

1.) DATE: <b>January 4, 2017</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) COURSE PROPOSED: Prefix: <b>WST</b> Number: <b>209</b> Title: <b>Women and Films</b> Credits: <b>3</b>  CROSS LISTED WITH: Prefix: <b>HUM</b> Number: <b>209</b> ; Prefix:    Number:    ; Prefix:    Number:    ;  Prefix:    Number:    ; Prefix:    Number:    ; Prefix:    Number:	
4.) COMMUNITY COLLEGE INITIATOR: <b>DONNA THOMPSON</b> PHONE: <b>480.857.5534</b> FAX: <b>480.426.4048</b>	
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) 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.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b> Core Areas: <b>Select core area...</b> Awareness Areas: <b>Historical Awareness (H)</b>	
6.) <b>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.</b>	
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 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"/> <b>DECWSH, WST</b> prefix <input type="checkbox"/> Elective  Current General Studies designation(s): <b>HU, H, C</b>  Effective date: <b>2016 Spring</b> 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: <b>DONNA THOMPSON, WST IC CHAIR</b> Chair/Director Signature: <b>DMT</b>	

## Arizona State University Criteria Checklist for

### **HISTORICAL AWARENESS [H]**

#### **Rationale and Objectives**

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

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

<b>ASU--[H] CRITERIA</b>			
<b>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	1.Center for Curriculum Course Description 2. Sample Assignments 3. Textbook Contents 4. Syllabi 5. Course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	1.Center for Curriculum Course Description 2. Sample Assignments 3. Textbook Contents 4. Syllabi 5. Course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	1.Center for Curriculum Course Description 2. Sample Assignments 3. Textbook Contents 4. Syllabi 5. Course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	1.Center for Curriculum Course Description 2. Sample Assignments 3. Textbook Contents 4. Syllabi 5. Course readings
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• <b>Courses that are merely organized chronologically.</b>	
		• <b>Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.</b>	
		• <b>Courses whose subject areas merely occurred in the past.</b>	

Historical Awareness [H]

Course Prefix	Number	Title	General Studies Designation
WST/HUM	209	Women and Films	Historical Awareness

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)
Criteria 1: History is a major focus of the course	The course examines film and women's films in particular throughout the nineteenth, twentieth and twenty-first centuries. Instructors utilize a variety of cinematic products from different eras (late 1880s to current times) and nations to focus on the events, culture, politics, and gender relationships reflected in them. The films serve as a representation of the time period in which they were produced or with which they deal. Many sections incorporate documentary film which provide firsthand accounts and act as primary sources to the history of that time period. Additionally the films provide an artistic representation of each periods concerns and offer students an alternative way to view the social and historical development of the United States and the world. Many assignments engage students in conducting historical research to provide context for understanding the films. Instructors provide course materials (books and other readings, lectures, etc.) which explore the history of each film and time period being studies. Students also discuss current events and history through class projects, readings, and films.	Center for Curriculum & Transfer Info: Course description, Course Competencies and Course Outline Textbooks 1 & 6: Reclaiming the Archives (syllabi 5 & 7) Sample Assignment1: Women and Film Group Project (syllabus 5) Sample Assignment 5: Reading Quiz (syllabus 11) Sample Assignment 7: Coal Black (syllabus 11) Sample Assignment 9: Documentary Film (syllabus 11) Sample Assignment 11: Miss Representation (p 1- syllabus 1) Sample Assignment 11: Halloween (p5-- syllabus 1) Sample Assignment 14 (syllabus 4) Sample Assignment 15 (syllabus 4) Sample Assignment 16 (syllabus 4) Article #2 (syllabus 1) Article 3: Links (syllabus 1) Syllabus 4: Current Events (p5) Syllabus 11 Syllabus 11 Film list with descriptions

<p>Criteria 2: Course examines human development as sequence of events</p>	<p>Film provides an exceptional record of the given society's perceptions about people with regard to race, gender, and sexuality all of which contribute to our overall understanding of human development. The films address human responses to external factors and social issues as well as explore the challenges faced groups functioning in a society. The scope of the films and course content enables students to examine te depth and breath of the human experience over time, cultures, and locations.</p>	<p>Center for Curriculum &amp; Transfer Info: Course description, Course Competencies and Course Outline Textbooks 1 &amp; 6: Reclaiming The Archives (syllabii 5 &amp; 7) Textbook 4: Feminism At The Movies (syllabus 4) Textbook 8: Feminism &amp; Film (syllabus 11) Sample Assignment 2: Discussion Board Postings (syllabus 1) Sample Assignment 3 (syllabus 11) Sample Assignment 5: Reading Quiz (syllabus 11) Sample Assignment 6: Stranger with a Camera (syllabus 11) Sample Assignment 7: Coal Black (syllabus 11) Sample Assignment 8: Assignment Overview (syllabus 1) Sample Assignment 9: Documentary Film (syllabus 11) Sample Assignment 10: Julie Dash (syllabus 11) Sample Assignment 11: Miss Representation (p1-- syllabus 1) Sample Assignment 11: Halloween (p5-- syllabus 1) Article 3 (syllabus 1) Article 4 (syllabus 1) Article 5 (syllabus 11) Syllabus 10: Calendar (pp 3-5) Sample Assignment 14 (syllabus 4) Sample Assignment 15 (syllabus 4) Sample Assignment 16 (syllabus 4) Sample Assignment 17 (syllabus 11)</p>
<p>Criteria 3: Systematic examination of institutions over time</p>	<p>This course engages students in examining the construction of the film industry and society. The content of the course explores our notions of and representations/misrepresentations of feminism and gender as well as how these change over time. The films depict the central institutions of our society (both formal such as schools, government, etc. along with intellectual/theoretical institutions like social movements, theory, social/economic</p>	<p>Center for Curriculum &amp; Transfer Info: Course description, Course Competencies and Course Outline Textbooks 1 &amp; 6: Reclaiming The Archives (syllabii 5 &amp; 7) Textbook 4: Feminism At The Movies (syllabus 4) Sample Assignment 2: Discussion Board Postings (syllabus 1) Sample Assignment 5: Reading Quiz (syllabus 11) Sample Assignment 11: Miss Representation (p1) [syallbus 1] Sample Assignment 11: Thelma and Louise (p3) [syllabus 1]</p>

	<p>frameworks, etc.) and how we interact with them.</p>	<p>Article 2 (syllabus 1)          Article 3: Links (syllabus 1)          Article 4 (syllabus 1)          Syllabus 4: Schedule (pp7-8)          Syllabus 4: Reflection paper (p 6)          Syllabus 5: Course Outline (p2)          Sample Assignment 14 (syllabus 4)          Sample Assignment 15 (syllabus 4)          Sample Assignment 16 (syllabus 4)          Sample Assignment 17 (syllabus 11)          Syllabus 11 Film list</p>
<p>Criteria 4:          Examines relationship among events, ideas, and artifacts in context</p>	<p>The core nature of women and gender studies as an interdisciplinary field places a focus on the interconnectedness of ideas, movements, and institutions. Women's studies is shaped by the concept of intersectionality which is defined as "the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage." Within this theoretical framework, all of the content for this course (books, films, assignments) encourages and expects students to make connections between the films and the social, political, economic, and cultural factors which shape them. One cannot explore the idea of feminism and/or gender outside of the the broader societal context that influence it. The variety of films selected allows students to discuss a broad range of gender related issues within their social, political, and economic contexts.</p>	<p>Center for Curriculum &amp; Transfer Info: Course description, Course Competencies and Course Outline          Textbook 1 &amp; 6: Reclaiming the Archives (syllabi 5 &amp; 7)          Textbook 5: Feminist Auteurs (syllabus 4)          Textbook 4: Feminism At The Movies (syllabus 4)          Textbook 8: Feminism &amp; Film (syllabus 11)          Assignment Sample 1: Women and Film Group Project (syllabus 5)          Assignment Sample 2: Discussion Board Postings (syllabus 1)          Sample Assignment 3 (syllabus 11)          Sample Assignment 4: Presentation Daughters of the Dust (syllabus 11)          Sample Assignment 6: Stranger with a Camera (syllabus 11)          Sample Assignment 7: Coal Black (syllabus 11)          Sample Assignment 8: Assignment Overview (syllabus 1)          Sample Assignment 9: Documentary Film (syllabus 11)          Sample Assignment 10: Julie Dash (syllabus 11)          Sample Assignment 11: Miss Representation (p1) [syllabus 1]          Sample Assignment 11: Thelma and Louise (p3) [syllabus 1]          Sample Assignment 11: Halloween (p5) [syllabus 1]          Article 2 (syllabus 1)          Article 3 (syllabus 1)          Article 5 (syllabus 11)          Syllabus 3: Assignment Schedule (pp 14-31)          Syllabus 4: Reflection paper (p 6)</p>

		Syllabus 4: Schedule (pp 7-8) Syllabus 4: Current Events (p 5) Syllabus 10: Calendar (pp 3-5) Syllabus 10: Final Presentation (pp 8-11) Sample Assignment 14 (syllabus 4) Sample Assignment 15 (syllabus 4) Sample Assignment 16 (syllabus 4) Sample Assignment 17 (syllabus 11)
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### Women and Films

Course: **WST209**

Lecture **3** Credit(s) **3** Period(s) **3** Load

Course Type: **Academic**

First Term: **2002 Fall**

Load Formula: **S**

Final Term: **Current**

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

**Requisites:** 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



Course Description, Competencies, and Outline

- 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 MCCCCD Governing Board Approval Date: **2/28/1995**

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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.



## **Women & Film (HUM 209) ONLINE**

**Instructor: Brian Davis**

**Email: [brian.davis@scottsdalecc.edu](mailto:brian.davis@scottsdalecc.edu)**

**Skype: [bdavis\\_scc](#)**

**Office: LC 329**

**Office Phone Number: (480) 423-6353**

**Office Hours (In-Person & Skype):**

**Mondays & Fridays By Appointment**

**Tuesdays Noon to 1 PM**

**Wednesdays & Thursdays 6 PM to 7 PM**

### **Learning Outcomes/Competencies**

1. Explain the principles of feminist film theory, distinguish between feminist and non-feminist themes and describe the influences of the Feminist Movement.
2. Analyze images and stereotypes of women of color in film.
3. Analyze images and stereotypes of LGBT individuals in film.
4. Describe the increased visibility and acceptance of non-traditional roles of women in filmmaking.
5. Identify significant writers, actors, directors, producers, and critics.
6. Apply theoretical and critical skills to film analysis in coherent and logical written critiques

### **Course Policies**

\* **WARNING:** In this class you will see pictures and watch films/clips that depict adult subject matter (such as sex, nudity, violence, drug use, and explicit language). Your attendance past the 1<sup>st</sup> day indicates your willingness to be exposed to these subjects.

\* **WARNING:** If you do not sign into Canvas on the first day of class and you do not complete the **[Student's Phone Number & Email](#)** assignment you will be considered an inactive student and dropped from class. This is in accordance with SCC's rules on missing the first day of class.

\* All assignments are due by **11:59 PM** on the corresponding due date and according to the **Canvas** clock. Any work submitted after the time on the due date will receive a 0 and be given no feedback. **Be Advised: 1 minute late is still LATE – No Exceptions.**

\* During my **Office Hours** you can come to campus and meet with me OR you can **Skype** with me (video or instant message). You do not have to make an appointment (during my **Office Hours**) but if I am talking to another student when you stop by or Skype in, I follow the rule of, “first come, first serve”.

\* You can only complain about a grade **24 hours** after you have received your grade.

\* If you consistently miss turning in assignments and/or do not sign onto **Canvas** every 7 days, you can potentially be **WITHDRAWN** from the class. Below is the breakdown:

1<sup>st</sup> Missed Assignment and/or Non-Participation = The instructor will email you regarding the situation and ask you to contact him regarding the situation.

2<sup>nd</sup> Missed Assignment and/or Non-Participation = The instructor will call you and set up a meeting in person or on Skype to discuss the situation.

3<sup>rd</sup> Missed Assignment and/or Non-Participation = The instructor will drop you from the class and you will receive a “W” on your final grade report.

\* If you are caught **plagiarizing** any of your work you will receive an immediate **0** on the assignment. Plagiarism is defined as, “representing the work of others as your own.” Whether you are taking a paragraph or three words from some else’s work that isn’t your own, it is still considered **plagiarism**. You must cite a source within the body of your work and in your Reference/Bibliography/Work Cited. If you have any questions about how to cite a source please ask me. If you are struggling in the class or don’t understand an assignment please do not resort to **plagiarism**.

\* If you decide this class is not for you, it is your responsibility to fill out the necessary paperwork to drop the class. See your student schedule in *my.maricopa.edu* for the Last Day to Withdraw without the instructor’s signature.

### Course Procedures

\* This is an **Online Course**; therefore basic computer skills (proficiency in MS Word, PDF, email, the Internet, and YouTube) and access to a web camera are required.

\* We will be using **Canvas** for our online classroom and the most important section are the **MODULES**. Each Module is a filled with the Discussion Boards, Quizzes, assignments and other pertinent information. The first place you should always look when entering the **Canvas** online classroom is in the weekly Module.

\* While it is not a prerequisite, successful completion of **ENG 101** is highly recommended before attempting this academic course due to the heavy writing component in this class.

\* You will receive graded materials (in **Canvas**) with my feedback/comments **1 week** after the assignment was due date.

\* If you email or message me on **Canvas** on Mondays-Fridays from 9 AM to 6 PM I will get back to you that same day with a reply. After 6 PM on Mondays-Fridays, I will reply to your email/message the next school day. If you email/message me on the weekend, it could take up to 48 hours for me to reply. Please plan accordingly if you have a question regarding an assignment that is due on the weekends.

\* The Film Humanities library has limited Blu Ray and/or DVD copies of the films you are required to watch in class. Come to the LC front desk Monday-Friday 9 AM to 5 PM and you can check out a Blu Ray or DVD. If you do not return a film, your will receive an **INCOMPLETE** until the film is returned. You can borrow the Blu Ray and/or DVD from the Film Humanities library but it is also available to rent/buy online at iTunes, Vudu.com, Amazon.com as well as many other video streaming web pages.

\* A main component of this class are the **Discussion Board** posts. Pay close attention to the assignment details along with the rubric and due dates, which both can be found in the online classroom in **Canvas**.

- \* The other main component of this class will be the **Article Summaries** where you will read an article from a scholarly journal, blog, etc. and be expected to summarize & review the article. The articles will be provided for you in **Canvas** therefore there is NO TEXTBOOK for this section of HUM 209. Thorough instructions on how to construct an **Article Summaries** are in our **Canvas** classroom.
- \* Your Final Video Blog will have a thorough Assignment Sheet and Grading Rubric, which are available in the online classroom in **Canvas**.
- \* You are welcome to work ahead in this class. For example, if you would like to complete all of the work before the due dates, you may do so. **BE ADVISED:** you are required to comment on classmates' **Discussion Boards** according to the due dates AND graded materials will be returned after the assignments due date NOT when you turn it in.
- \* WOVeN; The purpose of general education teaching and learning is to enhance students' abilities to critically analyze and effectively communicating in Written, Oral, Visual, and Numerical form. General education is WOVeN through the curriculum and co-curricular experiences at Scottsdale Community College.

### **Disability Services & Other Student Aid Programs**

- \* If you are visually impaired, please review the Screen Reader software link below:  
<http://www.freedomscientific.com/jaws-hq.asp>
- \* If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the SCC Disabilities Resources and Services Office at 480-423-6517 or email: [disabilityservices@scottsdalecc.edu](mailto:disabilityservices@scottsdalecc.edu).
- \* If you are hearing impaired, the YouTube videos can be **Closed Captioned**. If you need assistance with this, please email me. Also, here is a link on how to turn Closed Captioning On/Off on YouTube along with other information:  
[https://support.google.com/youtube/answer/2734796?hl=en&ref\\_topic=2734692](https://support.google.com/youtube/answer/2734796?hl=en&ref_topic=2734692)
- \* Military veterans should be aware of **Veterans Services**, which provides help with necessary paperwork, tutoring, along with personal and career counseling. If you have any questions please stop by Rooms 131 or 132 in the Student Center or call Alice Boothby at (480) 423-6515.
- \* If you are having trouble writing your Discussion Board posts and/or reading the articles, I encourage you to go to the **Writing Center**. Located in LC 379, the tutors in the **Writing Center** are a wonderful resource available to you Monday through Thursdays from 7:30 AM to 8:30 PM and Fridays from 7:30 AM to 3 PM. You can call and make an appointment (480-423-6416) or just stop by. You can also chat with a tutor online by visiting: <http://showcase.scottsdalecc.edu/writingcenter/>

### **MCCCDs Sexual Harassment Policy**

- \* Sexual harassment is any unwelcome, verbal or physical conduct of a sexual nature that is sufficiently severe, persistent, or pervasive that it alters working conditions and creates a hostile environment or reasonably interferes with, limits, or deprives a student of the ability to participate in or benefit from any educational program or activity.
- \* Sexual harassment and discrimination in any college education program or activity, is prohibited. Students should report any discrimination and/or harassment they experience

and/or observe to the Vice President of Academic & Student Affairs (SCC's Title IX Coordinator); located in the Administration Building (AD), phone 480-423-6300.

\* To view the full Sexual Harassment Policy, refer to the Student Handbook – page 254: [http://www.scottsdalecc.edu/sites/default/files/catalogs/adr2062914/scc\\_2013-14\\_catalog\\_rev2.pdf](http://www.scottsdalecc.edu/sites/default/files/catalogs/adr2062914/scc_2013-14_catalog_rev2.pdf)

**Class Assignments**

*First Week Assignments = 25 Points*

*11 Article Summaries @ 15 Points Each = 165 Points*

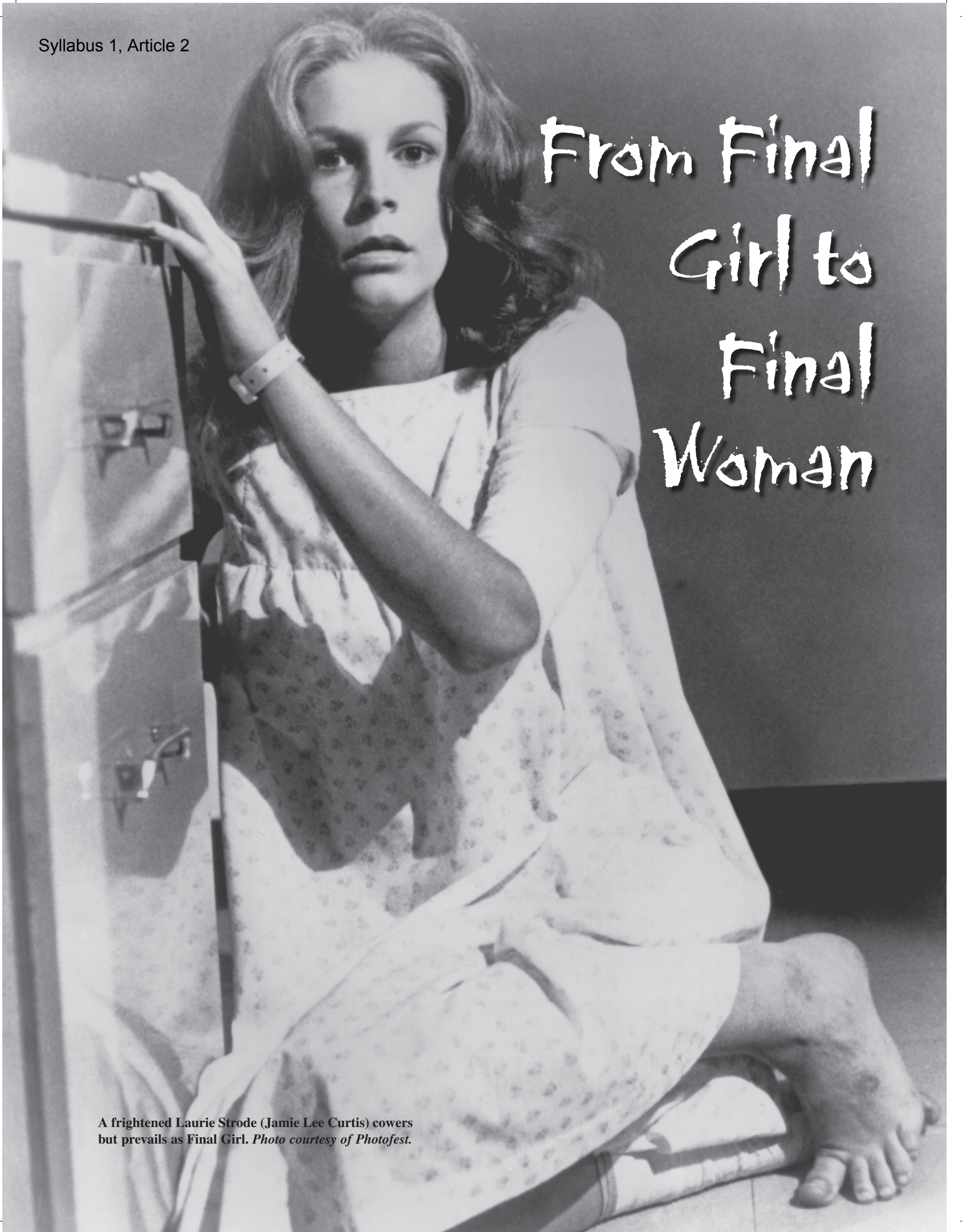
*11 Discussion Board Assignments @ 20 Points Each = 220 Points*

*Final Video Blog = 105 Points*

*A = 515 to 461    B = 460 to 410    C = 409 to 358    D = 357 to 307    F = 306 to 0*

# From Final Girl to Final Woman

A frightened Laurie Strode (Jamie Lee Curtis) covers but prevails as Final Girl. *Photo courtesy of Photofest.*



# Defeating the Male Monster in *Halloween* and *Halloween H2O*

By Kelly Connelly

**Abstract:** In “Her Body, Himself: Gender in the Slasher Films,” Carol Clover argued that Laurie Strode, of *Halloween*, became empowered as the film’s Final Girl by fighting off Michael’s monstrous attacks long enough to be rescued. However, Laurie’s need to be rescued by a male figure, Michael’s psychiatrist, negates her characterization as a Final Girl. It is not until *Halloween: H2O* (1998) that Laurie becomes empowered as a Final Girl, by taking on Michael’s own masculine weapons and lust for violence in finally defeating the monster.

