

GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: 04/30/2013	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: WST Number: 209 Title: WOMEN AND FILMS Credits: 3	
CROSS LISTED WITH: Prefix: HUM Number: 209 ; Prefix: Number: ; Prefix: Number: ;	
Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
4.) COMMUNITY COLLEGE INITIATOR: DONNA THOMPSON PHONE: 480-857-5534 FAX: 480-726-4048	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <u>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</u> <u>Core Areas:</u> Select core area... <u>Awareness Areas:</u> Cultural Diversity in the United States (C)	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and/or list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECWSH, WST prefix <input type="checkbox"/> Elective Current General Studies designation(s): HU, H, C Effective date: 2013 Spring Course Equivalency Guide Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: DONNA THOMPSON, WST IC CHAIR Chair/Director Signature: _____	

AGSC Action: Date action taken: ☐ Approved ☐ Disapproved

Effective Date: _____

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

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

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Course description; Course competencies, outcomes and outline
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Syllabi; sample assignments; Textbook table of contents Syllabii list-- 1. Leer (MCC); 2. Thompson (CGCC); 3. Porter (SCC); 4. Wintz (MCC); 5. Tennyson (PC); 6. Rose (SCC)
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	Syllabi; Texbook table of contents; Sample assignments Syllabii list-- 1. Leer (MCC); 2. Thompson (CGCC); 3. Porter (SCC); 4. Wintz (MCC); 5. Tennyson (PC); 6. Rose (SCC)

Course Prefix	Number	Title	Designation
WST/HUM	209	WOMEN AND FILMS	CULTURAL

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)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1. Course contributes to an understanding of diversity in contemporary US society.	The course studies representations of women and women's cinematic productions from 1890 through the present time. Course focuses on women, race, and sexuality.	Criteria Evidence Course description and competencies: 3-6 & 9 Course outline: Time period Syllabi: 1 (p 1); 2 (pp 7-8 & 10); 3 (pp 2-3 & 5); 4 (pp 1 & 5); 5 (pp 1-2) Books for syllabi 1-4 Sample Assignment: 2-7
2a Provides an in-depth study of culture-specific elements, cultural experiences, and cultural contributions	Explores the cinematic contributions of women as directors, writers, actors, and theorists. Moving-image media have been one of the most distinctive innovations and experiences of the past century. In today's media-dependent culture, developing a critical understanding and a historical knowledge of media forms is vital. The study of film provides an understanding of the history, theory, language, and social and cultural aspects of a society; introduces research and analytical methods; teaches digital video production skills and approaches; and encourages cross-cultural comparison of film form, histories, audiences, and institutions. This course focuses on critical approaches to films	Criteria Evidence Course description and competencies (2, 5-7, & 9): Shows a focus on images of women, stereotypes of women, women's cultural production as actors and directors, issues of race, sexuality as well as the influence of feminism on the film industry. Syllabus 1 pp 1, 4-5: Demonstrates a focus on race and ethnicity through film choices and readings. Syllabus 2 pp. 6-10: Highlights a selection of films and reading which focus on race, class, gender. Syllabus 3 pp 2-3: Cultural diverse film selections. Syllabus 4 pp 4-6: Film selections focus on cultural experiences as gendered beings and as ethnic

	<p>with women in them, about women and made by women in a range of historical periods, national production contexts, and styles: mainstream and independent, narrative, documentary, video art, and experimental.</p>	<p>groups. Syllabus 6: Focus on cinematic expressions of gender.</p> <p>Textbook(s) table of contents for syllabi 1-3 & 5: Each of the textbook selections focuses on cultural diversity through an analysis of feminist film studies and race, lesbian film criticism, social/historical context of this cinematic production, and questions of power. The texts also provide an introduction to feminism and feminist film theory.</p> <p>Although there is not a common syllabus amongst courses, all of the course sections deal with aspects of U.S. cultural diversity with regards to race, gender, sexual orientation, and class. Many of the course sections use common films including <i>Dance Girl Dance</i> (class, women's stereotypes), <i>Daughters of the Dust</i> (race, Gullah society, urban/rural society), <i>Salt of the Earth</i> (Mexican-American issues, work/economic justice, immigration, environment), <i>Orlando</i> (gender identity, sexuality), <i>Snow White/Coal Black</i> (racial stereotypes, gender roles, gender performance, society).</p> <p>Sample Assignment 1: Includes in-depth research on the artistic contributions of women in cinema.</p> <p>Sample Assignments 4 & 5: Ask students to conduct research on specific ethnic groups in U. S. society.</p> <p>Sample Assignment 7: Focuses on racial representations in film and cultural experiences and how they compare to those of the majority population.</p>
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<p>2c Studies social, economic, political and psychological dimensions of relations between and among gender, racial,ethnic, an/or linguistic minority groups</p>	<p>Examines women's media production in relation to the social, historical, and ethnic context in which they were created. It also deals with the intersectional nature of women's experiences as gendered, ethnic beings and those representations.</p> <p>Readings address questions of authorship and aesthetics, spectatorship and reception, image and gaze, race, sexual, and national identity, and current media politics. This course addresses the historical, cultural, representational, and theoretical specificities of diasporas through examining how visual and literary productions deal with questions of race and ethnicity, gender and sexuality, nationality and globalization from a perpetual state of “elsewhere.” Some of the specific questions we consider in this course are: How does this experience mark the conceptualization, aesthetics, and politics of the artistic process and textuality? What role do language, body memories, and visualization/projection play in the works we discuss? How do virtual and real-life diasporic communities interact with their imagination and reception?</p>	<p>Criteria Evidence</p> <p>Course competencies (3-4 & 8): These competencies focus on the interplay between representations of women in cinema and social expectations of women, as well as the changing nature of women's status and representation due to the feminist movement.</p> <p>Syllabus 1 pp 4-5 Syllabus 2 pp. 6-8 & 10 Syllabus 3 p 5: Discusses how the feminist movement shped cinema and social relations between gender groups. Syllabus 4 p 1: Course description. Syllabus 5 p 2</p> <p>Textbook(s) table of contents for sylabi 1-3 & 5: The readings in these texts provide a historical and cultural overview of gender relationsions in U.S. society as well as within specific cultural groups.</p> <p>Sample Assignment 2: Discussion Board Posts. Sample Assignment 3: Deals with exclusion, sexuality, and the societal tensions related to them. Sample Assignment 4: Deals with questions of race and gender relations and the differing reperesentations of cultures in cinema. Sample Assignment 6: Explores questions of regionalis (Appalachia), representations/misrepresentations of poverty, classes between cutures, and the use of cinema as a force for change. Sample Assignment 8: Course film selections that focus on race relations, sexuality, and sexual harrassment.</p>
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Center for Curriculum & Transfer Articulation

Division of Academic and Student Affairs

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Women and Films

Course: WST209	Lecture 3 Credit(s) 3 Period(s) 3 Load
First Term: 2002 Fall	Course Type: Academic
Final Term: Current	Load Formula: S

Description: Analysis of images of women in films from both historical and contemporary perspectives

Prerequisites: None

Course Attributes:

General Education Designation: Cultural Diversity - [C]

General Education Designation: Historical Awareness - [H]

General Education Designation: Humanities and Fine Arts - [HU]

Cross-References: HUM209

MCCCD Official Course Competencies

1. Explain the principles of feminist film theory. (I)
2. Describe representative images of women on the screen and behind the scenes during the 1890's-1920's. (II)
3. Discuss the concept of film noir and femme fatale in relation to the stereotyped roles of women during the Dark Decades (1930's-1950's). (III)
4. Describe the influences of the Feminist Movement on images of women during the 1960s-1970s. (IV)
5. Analyze images and stereotypes of women of color in film. (V)
6. Analyze images and stereotypes of lesbians in film. (V)
7. Describe the increased visibility and acceptance of non-traditional roles of women in film-making during the 1980s-present. (VI)
8. Distinguish between feminist and non-feminist themes and techniques in film.
(I,II,III,IV,V,VI,VII)
9. Identify significant writers, actors, directors, producers, and critics of each period discussed.
(I,II,III,IV,V,VI,VII)
10. Apply theoretical and critical skills to film analysis in coherent and logical written critiques.
(I,II,III,IV,V,VI,VII)

MCCCD Official Course Outline

- I. Theories of Film and Feminism
 - A. Essentialists
 - B. Radical Feminists

- C. Cultural Feminists
 - D. The French School
 - E. The American School
 - II. Silents, Silence, and Sound--1890s Through 1920s
 - A. Selected Writers, Directors, Actors
 - B. Representative Film
 - III. The Dark Decades--1930s and 1950s
 - A. Selected Writers, Directors, Actors
 - B. Representative Films
 - IV. First Wave of Feminism (1960s-1970s)
 - A. Selected Writers, Directors, Actors
 - B. Representative Films
 - V. Invisibility and Woman as Other
 - A. Race and Ethnicity
 - B. Sexuality
 - C. Representative Films
 - VI. The New Woman's Film (The 1980s-present)
 - A. Selected Writers, Directors, Actors
 - B. Representative Films
 - VII. Look Back in Gender
 - A. Critics and Criticism
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Last MCCCD Governing Board Approval Date: **2/28/1995**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

WST209 Section 29598
HUM 209 Section 29987
WOMEN AND FILMS
MESA COMMUNITY COLLEGE
SPRING 2013 SYLLABUS

DAY/TIME: Thursday 4:25 – 7:00P.M.
LOCATION: SC 11E
PROFESSOR: Amy Leer, M.A., Ph.D.
EMAIL: amy.leer@mesacc.edu
PHONE: 480-654-7381
480-461-7055

OFFICE LOCATION: Red Mountain ~ PV247

OFFICE HOURS: Monday & Wednesday 1:30-2:30
TUESDAY & Thursday 12:00-1:00 P.M.
Or by appointment

OFFICE LOCATION: Southern & Dobson ~ SC054

OFFICE HOURS: Thursday 3:30-4:30 P.M.
Or by appointment

REQUIRED BOOK:

Corrigan, Timothy. *Short Guide to Writing About Film 8th Ed.*
ISBN-13: 9780205236398

COURSE DESCRIPTION:

This course will examine the roles of women in film and how these roles create and generate larger social constructions of gender, race, class, sexual identity, and age. We will discuss women's roles as directors, writers, actresses, and characters within film. Students will – critique depictions of gender, practice using feminist theory to understand the role of film in shaping gender identity, and do research on gender in the context of historical and contemporary perspectives.

COURSE OBJECTIVES:

- ✓ Explain the principles of feminist film theory.
- ✓ Describe representative images of women on the screen and behind the scenes during the 1890's-1920's.
- ✓ Discuss the concept of film noir and femme fatale in relation to the stereotyped roles of women during the "Dark Decades" (1930's-1950's).
- ✓ Describe the influences of the Feminist Movement on images of women during the 1960s-1970s.
- ✓ Analyze images and stereotypes of women of color in film.
- ✓ Analyze images and stereotypes of lesbians in film.
- ✓ Describe the increased visibility and acceptance of "non-traditional" roles of women in film-making during the 1980s-present.
- ✓ Distinguish between feminist and non-feminist themes and techniques in film.
- ✓ Identify significant writers, actors, directors, producers, and critics of each period discussed.
- ✓ Apply theoretical and critical skills to film analysis in coherent and logical written critiques.

COURSE REQUIREMENTS:

1. **Attendance and Class Participation (15%)** – Regular participation is important and required. Participation in Regular attendance is important and required. Students missing more than two class periods may be dropped from the course at my discretion. Being on time and staying for the entire class is important and every absence or incidence of tardiness (when you are more than 5 minutes late) or early leave (unless discussed with me previously) will count against your attendance and possible course grade. For every tardy or early leave, 3% will be deducted from your attendance or total course grade and for every unexcused absence 5% will be deducted from attendance or your total course grade.
 - a. Students are expected to read (and think about!) the assigned material **BEFORE** each class. Class discussion based on the readings will be an integral part of the course and students will receive credit/no credit for this aspect. During lectures I may ask for examples or answers to questions. Those students who never respond or engage in this lecture discussions will receive no credit. Throughout the semester you will also have the opportunity to engage in small group discussions, feedback sessions, or other in-class assignments. These assignments may be graded or given credit/no credit depending on the amount of work involved.
2. **Homework (35%)** – You will be given homework assignments throughout the term. The instructions and due dates will be outlined under the 'Assignments' tab of the *Canvas* website. All homework must be submitted through the *Canvas* website. *No hardcopies will be accepted.*
3. **Term Papers (50%)** – A large part of your grade in this class consists of three analytical term papers. In these papers you will imagine you are a film review expert. You want to let your audience know a bit about the movie and your assessment of its strengths and weaknesses, especially in relation to women's issues. Guidelines for these papers will be provided on the *Canvas* site.

GRADING:

A = 100 – 90% **B** = 89 – 80% **C** = 79 -70% **D** = 69 – 60% **F** = 59% or Below

Grades will not be curved. Extra credit opportunities will be mentioned throughout the term.

