do films portray men and women; how do they portray “proper” romantic and sexual relationships; and how to these portrayals vary depending on women’s ethnicity, class, or sexual orientation. Rather than focusing on the characters or the stories per se, we will explore how films (like other social institutions like education, religion, and government) can implicitly reinforce or challenge gendered social norms and stereotypes. For example, are powerful women consistently punished in these films? And are romances consistently portrayed as leading to happiness? With questions like these in mind, students will learn to analyze film portrayals as data for analyzing the reproduction of societal gender norms. They will also strengthen their critical thinking skills; improve their ability to communicate a logical argument; deepen their knowledge about gender and film; and become more informed, active, and analytical film viewers.

HOW TO GET THE MOST OUT OF THIS COURSE:

To realize the promises of this course, you must take responsibility for your own learning. Because class sessions will be based on discussion and analysis of the readings and films, you will need to do all readings and other assignments *before* coming to class. Answering the questions in your study guide before class will help you get the most out of the readings and prepare you to actively participate in class.

Because so many of your opportunities to gain knowledge and develop skills will occur in the classroom, both attendance and class participation are crucial. Be forewarned, however, that this will not always feel comfortable: typically I ask a student a question, wait as long as it takes for the student to answer, and then ask more questions. I do this because I have confidence in your ability to think through the issues.

Finally, you will get the most from the assignments (and the highest grades) if you meet all deadlines and submit your draft papers to me for comments.

ACADEMIC DISHONESTY:

Academic honesty is expected of all students in all examinations, papers, research, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges,

disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

Academic *dishonesty* includes inappropriate collaboration, using the same paper in two classes without permission, cheating on exams, or plagiarism. ASU defines plagiarism as “using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” You can find the student code of conduct at http://www.asu.edu/studentaffairs/reslife/outreach/abor_code.htm,

If you use *distinctive phrases or sentences* from another source, you must identify your source *and* use quotation marks. Even if you only use *ideas* from another source but *not* distinctive phrases or sentences, you *still* need to identify your source. Taking multiple sentences more or less sequentially from another source is also plagiarism, even if you note your source and change a couple of words in each sentence. I won't excuse you because you “didn't know”: if you are unclear, see me or a librarian. For more information on plagiarism, go to Blackboard/external links for this class.

REQUIRED FILMS:

You will be required to see several films outside of class. Even if you have seen these films, you will need to see them again to remember them in the detail needed for class discussions and for your exams. Don't watch these films for entertainment; watch them for study and take notes.

Most required films can be borrowed from Hayden Library Reserve, rented at Amazon.com, or streamed via Netflix. You will need to borrow or buy *Frozen River* and *Thelma and Louise*; no rentals available.

Amazon often has a 30 day free trial of its Prime membership which includes free streaming video. Netflix's free 30 day membership currently includes *Hunger Games*. But remember to cancel your memberships *within 30 days* or you will be charged for it.

REQUIRED READINGS:

There are no books required for this course. Instead, you must purchase a readings packet from Alternative Copy, 1004 S. Mill Ave., 480-829-7992. You can buy it at the store, order it by phone, or order it online at <http://alternativeprintandcopy.com> (see “Order Readers” link at top of page). All readings are in the packet unless noted otherwise.

If you order online, you can purchase either a printed or a digital version. The digital version can be read on any device (ipod/tablets/etc) that has an internet connection. I recommend purchasing the printed version because it is much harder to learn and study from digital materials.

4. Study guide (download from Blackboard/Documents)

CONTACTING ME: The most efficient ways of contacting me are through email or by leaving notes/papers for me at the front desk in Wilson Hall.