**Keywords:** Carol Clover, “Final Girl”, *Halloween*, Laurie Strode, Slasher Film

At the bottom of the horror heap lies the slasher (or splatter or shocker or stalker) film: the immensely generative story of a psychokiller who slashes to death a string of mostly female victims, one by one, until he is subdued or killed, usually by the one who has survived. (Clover, *Men* 21)

Being the lowliest example of a suspect genre, the slasher film has been the subject of much ridicule and little serious criticism. Nonetheless, the slasher film has been an enormously resilient genre. From its ancestors, such as *Psycho*, to the *Halloween* and *Friday the 13th* series and through recent series such as *Scream* and *Saw*, the slasher film has been a mainstay of popular culture. *Halloween* earned more than \$75 million within six years of its original release in 1978 (Clover, *Men* 23). In the 1990s, *Halloween H2O: Twenty Years Later* earned over \$55 million; *Scream* earned more than \$103 million (Box Office Guru; IMDB). Because these films are an enduring feature of popular culture, they are worthy of more critical study than they have received. As Carol Clover observed in *Men, Women, and Chainsaws*, “slasher films present us in startlingly direct terms with a world in which male and female are at

desperate odds but in which, at the same time, masculinity and femininity are more states of mind than body” (22). If for no other reason, then, slasher films are worthy of serious study to determine what the depiction of male-female relations in slasher films say about society in general.

The mid-1970s marked a change in the structure and action of horror films. *The Texas Chainsaw Massacre*, released in 1974, and *Halloween*, released in 1978, spawned a new subgenre of horror films; the slasher film (Jankovich 104). Within this subgenre, a new, more active female protagonist was beginning to emerge: “The sole survivor of *Halloween*’s rampaging psychotic, for example, or of *Alien*’s salivating monstrosity [. . .] are afforded a degree of active participation in the action all but unheard of prior to the seventies” (Tudor 127). From 1974 on, the

will come of age as a true Final Girl by assuming the male characteristics of her attacker, a necessary step in ultimately defeating the slasher film monster. The lessons that Laurie has learned in *Halloween* and *Halloween II*, in addition to her acceptance of her relationship with Michael, will permit her to finally triumph as a Final Girl by defeating the monster in *Halloween H2O*.

Clover’s Final Girl is imminently recognizable: “The practiced viewer distinguishes her from her friends minutes into the film. She is the Girl Scout, the bookworm, the mechanic” (*Men* 39). On the surface level, Clover’s girls share a number of features. They are “boyish,” often marked by their male names, and never sexually active (39–40). The Final Girl is “watchful to the point of paranoia; small signs of danger that her friends ignore, she registers” (39). In addition, she is “intelligent

victim. The Final Girl is marked by “her exercise of the ‘active investigating gaze’ normally reserved for males and punished in females” (48). Laura Mulvey states, “In a world ordered by sexual imbalance, pleasure in looking has been split between active-male and passive/female” (487). The active-male gaze is the determining gaze (487); the man looks, the woman is looked at. Clover explains that the Final Girl’s assumption of the active/male gaze “results not in her annihilation, in the manner of classic cinema, but in her triumph, indeed her triumph *depends* on her assumption of the gaze” (*Men* 60; emphasis in original). The Final Girl’s empowerment marks a significant turning point in film history:

Abject terror may still be gendered feminine, but the willingness of one immensely popular current genre to represent the hero as an anatomical female would seem to suggest that at least one of the traditional marks of heroism, triumphant self-rescue, is no longer gendered masculine. (60)

Clover explains that the Final Girl’s assumption of the active/male gaze “results not in her annihilation, in the manner of classic cinema, but in her triumph, indeed her triumph *depends* on her assumption of the gaze” (*Men* 60; emphasis in original).

It is through the adoption of the gaze of the male monster, in addition to his other masculine characteristics, that the female is able both to empower herself and to survive.

As early as the opening credits of *Halloween*, the viewer is reminded of the dominance of the male and the power of the gaze. Donald Pleasence, the only male actor to have a significant role in *Halloween* other than the masked Michael Myers, is the only actor whose name appears before the title. In addition, all of the female actors are identified by their character names as well as their own names, including “Jamie Lee Curtis as Laurie.” As the title credits roll, the camera slowly tracks toward the eye of a jack-o’-lantern. As the camera enters the eye, the candle that has lit the scene flickers and is extinguished. The screen goes black. It is the power of the eye, the gaze, that has sent the viewer into darkness. The gaze has taken center stage even before the action of the movie has begun. The significance of the gaze, in light of the patriarchal society reflected by the male-dominated credit sequence, suggests a reinforcement of the dominance of the male gaze.

survivor figure of most slasher films has been female (Clover, *Men* 35). For Clover, the emergence of this female survivor figure marks a move toward gender equity. The survivor, whom Clover terms the *Final Girl*, represents the ability of the female to rescue herself and, in so doing, to achieve active empowerment.

Despite acknowledging Loomis’s role as rescuer, Clover assumes that Laurie Strode of 1978’s *Halloween* achieves empowerment as the film’s Final Girl based on her ability to stay alive long enough to be rescued (“Her Body, Himself” 201; *Men* 36). In fact, it is not until *Halloween H2O: Twenty Years Later*, released in 1998, that Laurie

and resourceful in a pinch” (39). Most significantly:

She is the one who encounters the mutilated bodies of her friends and perceives the full extent of the preceding horror and of her own peril; who is chased, cornered, wounded; whom we see scream, stagger, fall, rise, and scream again. She is abject terror personified. (35)

The significance of the Final Girl is not just the development of a new cinematic character that possesses each of these characteristics. The Final Girl is significant not only because of who she is or how she acts but also because of what she represents.

The Final Girl represents a move toward the empowerment of the female



The opening scene of *Halloween* further reinforces the incredible, and sometimes destructive, power of the male gaze. Throughout this scene, the viewer is seeing through an as yet unidentified person's eyes. This perspective both draws the viewer in and frustrates his or her visual expectations (Telotte 117). The camera shakes, and the audience's view is limited by obstacles such as walls and hedges. The camera tracks around a house, and the viewer can see a couple kissing on a couch through the living-room window. The viewer starts to hear the distant voices of the couple as the camera moves around the living room to a window that affords a better view. The boyfriend picks up a child's mask, kisses the girlfriend while wearing it, and suggests that the two go upstairs. She agrees, and the camera pulls back to show the outside of the house. The light in an upstairs room goes out. The camera circles the house, enters through a back door, and shows a hand reaching into a drawer to pull out a large knife. As if to reinforce the identification between viewer and killer, the camera pauses to look at the spot on the couch where the couple was observed kissing. The camera slowly climbs the stairs, and at the top of the stairs a hand picks up the discarded mask of the boyfriend. The killer actively takes on the adult male gaze by placing this mask on his face. Now, for the first time, the viewer sees the scene entirely through the eyeholes of the mask. The view is even more obstructed and more personalized. The audience's view is defined entirely by the male killer's eyes. This restricted point of view renders the audience unable to see beyond the limitations of the male gaze.

As the scene continues, the film's first murder "is related entirely in the killer's first person (I-camera)" (Clover, *Men* 24–25). Judith's killing is shown "in a single shot, marked, in retrospect, as having been taken from Michael's point of view" (Neale 332). The camera, still through the holes in Michael's mask, pans from Judith's discarded clothes to her seated naked in front of a vanity brushing her hair. Judith screams her boyfriend's name and covers her breasts, but it is too late. As the stab-

bing begins, the camera cuts away from Judith's body and focuses solely on the knife that is presumably penetrating her naked body. Judith falls to the floor, with the blood, which represents a scarlet letter, covering her right breast. Like many traditional horror film victims, Judith has been permanently marked by her engagement in illicit sex. This tradition, originally associated with literature such as Nathaniel Hawthorne's *The Scarlet Letter*, runs through modern horror films from *Psycho* through the last movie in the *Friday the 13th* series. Judith, like most traditional female victims, is punished for admiring her own naked body and for her sexual transgressions, both of which lead to her "early destruction" (Clover, *Men* 33).

The sequence of scenes that follows establishes that Laurie, Michael's surviving sister, has many of the physical and personal attributes described by Clover as belonging to the Final Girl. Laurie's intelligence is demonstrated by her ability to answer a complex question in English class despite the fact that she has been gazing distractedly out the window during the class discussion. Her intelligence is reemphasized when her friend, Lynda, chastises her for taking home so many books. Laurie bemoans her fate: "Guys think I'm too smart." This equation of intelligence and asexuality reveals that Laurie shares another of Clover's Final Girl characteristics. Unlike her friends Annie and Lynda, Laurie is not sexually active. Lynda and Annie explain that the only reason they babysit is to have a place to rendezvous with their respective boyfriends. Laurie, on the other hand, actually enjoys babysitting. Finally, Laurie has the watchfulness, bordering on paranoia, described by Clover. Throughout these scenes, Laurie thinks that she sees something, a man following her. Her friends dismiss her paranoia with sarcastic jokes. When Annie checks behind a bush and finds no one there, she mocks Laurie's fear: "Poor Laurie, scared another one away." It is unclear at this point how much Laurie knows about her own history with Michael, as it is not until *Halloween II* that Laurie's familial relationship with Michael is revealed. Nonetheless, the history of Judith's murder provides

some explanation for Laurie's watchfulness. Despite Annie's mocking, it is these very characteristics (intelligence, asexuality, and watchfulness) that will result in Laurie's survival later that night.

As in most traditional horror films, the teenagers in *Halloween* who act out sexually are punished. Annie, Laurie's sarcastic friend, will be Michael's first victim that night. Annie's lack of traditional feminine reticence toward sex is suggested throughout her brief appearance in the film. Annie encourages Laurie to transgress traditional feminine virtues by asking Ben Traymer to an upcoming dance. In addition, she spends much of her on-screen time dressed only in a man's white dress shirt and white cotton underpants, suggesting both her presumption of male dress and her own developing female sexuality. Most explicitly, she tells her boyfriend, Paul, that they should stop talking about sex and "get down to doing it." Annie, in contrast to Laurie as the representative of the Final Girl, shows no reservations in adopting the masculine prerogative of exploring and initiating sexual intimacy.

Annie's death sequence reveals both the superior nature of the Final Girl and the danger of female characters acting as sexual aggressors. Annie reaches for the car door, but realizes that the door is locked, and she has forgotten her keys. On her way back to the car from the house, she stops to brush her hair in front of a mirror. This scene immediately connects Annie with Judith, who has been killed earlier as a result of her own vanity and sexuality. When Annie reaches the car again, the door is unlocked. Unlike Laurie, who is perhaps overly cautious, Annie does not question what has happened. She gets into the car and recognizes too late that the windows are steamed up. As Michael reaches from behind to strangle Annie, the point of view shifts from inside the car to outside, through the foggy windows. Annie's eyes open once as she struggles and again as she dies. The camera focuses on her right eye, open in death. Annie has finally attempted to focus her own gaze on something other than her own appearance, but it

is too late. It is Annie's unwatchfulness and her ill-timed usurpation of the male, sexually aggressive gaze that has resulted in her untimely death.

The deaths of Lynda, another of Laurie's friends, and her boyfriend, Bob, reinforce this tradition of teenagers suffering for their sexual transgressions. However, Bob's death begins a new trend that will be followed in the future: "In most slasher films after 1978 (following *Halloween*), men and boys who go after 'wrong' sex also die" (Clover, *Men* 34). Bob's death does not, as Steve Neale has suggested, "function largely as a preliminary to the killing of Lynda" (332). Instead, Michael's unusual reaction to Bob's death emphasizes the importance of this particular murder. Michael initially chokes Bob, but ultimately stabs him, leaving him hanging from the wall with a large knife protruding from his stomach. After this act of penetration, Michael stands back from Bob, cocks his head to the side, and admires his work. This reaction shot is unusual for *Halloween* and for slasher films in general. The deaths of male victims are generally swift: "[E]ven if the victim grasps what is happening to him, he has no time to react or register terror. He is dispatched and the camera moves on" (Clover, *Men* 35). However, Bob's death is one of the few instances in the entire *Halloween* series where Michael stops to reflect on his actions. The camera has switched from replicating Michael's gaze to watching Michael as he gazes at Bob. This is not the typical split in the pleasure of looking referred to by Mulvey (487). Here, Michael (the male) looks at Bob (also male). The male is still the active gazer, but he is now also the object of the gaze. Bob's death signals that women may still be objectified, but that now men will also be subject to objectification.

This momentary departure from typical cinematic gazing does not last for long. In another unusual scene, Michael has taken the time to disguise himself before entering the bedroom to kill Lynda. He is draped in a sheet, over which he wears Bob's thick and easily recognizable glasses. Much like the earlier scene when Michael picked up the discarded mask of Judith's boy-

friend, Michael has taken on an adult male gaze and is directing it at Lynda. The viewer is returned to the traditional split; Michael is the gazer and Lynda is the object of the gaze. Michael appears in the doorway with his trademark heavy breathing. Lynda, thinking it is Bob, flirts with him, dropping the bed sheet to expose her breasts. However, Michael does not return Lynda's flirtation. There is an extended moment with Michael's breathing and a total lack of movement from either character. Lynda, much like the viewer, becomes frustrated with Michael's inaction and goes to call Laurie. She has put on a shirt, which is pulled open as Michael chokes her with the phone cord. It is Lynda's death, which occurs while Laurie is on the phone with Lynda, that returns the viewer's attention to our potential Final Girl, Laurie.

Laurie will ultimately survive in part because of her own actions and typical Final-Girl characteristics. Laurie reenacts the initial murder scene by circling the Wallace house and entering through the back door, emphasizing her association with Michael. However, unlike the initial sequence, which was shown entirely in first person (I-camera), this scene alternates between Laurie's viewpoint and a more objective view of her approaching the house. It is as if Laurie's female gaze is not powerful enough to behold all that will occur. Unlike Michael, Laurie is not in control of the violence she is about to see. As Clover notes, Laurie's discovery of the bodies of her friends reveals to her the full extent of the threat she now faces (*Men* 35). However, Clover erroneously assumes that the fight sequences that follow actively empower Laurie and allow her to defeat the male killer. Instead, the fight sequences demonstrate Laurie's inability to achieve Final-Girl status in *Halloween*.

Laurie survives her struggles with Michael, but she is unable to adopt enough of Michael's male characteristics to finally defeat the monster. Laurie's failure to permanently unman Michael is a reflection of her inability to understand and use the somewhat phallic tools of male destruction. Laurie chooses a knitting needle, a tool asso-

ciated with traditional female leisure, as her first weapon against Michael. She stabs him in the neck, but he easily removes the needle as he falls to the floor. Laurie instinctively grabs Michael's knife, which has fallen on the couch. She examines the knife with a bewildered look, then drops it. Laurie has begun to use the active-male investigative gaze, but she is unable to understand the ramifications of what she has seen or to use the masculine weapon in an effective manner. Michael has been motionless while Laurie held the knife; as soon as she drops it, he begins to stir. Laurie has the chance to kill Michael, but she rejects this opportunity, showing that she has not yet mastered the masculine violence necessary to defeat a psychokiller.

A second attempt to kill Michael also shows Laurie's inability to unman Michael through meaningful use of the male weapon. Laurie has hidden the children she is babysitting and goes to hide in a closet by herself. She attempts to use a female tool, nylon stockings, to keep the door closed. Despite her best female efforts, Michael's hand penetrates the closet door. Laurie, "resourceful in a pinch," grabs and straightens a coat hanger. She uses it to stab Michael in the eye, at least momentarily deflecting his gaze. Michael drops the knife, and Laurie grabs it, stabbing him in the chest. Michael falls to the floor, and Laurie has walk by him to leave the room. As she does, she once again drops the knife, the male weapon of destruction. As Michael rises behind Laurie, the viewer becomes aware of her peril. Notably, Laurie's gaze is directed out of the room, not toward the imminent danger behind her.

Dr. Loomis, the psychiatrist who has been treating Michael since Judith's murder, appears in sharp contrast to Laurie as a male capable of controlling his gaze. Unlike Laurie, Dr. Loomis has never lost sight of the danger posed by Michael. Dr. Loomis reenters the film as the real hero who is, at least for the moment, able to unman Michael. Dr. Loomis miraculously happens to be in the street in front of the house where Michael is stalking Laurie just as the children run out seeking help. He enters

the house at the exact moment Laurie is struggling with Michael. The viewer sees Laurie remove Michael's mask, revealing a somewhat average man. This is the first and only time the viewer sees Michael's adult face. Notably, Michael's left eye is closed, suggesting that like Laurie and unlike Dr. Loomis, Michael has a male gaze that is less than fully functional. It is Dr. Loomis, not Laurie, who will take on the masculine prerogative of shooting Michael. Even then, Dr. Loomis remains watchful. He continues to investigate after Michael's apparent death from six gunshot wounds and a fall; he looks out the window to see that Michael's body is gone. Mark Jankovich has suggested that Laurie is more heroic than Dr. Loomis: "While Laurie has engaged the killer in hand-to-hand combat on several occasions, and apparently killed him a number of times, the psychologist nervously shoots the killer from a distance, but has no more luck in defeating him" (108). In fact, neither Dr. Loomis nor Laurie is able to kill Michael in *Halloween*. However, it is Dr. Loomis's persistence in pursuing Michael that ultimately saves Laurie for the sequel.

Laurie is unable to achieve total empowerment as a Final Girl in *Halloween*. It is the male Dr. Loomis who is eventually able to subdue Michael, however temporarily. Clover admits that in the first film in the series, Laurie "for all her survivor pluck, is, like Red Riding Hood, saved through male agency" ("Her Body, Himself" 203). Laurie's role in *Halloween II* highlights her return to the traditional female role and the failure of her attempt at active empowerment in *Halloween*. Laurie is "submissive and terrified" throughout much of *Halloween II* (T. Williams 170). A review of *Halloween II* similarly suggests the failure of Laurie Strode to achieve a permanent place of power in the first film:

The slimness of [Jamie Lee Curtis's] role [in *Halloween II*] suggests that she is being punished for something. She remains catatonic throughout the film, has little screentime, and even fewer lines [. . .] There is no doubt that Curtis is competent, but she simply has nothing of interest to do in *Halloween II*. (Muir 208)



**Defeating fear: Laurie Strode (Jamie Lee Curtis) grows up and into her place as Final Woman.**  
Photo courtesy of Photofest.

Seventeen-year-old Laurie Strode shares many of the characteristics of the Final Girl, but she is unable to transcend her feminine-gendered role as abject terror to achieve active empowerment. Clover notes that after *Halloween*, a new kind of Final Girl arose—one who was able “not only to fight back but do so with ferocity and even kill the killer on their own, without help from the outside” (“Her Body, Himself” 202). Twenty years later, in *Halloween H20*, Laurie will finally have her chance to become the symbol of active empowerment Clover has foreseen.

From the earliest moments of *H20*, the viewer is reminded that this is an entirely different kind of film. The opening shot reveals a large knife entering a pumpkin. As the camera pulls back, the viewer realizes that this time it is a woman holding the knife, as a mother carves a jack-o'-lantern. In addition, this time, Curtis's name is the only one that appears before the title,

Clover notes that after *Halloween*, a new kind of Final Girl arose—one who was able “not only to fight back but do so with ferocity and even kill the killer on their own, without help from the outside” (“Her Body, Himself” 202).

and it is Josh Hartnett who is introduced by both his own name and his character's name. The camera moves around the room, showing newspaper clippings about Michael's adventures in the earlier films in the series. The sequence ends with a close-up of Michael's eye in a police sketch, informing the viewer that for all its differences, this film will still prominently feature the male gaze.

Unlike *Halloween*, *Halloween H20* will also prominently feature the close association between Laurie and Michael. The first few scenes of the movie remind the viewer of the power Michael has had over Laurie. The cam-

era moves to a closet and then cuts to the scene from *Halloween* in which Laurie cowered in a closet. Later, when Laurie wakes up screaming and her son rushes in to help her, the camera reveals the scar on Laurie's arm from when Michael stabbed her. As Laurie, who is now known as Keri Tate, later looks out of her kitchen window, Michael's face is reflected. The camera moves behind Laurie, who has to close her eyes until Michael's image fades. This scene is repeated when Laurie is shopping downtown and once again sees Michael's face reflected in a window. At every step, Laurie is faced with and must come to understand her own relationship with the monster who has haunted her life and dreams.