Important Note: If you wish to receive a W for the course you must submit a written request before August 1, 2012

POLICIES:

Attendance Regular attendance is important and required. Students missing more than two class periods may be dropped from the course at my discretion. Being on time and staying for the entire class is important and every absence or incidence of tardiness (when you are more than 5 minutes late) or early leave (unless discussed with me previously) will count against your attendance and possible course grade. For every tardy or early leave, 3% will be deducted from your attendance or total course grade and for every unexcused absence 5% will be deducted from attendance or your total course grade.

Late Work and/or Make-Up Exams: will only be accepted if one of the following occurs:

- (1) You have a documented medical or personal emergency.
- (2) If the school is forced to close or class is canceled as a result of something outside your control. Extensions will be granted.
- (3) If you must travel for a school sponsored event. In this case, you must inform me of those dates during the first two weeks of class.

Plagiarism & Academic Dishonesty - Academic dishonesty is defined as "an intentional act of deception in which a student seeks to claim credit for the work or effort of another person or uses unauthorized materials or fabricated information in any academic work." It includes "**cheating**" (intentional use or attempted use of unauthorized materials, information, or study aid), "**fabrication**" (intentional falsification or invention of any information), "**assisting in dishonesty**" (intentionally or knowingly helping or attempting to help another commit an act of dishonesty), "**tampering**" (altering or interfering with evaluation instruments and documents), and "**plagiarism**" (intentionally or knowingly representing the words or ideas of another person as one's own). More than four consecutive words from a source other than the writer constitute plagiarism

when the source is not clearly identified in appropriate documentation format. *From the MCC student handbook:* "Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials."

Academic dishonesty will not be tolerated in this class. Information collected from outside resources that are not properly cited will lead to a failing grade on the assignment/exam/project/presentation/ or paper. If academic dishonesty occurs more than once, a failing grade may be given for the class.

Classroom Conduct – As an MCC student you have special rights and responsibilities as a member of this community. While it is not always obvious, you exercise these rights and responsibilities every time you attend class, walk across campus, use your campus e-mail account, or submit a paper or examination. Students are expected to conduct themselves in a mature manner that does not distract from or disrupt the educational pursuits of others. Should the professor determine that a student's conduct is being distracting or disruptive; I may impose the student's immediate removal from the classroom until the student can conduct him or herself in an appropriate manner. If I am unable to obtain the cooperation of the student, the student may be referred for disciplinary action.

Cell Phones, iPods, Laptops & Other Electronic Devices

- ✓ Make sure your cell phone is turned off before class begins. If your phone goes off during class, I will ask you to sing your ring tone, or a ring tone of my choosing in front of the class.
- ✓ Text messaging, emailing, browsing the internet, etc. are not permitted during class unless I give specific instructions allowing you to do so. If I see you using an electronic device when you should not be, I will only ask you once to put it away.

Please note: If you choose not to follow these classroom conduct policies and your behavior is disruptive to the learning environment; your grade may be lowered or you may be dropped from the course at my discretion.

Online Classroom Conduct – As an MCC student you have special rights and responsibilities as a member of this community. While it is not always obvious, you exercise these rights and responsibilities every time you attend class, walk across campus, use your campus e-mail account, or submit a paper or examination. Students are expected to conduct themselves in a mature manner that does not distract from or disrupt the educational pursuits of others. Should the professor determine that a student's conduct is being distracting or disruptive; I may impose the student's immediate removal from the online classroom until the student can conduct him or herself in an appropriate manner. If I am unable to obtain the cooperation of the student, the student may be referred for disciplinary action.

Familiarize yourself and follow good Netiquette when communicating in the online discussion boards and virtual office hours. "Netiquette" is network etiquette, the do's and don'ts of online communication.

Netiquette covers both common courtesy online and the informal "rules of the road" of cyberspace. The following page link provides links to both summary and detail information about Netiquette

<http://www.albion.com/netiquette/corerules.html>.

Please note: If you choose not to follow these online classroom conduct policies and your behavior is disruptive to the learning environment; your grade may be lowered or you may be dropped from the course at my discretion.

Disability Services

If you have any physical or other disability that might hamper your progress in this course, please let me know at the beginning of the semester so that I can make reasonable accommodations for you. There are many resources available on campus for students with special needs, I am available to help identify and locate them or you may contact the Disability Resources and Services (DRS) office at (480)654-7770 or email at drs@mcmail.maricopa.edu.

Accommodations

Students who have any emergency medical information I should be aware of, or who need special arrangements in the event of evacuation, should make an appointment with me to discuss appropriate accommodations as early in the semester as possible, preferably no later than the second week of the term.

Student responsibility

You are responsible for the information in the syllabus and any college policies included in the current college catalog and student handbook. You will be notified by the professor of any changes in the course requirements or policies.

MCC Early Alert Program (EARS)

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears>, or at the "Early Alert" selection at the MyMCC link from MCC's home page.

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COURSE OUTLINE:

This is a general outline. The class will be adjusted based upon the needs of students and the time it takes to cover the material.

01/17/13

First Day! Introductions

Class Topics:

Gender Theory 101

01/24/13

Class Topics:

Feminist Theory and Film

Film Theory

01/31/13

Class Topics:

Hegemony and Ideology

History of Film

02/07/13

Class Topics:

Film as Culture

Women in Film

02/14/13

Class Topics:

Film Analysis

02/21/13

Class Topics:

Writing About Film

02/28/13

Paper 1 Due

Class Topics:

Race & Ethnicity in Film

03/07/13

Class Topics:

Orientalism

Mock Feminism

03/14/13

No Class ~ Spring Break

03/21/13

Class Topics:

Images of 'strength' on film

Femme Fetale

03/28/13

Class Topics:

Images and Roles of The Scary Woman

Sexuality and the Silver Screen

04/04/13

Class Topics:

Sex and Film

04/11/13

Paper 2 Due

Class Topics:

The Romantic Comedy

04/18/13

Class Topics:

Romance & Nostalgia

What is love?

04/25/13

Class Topics:

Women Filmmakers

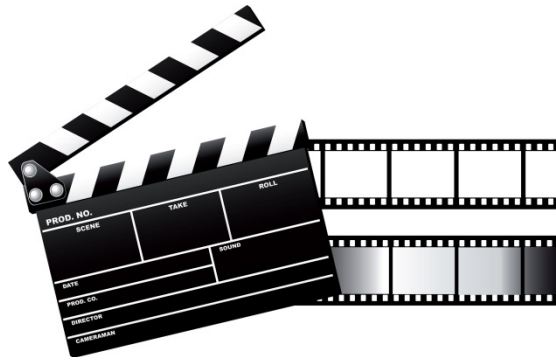
05/02/13

Class Topics:

Horror Films

Final Meeting – Thursday May 9, 2013 from 4:25 – 6:15 P.M. in our regular classroom

Term Paper 3 & Presentations



HUM/WST 209
SECTIONS 22878 & 21688
FALL 2013

DONNA THOMPSON
RESIDENTIAL FACULTY, ENGLISH, HISTORY & WOMEN'S STUDIES
CHANDLER-GILBERT COMMUNITY COLLEGE--PECOSCAMPUS
Office: Ironwood 260
480.857.5534

Course Description and Competencies

In this class we will analyze images of women in films from both historical and contemporary perspectives. We will look at films by women. Starring women, and images of women presented in This course will also ask you to develop skill in active learning, critical thinking, communication, and collaboration.

1. Explain the principles of feminist film theory.
2. Describe representative images of women on the screen and behind the scenes during the 1890's-1920's.
3. Discuss the concept of film noir and femme fatale in relation to the stereotyped roles of women during the "Dark Decades" (1930's-1950's).
4. Describe the influences of the Feminist Movement on images of women during the 1960s-1970s.
5. Analyze images and stereotypes of women of color in film.
6. Analyze images and stereotypes of lesbians in film.

7. Describe the increased visibility and acceptance of "non-traditional" roles of women in film-making during the 1980s-present.
8. Distinguish between feminist and non-feminist themes and techniques in film.
9. Identify significant writers, actors, directors, producers, and critics of each period discussed.
10. Apply theoretical and critical skills to film analysis in coherent and logical written critiques.

Required Texts

Karen Hollinger	<i>Feminist Film Studies</i>
Geetha Ramanathan	<i>Feminist Auteurs</i>
Molly Haskell	<i>From Reverence to Rape</i>

Outcomes and Assessment

The faculty and programs at CGCC are dedicated to effective teaching and successful learning with emphasis in the following areas: communication, critical thinking, literacy, and personal development.

Periodically, students will participate in formal and informal assessment activities that will help faculty improve programs and teaching strategies. These activities are designed to facilitate student growth in whatever combination of the above outcomes applies to a course. For this course assessment will include essays, quizzes, group projects, research assignments, informal and formal writings, and presentations. Information on each assignment which includes the requirements and grading criteria will be posted on Canvas.

Course Expectations

Students are expected to complete all assigned readings, activities, and written assignments. Your active participation in the class is essential. Assignments will be due each week. Homework may not be submitted late. In-class quizzes may not be made up. Exams may be made up if the instructor is given prior notice that a student will be absent on a test day. Essays are due on the date assigned unless due to documented illness, unexpected catastrophes or other supernatural events. Essays must be submitted typed, double-spaced documents in MLA or APA format. Essays may not be submitted by email. Specific requirements for each

assignment will be given out in class and/or posted on Canvas. Students are expected to behave in a manner which is conducive to creating a learning environment for all.

Withdrawal Policy

Students who not attend the first week of class will be administratively withdrawn from the course. Students will also be withdrawn at the 45th day enrollment check-in if they have failed to participate actively or have not completed a sufficient number of assignments to pass the course. If you wish to withdraw from the course at any other point, you will need to complete the proper process. No withdrawals will be granted after November 16th. Until October 6th, any student who withdraws will receive a grade of W. Students who elect to withdraw from the class after October 6th will be awarded a grade of W (withdraw passing) or Y (withdraw failing) based on their work in the course.

Statement Regarding Students with Disabilities

Students with disabilities are required to register for services in the Disability Resources and Services (DRS) office in the Student Center at the beginning of the semester. Do not wait to visit the DRS office if you want support with any CGCC classes. The DRS office will meet with you to determine accommodations based on appropriate documentation. Therefore, faculty members are not authorized to provide or approve any accommodations for students in this class without written instructions from the DRS office. This must be on file before any accommodation will be provided. You can contact the DRS office at (480) 857-5188.

CGCC Learning Center

The CGCC Learning Center's mission is to support students' academic learning by providing free tutoring and resources to reinforce and supplement classroom instruction and to assist CGCC students to achieve academic success. Tutoring services are available to CGCC students on a drop-in basis for selected courses with an emphasis on providing writing, mathematics, and science support. Tutoring support for CGCC courses in other areas is provided on an appointment basis, depending on the availability of resources. All Learning Center services are free to students for classes in which they are currently enrolled at Chandler-Gilbert Community College. At the Pecos Campus, the Learning Center is located on the second floor of the Library, rooms LIB227, LIB228, LIB229 and LIB237. At the Williams Campus, the Learning Center is located in Bridget Hall, rooms BRID114 and BRID115. The Learning Center also provides instructional support resources in the form of videotapes, software, and print materials. Both the tutoring and resources help students improve in content specific areas as well as in study skills. For a schedule of tutoring hours, additional information, or assistance, students should contact the Learning Center at (480) 732-7231 or visit our website at <http://www.cgc.edu/lc>. We encourage students to "Like" CGCC Learning Center/Tutoring Services on Facebook to keep posted on Learning Center news and events.

Statement Concerning Plagiarism

Plagiarism is defined as presenting the work of another as one's own. More than four consecutive words from a source other than the writer constitute plagiarism when the source is not clearly identified in appropriate documentation format. From the CGCC Student Handbook: "Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials."

You are required to complete each and every assignment on your own unless otherwise noted in the assignment description. You may get assistance from any of the tutors in the Writing Center or from your instructor. You may not submit assignments done for another class in fulfillment of the requirements for this course. To this end, you should not use material you have not written as part of any assignment unless you properly document it. Any assignment (essay, posting, homework, etc.) found to contain plagiarized material will receive a failing grade. If a student commits multiple acts of plagiarism (more than one), you will be withdrawn from the course and given a failing grade. All acts of plagiarism and other violations of the Student Code of Conduct will be reported to the college's administrative team.

Student Email

The Maricopa District provides every student with Google-powered Maricopa Student Email upon enrollment. CGCC uses this official student email to send information concerning class enrollment, financial aid, tuition, and other important student information. Students must activate this email account in order to receive these messages. Activate your Maricopa Student Email now at maricopa.edu/google.

To contact your instructor for this class, please use the messaging system in Canvas.

CGCC Emergency Alert

The CGCC Alert system utilizes text messaging and email to notify students of emergency situations on or around campus. Students should update their contact information in the Maricopa Online Student Center at my.maricopa.edu in order to receive a CGCC Alert notification in the event of an emergency.