IMPORTANT NOTES

- **Students may not use laptops, smartphones or other electronic devices in class** (except to accommodate disabilities). Using such devices distracts both users and those around them, and results in lower grades for everyone.
- If you miss the first three classes, are physically capable of contacting me, and do not do so, you will be dropped from the class.
- Class members are expected to treat each topic and each other with maturity and respect. Discrimination, harassment, intimidation, personal attacks, and disruptive behavior (including “hogging” the discussion) will not be tolerated. Any student who disrespects other students or the instructor may be dropped from class and face disciplinary action.
- I will accept late papers only in exceptional circumstances. I am most likely to accept a late paper if you participate regularly in class *and* you explain *before* the due date why an assignment might be late. Late papers will typically be penalized.
- No emailed papers, please: hard copies required.
- No hats: I can’t teach effectively if I can’t see your faces.
- No extra credit ever.
- Students are responsible for backing up their files regularly and for retaining graded papers (so we can correct any grading errors if needed).
- If you need accommodation for a disability, please register with the Disability Resource Center (DRC) and then talk with me before the end of the second week of classes. The DRC is located in Matthews Center 143 (965-1234, www.asu.edu/drc.) All disability information is confidential.
- For native English speakers, any papers that do not meet minimum standards for English spelling and grammar will fail. *Warning*: if I find a consistent grammar error in your papers, I will dock your grade by 20 points unless you meet whatever requirements I set. If English is not your native language, please see me to discuss my writing expectations for you.
- Although I have tried to make this syllabus comprehensive and accurate, I may have to make some changes as we go along.
- Copies of old student papers are available on Blackboard.
- Students may *not* record class sessions in any format without my written permission, and, even with permission, may not distribute those recordings in any way.
- If you are worried about your grade, you should discuss it with me *early*, while there’s still time to make changes.
- I do not use plus/minus grading.

COURSE SCHEDULE

1/14: Introduction and Crucial Tasks

1) If you don’t regularly use your ASU email address, forward it to the address you do use. In MyASU, click on orange help button at top right, then on “Technical Help” to get to the Help Center, then type “Reroute Your ASU Email” in the search box and follow the directions.

2) Add my email address to your email program’s contact list, “safe sender” list, or address book.

Analyzing films, constructing gender

1/16:

In-class Film: *American Cinema #11: Thinking about film* (second 30 minutes)

Judith Lorber. 1994. "Night to his day." pp. 13-36 in Lorber, *Paradoxes of Gender*, Yale University Press.

"Perils of multi-tasking," Blackboard/Tools for Success.

"Successful study habits," Blackboard/Tools for Success.

1/21:

In-class Film: Disney's *Cinderella* (74 min.)

1/23: Greg M. Smith. 2001. "It's Just a Movie": A Teaching Essay for Introductory Media Classes." *Cinema Journal* 41: 127-134.

1/28: Fan culture, guest lecture by Prof. Suzanne Scott

Jenkins, Henry. 1988. "Star Trek: Rerun, Reread, Rewritten." *Critical Studies in Mass Communication* 5: 85-107

READ on Blackboard/web links: Francesca Coppa, "[Women, Star Trek and the Early Development of Fannish Vidding.](#)"

<http://journal.transformativeworks.org/index.php/twc/article/view/44/64>

1/30: Audience responses to media

Understanding Fandom (PPT shown in class)

Melissa Milkie. 1999. "Social comparisons, reflected appraisals, and mass media: the impact of pervasive beauty images on black and white girls' self-concepts" *Social Psychology Quarterly* 62:190-210.

2/4: Modern Cinderellas

View at home: *Pretty Woman* (119 min.)

*Consider starting Amazon Prime 30 day membership

2/6:

Karol Kelly, "A modern Cinderella," *Journal of American Culture* 17(1):87-92, 1994.

Madison, D. Soyini. 1995. "Pretty Woman through the Triple Lens of Black Feminist Spectatorship," Pp. 224-235 in *From Mouse to Mermaid*, ed. Elizabeth Bell, Lynda Haas, and Laura Sells. Indiana university press.

2/11: The "male gaze"

View *Rear Window* at home via link on Blackboard.

Read: Modleski, Tania. 1998. "The Master's Dollhouse." Pp. 74-85 in *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. Routledge.

2/13: Benshoff and Griffin, chapter 11, "Exploring the visual parameters of women in film." pp. 229-242. in *America on Film*. 2004. Blackwell.

*Short film paper on *Rear Window* due. Paper copy to me, electronic copy to Safe Assignments.

2/18: The new “femme fatale”

View at home: *Fatal Attraction*.