Linda Williams explains that “in the classic horror film, the woman encountered a monster whose deformed features suggested a distorted mirror-reflection of her own putative lack in the eyes of the patriarchy. . . .” (“When

the Woman Looks” 91). This mirror-reflection is even clearer in *Halloween H20*, where Laurie and Michael are brother and sister. In *H20*, Laurie firmly acknowledges her familial relationship with Michael for the first time. She and her son, John, talk openly to each other about how they are through with their history with Michael. John's physical appearance also reminds the viewer of Laurie's relationship to Michael. John's messy, spiked hair; pale skin; and prominent cheekbones immediately call to mind the visual image of a masked Michael from *Halloween*. In addition, when Laurie's terrified boyfriend, Will,

asks who the masked man with the knife is, Laurie explains quite boldly that it is her brother. These early scenes show that Laurie's familial relationship to Michael and the violent history they have shared are ever present for her and have permanently distorted her view of the world.

The early scenes of *H20* also remind the viewer that Laurie has most of the characteristics of Clover's Final Girl, although she is now quite distinctly a more experienced Final Woman. Laurie, as the leader of Hillcrest Academy, addresses her students. She is even more “boyish” or masculine now, as marked by her short haircut. She reminds the viewer that she is a good Final Girl, as she stands in front of a stained glass window reminding her students to uphold the high standards of Hillcrest by avoiding sex, drugs, and alcohol. Laurie is allowed to be more sexual and rebellious this time around because she is a mother and an adult. She has a boyfriend and is an alcoholic. However, her alcoholism is hidden from others, as befits a good Final Girl. She uses mouthwash with great frequency, hides her vodka, and orders a second drink with precise timing to ensure it will arrive before her boyfriend returns from the bathroom. She is still the good maternal figure, despite her alcoholism, warning children against the dangers of youthful sexuality. Her watchfulness also reappears in the form of protectiveness of her son, John. In this film, the reason for her watchfulness is even more apparent. Laurie has retained the characteristics of the Final Girl, but they are characteristics that have been complicated by her history and by the passage of time.

*H20* complicates the theory of the Final Girl further by introducing the viewer to a decoy Final Girl. *H20* features two young girls, a brunette who talks fondly about the possibility of a roaming orgy, and a blonde who is embarrassed by such talk. Molly, the sweet-faced blonde, is the embarrassed girl, who reminds the viewer of a seventeen-year-old Laurie. Molly is, as John reminds the viewer, “a sterling example of what's right.” She works washing dishes as the other, presumably richer,

kids play. Like Laurie, Molly is able to answer a complicated question about fate during English class despite the fact that she was gazing distractedly out the window. Also like Laurie, Molly will struggle valiantly against the male monster, smashing Michael in the head with a rock, allowing John to escape. Despite her best efforts, Molly, like Laurie in the first film, will be rescued instead of rescuing. Molly's role as decoy Final Girl serves to emphasize the true nature of Laurie's position as Final Girl in this film and not in *Halloween*. While Laurie had to be rescued by the male Dr. Loomis, Molly will now be rescued by the female Laurie.

From early on in *H20*, Laurie is established as much more powerful and ready to fight than in *Halloween*. These characteristics, in addition to her close association with Michael throughout the film, establish her as a more masculine version of the Final Girl. Laurie is no longer surprised by Michael's appearance; rather, she has been waiting for him, and she will now take an active role in moving the film toward its final confrontation. When Laurie first realizes that Michael is back, she retrieves a gun from underneath her pillow. Unlike in *Halloween*, when Laurie was reliant on her surroundings to provide protection, Laurie now has a weapon ready and waiting. Later, Laurie will rescue others as she was rescued by Dr. Loomis; it is Laurie who will rescue Molly and John by opening the door when they cannot manage to find their keys. Laurie and Michael then observe each other through a porthole-shaped window in the door. Their faces are reflected, as if in a mirror. In this scene, and in the earlier scene where Laurie saw Michael's face reflected in windows, Michael and Laurie are closely allied. It is Laurie who breaks the mirror image, by looking down to prepare her gun. She has actively gazed at Michael, and now she is ready to kill him.

Laurie's transformation from frightened female to more masculine killer has begun. While looking for a hiding place, Laurie somewhat amusedly recalls the last time she was stuck in a closet. This time, things will be different. As Michael punches his way

through the closet door, Laurie hits him from behind with a fire extinguisher. While Michael is unconscious, Laurie, John, and Molly are able to get into a car and drive to the school's gate. Laurie sends John and Molly for help and returns to finish her battle with Michael. In *Halloween*, Laurie sat on the floor and cried after sending the children out to get help. In *H20*, Laurie smashes the gate opener once the children have gone, indicating that no one will be leaving until this fight is finished.

When Laurie announces her active role in the violence to come, her association with Michael becomes more clear. For the first time, Laurie is filmed much like Michael has been. She is seen in the darkness as a shadowy figure wielding a weapon. She also actively calls for Michael, initiating the aggressive confrontation to follow. In response, Michael drops behind her from above, as if to emphasize that as the male, he is still in control. Laurie is more aggressive twenty years later, but she still has not mastered the masculine art of penetration. This idea is reinforced when she enters the kitchen and pulls out a drawer full of knives. Unlike Michael, who stabs deeply and finally, she futilely throws the knives at her attacker. Only when she assumes Michael's own tactic—jumping out from behind a curtain and stabbing him deeply six times, echoing Loomis's six gunshots—does he fall through a window. Michael does not drop his knife, despite the fall. A viewer familiar with horror-movie conventions realizes that Laurie must now finish the job to avoid a miraculous recovery. Laurie enters the room where Michael lies with a knife erect in his chest, intending to finish the monster for good. She attempts to pull the knife out to stab Michael again, but she is stopped by Ronny, the male security guard. She is prevented from penetrating Michael one final time by the male authority figure. This is a mistake she will not repeat.

Laurie has learned a valuable lesson that the other victims and observers in this film have not. Sarah Trencansky explains that "the heroines must recognize the source of the monster to defeat it—identify with it and accept

its rebellion, but realize that it too is a product of disciplinary power and must be defeated" (71). In part because of her history and in part because of her close relationship with Michael, she understands that to kill Michael, she must assume full control of the situation. Laurie grabs a hatchet and a gun and orders an emergency crew to load Michael's body bag into the ambulance and shut the door. As Michael begins to stir in the backseat, Laurie's watchful gaze sees him in the rearview mirror. She has taken on the active male gaze and is fully in control of the situation.

As Clover has explained, in these moments, the Final Girl's "female exercise of scopopic control results not in her annihilation, in the manner of classic cinema, but in her triumph; indeed, her triumph *depends* on her assumption of the gaze" ("Her Body, Himself" 219; emphasis in original). In the final moments of *Halloween H20*, Laurie looks at Michael long enough to realize how he must be destroyed. She slams on the brakes of the ambulance, ejecting Michael through the windshield. Not satisfied, Laurie waits for him to stand up so she can hit him with the ambulance. As Michael lies prone on the front of the moving ambulance, he and Laurie share what appears to be a small smile. Along with the active-male gaze, Laurie has taken on Michael's pleasure in the fight. Laurie continues battling, driving the ambulance off the road and pinning Michael to a tree. After twenty years of fear and combat, Laurie has learned from her older brother. She has learned to penetrate, to gaze, and to enjoy violence; in effect, she has learned to be a stereotypical male monster.

Laurie's final interaction with Michael reflects her ability to ultimately overpower him through an understanding and adoption of his own masculine characteristics. Laurie calls out to Michael, and he reaches out for her. Her initial instinct is traditionally feminine; she recognizes a familial tie and attempts to comfort Michael. Their hands almost touch and, due to the angle of Michael's mask, the viewer sees Michael's eyes clearly for the first time. As the viewer is focused for the first time since the origi-

nal film on Michael's humanity, Laurie swings the hatchet and decapitates him. Laurie has swiftly and vigorously rejected her feminine instincts and taken on Michael's male understanding of violence. Michael's head rolls to a stop, looking directly at the camera. Michael's gaze is still present, but it is no longer active. The camera then turns to focus on Laurie, who has taken on Michael's trademark heavy breathing. She is standing fully erect, clutching her weapon, and the theme music rises clearly for the first time in the film. Laurie has defeated Michael not by struggling valiantly against male dominance, but by taking on the same masculine characteristics that made Michael so powerful. Finally, twenty years later, Clover's Final Girl has assumed the male gaze and defeated the monster.

In *H20*, Clover's fantasy of Laurie's active empowerment is finally achieved. Laurie is able to take on Michael's male characteristics of violence and power and forcefully defeat her opponent: "The Final Girl has not just manned herself; she specifically unmans an oppressor whose masculinity was in question to begin with" (Clover, *Men* 49). Laurie has been compensated for being a "good girl" for so long: "[. . .] these good girls

become, as if in compensation, remarkably active, to the point of appropriating phallic power to themselves" (L. Williams, "Film" 214). Laurie has taken over her brother's monstrous power. The only question that remains, and it is a frightening one—is what Laurie will do with her newfound masculine power.

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- Williams, Toby. "Trying to Survive on the Darker Side: 1980s Family Horror." *The Dread of Difference: Gender and the Horror Film*. Ed. Barry Keith Grant. Austin: U of Texas P, 1996. 164–80.

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Kelly Connelly is a PhD candidate at Temple University in Philadelphia. She is currently completing her dissertation on the origins of the postmodern detective novel.

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## Syllabus 1, Article 3

Brian Davis

### **ARTICLES:**

**Alice Guy-Blache & Lois Weber:** <http://trueclassics.net/2011/03/08/celebrating-women-female-directors/> (Links to an external site.)

**Dorothy Arzner & Ida Lupino:** <http://trueclassics.net/2011/03/10/celebrating-women-in-classic-film-claiming-the-directors-chair/> (Links to an external site.)

**General History:** <http://theweek.com/articles/460590/girls-film-how-women-written-film-history>

**Marilyn Monroe:** <http://www.pbs.org/wnet/americanmasters/marilyn-monroe-marilyn-monroe-still-life/61/>

**Alien:**[http://www.slate.com/articles/arts/culturebox/2012/06/prometheus\\_why\\_are\\_academics\\_so\\_obsessed\\_with\\_ridley\\_scott\\_s\\_alien\\_and\\_its\\_sequels\\_.html](http://www.slate.com/articles/arts/culturebox/2012/06/prometheus_why_are_academics_so_obsessed_with_ridley_scott_s_alien_and_its_sequels_.html)

### **VIDEO DOCUMENTARIES:**

**Lois**

**Weber:** [https://www.youtube.com/watch?v=18vP8oIXPMQ&list=PLnDvIBd\\_J7SIzrQIm2LwjX\\_OxnUnWLVj5&index=2](https://www.youtube.com/watch?v=18vP8oIXPMQ&list=PLnDvIBd_J7SIzrQIm2LwjX_OxnUnWLVj5&index=2)

**Ida Lupino:** <https://www.youtube.com/watch?v=-RApabc49C0>

**Marilyn Monroe:** <https://www.youtube.com/watch?v=rAMYY3OQljc>

**Katharine Hepburn:** <https://www.youtube.com/watch?v=08TUi44paCQ>

**Alice Guy-**

**Blache:** [https://www.youtube.com/watch?v=DqID7RLoNAI&list=PLnDvIBd\\_J7SIzrQIm2LwjX\\_OxnUnWLVj5](https://www.youtube.com/watch?v=DqID7RLoNAI&list=PLnDvIBd_J7SIzrQIm2LwjX_OxnUnWLVj5)

### **FILMS**

*The Bigamist* (Lupino, 1951)

*Adam's Rib* (Hepburn (actress) 1949)

*Gentlemen Prefer Blondes* (Monroe (actress) 1953)

*Alien* (Weaver (actress) 1979)

*Water:* Chronicles the hardships of widows in India in 1938 and how the path of one young widow crosses with Gandhi's.

*Boys Don't Cry:* Based on actual events in the life of Teena Brandon in 1993

### Syllabus 1, Article 3

*Belle*: Inspired by the true story of Dido Elizabeth Belle, a mixed race woman raised among the aristocracy in 18th century Britain.

*Antonia's Line*: Chronicles the trials of feminists defining their own lives outside the established patriarchy in post WWII Netherlands



# HUM/WST 209

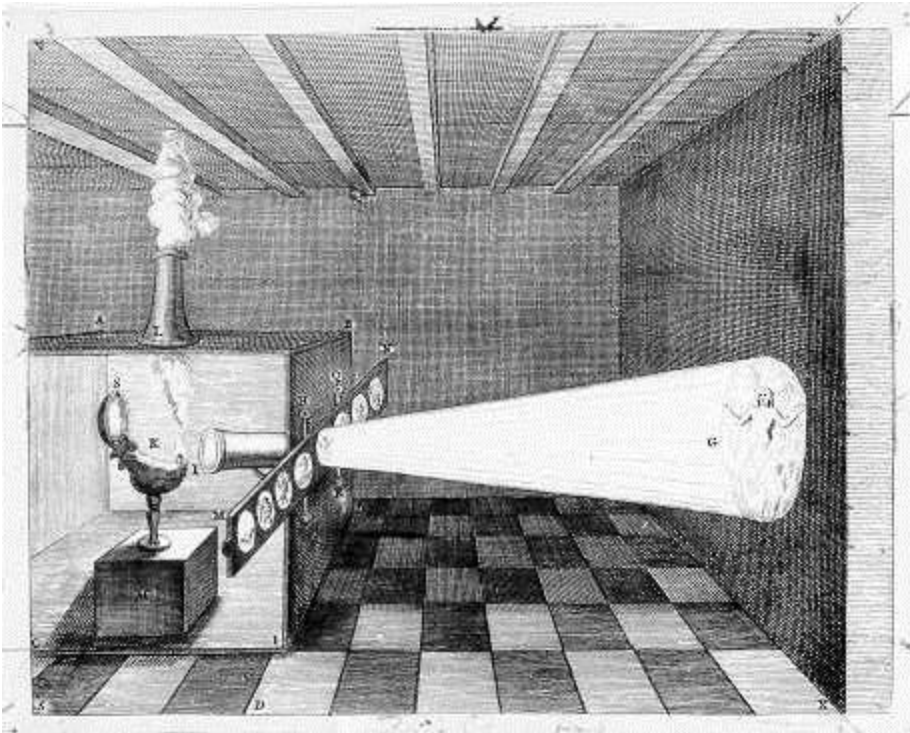
## Lecture #2

# Film History

# In the beginning...

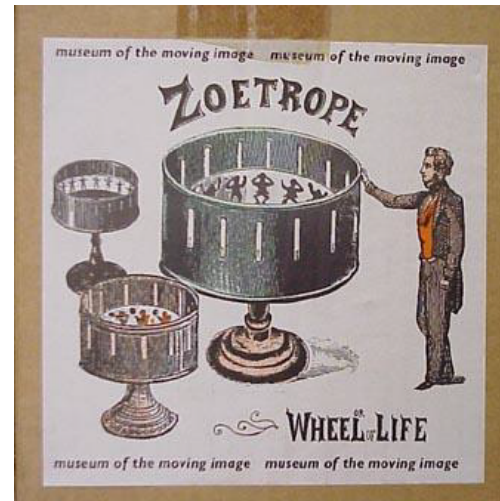
- Film technically began in the mid-1600s with the invention of the Magic Lantern.
- This device projected images from glass discs onto a wall or other surface. The show was very short, and, of course, there was no sound.
- An example is on the next slide.

# The Magic Lantern



# Zeotrope

- Next, film progressed to the Zoetrope.
- This cylindrical device spun around while the audience stood watching the “movie” within.
- View this short clip:  
<http://www.youtube.com/watch?v=dKEM5sYnOjE&feature=related>



# A Quick Note

- If you haven't noticed already, the attention span of very early film goers was shorter than that of today's movie lovers.
- And the plots were very simple.

# Edison's Kinetoscope

- Next came the Kinetoscope, developed by Thomas Edison's labs. You may have seen these if you have ever been to Disneyland.
- *The Kiss*, a Kinetoscope product, is technically the first "pornography" film: <http://www.brainpickings.org/2012/01/20/edison-the-kiss-1896/>



# Introduction of the Moving Pictures

- Most film historians credit the Lumiere brothers with the first real presentation of film on December 28, 1895, when they showed the first moving images projected from their invention, the Cinematographe. Watch this 5-minute video about their legacy:

[http://www.youtube.com/watch?v=EiJcM0\\_g6\\_g](http://www.youtube.com/watch?v=EiJcM0_g6_g)



# *Arrival of a Train at La Ciotat (1895)*

- The Lumiere brothers' *Arrival of a Train* is technically the first horror film. Thinking a real train was coming right at them, viewers were genuinely frightened:  
<http://www.youtube.com/watch?v=1dgLEDdFddk>



# The Birth of the Silent Film

- Silent film has no accompanying synchronized recorded spoken dialogue (almost all silent films were accompanied by a live piano player or organist, however, and, by the 1920s, a full orchestra).
- Because of the technical challenges involved, most films were silent before the late 1920s.



# Nickelodeons



# Alice Guy Blaché

- Ignored in film history until feminist historians' work in the 1970-80s, Alice Guy first worked for Gaumont Pictures in France, then in New York. She built with her husband and she herself headed the production company Solax Studios in New Jersey, the original location of US film production.
- In 1896, at age 23, Guy became the world's first female director, with *La fée aux choux* (The Cabbage Fairy), which some consider to be the first film with a clear plot line (i.e., the first narrative film or film that tells a story).
- Watch the 1-minute film: <https://www.youtube.com/watch?v=CYbQO6pwuNss> she was



# Alice Guy Blaché (cont'd)

- Responsible for over 1,000 films in her lifetime, Guy Blaché was one of the first to experiment with sound technology, making synchronized “talkies” decades before the first “official” talkie in 1927.
- She also developed other distinctive techniques, including the use of deep-focus photography. She was the first to use the close-up.
- Her movies were highly theatrical, with lush sets.
- See her films on Fandor, Netflix, and elsewhere. Also see the documentaries *The Lost Garden: The Life and Cinema of Alice Guy-Blaché* (1995, DVD available on Netflix) and *Be Natural: The Untold Story of Alice Guy-Blaché* (2015).

# George Méliès

- Méliès attended the first screening of the Lumiere Cinematographe in 1895.
- He has been dubbed “The Father of Special Effects” because of his groundbreaking:
  - Special effects
  - Multiple exposures
  - Film language based on separate scenes edited together in chronological sequence



# George Méliès (cont'd)

- Méliès became famous for the special effects in *Le voyage dans la lune* (A Trip to the Moon) (1902)

- Look for the special effects in his 8-minute film:

[http://  
www.youtube.com/  
watch?  
v=dxB2x9QzXb0&feature  
=fvst](http://www.youtube.com/watch?v=dxB2x9QzXb0&feature=fvst)



# *The Great Train Robbery (1903)*

- This famous early film furthered the art of storytelling through the new film medium.
  - Fourteen scenes.
  - Narrative story with multiple plot lines.
- By watching a few scenes, you'll easily notice elements copied in later Westerns:  
<http://www.youtube.com/watch?v=Bc7wWOmEGGY>



# The Rise of Movie Palaces

Movie palaces began to be built in the US from the early 1910s to the 1940s, when the new medium of TV kept people home after WWII. Their construction peaked from 1925 to 1930.





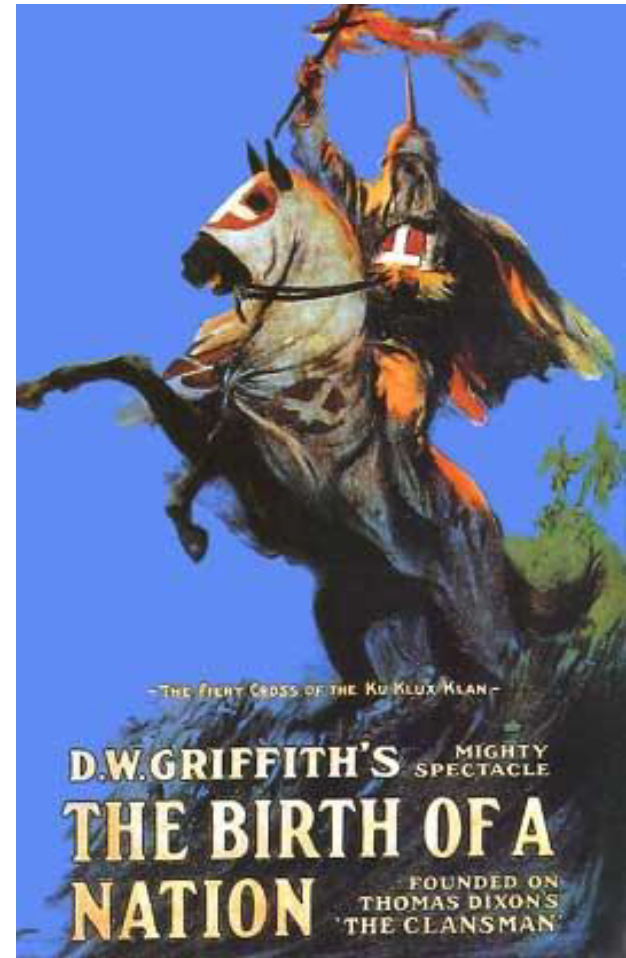
# Movie Palaces (cont'd)

Once films moved into movie palaces, they became much more dynamic in nature, since now many spectators could watch together.