Grading Scale

A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

Assignment Percentages

24%	Essays
18%	Reading and Film Quizzes
15%	Reading Journal
15%	Group Film Analysis
15%	Homework, Reading Journal and In-Class Assignments
10%	Discussion Facilitation
3%	Finals Week Presentation

A reading and assignment schedule will be posted on Canvas.

Honors students will complete additional work to be determined by the student and instructor.

**** Items on this syllabus are subject to change. The instructor reserves the right to change any assignments, due dates, or point values should he/she deem this necessary. Any additions, deletions, or other changes will be posted on Canvas. ****



WST/HUM 209

FALL 2013

THOMPSON

Reading and Film Schedule

Week 1

For next week's class, please do a close/annotated reading of the following articles:

In your textbooks:

Hollinger, *Feminist Film Studies*, Chapter 1: "What Is Feminist Film Theory?"

Haskell, *From Reverence to Rape*, Introduction

On Canvas:

Berger, *Ways of Seeing*, Chapter 3

Mulvey, "Visual Pleasure and Narrative Cinema"

Be sure that you have a clear and thorough understanding of each article as we will use and discuss them in class.

Homework

Assignment: Annotated reading and 25 word summary

As you do the readings for next week, make sure that you do a close reading of each text. You should be able to clearly articulate the main arguments and supporting evidence of each reading. If you are unfamiliar with annotated reading, please refer to the "Strategies for Reading More Critically" webpage posted on Canvas. Pay particular attention to the sections on previewing, annotating, summarizing, and analyzing.

Once you have completed reading and annotating a text, compose a no more than 25-word summary of the document's central argument. You must use complete sentences. There are multiple responses to this task. Complete a summary for each reading. Type up your summaries and bring them to class next week.

Week 2

Learning to examine film: Scene analysis

Film: *The Cheat*

Week 3

Discussion of the DeMille Film

Online Reflections on *The Cheat*

Before reading the assigned articles on this film take moment to post some reflections on the film. You can consider the film from any aspect--content, cinematography, lighting, acting, etc. This is not meant to be a formal analysis. Just use it as a way to think about what you noticed, what you found significant, or what you had questions about. You should post about a half page (150-250 words).

Readings

Each student will complete two readings for this week's class.

1. Every student will read the Silent Film Overview article.
2. Each student has been assigned a specific reading for Wednesday. Please click on the People link in Canvas to find your group and readings. The name of your group is the title of the article you should read.

Higashi "Ethnicity, Class, and Gender in DeMille's *The Cheat*"

Freeman "Threatening the Good Order"

Higashi "Cecil B. DeMille and American Culture: The Silent Era"

Marchetti "Rape Fantasy"

Please complete your two articles and know them thoroughly. We will use them to discuss the DeMille film in class.

Week Four

Auteurs: Germaine Dulac and Maya Deren

Films: *The Smiling Madame; At Land; Meshes of the Afternoon; The Seashell and The Clergyman*

Week Five

The Films of Dorothy Arzner

For Wednesday, please read the following:

In your textbook

Hollinger, *Feminist Film Studies* "The Woman Auteur" (pp 230-236)

On Canvas

Cook, "Approaching the Work of Dorothy Arzner"

Haskell, "Women In Pairs" (this is also available through the library database as an mp3 file)

Johnston, "Dorothy Arzner: Critical Strategies"

Week Six

Film: *Stranger with a Camera*

Anatomy of a scene presentations

Weeks 7 & 8

Julie Dash's *Daughters of the Dust*

Readings

In *Feminist Auteurs*, Chapter 3, pp 77-88 & 108

In *Feminist Film Studies*, Chapter 6, pp 190-214

On Canvas: **Everyone Reads**

bell hooks "The Oppositional Gaze"

Group 1: Read "Fashioning the Body as Politic" & Property Rights and Possession in *Daughters of the Dust*

Group 2: Read "Exiled at Home"

Week 9

Library Research Class

Weeks 10 & 11

Group Project Prep: Unnatural Disasters

- In-class viewing of *Deep Down* (October 16)
- Finish viewing *Salt of the Earth* (link on Canvas)
- Respond to online questions about *Salt of the Earth*
- In-Class viewing of *Harlan County, USA* (October 23): You will have the remainder of the class to work with your group.
- Use your group space in Canvas to set-up a plan of action so that you are able to work effectively and efficiently in class

Week 12

Film: *Orlando*

Next Week's Reading Assignment

Read two of the following articles (one from each section A & B) to prep for an online discussion of *Orlando*. All of the articles can be found in the library database and will be posted on Canvas.

Section A

1. ["The Mirror Didn't Crack: Costume Drama & Gothic Horror in Sally Potter's *Orlando*"](#) by Sophie Mayer. *Literature Film Quarterly*. 2008, Vol. 36 Issue 1, p39-44. 6p.
2. ["Unclothing Gender: The Postmodern Sensibility in Sally Potter's *Orlando*"](#) by Suzanne Ferriss and Kathleen Waites, Kathleen. *Literature Film Quarterly*. 1999, Vol. 27 Issue 2, p110. 6p.

Section B

1. ["Twin Pleasures of Feminism: *Orlando* Meets *My Twentieth Century*."](#) by Aniko Imre. *Camera Obscura*. Dec2003, Vol. 18 Issue 54, p176-211. 36p. 2 Black and White Photographs.
2. ["Orlando's Sister, Or Sally Potter Does Virginia Woolf in a Voice of Her Own."](#) by Karen Hollinger and Teresa Winterhalter. *Style*. Summer2001, Vol. 35 Issue 2, p237. 21p.
3. ["Sally Potter's *Orlando* and the Neo-Baroque Scopic Regime"](#) by: Degli-Esposti, Cristina. *Cinema Journal*. Fall96, Vol. 36 Issue 1, p75. 19p.
4. "Transgender, Transgenre, and the Transnational" by Anne Ciecko 19p

Week 13

Films: All available online

Mehta's *Fire*

Sen's *Sati*

Paley's *Sita Sings The Blues*

Readings:

Feminist Film Studies, pp 215-227

Feminist Auteurs, pp 131-140

Week 14

Group Work Session: Unnatural Disasters

Week 15

Auteur: Jane Campion

Films:

Passionless Moments

A Girls Own Story

An Exercise in Discipline

Week 16

Film: **Pariah**

Finals Week

Trailer Analysis Presentations



Course Syllabus

COURSE INFORMATION

Course Name: Women in Film HUM 209 ONLINE

SEMESTER: Spring 2014

Sections: 30873, 30874, 30875

INSTRUCTOR

Name: Laurelann Porter

Email: laurelann.porter@scottsdalecc.edu

Phone: Please contact me by email or Canvas

Office Hours: by appt via Skype only

Special Notes: Since I am only teaching online this semester I will not be available on campus for meetings. All meetings will be via Google hangouts, Skype or Canvas.

Skype ID: lalagringa

Google ID: laurelannporter

COURSE DESCRIPTION

An analysis of women in films, as images onscreen and as creative forces behind the scenes from historical and contemporary perspectives utilizing gender based film theory.

COURSE OBJECTIVES

- 1) To analyze images of women in film from the silent era to contemporary times
- 2) To explore the work of women filmmakers
- 3) To discuss and debate the many facets of feminist and gender based film theory/theories

TEXT & SUPPLIES

There is no textbook for this course. All readings will be assigned through online sources.

Many will require login to SCC to access articles from the library's various online databases.

DISCLAIMER:

Films and clips depicting adult subject matter, sexuality, violence, drug use and explicit language will be shown. Your continued attendance in this course beyond the first day indicates your willingness to be exposed to these and other subjects and to deal with them in a mature and open-minded manner.

ACADEMIC HONESTY

- Every student in this class is expected to produce his/her own original work.
- Plagiarism is unacceptable and will not be tolerated.
- Plagiarism will result in being dropped from the course with a failing grade.
- Plagiarism will result in a letter to the Dean of Students for further action.

COMPUTER EQUIPMENT/ACCESS NEEDED

For this course, you will need a working email address, a MEID login account for SCC with access to the Internet, a Word Processing software, and the ability to access and use CANVAS. The IT Help Desk can also provide support and assistance with your technology needs and questions. Check out their web site at www.sc.maricopa.edu/its/Services/HelpDesk.html including the self-service "Help Yourself Desk."

COURSE CALENDAR

- Week 1: **Introduction to Gender Theory and Film**
The Early Innovators: Alice Guy and Maya Deren
- Week 2: **1930s and 40s, Fast-Talking Women and Dancing Girls**
What the men were producing: Busby Berkley, Howard Hawks
Dorothy Arzner: Dance Girl Dance
Read Article:
Fuller, Graham. "The Caring and Ambiguous Arzner Touch" *New York Times*.
Mulvey, Laura. "Visual Pleasure and Narrative Cinema"
- Week 3: **Library Instruction**
- Week 4: **1950s and Film Noir**
Billy Wilder: Sunset Blvd
Read Article:
Cooke, Grayson. "We Had Faces Then: *Sunset Boulevard* and the Sense of the Spectral"
Quarterly Review of Film and Video.
- Week 5: **Feminism in the 1960s and 70s**
Power and the Means of Production
Sally Potter: From Thriller to Orlando

Read Articles:
Ciecko, Anne. "Transgender, transgenre, and the transnational: Sally Potter's Orlando."
Velvet Light Trap (1998).
Travers, Peter. "Introducing 'Orlando' Director Sally Potter." *Rolling Stone*. Jun 24 1993.
- Week 6: **Lesbian Filmmakers**
Rose Troche: Go Fish
Read Article:
Henderson, Lisa. "Lesbian Community and *Go Fish*" *Signs: Journal of Women in Culture and Society*.
- Week 7: **Women of Color**
Julie Dash: Daughters of the Dust
Read Articles:
Gourdine, Angeletta. "Fashioning the Body [as] Politic in Julie Dash's *Daughters of the Dust*" *African American Review*.
Martin, Michael T. "'I Do Exist': From 'Black Insurgent' to Negotiating the Hollywood Divide – a Conversation with Julie Dash" *Cinema Journal* (optional)
- Week 8: **Voiced and Unvoiced, Women, Indigenous "Others"**
Jane Campion: The Piano
Read Articles:
Bentley, Greg. "Mothers, Daughters, and (Absent) Fathers in Jane Campion's *The Piano*"

Dalton, Mary M. and Kirsten James Fatzinger. "Choosing Silence: Defiance and Resistance Without Voice in Jane Campion's *The Piano*" *Women and Language*
Brown, Caroline. "The Representation of the Indigenous Other in *Daughters of the Dust* and *The Piano*" *NWSA Journal*. (optional)

Week 9: **Foreign Filmmakers, Part 1**

Lucía Puenzo: XXY

Read Article:

Tamar-Mattis, Anne. "XXY Offers a New View of Life in an Intersex Body" *Berkeley Journal of Gender, Law and Justice*.

Week 10: **Foreign Filmmakers, Part 2**

Deepa Mehta: Water

Read Article:

Chaudhuri, Shohini. "Snake charmers and child brides: Deepa Mehta's *Water*, 'exotic' representation, and the cross-cultural spectatorship of South Asian migrant cinema." *South Asian Popular Culture*.

Week 11: **Post Feminism?**

Bridesmaids or Charlie's Angels

Read Article:

McRobbie, Angela. "Post-Feminism and Popular Culture." *Feminist Media Studies*.

Week 12: **No assignments due.**

Use this time to work on your final projects.

I will be available via Skype and email for consultations.

Week 13: **Contemporary Women Making a Name for Themselves**

Julie Taymor: Frida

Read Article:

Lent, Tina Olsin. "Life as Art/Art as Life." *Journal of Popular Film and Television*.

Week 14: **Review** for Final Exam

Week 15: **FINAL EXAM**

GRADING SCALE

Assignments 50% of your grade

Quizzes 10% of your grade

Participation/Discussion Board 25% of your grade

Final Exam 15% of your grade (approximately) 100 Points

LATE ASSIGNMENTS WILL NOT BE ACCEPTED!

TEXT PARTNER DOCUMENTS (3 ASSIGNMENTS)

Please write a 2-3 page report on one of the assigned course readings to date.

Use the following template as a guide:

Author and Name of TEXT (in Proper MLA format)

Journal Article:

AuthorLastName, AuthorFirstName. "Title of article." *Title of Journal* Vol.Issue# (YEAR): Page #s. Web or Print.

Or Book:

AuthorLastName, AuthorFirstName. *Title of Book*. City: Publisher, YEAR. Web or Print.

Thesis:

Most Interesting Ideas:

WHY?

Summary (Please include at least 3 main points).

Selections/Quotations (Please include 3-5 quotes from the source which help you illustrate the author's main points).

(This template can also be used for your Lit Review assignment for the Final Project)

HOW DISCUSSION AND PARTICIPATION WILL BE GRADED

Discussion	15 Points per discussion post No posting at all = 0 Late post which does not meet minimum requirement = 3-7 Post submitted on time but which does not minimum requirement = 8-11 Post submitted on time which meets minimum requirements= 12-14 Well crafted, thoughtful, thorough post submitted on time = 15
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This grade is the equivalent to attendance in an in-person class. It is essential to a vital and vibrant learning environment for all of you. However, I also recognize that once in a while there are extenuating situations in our personal lives where participation becomes temporarily difficult. For this reason, your lowest two discussion scores will be dropped. (Everyone gets two "absences" for free in my in-person classes).