2/20: Thompson, Joyce. 1992. “From *Diversion* to *Fatal Attraction*: The transformation of a morality play into a Hollywood hit.” *Journal of Popular Culture* 26(3):5-15.

*Remember to cancel your Amazon Prime membership to avoid being charged for it.

2/25: Latina and African American Women in mainstream film

Guzmán, Isabel Molina and Angharad N. Valdivia. 2004. “Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture.” *Communication Review* 7:205-221

Hill Collins, “Get Your Freak On” excerpt from Weitz, *Politics of Women’s Bodies*.

Women of color powerpoint (in class)

2/27: Resistance and film

Weitz, 2001. “Women and Their Hair: Seeking Power Through Resistance and Accommodation.” *Gender & Society* 15:667-686.

3/4: Midterm

3/6: Resistance, continued

Group paper meetings. Arrange to view at least one of the films you will use in your final paper, and send me an email by 3/14 identifying (in a few sentences) the main topics you expect your paper will discuss.

3/11: spring break

3/18: Asian/Pacific women in film

Guest speaker: Karen Kuo

3/20: Queer sexuality in film

Jenkins, Tricia. 2005. “Potential Lesbians at Two O’Clock”: The Heterosexualization of Lesbianism in the Recent Teen Film. *Journal of Popular Culture*: 38: 491-504. (BDR)

Watch in class: “Born this way” videos:

https://www.youtube.com/watch?v=ex7Pg5MS3ik&list=FLxX-HZWsaSsIjZ_8F7AaEXw&index=1&feature=plpp_video

https://www.youtube.com/watch?v=wV1FrqwZyKw&list=FLxX-HZWsaSsIjZ_8F7AaEXw&index=12&feature=plpp_video

<http://marylambertsings.com/video/>

3/25: continued

In-class Film: *Orange is the new black*, episode 3 (end before Diaz’s necklace)

3/27: Women Writers and Directors

Guest lecture by Prof. Bambi Haggins

Probably on comedy: bridesmaids \$3 on amazon.

WOMEN WARRIORS

4/1: View at home: *Thelma and Louise*

Lynda Hart. 1994. "Til death us do part: Impossible spaces in *Thelma and Louise*," *Journal of the History of Sexuality* 4(3):430-446.

Manohla Dargis. 1993. "'Thelma and Louise' and the tradition of the male road movie," pp. 86-92 in Pam Cook and Philip Dodd (eds.), *Women and Film: A Sight and Sound Reader*. Philadelphia: Temple University Press. (Get a copy of this from me.)

Note: In reading the articles by Hart and Dargis, you can ignore discussions of Lacan, Freud, and anything unpronounceable. Focus on the concrete things the authors suggest about the films.

4/3: discuss film.

*Short film paper on *Thelma and Louise* due. Paper copy to me, file to Safe Assignments.

4/8: On writing

Weitz, Changing the Scripts: Midlife Women's Sexuality in Contemporary U.S. Films." *Sexuality & Culture*. 14(1): 17-32 (2010).

Coding sheet for Changing the scripts

Instructions: As you read my article, pay attention to its structure (what comes first? How are paragraphs linked? and so on) as well as to effectiveness (what works, what doesn't, why?).

What is the purpose of the introduction? the methods? The conclusions?

Draw some sort of outline or map of my argument and its main concepts. Your map should show how they connect to each other. Also sketch out how I use evidence to support my argument.

How well (or poorly) does the structure of my article (headings, topic sentences) match the map you drew of my argument? (Purpose is to critique my article, not your map.)

4/10: Workshop your papers

4/15: (passover) View at home: Frozen River

4/17: discuss film

*Short film paper on *Frozen River* due. Paper copy to me, electronic copy to Safe Assignments.

4/22:

View at home: *Hunger Games*

4/24: discuss film

4/29: Women in/and Horror films (PPT in class)

Williams, Alex. "Up to her eyes in gore. New York Times, April 30, 2006

5/1: Class wrap-up

**Final papers due. Submit your paper as a file to the class Blackboard web site under "Final version film paper." Also give me a *printed* copy.