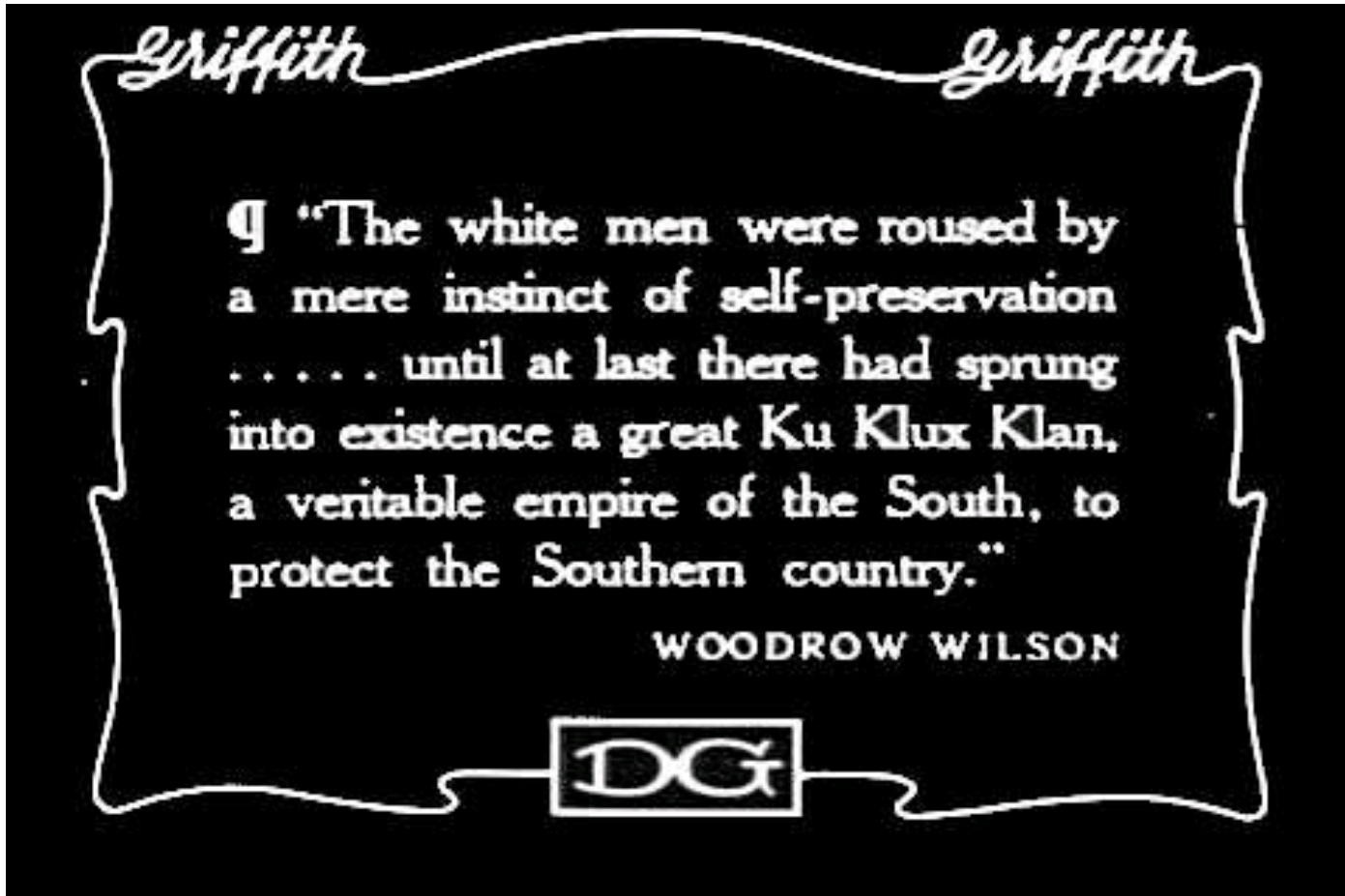
In particular, D. W. Griffith's *The Birth of a Nation* (1915) contributed directly to this shift to the group experience and social impact of film.

# *The Birth of a Nation* (1915)

- This film was and remains controversial. It is explicitly racist, and is also considered a landmark in American film, a “masterpiece.”
- The next slide shows one of the opening dialogue pieces that sets up the entire film.



# *Birth of a Nation* (1915) (cont'd)



# *Birth of a Nation* (1915) (cont'd)

- What did the opening dialogue box tell the 1915 viewer about this film's focal argument?
- Though overtly racist, *Birth of a Nation* has been considered a masterpiece due to its many innovations:
  - Its own original musical score written for an orchestra.
  - The introduction of night photography.
  - The use of outdoor natural landscapes as backgrounds.
  - Costuming to achieve historical authenticity .
  - Moving, traveling, and "panning" camera tracking shots.
  - Use of total-screen close-ups to reveal intimate expressions.
  - High-angle shots and use of panoramic long shots.
  - Staged battle scenes with hundreds of extras (made to appear as thousands).
  - Storytelling with the cumulative building of the film to a dramatic climax.

# Hollywood(land)

- In the early 1900s, to escape Edison's patent control over filmmaking and to be able to make films year-round in better weather, American filmmakers began to move from New Jersey to southern California's Hollywood. Griffith's *In Old California* (1910) was the first film shot in Hollywood.
- From the earliest studios to today, movie production has remained consistent for over 100 years.

# Hollywood(land), cont'd

- The famous 50-foot-high HOLLYWOODLAND sign was built in 1923, for \$21,000, as a glitzy illuminated advertisement for a real estate development. It soon became a symbol of filmmaking glamor.
- Lightbulbs long gone, “LAND” was removed in 1949 during a major renovation.



# The Big Five and the Little Three Studios

1. Warner Brothers
2. Fox (later re-named 20th Century Fox)
3. RKO
4. Loew's, Inc. / Metro-Goldwyn-Mayer (MGM)
5. Paramount

1. United Artists
2. Universal
3. Columbia

# Charlie Chaplin

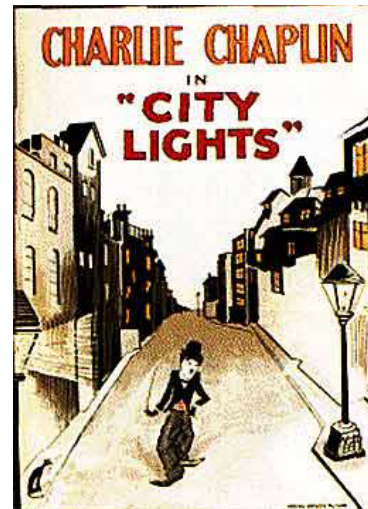
- Charlie Chaplin is considered one of the best actors and most creative filmmakers in film history.
- A film pioneer in the silent era, Chaplin had trouble appreciating the possibility of making films with dialogue. After the advent of the “talkies” with Al Jolson’s *The Jazz Singer* (1927), Chaplin initially preferred musical scores, which he himself wrote, as the sound element in his films.
- Chaplin began to include dialogue with *The Great Dictator* (1940), in which he satirizes Hitler and fascism. Chaplin’s career extended well into the sound era, his last starring role in *A King in New York* (1957). He wrote, directed, produced, wrote the musical scores for, and starred in most of his films after 1917 (thru 1967, with one more written in 1975 but never made). His 75-year career, while definitely marked by ups and downs in his personal life and film career and notable for his careful, slow method of developing his films, won him much acclaim.
- What can we gain from watching films silently? What do we gain from watching them with sound?





# Charlie Chaplin, cont'd

- In 1949, *Life* magazine claimed Chaplin's performance in *City Lights* (1931) was the "greatest single piece of acting ever committed to celluloid."
- Watch a 4-minute clip from the film:  
[http://www.youtube.com/watch?v=C\\_vqnySNhQ0](http://www.youtube.com/watch?v=C_vqnySNhQ0)
- Why do you think *Life* said that?



# Film Production Evolves

- As film production became more elaborate, so did the techniques used to piece film together.
- Check out this famous clip, the Odessa steps sequence, from *Battleship Potemkin* (1925) that features the Dialectic Film Montage technique developed by Soviet film producers:  
[https://www.youtube.com/watch?v=laJ\\_1P-Py2k](https://www.youtube.com/watch?v=laJ_1P-Py2k)
- How would you describe the Dialectic Film Montage technique? Can you think of examples in modern film where this is used?

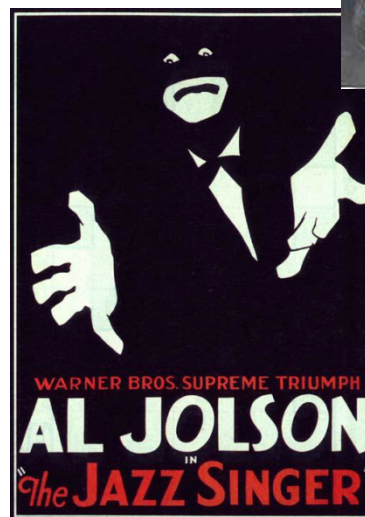
# The End of the Silent Film

The official end of the silent film era occurred in 1927, with the release of the American first “talky,” *The Jazz Singer*, starring Al Jolson.



# *The Jazz Singer* (1927)

- Watch this 2-minute clip from the film:  
<http://www.youtube.com/watch?v=Plaj7FNHnjQ&feature=related>
- What do you notice about the film?
- What do you think the significance is of this particular film's being the first American talky?
- NOTE: Blackface was part of the very popular minstrelsy tradition in American entertainment, south and north, from about 1830 through to the 1960s Civil Rights Era.



# For Your Consideration

- What do you notice in terms of gender about the history of film?
- Who has been largely responsible for the creation, production and promotion of film?
- Why is it important to consider where film comes from?

# Homework for Week 2

- Read Chapters 1 and 3 from *Reclaiming the Archives*.
- Follow the instructions for Discussion Board #2.

Syllabus 1, 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 'mienne 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?

## Syllabus 1, Sample Assignment 8

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.



**Discussion Board – Miss Representation**

Watch Miss Representation [ONLINE](#) or on [NETFLIX](#) then answer the following questions:

- 1.) *What did you like and dislike about the film? You must have both positive and critical comments. (This answer MUST be no more than 50 Words)*
- 2.) *What did you learn about the representations of women in the media after watching the documentary? (This answer MUST be at least 150 words or more)*
- 3.) *What are some solutions to combating the negative representations of women in the media? (This answer MUST be at least 150 words or more)*

\*\*\* Your complete answers to the Miss Representation questions must be 350 words (not including the questions themselves). Simple and/or general analysis, excessive plot description, and tangential information MUST NOT be part of your answers otherwise you will lose points. Your initial posts are due by 11:59 PM on Friday February 12, 2016.

\*\*\* Also, you must COMMENT on at least 2 of your classmates' initial posts; these comments should be at least 100 words EACH and should be respectful but you are free to disagree with your classmates. Debating over the cinematic qualities of a film is good but mean spirited & negative words are inappropriate for this forum. Your two comments are due by 11:59 PM on Sunday February 14, 2016.

OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of Miss Representation.
  - b.) Describes the influences of the Feminist Movement on images of woman in Miss Representation.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Miss Representation.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

\*\*\* Remember to be polite and follow the basic rules of [Netiquette](#). \*\*\*

## Article # 2 Summary

- 1.) Read Article # 2
- 2.) Summarize the article where you discuss the Thesis, the Main Points and what you learned from the article.
- 3.) The work can be directly typed in this assignment area but I suggest working on the summary in a separate MS Word document, saving the work and then copying & pasting your work into this assignment area. That way you will not lose your work if there is a problem with Canvas or the Internet
- 4.) The Article Summary MUST be between 150 and 200 words - if it is too few words or too many words you will lose points
- 5.) If you are having trouble with the Article Summary or reading the article assigned, please contact the [SCC Writing Center](#)

### OBJECTIVES:

- 1.) Demonstrate a student's ability to identify significant writers, actors, directors, producers, and critics in a short, written summary.
- 2.) Demonstrate a student's ability to distinguish between feminist and non-feminist themes in a short, written summary.
- 3.) Demonstrate a student's ability to critically analyze the principles of feminist film theory in a short, written summary.

## Discussion Board – *Thelma & Louise*

Watch the film [Thelma & Louise](#) then answer the following questions:

- 1.) *What did you like and dislike about the film? You must have both positive and critical comments. (This answer **MUST** be no more than **50 Words**)*
- 2.) *How do the characters in the film reinforce and/or go against typical gender roles and stereotypes? (This answer **MUST** be at least **150 words** or more)*
- 3.) *How do you think the characters of *Thelma and Louise* would define "empowerment"? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the [Thelma & Louise](#) questions must be **350 words** (not including the questions themselves). Simple and/or general analysis, excessive plot description, and tangential information **MUST NOT** be part of your answers otherwise you will lose points. Your initial posts are due by 11:59 PM on Friday February 19, 2016.

\*\*\* Also, you must **COMMENT** on at least 2 of your classmates' initial posts; these comments should be at least 100 words EACH and should be respectful but you are free to disagree with your classmates. Debating over the cinematic qualities of a film is good but mean spirited & negative words are inappropriate for this forum. Your two comments are due by 11:59 PM on Sunday February 21, 2016.

\*\*\* The Film Humanities library has limited DVD and/or Blu Ray copies of this film.

Come to the LC front desk Monday-Friday 9 AM to 5 PM and you can check out a movie. If you do not return a film, you will receive an **INCOMPLETE** until the film is returned.

### OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of [Thelma & Louise](#).
  - b.) Describes the influences of the Feminist Movement on images of woman in [Thelma & Louise](#).
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in [Thelma & Louise](#).
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

\*\*\* Remember to be polite and follow the basic rules of [Netiquette](#). \*\*\*

\*\*\* If you are having trouble with your critical analysis, please read this article on [How to Critically Analyze Films](#), which will help you with your Discussion Board answers.

\*\*\*

### Article # 7 Summary

- 1.) Read Article # 7
- 2.) Summarize the article where you discuss the Thesis, the Main Points and what you learned from the article.
- 3.) The work can be directly typed in this assignment area but I suggest working on the summary in a separate MS Word document, saving the work and then copying & pasting your work into this assignment area. That way you will not lose your work if there is a problem with Canvas or the Internet
- 4.) The Article Summary MUST be between 150 and 200 words - if it is too few words or too many words you will lose points
- 5.) If you are having trouble with the Article Summary or reading the article assigned, please contact the [SCC Writing Center](#)

#### OBJECTIVES:

- 1.) Demonstrate a student's ability to identify significant writers, actors, directors, producers, and critics in a short, written summary.
- 2.) Demonstrate a student's ability to distinguish between feminist and non-feminist themes in a short, written summary.
- 3.) Demonstrate a student's ability to critically analyze the principles of feminist film theory in a short, written summary.

**Discussion Board – Halloween (1978) and Halloween H20**

Watch [Halloween \(1978\)](#) AND [Halloween H20](#) then answer the following questions:

1.) *What did you like and dislike about the film? You must have both positive and critical comments. (This answer **MUST** be no more than **50 Words**)*

2.) *Why do most horror films have a female protagonist? Use Halloween (1979) and Halloween: H2O as your main examples but also cite other horror films. (This answer **MUST** be at least **150 words** or more)*

3.) *Why are sex and specifically female sexuality apart of most horror films? Use Halloween (1979) and Halloween: H2O as your main examples but also cite other horror films. (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the Halloween AND Halloween: H2O questions must be **350 words** (not including the questions themselves). Simple and/or general analysis, excessive plot description, and tangential information **MUST NOT** be part of your answers otherwise you will lose points. Your initial posts are due by 11:59 PM on Friday April 1, 2016.

\*\*\* Also, you must **COMMENT** on at least 2 of your classmates' initial posts; these comments should be at least 100 words EACH and should be respectful but you are free to disagree with your classmates. Debating over the cinematic qualities of a film is good but mean spirited & negative words are inappropriate for this forum. Your two comments are due by 11:59 PM on Sunday April 3, 2016.

\*\*\* The Film Humanities library has limited DVD of BOTH films. Come to the LC front desk Monday-Friday 9 AM to 5 PM and you can check out a movie. If you do not return a film, your will receive an **INCOMPLETE** until the film is returned.

OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of Halloween and Halloween H20.
  - b.) Describes the influences of the Feminist Movement on images of woman in Halloween and Halloween H20.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Halloween and Halloween H20.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

\*\*\* If you are having trouble with your critical analysis, please read this article on [How to Critically Analyze Films](#), which will help you with your Discussion Board answers.

\*\*\*

\*\*\* Remember to be polite and follow the basic rules of [Netiquette](#). \*\*\*

## Syllabus

### **WST 209 – Women and Films**

**Section 33143, Fall 2016, Wednesday, 6:00 – 8:50 PM, Ironwood Hall 125**

**Chandler-Gilbert Community College – Pecos Campus**

**Professor: George Mulloy, MA**

**E-Mail: [George.Mulloy@cgc.edu](mailto:George.Mulloy@cgc.edu)**

### **Course Description**

Welcome to WST 209, Women and Films, an analysis of images of women in films from both historical and contemporary perspectives. This course will address critical issues in women's studies via an interdisciplinary perspective of gender, race, and class. Many sociological ideologies affect the lives of women every day. This course will give you an insight of the systems of power and privilege through film. Thorough classroom discussions, weekly readings, and film viewing students will have an opportunity to express their opinions and value systems in regard to the portrayal of women in films.

### **Textbooks**

*Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema*; Hilary Radner and Rebecca Stringer

*Feminist Auteurs*; Geetha Ramanathan

### **Films**

There is an approved list of films for this class. Your responses papers must be based on any one of the films on the list as well as correspond to the topic for that paper. You may only select one film for each response paper. Once a film has been selected it cannot be used again to compose another response paper even if it will be used for a different topic. There may be several films on the list that you have already seen. It is strongly encouraged to watch them again because you might have watched the film(s) under a different guise and not from a women's and gender studies perspective. Taking time to watch each film may be necessary and the difference between a well-constructed response and a poorly constructed response.

The reading assignments will refer to the textbook by the author's last name, for example, "Radner" will refer to *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema* and "Ramanathan" will refer to *Feminist Auteurs*.

### **Course Objectives**

- To build a learning community in which we are each actively engaged in critical thinking and discovering possible interpretations;
- To explain the principles of feminist film theory;
- To describe representative images of women on the screen and behind the scenes during the 1890s – 1920s;
- To discuss the concept of film noir and femme fatale in relation to the stereotype roles of women during the dark decades, 1930s – 1950s;
- To describe the influences of the Feminist Movement on images of women during the 1960s – 1970s;
- To analyze images and stereotypes of women of color in film;

## Syllabus 4

- To analyze images and stereotypes of lesbians in film;
- To describe the increased visibility and acceptance of non-traditional roles of women in film-making during the 1980s – present;
- To distinguish between feminist and non-feminist themes and techniques in film;
- To identify significant writers, actors, directors, producers, and critics of each period discussed;
- To apply theoretical and critical skills to film analysis in coherent and logical written critiques

### Student Expectations

- Students are expected to be fully engaged and complete each class activity. Your active participation in the class is essential.
- Each assigned reading should be read thoroughly to be prepared to participate in the class discussion.
- Students are expected to behave in a manner which is conducive to creating a learning environment for all.
- Any behavior which disrupts class climate, discussions, academic growth of peers, successful group activities, will not be tolerated. If such behavior continues, the student will be dismissed from the class.
- Students are expected to complete all projects, group activities, or papers on time.
- Late assignments may be turned in but must have prior approval of the professor and late assignments will be penalized one letter grade.
- **All assignments must be turned in to be eligible to complete this course and any missing assignments may earn the student a failing grade.**
- **It is the student's responsibility to ensure all assignments have been submitted.**
- Students should respect the opinions and views of their peers and professor – this does not mean agreeing with another point of view; rather it means to “keep an open mind” while developing the skill of respectful listening & collaborative learning.
- All work should be completed individually by the student unless the assignment is part of a group assignment. Students may not submit work completed for another course to fulfill the requirements of this class.
- Respect the confidentiality of anything expressed by others during class.
- CGCC strives to create an environment of inclusiveness, with equity and mutual respect for all. As such, students will be expected to respect the diversity of our classroom community with regard to race, religion, gender, sexual orientation, political beliefs, class, age, ability, etc.

Additional expectations and policies are outlined in the college catalog and the student handbook. Each student is responsible for knowledge of and adherence to college policies. These can be accessed online at

[http://webport.cgc.maricopa.edu/published/c/at/catalog/collection/4/?\\_\\_s=nf-20080820145548-29405](http://webport.cgc.maricopa.edu/published/c/at/catalog/collection/4/?__s=nf-20080820145548-29405)

### Attendance Policy

Students are expected to attend all classes as the class discussion is a supplement to the text readings. Much of what is discussed in the class meetings may not come from the texts and the discussions may benefit the student in his/her assignments. Although attendance is expected it is

also realistic to understand an absence or two may occur. Students will be allowed a total of two excused absences during the semester without affecting their course grade. An excused absence is qualified as prior written (email) notification to the professor post-marked before the class begins. An absence that is not excused will affect the student's attendance grade. For absences beyond the two excused absences student's attendance grade will be decreased by five points for each missed class. If a student has missed three consecutive class meetings (three weeks in a row) he/she may be withdrawn by the professor and a grade of "Y," withdrawn failing, will be entered as the final grade for the course. The only exception to receiving a "Y" grade is to contact the professor and make arrangements to remain in the class and return to class and make up all missed assignments.