Minimum Requirement

Initial post must be at least 6-8 sentences long.
Subsequent responses to peers must be unique posts and must be a minimum of 2-3 sentences per post.

Assignment #1 - Women in Film
Instructor: Laurelann Porter

**Data
Collection
Data Analysis**

Instructions:

- 1 Use as your field of data your home video collection
 If you do not have a home video collection you can use:
 Your Netflix playlist
 One shelf of the public library video or DVD section
- 2 Gather the following information from your video collection
 - 1 How many films total
 - 2 Of the films, how many were directed by a woman
 - 3 How many had at least one woman writer
 - 4 How many had at least one woman producer
 - 5 How many listed a female actress first (top billing)

Points: 50

FOR FURTHER INSTRUCTIONS, SEE THE ASSIGNMENT IN CANVAS

FINAL PROJECT ASSIGNMENT (IN 3 PARTS)

**The Effects of Feminism on the Film Industry
 1970s to the Present**

Your job is to examine how the second wave feminism of the 1960s and 70s had a discernible effect on the film industry. How did women's roles change both on and offscreen? How were narratives being constructed differently? How were audiences (including scholars and critics) responding to these shifts in narratives? You will craft your research project by exploring one of the categories listed below. (Details listed at the end of the assignment breakdown)

Your project should involve thorough research. Your sources should be **PRIMARILY** scholarly sources. Popular sources are allowed, but your project should not be supported exclusively by popular sources. **Minimum three sources.** Additional sources are encouraged. Your project can take on a variety of forms.

You are welcome and encouraged to be as creative as possible. It must include **evidence of research.** Most often this is accomplished in a paper format. However, it may take an alternate form. But you must seek approval from me first if you are choosing to do a video or a Power Point. Video and Power Point presentations must still meet the minimum standards for a college-level research paper, including documentation of works cited.

PART ONE: LITERATURE REVIEW 100 POINTS

Find at least **THREE** unique sources. At least **ONE** of the two must be a peer-reviewed scholarly source. For each source, please write a 1-2 page review of the information the source has which

will be useful for your project. This should include a description of the main points or main arguments of the book/article; a summary of how the source relates to your research project; and at least 3 usable quotations from the source (cited properly).

PART TWO: ROUGH DRAFT OF PAPER & PEER REVIEW 100 POINTS

Each person will be randomly assigned two drafts from classmates for peer-review.

75 Points for the Rough Draft; 25 points for the peer review. Please be generous and thorough.

PART THREE: FINAL PROJECT 100 POINTS

This project should show evidence of a major college research term paper. A good guideline for proper magnitude is approximately 8-10 pages. Power Points and Videos should illustrate the same level of research.

The point of this project is for you to take the time to craft a unique and personal approach to the general topic. Start by thinking about what interests you, personally, about the film industry.

SUGGESTED POSSIBILITIES FOR DEVELOPING YOUR RESEARCH TOPIC

Are you interested in the business aspects of film?

Consider researching: Producers, Studio Heads, High Power Agents, etc.

How were women able to compete for (and succeed in) roles that had been largely reserved for men prior to this time period? Who were the key players? What were their strategies and/or sources of power?

Some possible subjects to examine might include Dawn Steele, Polly Platt, Penny Marshall, Sherry Lansing, Paula Weinstein, Sue Mengers. Please do NOT limit yourself to these choices.

Are you interested in the technical aspects of film?

Consider researching: Cinematographers, Gaffers, Grips, Audio Technicians, Editors, etc.

What have been the forces behind getting women into the unions/guilds? What have been the results of committees for women in the industry, etc? How have women in positions of crew and other technical positions had to face unique challenges in Hollywood? What are the statistics for women in these kinds of positions? How have they changed since 1960? How are the daily realities of female film crew members different from male film crew members?

Possible sources to begin research might be “The Media Report to Women” and the website for the organization “Women in Film”

Are you interested in the storytelling aspects of film?

Consider researching: Screenwriters and/or narrative theories

How have the careers of female writers changed since 1960? How have the narrative structures shifted with the increasing influence of female writers?

This may include a description of story events not previously available for female characters AND it also might include alternative variations in form.

Are you interested in the academic approach to film criticism?

Consider researching: Feminist Film Critics

Look at [Scholarly Critics](#) please to see how film theorists were urging audiences to view film spectatorship, film narratives, and images of women being presented. How has the emphasis/focus in scholarship shifted since then?

Important scholars of feminist film theory include: Laura Mulvey, Judith Butler, Audre Lord, bell hooks, Molly Haskell, Angela McRobbie, just to name a few.

Are you interested in how actresses have worked to change their images?

Consider researching: Actresses/Female Actors, their roles on and offscreen

You might want to examine famous actresses as icons and what their images have come to represent culturally. This will include some discussion of what roles they have chosen to play, but will also include an examination of the body of work and of how their images are received. For this portion of the analysis, some popular sources exhibiting how society consumes celebrity might be helpful (supported of course by scholarly or theoretical arguments). You can also examine the shift in the power female actors have gained over their careers and/or how women have had more ability to expand into other areas (like directing). This can also include an examination of how actresses have used their power as “bankable” Hollywood stars to try to effect positive or progressive social change.

Are you interested in a specific genre (like action, horror, sci-fi, etc.)?

Consider researching: The ways genres have shifted over time, how new genres targeted at female audiences have emerged, and/or how women’s roles within a particular genre have shifted over time.

How has niche marketing affected the film industry? (Films catering to women or to women of color?) How has the backlash against feminism created a new strand of narratives and ideological stances? How do audiences today respond to displays of empowered yet overtly sexualized female action heroes?

What kinds of new genres have been developed since 1960? How do they reflect changing attitudes about women and women’s roles in society? How are they different from the genres prior to 1960 (ie. film noir, westerns, gangster films, women’s pictures, etc.)

SPECIAL NEEDS

If you have a specific physical, psychiatric or learning disability and require academic accommodations, please contact the Disability Resources & Services office located in SC-144. You will need to provide appropriate documentation of your disability. Please contact DRS at 480-423-6517.

MCCCD's SEXUAL HARASSMENT POLICY

Everyone in this class, including the instructor, must adhere to the policy of the Maricopa Community College District which states:

“The policy of the Maricopa County Community College District (MCCCD) is to provide an educational, employment, and business environment free of unwelcome sexual advances, requests for sexual favors, and other verbal and/or physical conduct or communications constituting sexual harassment as defined and otherwise prohibited by state and federal law.”

WITHDRAWAL POLICY

- Student may initiate an official withdrawal from any course by submitting a withdrawal form with required signatures to the A&R office within published deadlines.
- Failure to attend any classes is not a guarantee for a refund or an excuse of debt incurred through registration.
- Failure to file official withdrawal form within published deadlines can result in a failing grade and may effect refund of course tuition and fees.

ACADEMIC SUPPORT SERVICES

A variety of student services can be accessed online. Please refer to the SCC Student Home Page at: <http://www.sc.maricopa.edu/students/> . Services are free of charge to all registered SCC students.

Check the following websites for information and operating hours:

- Writing Center, Room LC379, <http://www.sc.maricopa.edu/writingcenter/>
- Open Computer Lab, Room BU133W, <http://www.sc.maricopa.edu/its/Services/Labs.html>
- Counseling Center, Room SC108, <http://www.sc.maricopa.edu/counseling/>
- Advisement Center, Room SC118, <http://www.sc.maricopa.edu/advisement/>

CODE OF CIVILITY

Instructors are expected to be professional, courteous, respectful and empathetic to students. They will:

- Provide academic feedback and grade assignments in a timely manner
- Be available for individual consultation
- Clarify assignments and inform students of any adjustments to the class schedule

Students are expected to be reflective, courteous, respectful and empathetic to classmates, instructor and other college staff assisting in their learning. Students will be expected to:

- Participate in class activities
- Follow instructions and complete assignments.
- Keep up with and turn in assignments by due dates
- Put forth their best efforts
- Ask questions when they don't understand
- Maintain knowledge of their grade status
- Contact instructor right away about concerns or situations that interfere with their success in class
- Comply with policies found in the SCC Catalog and SCC Student Handbook

Student responsibility acknowledgment

SCC Course: HUM/THE 209

Instructor: Laurelann Porter

I understand that I may not be enrolled in this class until I sign the form below. By signing this form I acknowledge that I have received a copy of the syllabus.

I acknowledge that if I have not already done so, I will take it upon myself to read the syllabus in its entirety, including THE ATTENDANCE POLICY and the policy on ACADEMIC HONESTY.

I acknowledge that if I have not completed the Plagiarism Tutorial on or before the Due Date of the First Paper I may be withdrawn from the course.

It is my responsibility to make myself aware of what constitutes plagiarism and to seek assistance from any available resources about how to properly cite sources in a college research paper.

It is my responsibility to approach the instructor BEFORE the end of the semester should I have any question or concern at all about how my attendance might be affecting my grade or for ANY OTHER concerns about my grade.

If, at any point during the semester I feel the need to withdraw from the class it is my responsibility to follow school guidelines to arrange for an official grade of "W".

Failure to follow any of the above guidelines may result in a failing grade for the semester.

WST209 / HUM209

****WOMEN AND FILMS****

Mesa Community College Spring 2014 Syllabus

DAY/TIME: Tuesday, 7:10 – 9:50pm
LOCATION: MCC Southern & Dobson – SC 11E
PROFESSOR: Matt Wintz, M.Ed
E-MAIL: mdwintz@mesacc.edu
PHONE:
OFFICE LOCATION:
OFFICE HOURS:

REQUIRED TEXTBOOKS:

- 1* Short Guide to Writing About Film 7th Ed, Corrigan 2009
ISBN-13: 9780205668946
- 2* Reclaiming the Archive, Callahan 2010
ISBN-13: 9780814333006

COURSE DESCRIPTION:

This course will examine the roles of women in film and how these roles create and generate larger social constructions of gender, race, class, sexual identity, and age. We will discuss women's roles in both behind-the-camera and in-front as directors, writers, actresses, and characters within film. Students will be asked to critique depictions of gender, practice using feminist theory to understand the role of film in shaping gender identity, and do research on gender in the context of historical and contemporary perspectives.

COURSE OBJECTIVES:

- ◆ Explain the principles of feminist film theory.
- ◆ Describe representative images of women on the screen and behind the scenes during the 1890s – 1920s.
- ◆ Discuss the concept of *film noire* and *femme fatale* in relation to the stereotyped roles of women during the “Dark Decades” (1930s – 1950s).
- ◆ Describe the influences of the Feminist Movement on images of women during the 1960s-1970s.
- ◆ Analyze images and stereotypes of women of color in film.
- ◆ Analyze images and stereotypes of lesbians in film.
- ◆ Describe the increased visibility and acceptance of “non-traditional” roles of women in film-making during the 1980s-present.
- ◆ Distinguish between feminist and non-feminist themes and techniques in film.
- ◆ Identify significant writers, actors, directors, producers, and critics of each period discussed.
- ◆ Apply theoretical and critical skills to film analysis in coherent and logical written critiques.

COURSE REQUIREMENTS:

1**Attendance*: Attendance is an important aspect to both this class and your overall college experience. I believe that, as a paying student, you should get what you pay for in a college class. We will be discussing a topic of interest, where class discussion can add more than what a textbook might give. Since this is an internet course, please realize that a student who does not participate in **TWO** discussions could be dropped from the class, unless an email is sent to me.

2**Class Preparation & Participation*: With an online course, there is of course no face-to-face between students and the teacher, and students and other students. Because most of class discussion is done through message boards, students are expected to come to each class having read the assigned readings and completed the assigned work. Class discussions, like mentioned above, are a very important part to the course and you will be asked to participate. Each student is asked to respond to **at least two** discussion board posts per week given by their classmates.

3**Homework*: There will be homework given during the course of the semester. Please make sure to take note of due dates and any instructions given for said assignments.

4**Papers*: A large portion of your grade will come from three term papers given to you during the class. These papers will be critiques of topics at hand, and may have additional requirements that you will be given.

4.1* *Extra Credit*: There is the possibility for Extra Credit during the semester at my discretion. Extra Credit opportunities will be announced to the class when they come up.

5* *The Films*: In each week, I will post in the discussion question(s) what film to watch that week to correspond to what we'll be talking about. In the syllabus, you might see a few films listed under viewing. These films are a very good chance to be talked about, although they may not be the only film. Using places like: Netflix, Blockbuster, Red Box, or small mom & pop video shops like DVD Paradise or King Video are great places to find these films. Some you might even already have in your collection, I am trying to make sure no one needs to track down obscure foreign movies for this course.