COURSE REQUIREMENTS:

1. **Midterm exam** (35 percent).

2. **Short film analysis papers:** Three papers, 1-1.5 pages each, single space, 12 point font. 5% of grade each). Begin your paper with a brief summary of the film (no more than half a page). Then identify *one* gender norm or stereotype that the film challenges, reinforces, or both challenges and reinforces. Be sure to use scenes, dialogue, and the like from the film as evidence for your thesis. For more information on analyzing films, see details of final paper below.

3. **Final film analysis paper** (12 point font, about 2 pages single spaced, for individual papers, 3 pages for group papers. 35% of grade). This paper may be written in a group of up to 4 members. Individuals who do not participate fully will have their grades reduced accordingly. Final papers will be based on two films for individual papers, three for group papers. Your film choices must logically fit together: films about women athletes, or about women with disabilities, or written by women,

4. **Participation (15% of grade):** Graded based on attendance, frequency of participation, and *quality* of contributions to class discussions.

5. **Study guide:** You are *not* required to turn in your study guide. I will not check or collect them. However, your grade is likely to be higher if you fill in and think about the study guide *before* each class.

6. Email

Check your ASU email at least twice weekly to avoid missing important information. If you haven't received an email from me in a week, something probably is wrong. For help, go to MyASU. Click on orange help button at top right, then on "Technical Help" to get to the Help Center.

Details on Papers:

1. Submitting papers for anti-plagiarism review

To submit a paper for review, please go to the blackboard site for this class, and then to assignments. You will notice there are two assignments listed. "Draft film paper" is optional: this allows you to submit drafts of your paper for review by the plagiarism software before you submit it to me for grading. Any errors you make in citation on the draft will not be held against you. "Final version film paper" is where you must submit your paper for grading.

To check whether your assignment was submitted successfully, go back to the "assignment area" in Blackboard and click on the view/submit link. If you do not see your

assignment, it didn't load successfully. For information on submitting files, go to the Help Center web site (see email section above). On the top right you'll see options for phoning, live chat, and submitting a help ticket (via My Help Center).

2. *Film analysis paper*

The purpose of this paper is to present an interesting thesis regarding societal gender norms and stereotypes in this film or films, provide evidence for your thesis, and argue your case convincingly. Papers will *fail* if they lack a thesis related to gender, do not use examples from film to support their thesis, or do not meet minimum standards for English writing.

To succeed at this paper, you will have to separate *your* perspective from the filmmaker's perspective. Ask yourself which character or characters the filmmaker intends you to sympathize with. That character's perspective is your best clue to the film/filmmaker's perspective.

Your thesis should appear on your first page, probably in your first paragraph. It might address whether the film reinforces or challenges stereotypes, whether it reflects or challenges film tropes, or whether it suggests that resistance to sexism is worthwhile, among other things. For example, your thesis might be:

1. "The film argues that only males have the intelligence to be doctors."
2. "The film argues that only females have the common sense and empathy to be doctors."
3. "Although the film was intended to increase our empathy with women, it instead reinforced stereotypes about women."

The rest of your paper should largely be devoted to providing evidence to back up your argument. For example: "The film argues that only males have the intelligence to be doctors.... The film does this in three ways. First, the film portrays males as intelligent by showing... Second..."

To stay focused on your thesis, you probably shouldn't have more than three sentences summarizing each film. It's best to weave your summary of the films into your discussion of the thesis (e.g., "Spike Lee's film *Do the Right Thing* tells us that all humans, regardless of race, are racist. The film, which depicts one day in the life of a poor New York City community, shows the interactions between members of different races, all of whom seem equally to dislike the others.")

Finally, explain why you agree or disagree with the film's message--*take a stand*. Discuss the social consequences that will occur if people believe the message of this film, making it clear whether you think those social consequences are good or bad.

GENERAL NOTES ON WRITTEN ASSIGNMENTS:

I encourage you to turn in a draft of your paper for my comments.

In writing your papers, imagine as your reader a smart friend who is a biology major.