### **Withdrawal Policy**

Students who do not attend the first week of class (first class) may be administratively withdrawn from the course. The last day to withdraw with a full refund is September 7, 2016. Students will also be withdrawn at the 45th day of the semester if they have failed to attend the majority of the class sessions 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 appropriate process. Do not assume that the professor will withdraw you. Students who initiate their own withdraw from the class will receive a grade of "W" (withdraw passing) or "Y" (withdraw failing) based on their completed work in the course through the withdraw date.

### **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. Free tutoring services are available for many CGCC courses. The Learning Center is located on the second floor of the Library, rooms L227, L228, and L229. The Learning Center also provides instructional support resources in the form of videotapes, software, and print materials. Tutoring is also available on the Williams Campus in Bridget Hall (BRID) Room 114 and 115. For a schedule of tutoring hours, additional information or assistance contact the Learning Center at (480) 732-7231, or visit their website at <http://www.cgc.maricopa.edu/Academics/LearningCenter/Pages/Home.aspx>.

### **Resources for 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. This must be on file before any accommodation will be provided to students. You can contact the DRS office at 480.857.5188. Any accommodations approved by DRS will be met by the professor. More information about disability resources can be found here,

<http://www.cgc.maricopa.edu/Students/DisabilityServices/Pages/Home.aspx>

Students enrolled in select CGCC online and/or hybrid courses also have access to Smarthinking online tutoring services. Students should be aware that professors and Learning Center staff may receive reports from smarthinking.com concerning content submitted, feedback, and usage. Some report information is compiled anonymously from all visits of all students of a section; some information is specific and identifies the student, his/her submission, and the tutor comments received. Online and hybrid students are encouraged to take advantage of face to face



tutoring as well. For information on how to access Smarthinking visit our website at <http://www.cgc.maricopa.edu/Students/DisabilityServices/Pages/Home.aspx>.

### **Academic Honesty**

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."

The College regards acts of academic dishonesty, including such activities as plagiarism, cheating and/or violations of integrity in information technology, as very serious offenses. All incidents of academic dishonesty will be reported and the college may institute action against a student according to the college's disciplinary policies and procedures as described in the Student Handbook. For this course, you may not submit any work written for another class. Unless otherwise noted, all essays should be your own original work and not completed with the assistance of other sources and/or persons. You are free to make use of the reviewing assistance of authorized tutors in the Writing Center however the written component must be your individual work. Plagiarism is defined as presenting the work (writing or thinking) 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. Any paper found containing plagiarized material will receive a failing grade. If more than one violation of this policy is committed, the student will receive a failing grade for the semester. Please refer to the CGCC Student Handbook for further information.

### **Course Assignments**

Students will be expected to complete a comprehensive panel of assignments including response papers, current event assignments, quizzes, presentation, and a final exam. The response papers will be 2 full pages and will demonstrate the student's understanding of the text and the topic(s). Current event assignments will consist of a variety of options from newspaper clippings, magazine articles, Web-based story, facebook posting(s), Blogs, etc. that the student can bring to class and share and discuss the current issues in women's and gender studies which correlate to the week's discussion/lesson. The presentation assignment will be either individual or with a partner and can be a variety of mediums from a PowerPoint speech, skit, dance, poem, song, video, etc. that relates to the topic of women and films. The student(s) will choose their topic from the topics discussed and learned in the course. Presentations are scheduled over a two-week period to allow for each student/group ample time to present. Individual presentations must be 7-10 minutes. If the presentation is a duo then the presentation time must be 12-15 minutes. The quizzes and exam will consist of standardized testing format to include multiple choice, T/F, short answer, etc.

### **In Class Films**

Films that are viewed during the class meeting are designed to supplement the text and enrich your knowledge on the current topic. The film is meant to be an example of the current week's topic and the student will select a film from the film list to draft their response paper. It is important to have a good understanding of the topic which is derived from class discussions.

## Syllabus 4

Films selected for viewing each week may not be viewed in their entirety due to time constraints resulting from the lecture and/or discussion.

### **Current Events (10 points each, 80-100 words)**

The current event assignment is a weekly two paragraph assignment that will highlight a “hot topic” in our society as it relates to the week’s lesson. The concept behind this assignment is to raise awareness of issues affecting women on a daily basis. The student will identify the current event and explain how the event affects women and how it relates to the current topic. Each paragraph should contain a topic sentence, a supporting sentence, and a summary statement.

### **Response Paper (500 words)**

Response papers are designed to garner your thoughts, opinions, and feedback from the films you will watch. There are no “right” or “wrong” answers but should include well-constructed arguments with supporting statements. I am more interested in what you learned, how you feel about the topic, and can you defend your argument or opinion with the learning objectives from the readings and lecture.

### **Rubric for Response Papers (50 points each)**

- ✓ All papers will be expected to follow proper MLA format. Papers that do not adhere to the MLA format may result in a deduction of points.
- ✓ A paper will earn full credit for having well thought out ideas and arguments with proper sentence structure and grammar. There will be only minor errors in punctuation and spelling and followed proper MLA formatting guidelines.
- ✓ A paper that has two or more valid arguments but weak defenses but still has well-constructed sentences with few errors in grammar, spelling, punctuation, and followed proper MLA formatting guidelines may receive a deduction of 2-5 points.
- ✓ A paper that has fewer than two valid arguments with little to no support for their arguments with several grammatical, spelling, punctuation errors, and did not follow proper MLA guidelines may receive a deduction of 5-10 points.
- ✓ A paper that is not well thought out, has a weak or no valid arguments, and has very poorly constructed defenses and is riddled with grammatical errors, misspellings, improper punctuation, and did not follow proper MLA guidelines may receive a deduction of 10 or more points.
- ✓ A paper that is a plot summary (recap of the movie) with no reference to the topic for that week’s assignment will receive a deduction of 20 points.
- ✓ The requirement for the number of pages must be met in order to receive full credit for the assignment. Response papers must be 2 full pages which means your paper cannot end any sooner than 8” (the ruler/margin on MS Word on the left side of your monitor) which is 2 double-spaced lines of text from the last line on the page. A paper that is shorter than 2 full pages will result in a deduction of 12 points.

### **Reflection Papers (300 words, 25 points each)**

## Syllabus 4

A reaction paper is different from a response paper where a reflection paper is designed to solicit your reaction or opinion to a topic. When composing a reflection paper students will think about the topic for the week and reflect upon how they feel about that topic.

### **Talking Points to Consider for Reflection Papers**

- ✓ Does the topic carry any social injustice? How/Why?
- ✓ Does the topic affect women and/or gender studies negatively or positively? How/Why?
- ✓ Does the topic challenge one's own biases? How/Why?
- ✓ Has the topic transformed one's own understanding or belief about the topic? How/Why?
- ✓ Any other comments, concerns about the topic.

Students are asked to reflect (think) about the topic and provide their feedback. Be sure to include examples to support your opinions. Explain your arguments, not just state them.

Reflection papers must follow proper MLA format. Reflection papers must be 1 full page which means your paper cannot end any sooner than 8" (the ruler/margin on MS Word on the left side of your monitor) which is 2 double-spaced lines of text from the last line on the page. A paper that is shorter than 1 full page will result in a deduction of 6 points.

### **Presentation (7-10 or 12-15 minutes)**

Presentations will be either individual or with a partner and can be a variety of mediums from a PowerPoint speech, skit, dance, poem, song, video, etc. that relates to the topic of women and films. The student(s) is/are free to choose their topic as long as it relates to the topic(s) discussed and learned during the course. Presentations are scheduled the two-week period before the final week of class. The presentation should be approximately 7-10 minutes (working alone) or 12-15 minutes (working with a partner) and essentially is the "capstone" to the semester's learning. Any presentation that do not uphold the topic(s) of the course will not receive any credit. Your presentation should contain at least 3 topics learned or discussed during the semester. More in-class discussion and a rubric about this assignment will come when we draw nearer to the assignment due date. A grading rubric will be given to the students approximately four weeks before presentations are due.

### **MLA Format/Style**

Papers shall follow the MLA format. Please reference Purdue Owl, <https://owl.english.purdue.edu/owl/resource/747/01/>, for proper MLA guidelines. The standard margin that should be used is "Normal" (MS Word "Page Layout" menu option). If you reference the URL for Purdue Owl it will provide an example of how a paper should look, for example: the heading, margins, the font, the font point, and the header.

### **Papers Due**

All assignments are due at the beginning of the class period on the due date. Students may submit their paper on Canvas (postmark before class meeting time) or they may bring a printed paper copy to class. Any papers not submitted or postmarked on Canvas by the beginning of the class period will be considered late.

Syllabus 4

**Schedule**

<u>Class Meeting Date</u>	<u>Topics</u>	<u>Assignments Due</u>	<u>Points</u>
August 31 (Week 2)	Welcome, introductions, review syllabus, brief overview of feminist theory and the history of feminist studies		
September 7 (week 3)	Read: Ramanathan, Ch. 1 (pgs. 10-21) Lecture: Women as Objects & Identity and gender stereotypes	Suggested film (women as objects), <i>The Joy Luck Club</i>	
September 14 (week 4)	Read: Radner, Ch. 5 (pgs. 67-78) Discussion: Women as Objects & Identity and gender stereotypes <b>In class film: <i>Orlando</i></b>	Current Event #1 Reflection paper #1 Women as Objects	10 25
September 21 (week 5)	Read: Radner, Ch. 7 (pgs. 93-106) Lecture: Coming of age & Strong women/hegemonic society, empowerment	Current Event # 2 Response paper #1 - Identity and gender stereotypes Suggested film (coming of age), <i>Aladdin</i> or <i>Sisterhood of the Traveling Pants</i>	10 50
September 28 (week 6)	Read: Radner, Ch. 3 (pgs. 36-49) Discussion: Coming of age & Strong women/hegemonic society, empowerment <b>In class film: <i>The Iron Lady</i></b>	Current Event #3 Reflection paper #2 - Coming of age	10 25
October 5 (week 7)	Read: Ramanathan, Ch. 5 (pgs. 141-167) Lecture: Women as sexual objects & Gender expectations	Quiz #1 Current Event #4 Response Paper #2 – Strong women/hegemonic society, empowerment Suggested film (women as sexual objects), <i>Tootsie</i>	10 10 50
October 12 (week 8)	Read: Radner, Ch. 6 (pgs. 80-90) Discussion: Women as sexual objects & Gender expectations <b>In class film: <i>The Stepford Wives</i></b>	Current Event #5 Reflection paper #3 - Women as sexual objects	10 25

## Syllabus 4

<u>Class Meeting Date</u>	<u>Topics</u>	<u>Assignments Due</u>	<u>Points</u>
October 19 (week 9)	Read: Radner, Ch. 10 (134-147) Lecture: Gender roles & Women in Leading Roles	Current Event #6 Response Paper #4 - Gender expectations Suggested film (gender roles), <i>But I'm a Cheerleader</i> or <i>Miss Congeniality</i>	10 50
October 26 (week 10)	Read: Radner, Ch. 20 (pgs. 268-280) Discussion: Gender roles & Women in leading roles <b>In class film: <i>Woman in Gold</i></b>	Current Event #7 Reflection paper #4 - Gender roles	10 25
November 2 (week 11)	Read: Radner, Ch. 8 (pgs. 110-119) Lecture: Women in crisis; Rape and violence <b>In class Film: <i>North Country</i></b> <b>Presentation Rubric</b>	Current Event #8 Response Paper #5 - Women in leading roles Quiz #2	10 50 10
November 9 (week 12)	Read: Ramanathan, Ch. 2 (pgs. 45-67) Lecture: Women in Crisis & Women of color; the bonds of womanhood	Current Event #9 Reflection Paper #5 - Women in crisis; Rape and violence	10 25
November 16 (week 13)	Read: Radner, Ch. 16 (215-225) Lecture: Transgender (LGBT) issues <b>In class film: <i>TransAmerica</i></b>	Current Event #10 Response Paper #6 - Women of color and diversities; The bonds of womanhood	10 50
November 23 (week 14)	Discussions: Women of color, Women in crisis, Transgender issues	Response Paper #7 Transgender (LGBT) issues	50
November 30 (week 15)	Presentations	Presentations	85
December 7 (week 16)	Presentations	Presentations	
December 14 (finals week)	Semester recap, reflect upon what you learned Final Exam	Comprehensive final	150

### **Grading Scale**

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

### **Grading Calculation**

This is a 200-level course. The readings and writing assignments have been created to accommodate the course level. To that end, this does not mean that students can “select” which assignments they will forfeit points and do their own calculations to determine which letter grade they will be satisfied earning. For example, if by the last week of the semester a student is earning enough points to receive an “A” in the class and has calculated that if they forgo doing the final assignment they can still earn a “B” then they will elect to not submit the final assignment. Again, to be eligible to pass this course **ALL** assignments must be submitted.

### **Late Assignments**

Since all assignments must be turned in to pass this class, late assignments are permitted but will be penalized one-letter grade. It is the student’s responsibility to know if they have missed an assignment and to get it turned in ASAP. The best way to ensure you have turned in all your assignments is to check Canvas.

### **Grade Disputes**

Grade disputes for assignments should be addressed to the professor as soon as possible after the grade has been posted. At the end of the semester if you have a final grade dispute, a miscalculation of your final score, please contact the professor within three calendar days of the final grade being posted. Any grade disputes for assignments after the semester’s final grade is posted will not be entertained.

### **Participation and Attendance**

The total number of points possible in this class is 1000. The assignment schedule shows only 780 points. There is an additional 220 points possible for participation and attendance. Each class meeting will earn the student 10 points for a total of 160 points. There are 12 class meetings where there will be a lecture and discussion. Each of those class meetings can earn a student a total of 5 points for a total of 60 points. Students are expected to participate and attend each class. To earn full credit for participation and attendance the student must attend each class meeting and actively engage in the weekly discussion and demonstrate a coherent knowledge of the week’s lesson. Partial points for participation may be earned based on the level of participation. Leaving class at the break or early is the equivalent to an absence and will result in a deduction of 5 points. Attending class but not participating in the class discussion will result in zero participation points.

### **Tardiness**

Arriving to class late can be a distraction for the class and the professor. I understand that students often have numerous commitments in addition to attending classes like work, family, social life, etc. While commuting to class students can sometimes encounter traffic delays or getting off work a little later than normal which may lead to arriving for class late and an occasional tardiness (once or twice) during the duration of the semester is acceptable; however, if a student is consistently tardy additional attendance points may be deducted from their grade.

### **Cell Phones**

The use of a cell phone during class is prohibited. The course is designed to solicit oral participation and active listening and that cannot occur if there are interruptions to the class with ring tones and alerts. If it is necessary to have your cell phone in the “on” position please ensure your phone is in silent or vibrate mode. If you receive a phone call and it is deemed necessary to accept the call please quietly excuse yourself from the classroom and answer your call outside the classroom. Please try to keep your call to less than 3 minutes so you may return to the class discussion or film. Texting, surfing the Web, using some form of social media, or any other form of cell phone usage is discouraged. Additionally, we will be watching films in class and the light from your cell phone is distracting.

### **Other Portable Technology Devices**

Although cell phone usage is discouraged, other forms of technology may be used during class discussions to supplement the learning and discussion process, for example, tablets and laptops may be used to open supplemental PDF reading materials or to take notes. At no time during the normal class discussion and lecture should any electronic device be used to surf the Web, communicate via various forms of social media, send instant messages, take photographs, etc. Once the film has begun all portable technology devices should be turned off so that the light from the screen is not distracting students who are watching the film. If a student wants to take notes during the film please use paper and pen/pencil in lieu of your electronic device.

### **Breaks**

There will be a brief break (5 minutes) between the lecture and the start of the in-class film. Students are free however, to take a brief break at any time if they need to use the restroom.

### **Food and/or Drinks**

Consuming food or drinks in the classroom is permitted but the student must dispose of all trash.

### **Disclaimer and Final Comments**

The syllabus is a guideline for the semester’s learning but may be adjusted as the needs of the class changes or as the professor deems necessary. Any changes to the syllabus will be announced by the professor to the students during regular class meetings or as an announcement in Canvas (email). In the event a student is absent it may be a good idea to have a buddy who can inform them of any impromptu in-class announcements that may affect the due dates. It is also a great idea to check Canvas and your CGCC email on a frequent basis as the professor’s sole source for communicating with the student is via their Maricopa (CGCC) Google email.



**Key Terms:**

- **Agency**
- **Semiotics**
- **Truth**



# A Brief Herstory of Feminism

Why should we study history?

To know and understand:

- Where we've been
- Where we are
- Where we're going

Nothing happened before I was born ...

- a mindset of many individuals
- only things that happen now are important
- who cares about what happened, you can't change it anyway!



# The Three Waves of Feminism



## First Wave: 1848 – 1960

- Seneca Fall Convention
  - Sojourner Truth, “Aint I a Woman”
- Women could own property
- The right to vote
- Women could attend college
- Women entered the workforce



## Second Wave: 1960 – 1990

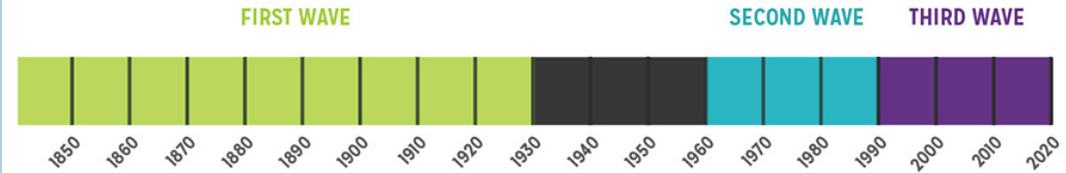
- Focus on civil rights
- Equal Rights Amendment (ERA)
- Sexual reproductive rights
- Domestic violence/marital rape



## Third Wave: 1990 – Present

- Focus shifted to body and sexuality
- More about choices
- Sexual harassment law (1991)
- More equality for women of color
- *Agency* and empowerment

## WAVES OF FEMINISM:



# Generational Differences Between the Waves

Ideologies within the waves is not based on one's year of birth (age).

Can we assume ideologies of feminisms are based on region, culture?  
(conservative vs. liberal)

Is it possible to be living in the 3<sup>rd</sup> wave but have 1<sup>st</sup> or 2<sup>nd</sup> wave ideologies?

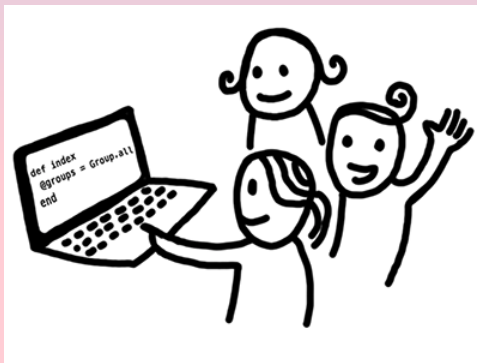


Which wave best identifies with your beliefs?

# Let's apply our understanding of the Waves of Feminism.

## Group Work – Break the ice, get to know your classmates!

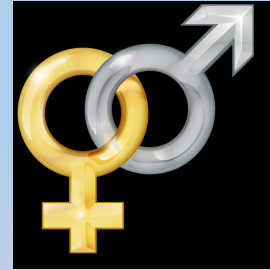
- Divide into three groups
- Research your “Wave”
- Find and research a “Trigger” for that wave
- Note key issues, events (the who, what when, where, why, and how)
- Report back to the group



# Let's Talk About Sex!

(theory and philosophy)

What is sex?



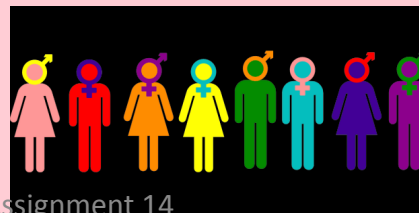
How do we as a society deal with the topic of sex?



According to French Philosopher, Michel Foucault, he questioned if society was practicing sex even if the topic was “taboo.”

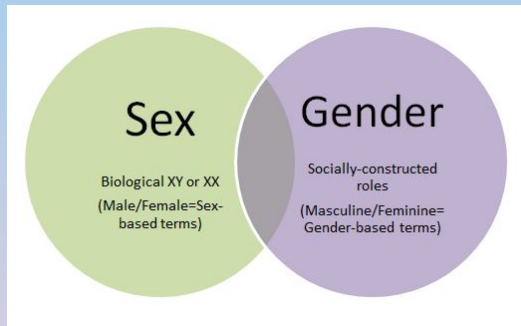
In other words, is it happening?

Our identities are tied to our sexuality.



# Sex: Male and Female

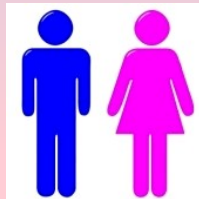
Sex and gender are often confused.



What does it mean to be male or female?

Is it biology or psychology?

According to Michel Foucault – feminine is a reflection of what is constructed as masculine.