GRADING SCALE:

A = 100% - 90% (180 – 200 pts)

B = 89% - 80% (160 – 179 pts)

C = 79% - 70% (140 – 159 pts)

D = 69% - 60% (120 – 139 pts)

F = 59% or Below (119 points or below)

Paper #1 – 60 Points

Paper #2 – 60 Points

Paper #3 – 60 Points

Discussion Topics - (16 weeks) = 20 Points

Total Points in Class - 200 Points

POLICIES:

Attendance: As stated above, attendance is a very important part to this class. Any student who accumulates **Two Unexcused Absences** (missing discussion board assignments) runs the risk of being dropped from this course.

Late Work / Make-Up Exams: Accommodations for late work or exams can be made in certain circumstances. Those circumstances include:

- 1) You have a documented medical or personal emergency.
- 2) If the school is forced to close or your instructor cancels class, extensions until the next class will be allowed.
- 3) If you must travel for a school sponsored/club event. If this is the case, please inform me of those dates as soon as possible.

<>Special Note: I will allow a 24-hour grace period with every assignment. If you can e-mail your assignment or make other arrangements to get your assignment to me, you will not be docked points.

Plagiarism & Academic Dishonesty: Academic dishonesty is defined as “an intentional act of deception in which a student seeks to claim for the work or efforts of another person or uses unauthorized materials or fabricated information in any academic work.” It includes cheating, plagiarism, or tampering with class materials. More than four consecutive words from any source other than the writer is considered plagiarism if the source is not defined in a clear form in conjunction with the requirements the teacher may ask for. The MCC Student Handbook defines plagiarism, so please be dutiful in your citing of sources.

Classroom Conduct: The internet, with all its positives, has one large negative: you can’t tell the inflection of voice in someone’s post. Please respond and interact with everyone in this class with respect: treat them as you’d like to be treated in return.

Disability Services: If you have any physical or other disability that might hamper your progress in this course, please let me know at the beginning of the semester so that I can make reasonable accommodations for you. There are many resources available to students with special needs, and you may contact the Disability Resources and Services (DRS) office at (480)654-7770.

To ensure equal access, all required course materials provided in web links are expected to meet AA Standard of Compliance with the Web Content Accessibility Guidelines (WCAG) 2.0. All internal and external course links should be evaluated by the WAVE Web Accessibility Evaluation Tool. Course materials are expected to be in compliance, or an alternative option provided upon the student's request.

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Information for Students with Disabilities: If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the MCC Disabilities Resources and Services Office at [480-461-7447](tel:480-461-7447) or email drsfrontdesk@mesacc.edu.

Accommodations: Students who have any emergency medical information I should be aware of, or who need special arrangements, should talk with me early in the semester so we can make your experience as accommodating as possible.

Student Responsibility: You are responsible for the information in the syllabus and any college policies included in the current college catalog and student handbook. You will be notified by the professor of any changes in the course requirements or policies.

MCC Early Alert Program (EARS): Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid student in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears> or at the “Early Alert” section at the mymcc link from MCC’s homepage.

**

COURSE OUTLINE:

A quick note about the outline – it is a general outline that may change as the semester goes upon the discretion of the teacher and the needs of the class.

Week 1 – 01/14/2014

Class Topic:

Introductions
Feminist Theory

Homework:

Buy the books

Week 2 – 01/21/2014

Class Topic:

Film Theory
History of Film

Reading to be completed before class:

Chapters 1 & 3 from Reclaiming the Archives

Week 3 – 01/28/2014

Class Topic:

Film Theory
Principles of Film & Form

Reading to be completed before class:

Chapter 14 from Reclaiming the Archives
Chapter 1 from A Short Guide to Writing About Film

Week 4 – 02/04/2014

Class Topic:

Women in Film
Paper #1 assigned

Reading to be completed before class:

Chapters 2 & 3 from A Short Guide to Writing About Film

Week 5 – 02/11/2014

Class Topic:

Social Class

Film Viewing: "The Help"
Reading to be completed before class:
Chapters 4 & 5 from A Short Guide to Writing About Film

Week 6 – 02/18/2014

Class Topic:
Race & Ethnicity
Film Viewing: "The Help"
Reading to be completed before class:
Chapter 5 from Reclaiming the Archives

Week 7 – 02/25/2014

Class Topic:
Animation (Part 1)
Film Viewing: "Snow White"
Paper #1 Due

Week 8 – 03/04/2014

Class Topic:
Animation (Part 2)
Film Viewing: "Beauty and the Beast"
Homework: Paper #2 assigned

SPRING BREAK!!!

Week 9 – 03/16/2014

Class Topic:
Sexuality & The Silver Screen
Film Viewing: "Some Like it Hot"
Reading to be completed before class:
Chapter 6 from A Short Guide to Writing About Film

Week 10 – 03/25/2014

Class Topic:
Vision & Visibility – Women Filmmakers
Film Viewing: "Wayne's World"
Reading to be completed before class:
Chapter 10 from Reclaiming the Archives
Homework:
Paper #2 Due

Week 11 – 04/01/2014

Class Topic:
Femmes Fatale – Images and Roles
Film Viewing: "Double Indemnity"
Reading to be completed before class:
Chapter 2 from Reclaiming the Archives

Week 12 – 04/08/2014*Class Topic:*

Romance & Nostalgia

Film Viewing: “Princess Bride”

Homework:

Paper #3 assigned

Reading to be completed before class:

Chapter 17 from Reclaiming the Archives

Week 13 – 04/15/2014*Class Topic:*

Women in the Action Film

Film Viewing: “Aliens”

Week 14 – 04/22/2014*Class Topic:*

Women in Action Films – Part 2

Week 15 – 04/29/2014*Class Topic:*

Women in Horror Films Part 1

Homework:

Paper #3 Due

Week 16 – 05/06/2014*Class Topic:*

Women in Horror Films Part 2

Film Viewing: “Night of the Living Dead”

Syllabus5

HUM 209 Women and Film
7:10 - 9:50 Spring 2014 Tuesday
Appointment times available before class

Dr. Virginia Tennyson
480-731-8866 MB 13667
v.tennyson@pcmail.maricopa.edu**
**e-mail is the best contact method

COURSE DESCRIPTION and OBJECTIVES:

- * A history and analysis of films by, for, about, produced, directed by, & starring women.
- * To locate women in film from various, sometimes shifting perspectives: aesthetic, historical, and contemporary.
- * To identify significant women film artists from film's origins to the present.
- * To examine and apply basic feminist concepts and theories to women in film.
- * To develop a working knowledge, and ability to utilize, key film related terminology.

COURSE MATERIALS: Packet of Readings for Course – in bookstore; additional required articles and handouts will be provided on a list for you to access from the internet or databases, then download, print and read for the class. I suggest a binder for the handouts and a planner to keep track of due dates. You will need to obtain 12 long green scantrons for quizzes and the objective portions of the exams.

COURSE REQUIREMENTS - You are responsible for the lectures, handouts, discussions, films viewed, any and all reading or written assignments, all quizzes and in-class participation. While there is no textbook, there will be reading assignments, research, and required papers. Papers are to be typed, following format instructions, and are due in hard copy, at the BEGINNING of class on the due date assigned. They will DROP a LETTER GRADE for EACH DAY they are late. Thus a paper turned in after the beginning of class in anything but a hard copy is late. You may bring the hard copy to the Theatre department and it must be dated/time noted and signed by a department member or available instructor, and placed in my mailbox. The other option is, submit a late paper via e-mail, then bring a hard copy with the rubric to the next class. A paper submitted on Wednesday – whether to the Theatre Dept. or through e-mail, can earn no more than a "B", on Thursday a "C" and so on. If you are absent, however, on the date due with an unexpected illness, or unplanned emergency for which you can provide documentation, e-mail the paper on the due date to preserve the chance to earn an "A"; bring a hard copy rubric to the next class.

ATTENDANCE - This class is only held once a week so attendance is not only expected but is crucial to your success. The instructor reserves the right to withdraw a student per Phoenix College attendance policies. Please do not schedule work or personal events during class time. Please remember it is your responsibility to keep me informed of any issues and to contact me in the event of an absence. Quizzes will be given at the beginning of class; if you are not present when a quiz is given you lose points; there are NO "make-up" quizzes. In-class attendance is required for: Mid-Term, Final, & your Group Project. If you are in attendance after the last day to withdraw, even if you were to miss the final, you will be given the grade earned for the course.

ASSIGNMENTS -

I Mid-term exam on terms, early film artists, lectures and discussion; Matching; Fill in; Short Answer and/or Essays	100
I Final exam on terms, artists, lectures and discussions Mid-term forward; Matching; Fill-in; Short answer AND Essays	100
2 Typed women film artist reports per assigned MLA format @50 ea.	100
1 Women and Film group project: 1 oral presentation with papers; 50 points MLA typed individual paper; 50 points for presentation	100
Research; Article Readings; Questionnaire and Discussions;	75
Quizzes 10 @ 10 points each	100
Total w/o extra credit	575

GRADING SCALE A = 517-575 B = 460-516 C = 402-459 D = 345-401 E = 344-less

BEHAVIOR EXPECTATIONS: The instructor reserves the right to request student behavior that facilitates everyone's learning. Please respect your peers and instructor by handling your personal business before and after class and NOT USING CELL PHONES MEDIA DEVICES during actual class time, especially during films. Please refrain from conversations when a peer or the instructor is speaking; honor Phoenix College's "no food/drinks" policy IN the classroom.

COURSE OUTLINE: The following is a guideline for the course. The instructor reserves the right to make adjustments or changes in the schedule if it becomes necessary.

FILMS cited are possible choices based upon availability. This is a 200 level college course, thus some films may contain adult issues/language/violence.

Weeks 1 - 4 Jan. 14th; Jan. 21st; Jan. 28th; Feb. 4th;

Introduction to the Course and Overview; Film language and terminology; Discussions of images and favorite artists; Early developments; Silent artists: Selected directors, writers, actors. Cultural Contexts; Alice Guy Blaché; Lois Weber; Cleo Madison; Dorothy Reid; Comediennes, America's Sweetheart; Frances Marion

Possible Films: *The Cabbage Fairy*; *Without Lying Down How Men Propose*; *Matrimony's Speed Limit*; various clips and examples of film terminology

*Info on **19th/early 20th century women's issues/history due Jan. 21st;**

***Feb. 4th 1st Report due: Female Film Artist; Quiz: Jan. 21; Jan. 28; Feb. 4th**

Weeks 5 - 8 Feb. 11th; Feb. 18th; Feb. 25th Mar. 4th

Late 1920s - Early 1930s; Impact of Sound; Pre-Code vs. Code; Selected directors, writers, actors; Icons and trends; Musicals/ Berkeley; Early avant-garde; Cultural Contexts; Vamps, Jazz Babies, Flappers; Blonde Bombshells; Garbo; Shearer; Swanson; Dietrich; Temple; Nelson & Jeanette; Germaine Dulac; Dorothy Arzner

Possible Films: *Camille*; *The Women*; *Red-Headed Woman*; *(French) Smiling Madame Beudet*; *(German) The Blue Angel*; *Dance Girl Dance* **Quizzes Feb. 11; 18; 25**

***Mid-Term: Mar. 4th* IN-CLASS attendance required Spring Break Mar. 10-14**

Weeks 9 - 12 Mar. 18th Mar. 25th; Apr. 1st; Apr. 8th

Late 1930s - 1960s Film Noir; Impact of War and Post War; Fast-talking dames, Femme fatales & femme noirs; Paradigms & Archetypes; Experimental and avant garde; Cultural Contexts; Dorothy Arzner; Ida Lupino; Maya Deren; Agnes Varda (Belgium/French) Russell; Davis; Crawford; Screenwriters: Gordon; Coffee

Possible Films: *Meshes of an Afternoon*; *Mildred Pierce*; *Salt of the Earth* **Mar. 18th**

2nd Report Due: Female Actor Quizzes Mar. 25, Apr. 1st & 8th

1st Group Projects: Apr. 1st; 2nd Group Projects Apr. 8th

Weeks 13 - 16 Apr.15; Apr. 22nd; Apr. 29; May 6th

1960s to Present; First wave of feminism; Women's films; *Firsts Women's organizations; Women of Color; International Female Directors; Cultural Contexts; Seidelman; Heckerling; Potter; Angelou; Meyers; Gorris; Barmak

Films: *Desperately Seeking Susan*; (British) *Orlando*; *Down in the Delta*; (The Netherlands) *Antonia's Line* (Afghanistan) *Osama*.

Apr. 15 Group Proj. con't ONLY if neccessary; Quiz Apr. 22

Any and all Extra Credit due Apr. 29th and Final Information*;

***May 6th FINAL EXAM Classroom at 7:00; IN-CLASS attendance required**



Course Syllabus for HUM209

Course: Women and Films **Semester:** Spring 2014
Number: HUM209 **Section(s):** 34627, 34838
Day(s): Tuesday **Time:** (34627) 3:30 – 6:20pm **Location:** LC383
(34848) 7:15–10:05pm

INSTRUCTOR

Name: Candace Rose **Office Location:** none
Office Phone: 480-423-6459 LC Office **Emails:** Candace.rose@scottsdalecc.edu
Office Hours: By appointment only – before or after class.
Special Notes & Disclaimer: Please note, this syllabus is subject to change. Students will be notified by the instructor of any changes in course requirements. Clips from R rated movies will be shown. Materials read or viewed in this class may contain adult content, including, but not limited to, profanity, nudity, drug use, the expression of differing sexualities, and language.