A good paper will be organized around a thesis: a provocative statement about the world. "The sky is blue" is not a provocative statement. "The sky is blue *because* of air pollution," "the sky is blue *despite* air pollution," or "the sky is *gray* because of air pollution" would all be good

theses. Often you can find a thesis by asking yourself what seems to be the filmmaker's view regarding one of the following: men's nature, women's nature, the possibility for rewarding relationships between men and women, the possibility for rewarding relationships between women, the possibility of effective resistance against sexism, what would make social change possible.

There are two ways to come up with a thesis. The first is to look at your data, and see if a good chunk of it can be grouped together under one thesis. So you could look over all your data and decide "Oh. It looks like a lot of the scenes in this film suggest that men should have more power than women." The second approach is to think of a potential thesis, and then look for data that supports or refutes it. So you could start by asking "I wonder if this film suggests that men should have more power than women?" and then look for evidence that addresses that question (either supporting your expectations or challenging them).

Don't be surprised if your thesis changes as you write your paper. But be sure to read over your final paper and to rewrite it so the rest of the paper matches what, in the end, you conclude.

To earn an A, you will need to organize your themes into *one* overarching thesis, your argument will need to look at the nuances rather than just at the surface of the film, and your paper will need to be well documented with examples from the film. For example, if your thesis is that "The film *Do the Right Thing* argues that whites are racist," you can provide many examples and make your case clearly. But in the end it won't be that interesting--there's just not that much to say about the subject. To make it more interesting, you'd need to also discuss something more complex, like how the film portrays both white *and* black racism, or what the film suggests about the possibilities for ending racism.

To earn a B, you will need to organize your paper by themes/concepts. Papers that are organized chronologically – first this happened, then that happened – will earn no more than a C. Papers that simply summarize the plot, or are seriously flawed in other way, will get no more than a D.

Papers will *fail* if they lack a thesis related to gender, do not use examples from film to support their thesis, or do not meet minimum standards for English writing.

Readings for WST 431: Women, Film, and Culture. Spring 2014

1. Benschhoff and Griffin. "Exploring the visual parameters of women in film." Pp. 229-242. In *America on Film*. Wiley/Blackwell.
2. Cooper, Brenda. 1999. "Relevancy and gender identity in spectators' interpretations of *Thelma and Louise*." *Critical studies in mass communication* 16:20-41.
3. Dargis, Manohla. 1993. "'Thelma and Louise' and the tradition of the male road movie," pp. 86-92 in Pam Cook and Philip Dodd (eds.), *Women and Film: A Sight and Sound Reader*. Philadelphia: Temple University Press.
4. Guzmán, Isabel Molina and Angharad N. Valdivia. 2004. "Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture." *Communication Review* 7:205-221.
5. Hart, Lynda. 1994. "'Til death us do part: Impossible spaces in *Thelma and Louise*," *Journal of the History of Sexuality* 4(31):430-446.
6. Hill Collins, Patricia. "Get Your Freak On" excerpt from Weitz, *Politics of Women's Bodies*.
7. Jenkins, Henry. 1988. "Star Trek: Rerun, Reread, Rewritten." *Critical Studies in Mass Communication* 5: 85-107
8. Jenkins, Tricia. 2005. "Potential Lesbians at Two O'Clock": The Heterosexualization of Lesbianism in the Recent Teen Film. *Journal of Popular Culture*: 38: 491-504.
9. Kelly, Karol. "A modern Cinderella," *Journal of American Culture* 17(1):87-92, 1994.
10. Lorber, Judith. 1994. "Night to his day." pp. 13-36 in Lorber, *Paradoxes of Gender*, Yale University Press.
11. Madison, D. Soyini. "Pretty Woman through the Triple Lens of Black Feminist Spectatorship," Pp. 224-235 in *From Mouse to Mermaid*, ed. Elizabeth Bell, Lynda Haas, and Laura Sells.
12. Milkie, Melissa "Social comparisons, reflected appraisals, and mass media: the impact of pervasive beauty images on black and white girls' self-concepts" *Social Psychology Quarterly* 62:190-210.
13. Modleski, Tania. 1998. "The Master's Dollhouse." Pp. 74-85 in *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. Routledge.
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