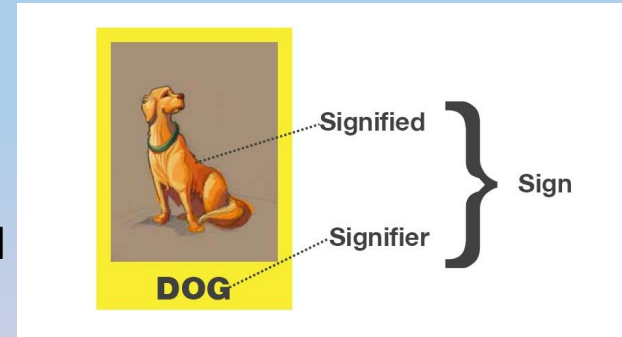


# Huh??!!?

Sex and gender is constructed through language, a form of semiotics.

# Language and Semiotics

*Semiotics* is the study of signs and their interpreted meaning in the form of a word or phrase.



Once again, Mr. Foucault appears in our discourse! 😊  
He claims that it is through our discourses that sex and gender is constructed.

- Words are a series of labels constructed to create meaning
- Language is arbitrary in that the labels are various
- Does a word, phrase, concept exist if there is no formal label in existence?



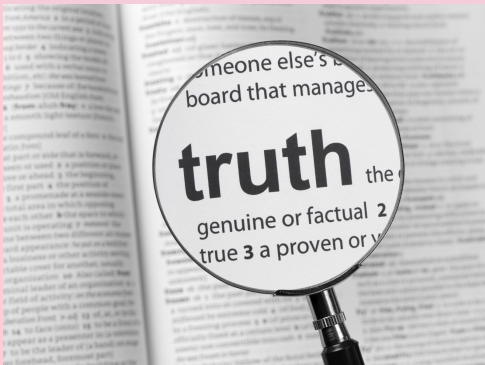
# What is Truth?

*Truth* isn't simply accepting various theories or statements without proof. It is seeking the facts that lead to a reality.



How do we prove a truth?

- Empirical data
- Through historical discourses
- Truths stand the test of time
  - They don't change over time



## Why do we need the truth?



# How does Semiotics and Truth Fit Into WGS?

The theory behind “truth” helps understand and differentiate sex, gender, masculine, feminine, etc.

**The undeniable truth  
about  
men & women**

When we study WGS we cannot simply accept one to be female or feminine based on our understanding and knowledge of those identifiers.

We must get to the root and ask “what makes” it true?



### **Key Terms:**

1. *Mammy*
2. *Passing*
3. *Privilege*
4. *Internal hegemony*

# The Social Hegemonic Hierarchy (at the foundational level)

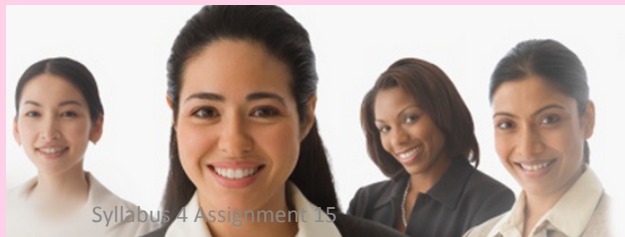
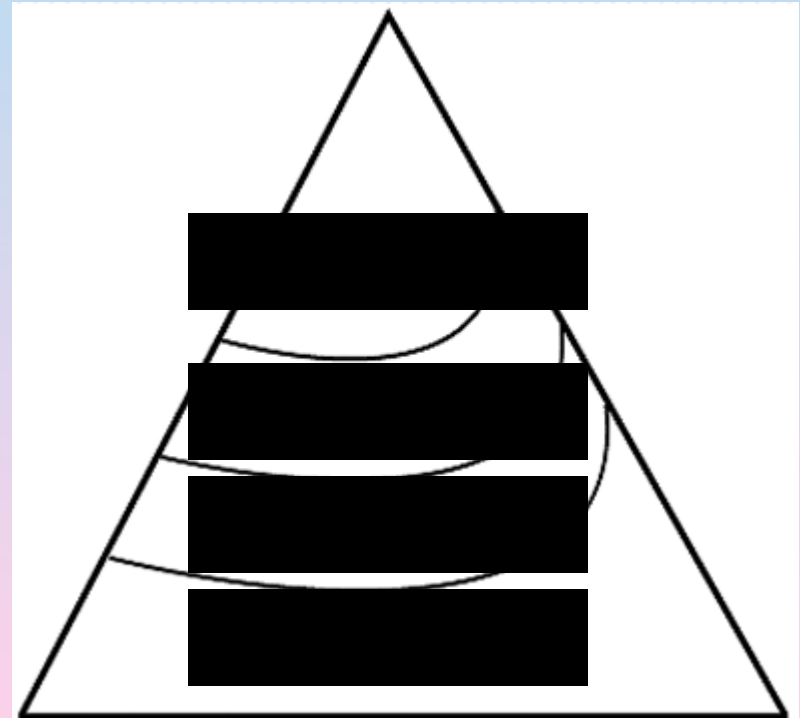


1 – White is the supreme race and being male is holds the most privilege.

2 – Although women hold less privilege than men they fall higher on the hierarchy scale than Black men.

3 – The only time women trump men in privilege is when race is a factor.

4 – Black women have the “double whammy” or the most stigma in our society.



# OUR STORIES: **BLACK WOMEN IN FILM**

- Up until about the 1950s Black women in film were essentially invisible
  - They were not fit to be seen.
  - If they had a role in a film it was a very minimal, degrading part.
- Black women with a talent for singing (her voice) would be used off stage as the voice of the White woman.
  - The White woman would lip sync the song.
- Black women being kept off stage was a metaphor which highlights the power of Whiteness.



# The Mammy

Historically when a Black woman was in a film she played the role which came to be known as the “Mammy.”

The *mammy*, is an offensive term that refers to a Black woman who is usually known as the nanny, housekeeper, or servant.



“The Black Actress”

The mammy was the stereotype for Black women and the roles they play.



Aunt Jemima



The fictional character for the Quaker Oats company.

# Passing

*Passing* is a term used to describe a fair-skinned Black women who can “pass” for being White.

- Passing is described as playing with the desire to be White.

The dangers of “passing”

- Black women struggle to maintain their Blackness.
- Serves as a constant reminder of racial differences
- Reconfirms White privilege

*Privilege* is a social theory where certain advantages exist to a particular person or group of people



Rachel Meghan Markle,  
*Suits*



Rashida Jones, *Parks and Recreation*



Jennifer Beals, *Flashdance* and  
*Devil in a Blue Dress*

# *The Watermelon Woman*

A fictional documentary that set out to show the lack of presence of Black women in film, much less Black lesbians.

- Written, directed, and starring a Black woman, Cheryl Dunye
- Dunye films her documentary on the streets of Philadelphia asking individuals if they recall knowing “The Watermelon Woman.”

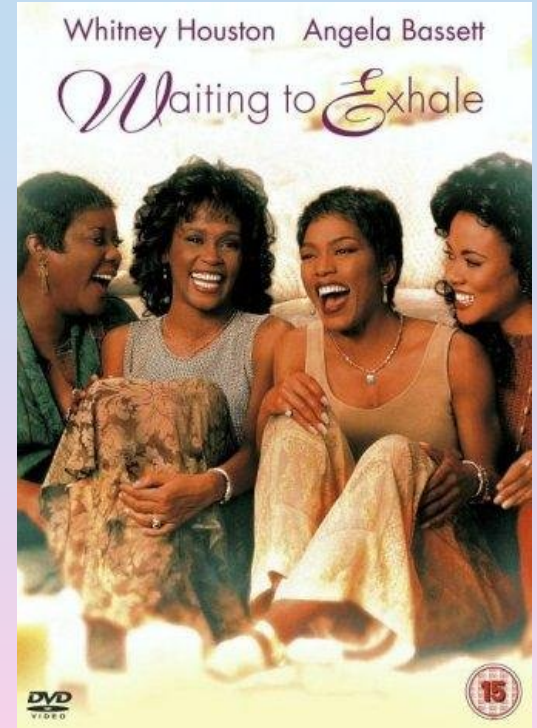


- The film demonstrates the history of exclusion for Black women.
- The film makes a comparison to feminist theory that Black women, unlike White women, who are fighting against objectification, are fighting for recognition.

# Waiting to Exhale

## Internal Hegemony

- A term I created because the film is predominately cast with Black actors and actresses.
  - The film shows how the men yield power over women. (They hold the privilege.)
  - The women in this film experience their own personal crises.
  - The women all share a bond which stems from their lack of privilege and the power their men hold over them.
- The women decide to “fight back.”
    - They gain their independence
    - They become empowered
    - They gain agency (a sense of self)
  - The film demonstrates a movement from 2<sup>nd</sup> wave feminism to 3 wave feminism.





## **AIN'T I A WOMAN?**

### **Speech at the Seneca Falls Convention in July of 1848**

**by Sojourner Truth**

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say.

# FEMINISM AT THE MOVIES

Understanding Gender in  
Contemporary Popular Cinema

*Edited by  
Hilary Radner and Rebecca Stringer*

 **Routledge**  
Taylor & Francis Group  
NEW YORK AND LONDON

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First published 2011  
by Routledge  
711 Third Avenue, New York, NY 10017

Simultaneously published in the UK  
by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

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#### *Library of Congress Cataloging in Publication Data*

Feminism at the movies : understanding gender in contemporary popular cinema / Hilary Radner, Rebecca Stringer [editors].  
p. cm.

Includes bibliographical references.

1. Feminism and motion pictures. 2. Feminist films—History and criticism. 3. Women in motion pictures. 4. Masculinity in motion pictures. 5. Sex role in motion pictures. 6. Motion pictures for women—United States.

PN1995.9.W6F453 2011

791.43082—dc22

2011013486

ISBN: 978-0-415-89587-3 (hbk)

ISBN: 978-0-415-89588-0 (pbk)

ISBN: 978-0-203-15241-6 (ebk)

Typeset in Bembo

by Glyph International Ltd.

Printed and bound in the United States of America on acid-free paper by  
Edwards Brothers, Inc.

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Textbook 5

# Feminist Auteurs

Reading Women's Films

GEETHA RAMANATHAN



**WALLFLOWER**  
LONDON & NEW YORK

First published in Great Britain in 2006 by  
Wallflower Press  
14 Middleton Place, Langham Street, London W1W 7TE  
www.wallflowerpress.co.uk

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this book.

A catalogue for this book is available from the British Library.

ISBN 1-904764-69-X (pbk)

ISBN 1-904764-70-3 (hbk)

Printed by Replika Press Pvt. Ltd. (India)

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## 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 F = 344-less

## Syllabus5

**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. 18<sup>th</sup>**

**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; Seideman; 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 necessary; Quiz Apr. 22**

**Any and all Extra Credit due Apr. 29<sup>th</sup> and Final Information\*;**

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



### **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.**

Syllabus 5, 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

**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 Pravar 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



## 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](http://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.

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Or Book:

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

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**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

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.



**HUM/WST 209: WOMEN & FILM**

**SECTIONS 31377, 32136 & 33133**

**FALL 2016**

**TUESDAYS 8:30 –11:10 AM**

**AGAVE 1361**

**DONNA THOMPSON**

**RESIDENTIAL FACULTY, ENGLISH & WOMEN'S STUDIES**

**CHANDLER-GILBERT COMMUNITY COLLEGE—PECOS CAMPUS**

**OFFICE: AGAVE 1377 Office Phone: 480.857.5534**

Office hours: Mondays & Wednesdays 11 am -- Noon & by appointment



**Communication Policy:**

**Please use the Inbox within Canvas to contact me.** If Canvas is down or you need an alternative email, you can use my CGCC email address-- [donna.thompson@cgcc.edu](mailto:donna.thompson@cgcc.edu) Be sure to label all messages as Course Prefix/Number, followed by a brief subject description. I urge you to contact me as soon as you have a question or a concern. I am generally on Canvas every day. Please don't wait until the last minute to ask for help with an assignment in case I am unable to get back to you right away. Please do not hesitate to contact me whenever you have concerns about how well you are doing or if you need help. This not only helps you get assistance you need, but also provides valuable feedback as to how the course can be improved.



**Student Responsibilities**

Students are responsible for the information in the syllabus and college policies included in CGCC's college catalog and student handbook.

### **Course Description**

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 mainstream and avant-garde cinema. This course will also ask you to develop skills in active learning, critical thinking, communication, and collaboration.

### **Course Competencies**

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.
11. Identify important gender-related themes in a film (assuming the film has one or more)
12. Develop an understanding of how female identity can be constructed through different elements in a film
13. Increase knowledge of the work of some of the major female filmmakers and actors in the history of cinema
14. Detect (both orally and in writing) the point of a view of a given film, or whether a film's point of view is ambiguous
15. Learn to use methods and vocabulary unique to film analysis in speaking and writing about film
16. State and support his/her own views (orally and in writing) on the films in this course—and ideally *any* film—with greater coherence, clarity, depth, and insight.
17. To understand the relations between film, culture, and cultural conceptions of gender

### **Required Texts**

E. Ann Kaplan            *Feminism & Film*

Other readings will be provided on Canvas and in class.

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### Grading Scale

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

### Assignment Percentages

40%	Essays
5%	Reading and Film Quizzes
10%	Individual Scene Analyses
10%	Group Film Analysis (Prep, Presentation and Write-Up)
20%	Homework, Participation, & In-Class Assignments
10%	Midterm Film Assignment
5%	Discussion Prep & Facilitation

A reading and assignment schedule will be posted on Canvas.

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

Students may attend and reflect on co-curricular campus events for extra credit. These assignments will be announced in class and posted on Canvas.

### 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



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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. This class is a Writing Intensive course.

### **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 either in class or on Canvas.

**Homework and essays may not be submitted late.** In-class quizzes may not be made up. Exams may be taken at an alternate time, 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 as typed, double-spaced documents in MLA or APA format. **Essays may be submitted in class or on Canvas but not 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**

The last day to withdraw with a partial discount is August 29th. Students who do 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. Do not just disappear. Be sure to contact the instructor. No withdrawals will be granted after November 11th. Until October 10th, any student who withdraws will receive a grade of W. Students who elect to withdraw from the class after October 11th will be awarded a grade of W (withdraw passing) or Y (withdraw failing) based on their work in the course.

### **Attendance Policy**

The College recognizes the correlation between attendance and both student retention and achievement. Any class session or activity missed, regardless of cause, reduces the opportunity for learning and may adversely affect a student's achievement in the course. Class attendance is required beginning with the first class meeting, and students are expected to attend all class sessions for which they are registered. It is the responsibility of the student to arrange to make up all course work missed because of legitimate class absences and to notify the instructor when an absence will occur. Students who accumulate an excessive number of absences may be withdrawn from a course. Since this class only meets once a week after four absences you will be withdrawn from the course. All students must attend class during finals week.

### **Information on Learning Center**

The Learning Center provides free tutoring, workshops, and other resources for many CGCC courses, by drop-in, by appointment, and online, at both Pecos (Library 2nd floor) and Williams (Bridget Hall). For more information, please visit [www.cgc.edu/lc](http://www.cgc.edu/lc) or call [480-732-7231](tel:480-732-7231).

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The Learning Center provides free tutoring and resources to assist students to achieve academic success. While the emphasis is on providing writing, mathematics, and science support, services are available for a wide range of academic courses at CGCC. Tutoring services are available on a drop-in basis, by appointment, and online. In addition to tutoring, academic support resources include interactive workshops focusing on a variety of topics, and also include textbooks, handouts, calculators, science models, and other assistive tools.

Students must be enrolled at CGCC in the class for which they are seeking assistance. At the Pecos Campus, the Learning Center is located on the second floor of the Library and at Williams Campus, the Learning Center is located in Bridget Hall. For more information, visit [www.cgc.edu/lc](http://www.cgc.edu/lc) or call [480-732-7231](tel:480-732-7231).



### **Information Regarding Disability Services and Counseling Services**

It is the student's responsibility to self-identify, and apply for Disability Resources & Services (DRS) by utilizing the new DRS CONNECT Student System. Accessing the DRS webpage: <http://www.cgc.maricopa.edu/Students/DisabilityServices/Pages/Home.aspx> will give students a direct connection to DRS CONNECT. If you have concerns or need immediate assistance call 480-857-5188. The DRS Office is located at Pecos Campus in BRD101. All DRS processes must be followed for academic accommodations to be implemented.

Counseling Services at CGC offers free, confidential individual counseling for academic, career, and personal goals. Connections with community resources and referrals are also available. Please see <http://www.cgc.edu/counselingservices>.



### **Statement Concerning Plagiarism**

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the MCCC Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Refer to the CGCC Student Handbook for information regarding Academic Misconduct and due process procedures.

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

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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 (on more than one assignment), 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.

### **Activate and Access Your Maricopa Student Email**

For this class, the best way to stay in contact with me is through the message function in Canvas. Please do not send course related concerns to me at my campus email. This is not because I am disinterested in you, but rather because that email account tends to be inundated with hundreds of emails daily and yours might get missed.

CGCC uses this official student email to send information concerning class enrollment, financial aid, tuition, and other important student information. Activate your Maricopa Student Email now at <https://my.maricopa.edu/> and click on the Maricopa Email icon under Student Tools.

***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](http://my.maricopa.edu) in order to receive a CGCC Alert notification in the event of an emergency.

### **Student Pay2Print**

As of June 1, 2010, all CGCC students must pay for printing in the college computer labs and libraries. Registered students will receive their first 50 prints at no charge. Thereafter, black and white print costs will be 10 cents per print. Pre-paid printing accounts can be set up in the CGCC Cashier's Office. For more information, contact the CGCC Cashier's Office at (480) 732-7312.

### **Information for Student Veteran/Reserves/Guard/Active Duty**

'Student veterans are DEFINED as any branch/level of prior, active or current military service – active, retired, reserves, guard, combat, support, logistics, with/without GI Bill, attending college as a student'. Student Veterans have access to ALL standard college student services (tutoring, computer lab, clubs, etc.) plus specific veteran support and transition resources.

The college operates for all students under the mission of 'accommodation, not exceptions' when it

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comes to course content and grading, college requirements and expectations, and the 'contract' of the course syllabus. That said, there are massive assets and support available for all stages and needs of student vets transitioning to college.

Student veterans are 'strongly suggested' to self-identify to the instructor on or before day 1 (privately is fine), especially if seeking awareness for or needing accommodations including but not limited to scheduling (VA appointments, unit activation/deployments possible mid-semester), course content (PTSD trigger risk topics or activities, for example), physical or other service-related needs (service animal, visual or hearing impaired assistance/ technologies, PTSD, in-treatment status, seating location needs, etc.). Some accommodations require confirmation, such as registering with DRS (Disability Resources Services). Contact the Office of Student Veteran Services for further information on any questions related to accommodation needs. Reasons for excusable absences for student veterans must be presented as early as possible and may be considered only for previously self-identified veterans

**Excused Absence Accommodations:** Excused Absences for student veterans, reservists and activated military connected: As documented in the student handbook and college rules, reasons for excusable absences for student veterans must be presented as early as possible (VA appointments, medical procedures (e.g. surgery) including pre and post recovery periods, activations, reservist training).

**VA Policy if you Stop Attending Class: F vs DROP:** 'Students who simply stop attending classes will be dropped, with possible consequences related to VA policies and payments' (can range from VA /GI Bill requiring student to repay the course out of pocket, lowered and/or pro-rated living allowance, change in full time student status which may affect benefits). If you need to stop attending a class, contact the instructor as soon as possible, give a reason, check your options with instructor and Office of Student Veteran Services.

**Important Contacts for Veterans:** Office of Student Veteran Services 480,726.4122, Coyote Center 2<sup>nd</sup> floor

Services Coordinator: Reda Chambers, <tel:480-726-4094>, [reda.chambers@cgc.edu](mailto:reda.chambers@cgc.edu) .

Start here for 'what do I do next at the college' questions, Green Zone contacts on campus, referral points, G.I. Bill

Student Veterans Lounge: Pecos Campus Lounge: Coyote Center, 2<sup>nd</sup> Floor. Tel: 480,726.4122. Open 8am – 5pm

Williams Campus Lounge: Bluford Hall, Tel: 480.988.8177. 7360 E. Tahoe Avenue Mesa, AZ 85212.

Faculty Liaison for Student Veterans:

Miguel Fernandez. [miguel.fernandez@cgc.edu](mailto:miguel.fernandez@cgc.edu)

Faculty member who can orient, refer, advise (informally), advocate and mediate on concerns between student veterans and faculty/courses at the college. Works closely with the SVO. Concerns can be

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specific or anonymous. Available to both FACULTY and Student Veterans for questions.