TEXT & SUPPLIES

No Text required for this class. Reading assignments will given in class.

COURSE DESCRIPTION

The history and analysis of films by, for and about women. Classes will consist of film screenings, lectures, and discussions.

COURSE FORMAT

- Viewing movies
- Research and reading articles
- Critical thinking and in-class discussions
- Written Movie Review
- Reaching out and networking with women filmmakers
- In-Class presentation

COURSE OBJECTIVES

To analyze images of women in film from the silent to contemporary work;
To explore the work of contemporary women filmmakers; and to discuss and debate the many facets of feminist film theory, criticism and women in the film industry.

COURSE REQUIREMENTS

- Active participation in class is an important component of your grade.

- Assignments must be typewritten in the appropriate form (unless otherwise stated), printed out, and are due **by the start of class on the due date**. If you are **absent**, assignments should be submitted via email to Candace.rose@scottsdalecc.edu
- **Late** assignments turned in within a week of their due date receive **1/2 credit**. Assignments later than one week receive **no credit**.
- Students are expected to treat all others in the classroom with respect and courtesy.

ATTENDANCE

- Only 3 unexcused/unofficial absences allowed. Students will be **withdrawn on the 4th absence**.
- Regular attendance and promptness are essential for success. Arriving more than 15 min. late or leaving more than 15 min. early counts as a **1/2 absence**.
- Official/excused absences (field trips, tournaments, and religious holidays) shall not count among the total number of absences allowed. However, students shall obtain official absence verification from the appropriate dean, and present it to the instructor before the absence. Prior arrangements must be made with instructor for make-up work. If arrangements have been made, student shall not be penalized.

HOLIDAYS

- **SPRING BREAK March 10th – 14th**

GRADING SCALE

Grade	Range	Point Span
A	90%	450-500
B	80%	400-449
C	70%	350-399
D	60%	300-349

WITHDRAWAL POLICY

- Student may initiate an official withdrawal from any course by submitting a withdrawal form with required signatures to the A&R office within published deadlines.
- Failure to attend any classes is not a guarantee for a refund or an excuse of debt incurred through registration.
- Official date of withdrawal is last date of attendance as determined by student's withdrawal or as reported by the instructor.
- The official date of withdrawal will determine degree of refund, if any.
- Failure to file official withdrawal form within published deadlines can result in a failing grade and may effect refund of course tuition and fees.
- Additional information on *Withdrawals* can be found in the 2011/12 College Catalog <http://www.sc.maricopa.edu/catalog/> on page 31.

COMPUTER EQUIPMENT/ACCESS NEEDED

For this course, you will need a working email address, a Blackboard account, and access to the Internet. Internet access can be from school, home, or work.

- If you do not have an email account, you can get one for free at www.yahoo.com or <http://www.msn.com/> (under Hotmail) or a number of other sources.
- You can look up your Blackboard account at <http://www.maricopa.edu/blackboard/> under "Student Resources."

The IT Help Desk can also provide support and assistance with your technology needs and questions. For 24/7 help with Blackboard, call the HelpDesk at 480-423-6274 and selection option #1. Check out the HelpDesk web site at www.sc.maricopa.edu/its/Services/HelpDesk.html including self-service "Help Yourself Desk."

ACADEMIC SUPPORT SERVICES

A variety of student services can be accessed online. Please refer to the SCC Student Home Page at: <http://www.sc.maricopa.edu/students/>. Services are free of charge to all registered SCC students.

Check the following websites for information and operating hours:

- Online library resources through NetLibrary at <http://www.netlibrary.com/>
- Social/Behavior Sciences Independent Study Lab, Room SB158, http://www.sc.maricopa.edu/sbscience/sb_pages/sb_isl.html
- Writing Center, Room LC379, <http://www.sc.maricopa.edu/writingcenter/>
- Open Computer Lab, Room BU133W, <http://www.sc.maricopa.edu/its/Services/Labs.html>
- Counseling Center, Room SC108, <http://www.sc.maricopa.edu/counseling/>
- Advisement Center, Room SC118, <http://www.sc.maricopa.edu/advisement/>

ACCOMMODATIONS

If you have a specific physical, psychiatric, or learning disability and require academic accommodations, please contact Disability Resources & Services, located in SC-125. You will need to provide appropriate documentation of your disability. If you have any questions, please contact Disability Resources and Services at [480-423-6517](tel:480-423-6517).

ACADEMIC HONESTY

- Every student in this class is expected to produce his/her own original work.
- Plagiarism is unacceptable and will not be tolerated.
- Plagiarism will result in being dropped from the course with a failing grade.
- Plagiarism will result in a letter to the Dean of Students for further action.

CODE OF CIVILITY

Instructors are expected to be professional, courteous, respectful and empathic to students. They will:

- Begin and end class on time
- Be prepared for each class session
- Provide academic feedback and grade assignments in a timely manner
- Be available for individual consultation
- Clarify assignments and inform students of any adjustments to the class schedule

Students are expected to be reflective, courteous, respectful and emphatic to classmates, instructor and other college staff assisting in their learning. Students are expected to arrive on time for class and remain until class has ended. The instructor should be notified in advance if there is a need to leave early. Students will be expected to:

- Silence cell phones and pagers before entering classroom.
- Be in class and be on time
- Be prepared for class sessions
- Participate in class activities
- Follow instructions and complete assignments.
- Keep up with and turn in assignments by due dates
- Put forth their best efforts
- Exchange phone numbers with two classmates in order to keep current.
- Ask questions when they don't understand
- Maintain knowledge of their grade status
- Contact instructor right away about concerns or situations that interfere with their success in class
- Comply with policies found in the SCC Catalog and SCC Student Handbook

MCCCD's SEXUAL HARASSMENT POLICY

Everyone in this class, including the instructor, must adhere to the policy of the Maricopa Community College District which states:

“The policy of the Maricopa County Community College District (MCCCD) is to provide an educational, employment, and business environment free of unwelcome sexual advances, requests for sexual favors, and other verbal and/or physical conduct or communications constituting sexual harassment as defined and otherwise prohibited by state and federal law.”

For additional information, please check SCC's 2011/12 General Catalog & Student Handbook, page 218. You may also visit the website at:

http://www.scottsdalecc.edu/catalog/2010-2011_catalog.html .

WEEKLY HUM209 COURSE DESCRIPTION – Spring 2014 - Rose

JANUARY

- 21 Introductions / Collect Emails
Syllabus & Assignment Reviews
Women Director picks (names in a hat)
Women Who Made Movies - History overview of women filmmakers
Discussion **Assign: Women in Film Data Analysis**
- 28 Discussion: Women in Film Data Analysis
Film Analysis Handout explanation
***Meshes of the Afternoon* – Maya Daren**
A Film Odyssey
DUE: Women in Film Data Analysis (10pts)
Handout: Meshes...Critical Commentary
Assign: Film Analysis Weekly Assignments

FEBRUARY

- 4 Discuss – Maya Daren/Early Women Dir **DUE: Meshes/Early Women Dir Analysis (20 pts)**
***Winter's Bone (110min)* – Dir. Debra Granik**
- 11 Behind-the-scenes/Winter's Bone
Discussion **DUE: Winter's Bone Analysis Handout (20pts)**
***The Secret Life of Bees (110min)* – Dir. Gina Prince-Bythewood**
- 18 Behind-the-Scenes/The Secret Life of Bees
Discussion **DUE: The Secret Life of Bees Analysis Handout (20pts)**
Hurt Locker (130)* – Dir. Katherine Bigalow** ***LAST DAY TO CHANGE DIRECTOR CHOICE
- 25 Behind-the-Scenes/Hurt Locker
Discussion **DUE: Hurt Locker Analysis Handout (20pts)**
***The Piano (121)* – Dir. Jane Campion**

MARCH

- 4 Behind-the-Scenes/The Piano
Discussion **DUE: The Piano Analysis Handout (20pts)**
***North Country (126)* – Dir. Niki Caro** **DUE: Movie Review (50pts)**

SPRING BREAK MARCH 11 – NO CLASS

- 18 Behind-the-Scenes/North Country
Discussion **DUE: North Country Analysis Handout (20pts)**
***The Kids Are All Right (107min)* – Dir. Lisa Cholodenko**
- 25 Behind-the-Scenes/The Kids Are All Right
Discussion **DUE: The Kids... Analysis Handout (20pts)**
DUE: Female Director Presentations

APRIL

- 1 **DUE: Female Director Presentations**

- 8 **DUE: Female Director Presentations**
- 15 **DUE: Female Director Presentations**
Me You and Everyone We Know (91) – Dir Miranda July
- 22 Behind-the-Scenes/Me You and Everyone We Know
 Discussion **DUE: Me You... Analysis Handout (20pts)**
Julia and Julia (123) – Dir. Nora Ephrom
- 29 Behind-the-Scenes/Julie and Julia
 Discussion **DUE: Julie and Julia Analysis Handout (20pts)**
Take Home Final Exam
- MAY**
- 6 **NO CLASS - Send in Final Exam** **DUE: Final Exam (50pts) Email/Share Doc with
 Candace.rose@scottsdalecc.edu**

LIST OF ASSIGNMENTS

Research - Women in Film Data Analysis	Due Jan 28	10 pts
Film Analysis Assignments (9 films)	Due Weekly	20 pts ea (180 total)
Movie Review	Due March 4	50 pts
Female Director Presentation	Due 3/25, 4/1, 4/8, 4/15	200 pts
Final Exam	Due May 6	50 pts
Participation in Class Discussions	Entire semester	<u>10 pts</u> 500 Points Total

Attached is my syllabus for HUM209 - I teach 3 sections at SCC. In this class, we view a variety of films directed by women. Students participate in written analysis and in-class discussions for each film. These films cover an array of cultural experiences and world views of women and ethnic minority groups.

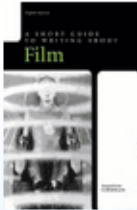
For example, "The Secret Life of Bees" is a film centered around a poor, white girl who finds strength, forgiveness and love within a family of African American women in the 1960s. This film touches on racial and sexual discrimination, the right for blacks to vote, and relationships between different races.

"North Country" is a fictionalized account of the first major successful sexual harassment case in the United States -- Jenson vs. Eveleth Mines, where a woman who endured a range of abuse while working as a miner filed and won the landmark 1984 lawsuit.

"The Kids are Alright" is a film about a Lesbian couple, whose two teen-age children seek out their biological "sperm" father. This film strives to break down stereotypes often associated with homosexual gender groups.

Textbooks (Leer—syllabus 1)

Short Guide to Writing About Film (Longman Inc) – Paperback (2011)
by Timothy Corrigan



Paperback, Longman Inc
2011
8th Revised edition. Revised.
216 pages

ISBN: 0205236391
ISBN-13: 9780205236398

This best-selling text is a succinct guide to thinking critically and writing precisely about film. Both an introduction to film study and a practical writing guide, this brief text introduces students to major film theories as well as film terminology, enabling them to write more thoughtfully and critically. With numerous student and professional examples, this engaging and practical guide progresses from taking notes and writing first drafts to creating polished essays and comprehensive research projects. Moving from movie reviews to theoretical and critical essays, the text demonstrates how an analysis of a film can become more subtle and rigorous as part of a compositional process. [Hide](#)

Reclaiming the Archive: Feminism and Film History

(Contemporary Approaches to Film and Television) (Contemporary Approaches to Film and Media Series)

This title illustrates the rich relationship between film history and feminist theory. *Reclaiming the Archive: Feminism and Film History* brings together a diverse group of international feminist scholars to examine the intersections of feminism, history, and feminist theory in film. Editor Vicki Callahan has assembled essays that reflect a range of methodological approaches - including archival work, visual culture, reception studies, biography, ethno-historical studies, historiography, and textual analysis - by a diverse group of film and media studies scholars to prove that feminist theory, film history, and social practice are inevitably and productively intertwined. Essays in *Reclaiming the Archive* investigate the different models available in feminist film history and how those feminist strategies might serve as paradigmatic for other sites of feminist intervention. Chapters have an international focus and range chronologically from early cinema to post-feminist texts, organized around the key areas of reception, stars, and authorship. There is a final section that examines the very definitions of feminism (post-feminism), cinema (transmedia), and archives (virtual and online) in place today. The essays in *Reclaiming the Archives* prove that a significant heritage of film studies lies in the study of feminism in film and feminist film theory. Scholars of film history and feminist studies will appreciate the breadth of work in this volume.

CONTEMPORARY APPROACHES TO FILM AND TELEVISION SERIES

A complete listing of the books in this series can be found online at wupress.wayne.edu

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Reclaiming the Archive

FEMINISM AND FILM HISTORY

EDITED BY *Vicki Callahan*



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For Jake

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FEMINIST FILM STUDIES



KAREN HOLLINGER

R

Hollinger's *Feminist Film Studies* is a readable, yet comprehensive textbook for introductory classes in feminist film theory and criticism.