### Films:

Cecil B. de Mille The Cheat (1915)

The Seashell and the Clergyman (1928)

Stranger with A Camera (1999)

Meshes of the Afternoon (1943)

Coal Black (1943)

At Land (1946)

Children's Hour (1961)

Orlando (1992)

Daughters of the Dust (1992)

Wajda (2012)

Sita Sings the Blues (2008)

The Danish Poet (2006)

Somebody (2014)

Precious (2009)

Dance Girl Dance (1940)

Stella Dalls (1937)

The Smiling Madame Beudet (1923)

The Hitchhiker (1953)

Hester Street (1975)

She's Gotta Have It (1986)

Jeanne Dielman, 23, quai du commerce, 1080 Bruxelles (1975)

\*\* 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 to course policies or requirements will be posted on Canvas. \*\*



## Sample Films

**Rebecca:** Based on the novel by Daphne du Maurier, the classic psychological thriller *Rebecca* was Alfred Hitchcock's first American film. Joan Fontaine plays the unnamed narrator, a young woman who works as a companion to the well-to-do Mrs. Van Hopper (Florence Bates). She meets the wealthy widower Maxim de Winter (Laurence Olivier) in Monte Carlo, where they fall in love and get married. Maxim takes his new bride to Manderlay, a large country estate in Cornwall. However, the mansion's many servants refuse to accept her as the new lady of the house. They seem to be loyal to Maxim's first wife, Rebecca, who died under mysterious circumstances. Particularly cruel to her is the prim housekeeper Mrs. Danvers (Judith Anderson), who is obsessed with Rebecca. She continually attests to her beauty and virtues (referring to her as "the real Mrs. de Winter") and even preserves her former bedroom as a shrine. The new Mrs. de Winter is nearly driven to madness as she begins to doubt her relationship with her husband and the presence of Rebecca starts to haunt her. Eventually, an investigation leads to the revelation about Rebecca's true nature.

**Gentleman Prefer Blondes:** Second-billed Marilyn Monroe is the blonde in question in this second film version of *Gentlemen Prefer Blondes*: Miss Lorelei Lee, whose philosophy is "diamonds are a girl's best friend." Together with her best human friend Dorothy (top-billed Jane Russell), showgirl Lorelei embarks upon a boat trip to Paris, where she intends to marry millionaire Gus Esmond (Tommy Noonan). En route, the girls are bedeviled by private detective Malone (Elliot Reid), hired by Esmond's father (Taylor Holmes) to make certain that Lorelei isn't just another gold-digger. When Dorothy falls in love with the poverty-stricken Malone, Lorelei decides to find her pal a wealthier potential husband, and that's how she gets mixed up with flirtatious diamond merchant Sir Francis Beekman (Charles Coburn) and precocious youngster Henry Spofford III (George "Foghorn" Winslow).

***De Cierta Manera* (One Way or Another)** is a 1974 Cuban romantic drama film. Directed by Sara Gómez, the film mixes documentary-style footage with a fictional story that looks at the poor neighborhoods of Havana shortly after the Cuban Revolution of 1959. The film illustrates the history before the background of the development process in Cuba. It demonstrates how tearing down slums and building modern settlements does not immediately change the culture of the inhabitants. Gómez completed filming with Mario Balmaseda and Yolanda Cuellar just before her death; technical work was finished by Tomás Gutiérrez Alea, Julio García-Espinosa y Rigoberto López before its posthumous release. Yolanda, a female teacher, cannot find the best methods to teach the marginalized children of the slums because of their different origin. Mario, a worker in a bus factory and a typical macho man, is confronted by Yolanda's instinct for emancipation. The two nonetheless become lovers. Their relationship portrays the idea that racism, sexism, and class-based prejudices must be demolished in order to succeed. The film does not contain action in the traditional sense, but it portrays, through an unusual mixture of documentary-style modules and fiction, the conflicts in Cuban society that remain unsolved today. As *De Cierta Manera* reveals, Gómez was a revolutionary filmmaker with intersecting concerns: the Afro-Cuban community, its cultural traditions (including Abakuá and Santería), women's issues, the treatment of marginalized sectors of society, and the role of family within the context of the

revolution and workers' rights. For its time, the film was extremely radical both in form and content. Hence, Sara Gómez remains one of the most significant filmmakers from Latin America.

**The Revolt of Mamie Stover:** Set in the early '40s and directed by Raoul Walsh, *The Revolt of Mamie Stover* stars Jane Russell as Mamie, a San Francisco prostitute who is run out of town just as the second world war has begun to intensify. Mamie (Russell) settles down in Hawaii, hoping to start a new life. Though her prospects look good when she falls in love with a science-fiction writer (Richard Egan) who treats her with the respect she deserves, the dawning war and the fallacies of her previous lifestyle complicate their budding romance. Mamie cannot fully remove herself from her former profession, and provides some of her old services to the sailors stationed in town. Searching for another means of financial security, Mamie invests in several pieces of real estate and becomes quite wealthy, though her bad reputation has not been forgotten by the locals. The part of Mamie Stover was originally intended for Marilyn Monroe, but Russell stepped in when Monroe passed up the offer. *The Revolt of Mamie Stover* also features Joan Leslie, Agnes Moorehead, and Jorja Curtright.

**The Children's Hour:** Based on the 1934 play by Lillian Hellman, *The Children's Hour* is set at an exclusive girl's school managed by best friends Audrey Hepburn and Shirley MacLaine. When student Karen Balkin is punished for one of her many misdeeds, the mean-spirited youngster rushes to her wealthy aunt Fay Bainter, and, randomly choosing a phrase she has undoubtedly read in some magazine, accuses Hepburn and MacLaine of having an "unnatural relationship." As Balkin's lies grow in viciousness, the student's parents withdraw their children from the school. Hepburn and MacLaine sue Bainter for libel, only to lose their case when MacLaine's aunt Miriam Hopkins refuses to testify as a character witness. The trial takes its toll on the relationship between Hepburn and her boyfriend James Garner. When Bainter discovers that her niece has been lying, she tries to make amends, but it is too late. Director William Wyler had also helmed the first film version of *Children's Hour*, 1936's *These Three*, which due to censorship restrictions of the time did without the lesbian angle (the little girl's accusations involved a supposed romantic triangle between the two ladies and a male friend). Miriam Hopkins, who plays a supporting role in *The Children's Hour*, originally essayed the Shirley MacLaine role in *These Three*.

**Daughter Rite:** *Daughter Rite* is a classic, the missing link between the 'direct Cinema' documentaries and the later hybrids that acknowledged truth couldn't always be found in front of a camera lens. Scandalous in its day for bending the rules of representation to enlighten its audience about filmmaking, *DAUGHTER RITE* has a lot to teach folks hooked on reality TV, too. Citron's documentary inquiries into feminism, women in the trades, and feminist approaches to media representation are time capsules that merit re-opening." *Cinema verite*

**Orlando:** Independent filmmaker Sally Potter's gender-bending epic, which views four centuries of sexual politics through the eyes of a sex-switching main character, is based on the 1928 novel by Virginia Woolf. The androgynous title character is played with delicate quietude by Tilda Swinton. The story begins during the reign of the aging Queen Elizabeth I (Quentin Crisp, in a droll turn recalling his *The Naked Civil Servant*). Queen Elizabeth takes a shine to the attractive young Orlando and seeks out his sexual favors. In return, Elizabeth grants him a large estate, commanding him, "Do not fade, do not wither, do not grow old." Orlando takes the queen at her word and doesn't. When Elizabeth dies,

Orlando becomes attracted to Sasha (Charlotte Valandrey), the daughter of a Russian diplomat, but she rebuffs his advances. Crushed, Orlando accepts an ambassadorship to Constantinople. After witnessing the killing of a man in battle, Orlando undergoes a change of sex, becoming a woman and returning to England, where she hobnobs with 18th-century geniuses like Jonathan Swift, Alexander Pope, and John Addison. Walking through a garden labyrinth, the time frame shifts to the 19th century, and Orlando falls in love with a handsome American (Billy Zane). Now in the 20th century, Orlando gives birth to his child and continues on.

**Triumph of Will:** Triumph of the Will (Triumph des Willens) is a filmed record of the 1934 Nazi Party Convention, in Nuremberg. No, it is more than just a record: it is an exultation of Adolf Hitler, who from the moment his plane descends from Valhalla-like clouds is visually characterized as a God on Earth. The "Jewish question" is disposed of with a few fleeting closeups; filmmaker Leni Riefenstahl prefers to concentrate on cheering crowds, precision marching, military bands, and Hitler's climactic speech, all orchestrated, choreographed and illuminated on a scale that makes Griffith and DeMille look like poverty-row directors. It has been alleged that the climactic rally, "spontaneous" Sieg-Heils and all, was pre-planned according to Riefenstahl's specifications, the better to take full advantage of its cinematic potential. Allegedly, propaganda minister Joseph Goebbels resented the presence and intrusion of a woman director, but finally had to admit that her images, achieved through the use of 30 cameras and 120 assistants, were worth a thousand speeches. Possibly the most powerful propaganda film ever made, Triumph of the Will is also, in retrospect, one of the most horrifying.

**Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles:** A 1975 film by Belgian filmmaker Chantal Akerman. Upon its release, *The New York Times* called *Jeanne Dielman* the "first masterpiece of the feminine in the history of the cinema." Chantal Akerman scholar Ivone Margulies asserts the picture is a filmic paradigm for uniting feminism and anti-illusionism. The film was named the 19th-greatest film of the 20th Century by *The Village Voice*.<sup>[1]</sup> *Jeanne Dielman's* static framing, long takes, and eschewal of reverse shots force the viewer to objectively experience its protagonist and the oppressive female labor that is her daily routine. Akerman's attention to images between the images requires the same attention of the film's viewers—an attention appropriate to its content. Though the filmmaker's static frame and extended-duration shots stem from structural cinema, Akerman's application of these techniques to women's domestic work is unique. The picture inverts normal filmic expectations by removing drama from emotional intensity and attaching it to long takes that would only be implied and elided in more standard cinematic presentation. *Jeanne Dielman's* temporal dilation equalizes its exposition and drama to transform knowledge of an object—Jeanne's oppression—into a vision of it. *Jeanne Dielman* examines a single mother's regimented schedule of cooking, cleaning and mothering over three days. The mother, Jeanne Dielman (whose name is only derived from the title and from a letter she reads to her son), prostitutes herself to a male client daily for her and her son's subsistence. Like her other activities, Jeanne's prostitution is part of the routine she performs every day by rote and is uneventful. But on the second day, Jeanne's routine begins to unravel subtly, as she drops a newly washed spoon and overcooks the potatoes that she's preparing for dinner. These alterations to Jeanne's existence climax on the third day, when she unexpectedly has an orgasm with the day's client, after which she stabs him fatally with a pair of scissors



**Salt of the Earth:** Though it cannot help but lapse into dogma and didactics at times, *Salt of the Earth* is a powerful, persuasive labor-management drama. With the exception of five actors (including future *Waltons* star Will Geer), the cast is comprised of non-professionals, mostly participants of the real-life strike action upon which the film is based. Set in a New Mexico mining town, the film concerns the measures taken by the largely Hispanic union to improve working and especially living conditions for the poverty-stricken workers. Remarkably prescient, given that the film was made long before the women's movement, is the fact that it is the wives who keep the strike alive while their husbands are beaten and otherwise oppressed by the owners. Not that the miners wholeheartedly accept this; one of the script's many on-target observations shows the macho workers resenting their wives' intervention. The ultimate victory over the strikebreakers (led by Geer at his most odious) comes about as much from male-female solidarity as the workers' pre-set determination. Co-produced by the International Union of Mine, Mill and Smelt Workers, *Salt of the Earth* was assembled under conditions of extreme duress by a group of Hollywood expatriates, all victims of the Blacklist: producer Paul Jarrico, director Herbert Biberman, screenwriter Michael Wilson and star Will Geer. "Freed" of the strictures of Hollywood pussyfooting and censorship, the film's auteurs are able to explore several subjects previously considered taboo. As a result, *Salt of the Earth* seems even fresher and more pertinent now than it did when given its extremely limited first release in 1954

**A Dangerous Method:** Seduced by the challenge of an impossible case, the driven Dr. Carl Jung (Michael Fassbender) takes the unbalanced yet beautiful Sabina Spielrein (Keira Knightley) as his patient in *A Dangerous Method*. Jung's weapon is the method of his master, the renowned Sigmund Freud (Viggo Mortensen). Both men fall under Sabina's spell.

**Stella Dallas:** Produced by Sam Goldwyn, this second film version of Olive Higgins Prouty's *Stella Dallas* is by far the best. The combined talents of Goldwyn, director King Vidor and star Barbara Stanwyck lift this property far above the level of mere soap opera. Stanwyck is perfectly cast as Stella Martin, the loud, vulgar factory-town girl who snares wealthy husband Stephen Dallas (John Boles). When Stephen is offered a job in New York, Stella stays behind, knowing that she'll never be part of her husband's social circle. She pals around platonically with her old beau, the cheap and tasteless Ed Munn (Alan Hale), a fact that drives yet another wedge between Stella and her husband. The final straw is daughter Laurel's (Anne Shirley) birthday party, which is boycotted by the local bluenoses. Though she would like to remain part of her daughter's life, Stella knows that she and she alone is the reason that Laurel is shunned by the rest of the community

**Mildred Pierce:** Joan Crawford won an Academy Award for her bravura portrayal of the titular heroine in *Mildred Pierce*. The original James M. Cain novel concerns a wife and mother who works her way to financial security to provide a rosy future for her beloved daughter, but encounters difficulties and tragedies along the way. Ranald McDougall's screenplay tones down the sexual content, enhancing its film noir value by adding a sordid murder. The film opens with oily lounge lizard Monte Beragon (Zachary Scott) being pumped full of bullets. Croaking out the name "Mildred", he collapses and dies. Both the police and the audience are led to believe that the murderer is chain-restaurant entrepreneur Mildred Pierce (Crawford), who takes the time to relate some of her sordid history. As the flashback begins, we see Mildred unhappily married to philandering Bert Pierce (Bruce Bennett). She divorces him,

keeping custody of her two beloved daughters, Veda (Ann Blyth) and Kay (Jo Anne Marlowe). To keep oldest daughter Veda in comparative luxury, Mildred ends up taking a waitressing position at a local restaurant. With the help of slimy real estate agent Wally Fay (Jack Carson), she eventually buys her own establishment, which grows into a chain of restaurants throughout Southern California. Meanwhile, Mildred smothers Veda in affection and creature comforts. She goes so far as to enter into a loveless marriage with the wealthy Monty Beragon in order to improve her social standing; Beragon repays the favor by living the life of a layabout playboy, much to Mildred's dismay -- and possible financial ruin

**Sin Dejar Huella:** Ana (Aitana Sanchez-Gijon) is a Spanish dealer in ersatz Mayan relics. Crossing the border between Texas and Mexico, she is taken in for questioning by Mendizabel (Jesus Ochoa), a sleazy border officer with a major jones for his captive. Eventually Ana is freed but she's destitute and soon hitching her way through Mexico. She's picked up by Aurelia (Tiare Scanda), a young mother who has run away from her drug dealer boyfriend Saul (Martin Altomaro), hoping to build a better life for her two children. Although Ana and Aurelia have little common ground -- Ana is aloof and sophisticated, while Aurelia is uneducated and practical -- the two women ultimately form a bond of solidarity and camaraderie that is put to the test when both Saul and Mendizabel catch up with them. *Sin Dejar Huella* was shown at the 2000 San Sebastian Film Festival, where it earned the title of "Thelmita y Luisita" in the Spanish press.

**Girl Interrupted:** In 1967, 19-year-old Susanna (Winona Ryder) feels that "reality is becoming too dense" and is diagnosed with Borderline Personality Disorder. The doctor suggests to her parents that she be committed to the Claymore Hospital, and she spends the next 18 months struggling with her troubled psyche and the bizarre world of the institution. Susanna bonds with several other patients, including Lisa (Angelina Jolie), Polly (Elizabeth Moss), and Georgina (Clea DuVall). As she realizes that Lisa is potentially dangerous and truly needs help, Susanna begins to work harder with her psychiatrist (Vanessa Redgrave) and the nurse on the ward (Whoopi Goldberg). But Susanna soon learns that getting out of the hospital is not as easy as getting in. *Girl, Interrupted* was based on the autobiography of Susanna Kaysen, who really did spend a year-and-a-half in the McLean Psychiatric Hospital in Belmont, Massachusetts.

**Camilla:** Camila O'Gorman (Susan Peccaro) is the daughter of an influential 19th century Argentine diplomat (Hector Alterio). Ladislao Gutierrez (Imanol Arias) is a Jesuit priest, also living in Argentina. Tortured by her so-called impure thoughts, Camila confesses these to Gutierrez. Flouting tradition, convention, and the repressive Rosas political regime, Camila and the priest embark on a torrid affair. Based on a true story, the Spanish/Argentine co-production *Camila* was honored with a Best Foreign Film Oscar nomination

**Daughters of the Dust:** At the turn of the century, West African slaves were brought to a small island near South Carolina to labor in the indigo trade. Isolated in the swampy atmosphere, the Gullah community was built based on ancient Yoruba traditions. They spoke in a distinct dialect, a combination of English and West African languages. This unique community is explored in Julie Dash's debut feature *Daughters of the Dust*, a costume drama about the Peazant family, a fictional group of Gullah natives living on Ido Landing. The secluded family experiences conflicts surrounding religion, industrialization,

and tradition. The mystical matriarch Nana (Cora Lee Day) holds true to the beliefs of their ancestors, while Haagar (Kaycee Moore) can't wait to move away. Yellow Mary (Barbara O) returns from a life as a prostitute in Cuba with her girlfriend, and gets morally attacked by the reformed Christian Viola (Cheryl Lynn Bruce). Meanwhile, indifferent Eula (Alva Rogers) is pregnant with a baby that may or may not be the result of a rape. While the story doesn't attempt to follow a standard Eurocentric narrative, the plot revolves around a picnic on the shore in honor of the family members who chose to move to the prosperity of the north. The narrator is a spirit called the Unborn Child, who appears sometimes as a rambunctious little girl. A photographer accompanies the group to capture the events on film.

**Sucker Punch:** "Sucker Punch" is an epic action fantasy that takes us into the vivid imagination of a young girl whose dream world provides the ultimate escape from her darker reality. Unrestrained by the boundaries of time and place, she is free to go where her mind takes her, and her incredible adventures blur the lines between what's real and what is imaginary. She has been locked away against her will, but Babydoll (Emily Browning) has not lost her will to survive. Determined to fight for her freedom, she urges four other young girls—the reluctant Sweet Pea (Abbie Cornish), the outspoken Rocket (Jena Malone), the street-smart Blondie (Vanessa Hudgens) and the fiercely loyal Amber (Jamie Chung)—to band together and try to escape a terrible fate at the hands of their captors, Blue (Oscar Isaac) and Madam Gorski (Carla Gugino), before the mysterious High Roller (Jon Hamm) comes for Babydoll. Led by Babydoll, the girls engage in fantastical warfare against everything from samurais to serpents, with a virtual arsenal at their disposal. Together, they must decide what they are willing to sacrifice in order to stay alive. But with the help of a Wise Man (Scott Glenn), their unbelievable journey—if they succeed—will set them free.

**Wizard of Oz:** L. Frank Baum's classic tale comes to magisterial Technicolor life! The Wizard of Oz stars legendary Judy Garland as Dorothy, an innocent farm girl whisked out of her mundane earthbound existence into a land of pure imagination. Dorothy's journey in Oz will take her through emerald forests, yellow brick roads, and creepy castles, all with the help of some unusual but earnest song-happy friends.

**Dance Girl Dance:** (Dorothy Arzner—director—she was one of the only female directors during Hollywood studio heyday) While dancing at the Palais Royale in Akron, Ohio, Bubbles, a cynical blonde chorine, and Judy O'Brien, an aspiring young ballerina, meet Jimmy Harris, the scion of a wealthy family. Both women are attracted to Jimmy, a tormented young man who is still in love with his estranged wife Elinor. Back in New York, Bubbles finds work in a burlesque club, while Madame Basilova, the girls' teacher and manager, arranges an audition for Judy with ballet impresario Steve Adams. En route to the audition, Madame Basilova is run over by a car and killed, and Judy, intimidated by the other dancers, flees before she can meet Steve. As she leaves the building, Judy shares an elevator with Steve, who offers her a cab ride, but she is unaware of who he is and rejects his offer. Soon after, Bubbles, now called Tiger Lily the burlesque queen, offers Judy a job as her stooge in the Bailey Brothers burlesque show and, desperate, she accepts. One night, both Jimmy and Steve attend the performance, and Judy leaves with Jimmy and tears up the card that Steve left for her. The next night, while at a nightclub with Judy, Jimmy has a fistfight with his ex-wife's new husband, and the next day their pictures appear in the newspaper. Bubbles, furious with Judy for stealing Jimmy, appears at the girl's apartment, where she finds Jimmy drunk on the doorstep and sweeps him away to the marriage bureau. Meanwhile, Steve's

secretary, Miss Olmstead, also sees Judy's picture in the paper and identifies her as the dancer who had come to audition. That night, Steve attends Judy's performance at which the audience is given a lecture by Judy about the evils of viewing women as objects. This is followed by a fight between her and Bubbles over Jimmy. Hauled into night court, Judy is sentenced to ten days in jail but is bailed out by Steve. The next day, when Judy goes to meet her benefactor, she recognizes Steve, who hails her as his new discovery and promises to make her a star.