Karen Hollinger provides an accessible overview of women's representation and involvement in film, complemented by analyses of key texts that illustrate major topics in the field. Key areas include:

- a brief history of the development of feminist film theory
- the theorization of the male gaze and the female spectator
- women in genre films and literary adaptations
- the female biopic
- feminism and avant-garde and documentary film
- women as auteurs
- lesbian representation
- women in Third Cinema.

Each chapter includes a "Films in Focus" section, which analyzes key texts related to the chapter's major topic, including examples from classical Hollywood, world cinema, and the contemporary period.

This book provides students in both film and gender/women's studies with a clear introduction to the field of feminist film theory and criticism.

1. What Is Feminist Film Theory? 1.1 Films in Focus: *Vertigo* 2. Women and Genre: From the Woman's Film to Chick Flicks 2.1 Films in Focus: *Stella Dallas* and *The Devil Wears Prada* 3. Women and Avant-garde and Documentary Filmmaking 3.1 Films in Focus: *Meshes of the Afternoon* 3.2 Films in Focus: *Je, tu, il, elle* 3.3 Films in Focus: *Shut Up and Sing* 4. Lesbian Film Criticism 4.1 Films in Focus: *Desert Hearts* 5. Women in the Adaptation and Biopic 5.1 Films in Focus: *Sense and Sensibility* 5.2 Films in Focus: *Frida* 6. Feminist Film Studies and Race 6.1 Films in Focus: *Illusions* 6.2 Films in Focus: *Fire* 7. The Woman Auteur 7.1 Films in Focus: *Margarette von Trotta* 8. The Actress 9. Films in Focus: Susan Sarandon and *Thelma and Louise*

Feminist Auteurs: Reading Women's Films

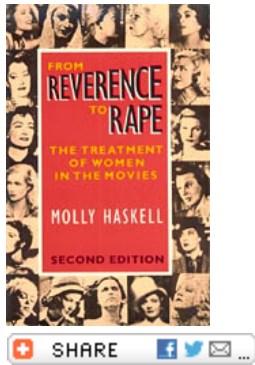
Geetha Ramanathan



Feminist Auteurs examines a rich and diverse body of work that has received insufficient attention both in film studies and in feminist theory on film. Looking at individual films within the context of feminist film as a genre, Ramanathan examines film from diverse cultural traditions, while paying close attention to what might be regarded as feminist in different cultural contexts. The films chosen expand our ideas of feminism covering as they do film from Africa, Latin America, Europe, Asia and the US. Full-length interpretations of twenty-four films, both older and contemporary, including *Vagabond*, *India Song*, *Bhaji on the Beach*, *Chocolat*, and *Daughters of the Dust* lay out a complete and powerful framework for reading women's film.

About the Author

Geetha Ramanathan is professor of Comparative Literature and Women's Studies at West Chester University. She is the author of *Sexual Politics and the Male Playwright: The Portrayal of Women in Ten Contemporary Plays* (1995) and *Issues of Representation in Feminist Film* (forthcoming).



For this edition of her classic study of the feminine role in film, Molly Haskell has written a new chapter addressing recent developments in the appearance and perception of women in the movies.

"An incisive, exceedingly thoughtful look at the distorted lens through which Hollywood has historically viewed women. It is a valuable contribution not just of film criticism but to a society in which the vital role of women is just beginning to emerge."—*Christian Science Monitor*

"Haskell is interested in women—how they are used in movies, how they use movies, and how the parts they play function as projections and verifications of our myths about women's lot and woman's psyche and even, lately, women's lib."—Jane Kramer, *Village Voice*

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Feminist Auteurs

Reading Women's Films

GEETHA RAMANATHAN



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LONDON & NEW YORK

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Women in Film

2nd Edition

HUM 209

Virginia Tennyson
Phoenix College

DESK COPY



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WOMEN and FILM GROUP PROJECT

Your partner/group project consists of viewing films by an assigned director, typing up your own report on the director and sharing equally in the oral presentation for class.

Suggested Approach: Divide up and view as many representative films by the director that you can locate. Each member should view **at the very least 1 film**; viewing all or several films together is also a good strategy, if feasible. Then, divide up the presentation in as equal amounts as possible. PRACTICE; PRACTICE; PRACTICE each of your parts and how you will coordinate the film clips into the presentation.

Written Report: Use the earlier Artist/Actor Reports as a guide, but go a **more in-depth:**

- Biographical Information on your film artists including how she got involved in filmmaking AND, how her culture may have shaped/informed her work/perspective.
- Genres she prefers, if any; Recurring Subjects and Themes, if applicable**
- Director/Screenwriter Style/Filmmaking or Writing Techniques
- Director/Screenwriter's best known films/awards/special recognition
- Pick clips that are representative examples*** **Find interview articles/film criticism****

For the Presentation: Use an Informative Speech structure

- Introduction: Attention-getter; topic sentence; relate topic to audience; credibility sentence; preview the body (I can provide an outline if you would like one)
- Body: Follow the preview order as you share info answering the questions and show pertinent film clips***
- Conclusion: Restate film artist's name; restate your main points; provide a final closing statement, a clincher- what do you most want us to remember/ponder

*Body should focus on answering the following:

1. What identifies this director's films/screenwriter's work?
Consider culture/style/ techniques/content/subjects/themes
2. What does the director /screenwriter want to say, what is her ideology
– the ideas themselves and if the films are explicit/implicit or neutral; what is her viewpoint or perspective?
3. Do the director's films/screenwriter's screenplays evidence a feminist/female sensibility? Consider class theories from the lectures additional articles and Course Packet.

*****Show film clips that illustrate the actual points contained in the body of your presentation – the ideas the group is asserting about the director/screenwriter's work**

Oral Presentation should run @ 20 -30 minutes maximum*** (depends on your group size) with **3/4's of it devoted to verbal report**, not clips – think of it as @ 15 -20 minutes talking – 5 – 10 minutes of clips

Please provide a partnership/group-combined research Director's Report for everyone in class; information from the group report will be part of the Final Exam. **You can just bullet point the key facts/concepts from each of your research sources and the key ideas in your presentations onto 1 – 2 sheets.**

Sample Assignment 1

GROUP PROJECT PRESENTATION GRADE FORM

Name _____

(5 points each/50 points possible) Attach this form to your paper!

1. Provided names of group members in Intro _____
w/Attention-getter; topic; credibility; preview
2. Discussed director's culture/style/themes/genres _____
film techniques/details that distinguish film artist's work
3. Discussed point of view/intention behind films _____
addressed if a clear ideological perspective exists
4. Analyzed the artist's work with regard to _____
feminine voice/feminine subject positioning
5. Identified Director/Screenwriter's best known films _____
(awards/special recognition as appropriate)
6. Showed clips that illustrated points being made _____
in the presentation about film artist's techniques/
styles/themes/genres/techniques/subjects
7. Evidence that *as a group* each of you viewed _____
at least 1 film different from other group members
Ex. 3 Films/3 Group Members
4 Films/4 Group Members _____
8. Organized - Clear Conclusion; Presentation _____
met required 20-30 minute length
9. Delivery:
____ Good eye contact by each member
____ Good volume/clear diction, enunciation
by each member
____ Good body language (no random movements
distracting movements/gestures by anyone _____
10. Overall Impression: Appropriate Dress
Group Prepared
Equal Division of Work _____

TOTAL _____

COMMENTS

Sample Assignment 1

YOUR INDIVIDUAL DIRECTOR REPORT for GROUP PROJECT

Use this form when planning/completing report; attach w/submission

Name _____ Date _____

REPORT REQUIREMENTS MET: 5 point each (Must have AT LEAST 3 MINIMUM PAGES of RESEARCH to cover #1- #6;) PLUS #7 – after your correct Works Cited (attach actual sources) then provide a summary of your work in your group - your contributions Finally #8 – personnel/cast list precedes a minimum one page film summary you're your own analysis of techniques/film terms included of the artist's film you viewed

1. Intro w/AG/ Topic sentence/Thesis/Preview of topics in body; _____

2. Background - how she started in film - apprentice/education? _____

3. Directing/Writing – Style/Techniques/ Favorite Genres
Subjects/Recurring Themes/Viewpoints of this Artist _____

4. Representative/Best Known films by this Artist _____

5. Feminist or Not/ Awards/Special Recognitions _____

6. Any other points of interest about Film Artist's Career _____

*****3 Pages/@1000 word minimum at this point**

Will NOT be graded if less than 3 complete MLA academic pages

7. On a separate page **after your Works Cited**, which follows #6
Detail a thorough description of Your Contributions
to the Partnership/Group and Presentation Preparation _____

After the description of your contributions – then provide a

8. Key personnel & cast listed separately; Short Synopsis &
Analysis of all films viewed and **utilize film terms** from class;
You must **write original summary @at least 1 film please do**
NOT just cut & paste from website _____

40 Points Possible SUBTOTAL _____

MLA FORMAT & GRAMMAR/MECHANICS: 5 points

12 pt Academic Font; 1" Margins; Correct Header; Film Titles Italicized
Original Title for Paper; Correct Pagination; Double Spaced **ONLY** _____

Sources Provided: 5 points - PLEASE ATTACH SOURCES

Correct In-Text Citations (**to avoid plagiarism** – **CANNOT GRADE**

if missing or too few) Correct Works Cited MLA Style - (see handouts)

at least 3 different information sources - **cannot be just internet;**

e.g. Library database; book; magazine, reference book, internet _____
book, interview, video etc.

50 Points Possible TOTAL _____

SUGGESTED WOMEN FILM ARTISTS FOR GROUP PROJECTS

(List reflects film artists whose film work is more readily available and who have accessible articles or books about them or that include them)

CHECK OUT THE FOLLOWING SITES: Biography.org; filmsite.org; The Guardian; Internet Movie Database; Moving Image Source; Rotten Tomatoes; Senses of Cinema; TMC; MRQE; and the PC Databases

ASIAN Ann Hui Ann Hu

ASIAN-AMERICA Christine Choy

AUSTRALIA Gillian Armstrong

GERMANY Margarethe von Trotta

INDIA Mira Nair Ruth Prawar Jhabvala

ITALY Lina Wertmuller

MEXICO Maria Novaro

NEW ZEALAND Jane Campion

SCANDINAVIA Lone Scherfig

UNITED KINGDOM Beeban Kidran

UNITED STATES Kathryn Bigelow Julie Dash Nora Ephron

Nancy Meyers Catherine Hardwicke Penny Marshall Betty Thomas

WEST INDIES Euzhan Palcy

Sample Assignment 2

Discussion Board #1: What are your thoughts on feminism?

Discussion Board #2: What is your favorite film? Why? What are the roles of women in the film?

Discussion Board #3: What impact do you think the feminist movement had on films of the 1960s and 1970s?

Discussion Board #4: Do you think there is a correlation in the rise of feminism in the late 1960s and the examples of movies for "Best Picture" being more male themed? Take into account posters for *Patton*, *The Godfather*, *The Deer Hunter*.

Discussion Board #5: What relationship do women in films have with wealth and social class? How does this relationship affect society?

Discussion Board #6: What do you think "The Help" says about women and race? What in the film stuck out to you the most?

Discussion Board #7: Have the "Disney Princesses" and Disney animated films had a big impact on women in film? Because the films are animated, does this affect how they are received by critics and audiences?

Discussion Board #8: What are your thoughts on the idea? Does *Beauty and the Beast* mirror domestic violence? Is this a story that Disney knew could be portrayed in this way? Is it a true look at the film or not?

Discussion Board #9: What do you think? Is sexuality in film related to ethics in capitalism? What should be done about the sexual content present in film today? Explain your opinion.

Discussion Board #10: What is at stake for the femme fatale character? Why don't we have a 'mefenne fatale' (a man instead of a woman?)

Discussion Board #11: Discuss the messages that the film *The Princess Bride* gives about love, relationships, and sex.

Discussion Board #12: With a woman finally winning an Academy Award for Best Picture, do you believe that films directed by women will be given fair treatment, or do you feel they have always received fair treatment? Did it surprise you to know *Wayne's World* was directed by a woman?

Discussion Board #13: What makes a character like Ripley or Princess Leia so popular? Do you believe Ripley has influenced the way women appear in action films since her creation in 1979?

Discussion Board #14: Have horror films, in terms of creating characters and opportunities for women, been more positive or negative?

Discussion Board #15: Is there something of value to the critics response to horror films, or are they just turned off by the content? Are horror films truly meant as a way to demean women?

Discussion Board #16: What was your favorite subject to touch upon in this class? What discussion did you get the most out of?

Sample Assignment 3

Tentative Questions

Exam 2

Eve Was Freud. Damn You Jung!

Fill in the blanks (2 pts each)

The Children's Hour

Daughters of the Dust

1. Director _____

1. Director _____

2. Writer _____

2. Writer _____

3. Year released _____

3. Year released _____

4. Name one of the two key historical/political contexts which affected the content and/or reception of *The Children's Hour*. (3 pts) _____

5. *Daughters of the Dust* is significant in American film history for what reason? (5 pts)

Critical Response Essays (20 pts each): For this section, respond to two (2) questions--one from each pairing. You may discuss one or both films but for at least one (1) of the questions, you must reference *The Children's Hour* in your answer. Be as specific in your response as possible--be thorough but concise. Provide evidence from the film(s) and from the articles to support your claims.

6. How far does the narrative of the film or films you have studied explore questions of belonging and exclusion?

OR

To what extent do the film or films you have studied explore tensions within society as opposed to being simply stories about individuals?

7. Discuss characteristic features of casting and/or performance, exploring how far these features contribute the overall effect of the film or films you have studied.

OR

What is the relationship between visual style and the subject matter of the film or films you have studied?

Essay Question (40 pts): Answer one of the following questions about *Daughters of the Dust*--either 8A or 8B. Use information from the film, psychology, and the articles (Hooks and/or Francis) in your analysis. Remember to not just list everything you know or

Sample Assignment 3

noticed about the film. Rather you should argue towards a particular interpretation/understanding of the film as it relates to the question.

8A. *Daughters of the Dust* begins with the following epigram and opening lines:

“Every woman extends backward into her mother and forward to her daughter.” C.G. Jung

Nana Paezant: I am the first and the last. I am the honored one and the scorned one. I am the whore and the holy one. I am the wife and the virgin. I am the barren one and many are my daughters. I am the silence that you can not understand. I am the utterance of my name.

Scholar Paula Ebron asserts that “*Daughters of the Dust* offers a starting point for an exploration of the construction of African-American communal memories...Most prominent is the rebellion against Enlightenment-based notions of visions and rationality, which explores the senses, the magical, the uncanny, the haunted, and the subjective.” Using your understanding of the film and the psychological concepts of memory and collective unconscious, explore the function of memory and myth within the film’s narrative. You might also wish to consider what it means, when not working in a documentary form, to emphasize the idea of memory and time.

8B. Directors make thousands of choices--from where to place the cameras, to lighting, to editing, creating atmosphere, etc.--in creating a cinematic narrative. Using *Daughters of the Dust* as your text, discuss the idea of a gendered cinematic vision. Is there a women’s sensibility to filmmaking that is different from a man’s? Does *Daughters of the Dust* create or attempt to create an aesthetic that is from a woman’s (or even more specifically a Black woman’s) point of view? Is it a text that asks audiences to question dominant modes of representation. If so, how? Remember to use concrete evidence not just broad generalization about men and women. Many critics have noted that people have difficulty with *Daughters of the Dust* because they experience it as a “foreign film.” Consider also the response of spectators (both Black and those of other cultural backgrounds). How does the film address images of icons of Black womanhood both as cinematic expressions and from the standpoint of viewers?

Extra Credit:

What was the title of the original film adaptation of *The Children’s Hour*?

_____ (1 pt)

In what year was the original film of *The Children’s Hour* version released? _____ (1 pt)

Sample Assignment 3

Daughters of the Dust won what award at the Sundance Film Festival?

_____ (1 pt)

What Freudian term is also the title of a Janet Jackson song? _____

_____ (1 pt)

Sample Assignment 4

Julie Dash and *Daughters of the Dust*

Name _____ Partner's Name: _____

Using ONLY the reference section of the library and the library's online databases answer the following questions. **For each answer, please note the complete publication information (database, text, journal, title, author, page numbers, year, etc.) for the source in which you located the information.** You may work with one partner. The purpose of this exercise is for you develop your information literacy--not to copy answers from a classmate. Try to find the best source for the information not just the easiest one to locate. You must use a different source for each question.

1. Using a reference text in the library, locate a biography of Julie Dash. Make note of key aspects of her background, filmography, style, etc.
2. Using a reference text in the library, find information on the Gullah peoples of South Carolina and Georgia.
3. Using a reference text in the library, find a source on Sea Island Creole (Gullah language). What kind of language is it? To what other languages is it related?
4. Using a reference text in the library, find and document information on the artist Palmer Schoppe.
5. Using the library catalog locate another text (book or e-book) related to some aspect of the film.
6. Using a reference text in the library, locate information on LA Rebellion. What was it? Why it created and what was its purpose? Who were its members?
7. Using a reference text in the library or a library database, find information on Lorenzo Dow Turner.
8. Using one of the library's online art databases, locate an image by Palmer Schoppe that is related to the South Carolina low country.
9. Using one of the library's online databases, locate a review of the film, *Daughters of the Dust*. Briefly discuss this reviewer's assessment of the film.
10. Using the New York Times database, locate two articles related to some aspect of the film. One article should be dated prior to 1950 and one dated post-1950. List the information for both sources and briefly summarize one.

Presentation Assignment: *Daughters of the Dust*

Students will work together in groups of four to five to create a 10 minute analysis of *Daughters of the Dust*. The presentation should focus on the visual, sound, narrative, thematic, or ideological elements of the film but may include contextual ideas dealing with history, psychology, culture, etc. Moreover, groups should integrate material from at least three outside sources. There are a number of process pieces due within this project (five to prepare for the presentation and two due the day of or after the presentation). Be sure that your group completes all the required assignments to receive full credit. While the presentation involves collaborative analysis of a film, group members do not have to agree in their interpretations, nor do they have to offer “the final word” on the film. In fact, engaging multiple, sometimes conflicting, readings of a film prevents us from reducing a work to a single meaning or theme.

Presenters will use visual aids (PowerPoint, Prezi, film clips, screen shots, transparencies, handouts, etc.) to structure their remarks and underscore key points. Groups should conclude their presentations with two or three questions for class discussion. All members of your group must actively participate in the presentation.

The presentation assignment has several goals. It requires groups to apply concepts from course readings and discussions to a specific film. The process of breaking down the visual elements of a film and developing an interpretation of those elements in dialogue with others will allow group members to practice close reading, a skill they will draw upon when composing their postings and film critiques. In addition, presenters learn as they teach others and contribute multiple critical perspectives to class discussion.

Guidelines

- **Structure the presentation around an argument.** Begin your analysis with a claim about the film—the rest of the presentation should offer support for your argument. You need not discuss the entire film. We suggest beginning with a longer sequence (about 15-20 minutes) and then focusing/narrowing this down to a 5-7 minute scene that your illustrates something significant about your critique. Each group will be asked to deal with a different aspect of the film so that we do not merely have nine repetitive presentations so decided on your topic early. These topic/scene choices will be posted on Blackboard. Subsequent groups may not select a topic that another group has already proposed.
- **All members of the group must take an equal role in the presentation.** All presenters must be actively involved in discussing the film and developing an interpretation. Each group member should speak for roughly the same amount of time during the presentation.
- **Coordinate the presentation with your partners.** Each group member should know what the others will cover and when they will cover it.
- **Remember your audience.** What questions, discussions, and texts will be fresh in their minds? What issues will interest them? What terms are they likely to understand immediately? Which will you have to explain in more depth? Your audience will have viewed the film, so focus your energy on analysis and interpretation not summary.
- **Make the presentation easy to follow.** Your presentation does not have to follow the chronology of the film. Rather, your argument should determine the order of your points. Effective presentations will sequence information in a meaningful manner, with each point building upon the previous one and setting up the next. Regardless of how you structure your discussion of the film, you should include

basic information: your argument concerning the film, the points you will address, and who will cover each point. Throughout the presentation, use transitional phrases to signal shifts between ideas.

- **Cite references clearly.** When you summarize, paraphrase, or quote sources, use signal phrases such as "Mulvey contends" or "Dash notes." Such phrases allow the audience to differentiate your ideas from those of another critic.
- **Speak slowly and loudly.** Your audience only has one chance to hear your presentation. Each presentation will be about 10 minutes long with an additional 3 minutes allotted for you to include a scene from the film and another 3 for questions from the audience.
- **Speak from notes.** Although you may worry that nervousness will erase your memory, do not write out everything you plan to say on paper or on your PowerPoint slides. Speakers who do so tend to look only at their papers or visual aids, not their audience.
- **Avoid lacing your speech with "um," "uh," "like," and "you know."** Also refrain from performing the shifty-footed, hand-wringing dance of the terrified orator.
- **Incorporate visual aids effectively.** Whether you use clips, screen shots, PowerPoint, Prezi, transparencies, or a handout, your visual aids should be readable and have a clear connection to the presentation. If you use a presentation outline, be sure that the outline matches your points. If you distribute a handout with key points and quotations, let the audience know when to look at the handout. Remember that visual aids help the audience to follow your points; they do not represent a transcript of your remarks. You want the audience to listen to you rather than tune you out as they read a text-heavy visual aid.
- **Do your homework and have a backup if you plan to use technology.** Our classroom comes equipped with a projector, desktop PC, laptop hookup and DVD/Videotape player. We will assist you in using these to make the presentations move smoothly. Be sure you know what cue/scene you need—there will not be time to scroll through the video to rediscover your scene. If you use PowerPoint or an electronic handout, save files in at least two formats (USB drive, uploaded to an online file archive, email attachment, etc.) and bring a transparency or prepare to write on the board if the equipment fails. Most of the time, you won't need to use your backup plan, but having one will decrease your stress.
- **Conclude effectively.** Before turning to questions, end the presentation with a statement that lets the audience know how the scene advances our thinking about the film. Do not say, "that's all" or "we're done." These statements diminish everything you have said.
- **Ask and answer questions.** Formulate discussion questions that allow the class to expand upon points introduced in the presentation. Before posing your own questions, remember to take questions from the audience. To prepare for Q & A, write a list of questions your audience will likely ask. Better yet, practice in front of friends and have them question you. You will be asked to post your discussion questions on Blackboard before your presentation so that we will be able to address them if time does not permit during class.
- **Have fun.** While you need to advance an interpretation of the film, the format of the presentation is up to you. You may debate alternative readings of the film, poll audience members during the presentation, perform scenes from the film to illustrate points, or incorporate other interactive elements into the presentation.

Stranger with a Camera Program Viewing Guide

NAME _____

Prep

Jot down what you know about the Appalachian region of the US—where it is, what you associate with it, etc.

After reviewing this worksheet, answer the following questions while viewing film, *Stranger with a Camera*

1. Give the title and author of the book that first chronicled the hardships of Appalachia, and led to increased publicity about the poor.
2. Explain: How did many people in Appalachia come to live in an economically depressed state?
3. List three famous people or media organizations that sent representatives to visit Appalachia with the hope of witnessing and documenting the effects of poverty.
4. Make two columns and list the points of biographical information you hear about resident Hobart Ison and filmmaker Hugh O'Connor. Compare and contrast their employment and background. How might their interpretations of O'Connor's death vary? What might they have said to each other had they had they been given the chance?

O'Connor

Ison

Sample Assignment 6

5. Record three of the quotes/perspectives of the local townspeople. What were their impressions of the filmmakers, VISTA volunteers and other outsiders?

Answer these questions individually and use your responses to discuss the film.

1. How did Hugh O'Connor's daughter find peace with her father's death? Would you have been so forgiving?

2. Did Hobart Ison receive a fair punishment? Why or why not?

3. Barret says that some filmmakers "wanted to show that contrast [between those who prospered from coal mining and those who didn't] to bring about social change. Others mined the images the way the companies had mined the coal." What does that say about the power of the visual image? What (if any) responsibility do filmmakers have toward their subjects?

Sample Assignment 6

4. List some groups you believe to be represented in one-dimensional, stereotypical ways by the media. *How* are these groups represented? In what ways are these representations inaccurate or reductive?

5. Colin Low, director of the Canadian Film Board, said the camera is invasive, exploitive and like a gun because it's threatening. What does he mean by that statement?

6. The narrator, Elizabeth Barret, says, "I grew up in a place inundated with picture-takers...I didn't think much about it back then...after all, what did those images have to do with me?" Explain how Barret has framed this documentary in personal terms. How does her point of view as a resident of the area change her perception of Appalachia?

Sample Assignment 7

After watching this short film as a class, we will begin classroom-wide discussion and encourage students to share their first impressions of the film. Pay attention to the big things that jump out at you, whether that is race, dialogue, stereotypes, etc.

Pre-Viewing Questions

Jot down what you know about the film *Snow White and the Seven Dwarves*. Consider images you remember, characteristics/stereotypes about Snow White, etc. What image of women does she portray? How do audiences respond to this? Are these traits or characteristics that are generally associated with women?

DISCUSSION QUESTIONS:

- Identify the stereotypes latent in *Coal Black*.
- Are any of those racial stereotypes present in contemporary society? Can you think of any specific examples?
- How does this short clip make you reflect on racial perceptions in our culture, both then and now?
- Is the era in which this cartoon was produced an explanation for the depictions it shows of race?
- How are Black people depicted in this short cartoon? What is the effect of these depictions?
- What are the differences between Disney's *Snow White* and *Coal Black*? What are the significances of these differences?
- How has the racial climate changed from *Coal Black's* era to today?