**Christopher Strong:** (Dorothy Arzner—director—she was one of the only female directors during Hollywood studio heyday) Determined to win her socialite aunt Carrie Valentin's latest "treasure hunt" challenge, young Monica Strong and her married boyfriend, Harry Rawlinson, set out to find and bring back a truly faithful husband and a woman over twenty who has never had a love affair. While Harry returns to the party with Lady Cynthia Darrington, an aviatrix with whom he had collided on a country highway, Monica fetches her father, Sir Christopher Strong, a respected London politician and model husband. After the party, Monica and Harry become good friends with Cynthia, who also grows close to Christopher. In spite of his love for his wife Elaine, Christopher is drawn romantically toward the single-minded Cynthia, and she, to him. Although she senses her husband's growing passion, Elaine, who has forbidden Monica from seeing Harry, accepts Cynthia's presence at their summer villa in Cannes. During her visit, Cynthia and Christopher take a midnight boat ride and confess their love for each other. At the end of the ride, the couple, whom Elaine sees kissing through her bedroom window, vows to end their relationship and separates. Soon after, however, Monica shows up at Cynthia's apartment, determined to kill herself because Harry, who has divorced his wife, refuses to marry her because of a one-night affair she had in Cannes. After preventing Monica's suicide, Cynthia leaves England for New York to participate in a dangerous around-the-world flying competition. Although she wins the gruelling contest, Cynthia longs for Christopher and is ecstatic when he shows at her New York hotel. There they consummate their love, and Cynthia agrees to give up flying and devote herself to Christopher. Eventually, however, Cynthia's affair is discovered and denounced by Monica, who is now married to Harry and is pregnant, grows restless and is about to accept a high-altitude flying challenge when she learns that she, too, is pregnant. Faced with destroying Christopher's marriage and career, Cynthia chooses to remain silent about her pregnancy and, while breaking the altitude record, throws off her oxygen mask and crashes to her death.

**L'amour viole (Rape of Love):** Nicole, nurse in Grenoble, is raped one night by four men. Deeply scarred, emotionally and physically, she thinks she will never recover from the trauma. Following a friend's advice, she decides to file a lawsuit.

**Canned Harmony:** Canned Harmony (1912) is directed by Alice Gay Blache who was the first woman director and the first persons to direct a fiction film in 1896. She also co-owned with her husband one of the first film studios, where she posted a sign reading "ACT NATURALLY" The Professor will not allow his daughter to marry a non-musician, but Billy, her would-be suitor, cannot play a single note. When he is about to give up, Billy's roommate suggests bluffing his way into the Professor's favor with the aid of a suitably musical disguise and a well-hidden phonograph player.

**The Seashell and the Clergyman:** The film was directed by Germaine Dulac, from an original scenario by Antonin Artaud, and premiered in Paris on 9 February 1928. The film follows the erotic hallucinations of a priest lusting after the wife of a general. Although accounts differ, it seems that Artaud disapproved of Dulac's treatment of his scenario. The film was overshadowed by *Un chien andalou* (*An Andalusian Dog*, 1929), written and directed by Luis Buñuel and Salvador Dalí. *Un chien andalou* is considered the first surrealist film, but its foundations in *The Seashell and the Clergyman* have been all but overlooked. However, the iconic techniques associated with surrealist cinema are all borrowed from this early film. In Lee Jamieson's own analysis of the film, the surrealist treatment of the image is clear. He writes: "The Seashell and the Clergyman *penetrates the skin of material reality and plunges the viewer into an unstable landscape where the image cannot be trusted. Remarkably, Artaud not only subverts the physical, surface image, but also its interconnection with other images. The result is a complex, multi-layered film, so semiotically unstable that images dissolve into one another both visually and 'semantically', truly investing in film's ability to act upon the subconscious.*"<sup>[2]</sup>

**At Land:** *At Land* (1944) is a 15-minute silent experimental film written, directed by, and starring Maya Deren. It has a dream-like narrative in which a woman, played by Deren, is washed up on a beach and goes on a strange journey encountering other people and other versions of herself. Deren once said that the film is about the struggle to maintain one's personal identity. At the beginning of the film, a woman is lying on a beach as if she has been washed up by the ocean. She climbs a tree with some difficulty, but when she finally reaches the top, she finds herself at the end of a long dining room table during a bourgeois dinner party. All the guests ignore her as she drags herself on top of the table and pulls herself across it, trying to reach a man at the opposite end who looks deeply concentrated on a chess game. When she finally gets to the man, he stands up and leaves the table; she looks disappointed and hopeless. The chess pieces begin to move by themselves, and one of the pawns falls on the floor. It floats down a waterfall and down a river. The woman chases it, climbing down the hill she had already passed. She then finds herself walking down a forest path; she begins talking and walking with a man, who in total is replaced four times by four different men (the first one is the American surrealist poet, Philip Lamantia at age 17; the second man is Gregory Bateson; the third is sound artist and composer John Cage; and the last one Deren's real-life husband, Alexander Hammid). She follows the man into a house where all the furniture is covered with white blankets. She opens many doors, and in one room finds a bed on which a man is lying covered in a white blanket as if laid out in death. They stare at each other for some moments; then a cat leaps from her arms, and she turns her back and leaves. After walking through several doors, she finds herself on a hilltop, and climbs down to a dune field. Walking down the beach, she picks up stones, finding it hard to carry all of them at once. Then she finds two of the women who were at the dinner party in the beginning of the film playing chess on the beach. They are gossiping, having a good time while playing. The woman gets closer and watches them. She caresses their heads gently, making them lose their attention on the game. Then she takes a pawn from the game and runs across the dunes with her arms raised. While she runs, we see other versions of herself, at earlier stages in her journey; her other selves all glance at her. The film's final image is of the woman running down the beach, leaving her footprints behind her.

**The Blot:** The Blot is an American silent drama film directed by Lois Weber with her husband Phillips Smalley in 1921. Weber also co-wrote and produced the film. The film tackles the social problem of genteel poverty, focusing on a struggling family. It stars Philip Hubbard, Margaret McWade, Claire Windsor and Louis Calhern. Weber filmed in real locations, using as much natural lighting as possible. Scenes were filmed on location around Los Angeles, particularly at the old University of Los Angeles campus, now Los Angeles City College. Many supporting roles were given to non-professionals. At the end of class, poorly paid college professor Andrew Griggs begs his unruly students to show more appreciation for his efforts to teach them. Among the most disrespectful are a spoiled trio led by Phil West (Louis Calhern), whose father is the school's wealthiest trustee; Bert Gareth, a congressman's son; and Walt Lucas, a 23-year-old who must graduate to receive his inheritance. Unbeknownst to his friends, Phil's interest has been piqued by the professor's daughter, Amelia (Claire Windsor). He frequently drops by the public library where she works, just to be able to speak to her. She, however, is unimpressed by him and his wealth. The Griggs' poverty is contrasted with the prosperity of their next-door neighbors. "Foreign-born" shoemaker Hans Olsen is sympathetic to their plight, as is his eldest son Peter (Amelia's secret admirer), but his wife strongly dislikes what she considers Mrs. Griggs' superior airs. One day, Phil finally manages to persuade Amelia to let him drive her home after work, as it is raining (and her shoe has a hole in it). He is invited inside. Mrs. Griggs, knowing who he is, decides to spend what little she has on some fancy sandwiches, cakes and tea in an attempt to put up a brave front. She is heartbroken to find when she brings them in that Phil has departed and poor Reverend Gates (another of Amelia's admirers) is to be the recipient of her expensive bounty. As a result, Mrs. Griggs is unable to make the mortgage payment on the house. Juanita Claredon (Marie Walcamp), another of the country club set, considers herself Phil's girl. Noting a change in the now more thoughtful and considerate man, she follows him one day to the library and sees her rival. Eventually, she realizes that his love for Amelia has matured him, and wishes him well. When Amelia becomes sick, the doctor recommends she get some nourishing food, such as chicken. Mrs. Griggs tries unsuccessfully to buy one on credit (a scene observed by Phil). In desperation, she steals a cooked chicken from Mrs. Olsen's open window; this is witnessed by the horrified Amelia. While Amelia does not see her mother change her mind and put it back, Mrs. Olsen and Peter do. When Mrs. Olsen threatens to make this theft known, Peter insists he will leave home if she does. Meanwhile, Phil sends anonymously a basket of food (including a chicken) to the Griggs. However, Amelia refuses to eat it, as she believes it was stolen. The next day, though she is still ill, she goes to work, as it is payday. Afterward, she goes to apologize to Mrs. Olsen and to pay for the theft. Her teary attempt to make amends moves her neighbor, who denies she lost a chicken. The strain is too much for Amelia; she faints. Phil and Mrs. Griggs rush over and take her home. There, Phil confesses it was he who sent the chicken. Amelia is finally won over. Phil writes his father about the inadequate salaries paid to the teachers, calling it a "blot on the present day civilization"; impressed, Philip West Sr. comes to see his altered son and agrees that something must be done. In the meantime, Phil dragoons his friends into paying the professor for extra tutoring in the evenings. During that night's session, both Peter and Gates see that Amelia has given her heart to Phil. In the final scene, the saddened reverend congratulates them and makes his way home.

**The Hitch-Hiker** (1953) is a film noir directed by Ida Lupino about two fishing buddies who pick up a mysterious hitchhiker during a trip to Mexico. The movie was written by Robert L. Joseph, Lupino, and

her husband Collier Young, based on a story by *Out of the Past* screenwriter Daniel Mainwaring, who was blacklisted at the time and did not receive screen credit. The film is based on the true story of Billy Cook, a psychopathic murderer. It has been called the first film noir directed by a woman, despite Norwegian director Edith Carlmar having made a noir already back in 1949 ("Døden er et kjærtegn"). *The New York Times* gave *The Hitch-Hiker* a mixed review on its initial release. The acting, direction, and use of locations were praised, but the plot was deemed to be predictable.<sup>[7]</sup> Film critic Dennis Schwartz wrote of the film, "It's a pleasure to watch the action unfold without resorting to clichés. Talman's performance as a sadistic sleaze was powerful. His random crime spree strikes at the heart of middle-class America's insecurity about there being no place free of crime."<sup>[8]</sup> Critic John Krewson lauded the work of Ida Lupino, and wrote, "As a screenwriter and director, Lupino had an eye for the emotional truth hidden within the taboo or mundane, making a series of B-styled pictures which featured sympathetic, honest portrayals of such controversial subjects as unmarried mothers, bigamy, and rape...in *The Hitch-Hiker*, arguably Lupino's best film and the only true noir directed by a woman, two utterly average middle-class American men are held at gunpoint and slowly psychologically broken by a serial killer. In addition to her critical but compassionate sensibility, Lupino had a great filmmaker's eye, using the starkly beautiful street scenes in *Not Wanted* and the gorgeous, ever-present loneliness of empty highways in *The Hitch-Hiker* to set her characters apart."<sup>[9]</sup> *Time Out Film Guide* wrote of the film, "Absolutely assured in her creation of the bleak, noir atmosphere - whether in the claustrophobic confines of the car, or lost in the arid expanses of the desert - Lupino never relaxes the tension for one moment. Yet her emotional sensitivity is also upfront: charting the changes in the menaced men's relationship as they bicker about how to deal with their captor, stressing that only through friendship can they survive. Taut, tough, and entirely without macho-glorification, it's a gem, with first-class performances from its three protagonists, deftly characterised without resort to cliché."<sup>[10]</sup>

**Bend It Like Beckham** (2002): The daughter of orthodox Sikh rebels against her parents' traditionalism by running off to Germany with a soccer team.

**Lost in Translation** (2003): A fading movie star with a sense of emptiness, and a neglected young wife meet as strangers in Tokyo and form an unlikely bond.

**Fire** (1996): *Fire: Banned in India*, *Fire* is the first film to confront lesbianism in a culture adamantly denying such a love could ever exist. Shabana Azmi shines as Radha Kapur in this taboo-breaking portrayal of contemporary India and the hidden desires that threaten to defy traditional expectations. In a barren, arranged marriage to an amateur swami who seeks enlightenment through celibacy. Radha's life takes an irresistible turn when her beautiful young sister-in-law seeks to free herself from the confines of her own loveless marriage and into the supple embrace of Radha.

**Earth** (1998): It's 1947 and the borderlines between India and Pakistan are being drawn. A young girl bears witnesses to tragedy as her ayah is caught between the love of two men and the rising tide of political and religious violence.

**Water** (2005): The film examines the plight of a group of widows forced into poverty at a temple in the holy city of Varanasi. It focuses on a relationship between one of the widows, who wants to escape the social restrictions imposed on widows, and a man who is from the highest caste and a follower of Mahatma Gandhi.

**The Hurt Locker** (2008): Forced to play a dangerous game of cat-and-mouse in the chaos of war, an elite Army bomb squad unit must come together in a city where everyone is a potential enemy and every object could be a deadly bomb.

**The Piano** (1993): A mute woman along with her young daughter, and her prized piano, are sent to 1850s New Zealand for an arranged marriage to a wealthy landowner, and she's soon lusted after by a local worker on the plantation.

**Little Miss Sunshine** (2006): A family determined to get their young daughter into the finals of a beauty pageant take a cross-country trip in their VW bus.

**Sita Sings the Blues** (2008): An animated version of the epic Indian tale of Ramayana set to the 1920's jazz vocals of Annette Hanshaw.

**Transamerica** (2005): A pre-operative male-to-female transsexual takes an unexpected journey when she learns that she fathered a son, now a teenage runaway hustling on the streets of New York.

**Chocolat** (2000): A woman and her daughter open a chocolate shop in a small French village that shakes up the rigid morality of the community.

**The Triplets of Belleville** (2003): When her grandson is kidnapped during the Tour de France, Madame Souza and her beloved pooch Bruno team up with the Belleville Sisters--an aged song-and-dance team from the days of Fred Astaire--to rescue him.



**Tentative Questions**

**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**

**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)

Syllabus 11, 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)

## 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 should 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.

## Reading Quiz: Laura Mulvey “Unmasking the Gaze”

1. Mulvey begins her essay with a reference to a scene from *Un chien andalou*. For her, how does this allusion connect to film theory and more specifically the feminist film critic?
2. Mulvey’s 1975 article “Visual Pleasure and Narrative Cinema,” establishes the theoretical groundwork for feminist film studies. What was the principal argument of this seminal text?
3. What is meant by the term the “male gaze” and how is it connected to psychoanalysis?
4. Define distanciation and give an example of how this term, according to Mulvey, might be applied to the film *Gentlemen Prefer Blondes*. Give examples to support your claims.
5. Mulvey argues that the representation of women in film changed significantly between the 1920s and the 1950s. Describe this transformation in your own words.
6. What does Mulvey argue is now the focus of feminist film theorists? How is this different from the focus of Mulvey’s work in the 1970s?

## 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

Syllabus 11, 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?



## Syllabus 11, 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?

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?

Name \_\_\_\_\_

**Please respond to one (1) of the following questions. Remember to provide sufficient and relevant evidence from the films and readings to support your assertions. (50pts)**

1. Documentary film has been defined in a variety of fashions: as “both record and argument” and as “the creative treatment of actuality.” Bill Nichols asserts that “Documentary claims to address the historical world and to possess the capacity to intervene by shaping how we regard it. While P. Ward argues in *Documentary: Margins of Reality* that “the key distinction [between fiction and documentary] is never one of form or style, but rather of purpose or context.” Would you agree with any of these assertions? To what extent is documentary film an ideal vehicle for propaganda? Discuss the questions with reference to *A Stranger With A Camera*. You will wish to consider the aesthetic and editorial choices Barrett made as well as the implications of any or all of the above definitions and claims with regards to how *A Stranger With A Camera* does or does not conform to them.

2. Marx argues that “histories are made by individuals, but not under the circumstances of their choosing.” Has the incorporation of “popular memory” or oral histories into historical documentaries been successful in giving those who have traditionally been absent from dominant historical narratives a voice? Why, or why not? For this question we define “dominant history” to be the power and pervasiveness of historical representations, their connections with dominant institutions and the part they play in winning consent and building alliances in the processes of formal politics. But we do not mean to imply that conceptions of the past that acquire dominance in the field of public representations are either monolithically installed or everywhere believed in. The field is crossed by competing constructions of the past, often at war with each other. Dominant memory is produced in the course of these struggles and is always open to contestation. We do want to insist, however, that there are real processes of domination in the historical field. Certain representations achieve centrality and luxuriate grandly; others are marginalized or excluded or reworked. Use *A Stranger With A Camera* as an example to support your claims.

3. The political and ethical stance of the filmmaker is crucial to the way we understand and perhaps support or oppose the implied or explicit argument of the documentary. Albert Maysles, director of *Grey Gardens*, says that the “love and respect you give to the people and events that you’re filming” is the bridge between subjectivity and objectivity. Using *A Stranger With A Camera* as your text, how does the documentary filmmaker use mise-en-scène, editing, sound, cinematography, and narrative devices to create a respectful point of view/argument and bridge this gap between objectivity and subjectivity? Consider who says what to whom, when, how, and why, and with what effect. Where is the line between depiction and exploitation? What role might social psychology play in this? Consider and evaluate the

Syllabus 11, Assignment 9

behavior, attitude or position of the filmmakers. Do you believe that they are correct in the ways that they pursue 'documentary truth'.

I am responding to question # \_\_\_\_\_

## Syllabus 11, Assignment 9

### **Craft a scene analysis.**

Film Info: Lina Westmüller, Director, *Pasqualino Settebellezze (Seven Beauties)* (50 pts)

View the selected scene (film info is listed below). After viewing the scene, compose an analysis based on what you observed and what you have learned from viewing other films for this course. Your analysis should describe the technical components of the clip and connect them to the director's purpose, which you should also discuss. When you analyze the clip, look at the mise-en-scene, cinematography, sound and editing. Examine the ways in which these aspects of the film serve to convey mood and emotion, reveal character, enhance the scene, and/or produce a response from the audience. Your writing should discuss both the scene and its relevance and demonstrate your learning about analyzing films as texts.

**Film summary:** The picaresque story follows its protagonist, Pasqualino who, as a dandy and small-time hood in Naples, to save the family honour, is sent to prison for killing a pimp (and then dissecting the victim and placing the body in suitcases) who had turned Pasqualino's sister into a prostitute. Convicted and sent to prison, Pasqualino succeeds in being transferred to a psychiatric ward. Desperate to get out, he volunteers for the Italian Army, but then somewhere in Germany he deserts with a comrade. They are captured and sent to a concentration camp. There, in a bid to save his own life, Pasqualino decides to gain the sexual favors of the obese and ugly female commandant. His plan succeeds, except for the fact that he is then put in charge of the barracks as a kapo, and is obliged to select six men to be killed under the threat that if he doesn't do so, they will all be killed. Pasqualino ends up executing the soldier with whom he was captured and being responsible for the death of another fellow prisoner, a Spanish anarchist. To the chagrin of his obese German captor, his weak and cowardly character enables him to survive the war and return to Naples where he has a plan to survive the next world catastrophe. At the war's end, upon his return to Naples, Pasqualino discovers that his seven sisters, his fiancée and even his mother have all survived through prostitution.

**Translation:** The ones who don't enjoy themselves even when they laugh. Oh, yeah. The ones who worship the corporate image not knowing that they work for someone else. Oh, yeah. The ones who should have been shot in the cradle. Pow! Oh, yeah. The ones who say follow me to success but kill me if I fail, so to speak. Oh, yeah. The ones who say we Italians are the greatest he-men on earth. Oh, yeah. The ones who are from Rome. The ones who say that's for me. The ones who say, you know what I mean. Oh, yeah. The ones who vote for the right because they're fed up with strikes. Oh, yeah. The ones who vote white in order not to get dirty. Oh, yeah. The ones who never get involved with politics. Oh, yeah. The ones who say, be calm. Calm. The ones who still support the king. The ones who say, yes, Sir. Oh, yeah. The ones who make love standing in their boots and imagine they're in a luxurious bed. The ones who believe Christ is Santa Claus as young man. Oh, yeah. The ones who say: Oh, what the hell. The ones who were there. The ones who believe in everything ... even in God. The ones who listen to the national anthem. Oh, yeah. The ones who love their country. The ones who keep going, just to see how it will end. Oh, yeah. The ones who are in garbage up to here. Oh, yeah. The ones who sleep soundly, even with cancer. Oh, yeah. The ones who even now don't believe the world is round. Oh, yeah. Oh, yeah. The ones who're afraid of flying. Oh, yeah. The ones who've never had a fatal accident. Oh, yeah. The ones who've had one. The ones who at a certain point in their lives create a secret weapon, Christ. Oh, yeah. The ones who are always standing at the bar. The ones who are always in Switzerland. The ones who started early, haven't arrived and don't know they're not going to. Oh, yeah. The ones who lose wars by the skin of their teeth. The ones who say, everything is wrong here. The ones who say, now let's all have a good laugh. Oh, yeah. Oh, yeah. Oh, yeah. Oh, yeah.

**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?

## Syllabus 11, Assignment 10: DOD Library Assignment

4. Using a reference text in the library, find and document information on the artist Palmer Schoppe (Hint: figure out how this random person might be connected to this film).
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? (Hint it is a group not a riot).
7. Using a reference text in the library or a library database, find information on Lorenzo Dow Turner.





## Syllabus 11 Film Descriptions

### Syllabus 11 Film List with descriptions

1. Cecil B. de Mille *The Cheat* (1915): A venal, spoiled stockbroker's wife impulsively embezzles \$10,000 from the charity she chairs and desperately turns to a Burmese ivory trader to replace the stolen money.
2. *Stranger with A Camera* (1999): A look at the reaction and aftermath of the murder of a documentary filmmaker in rural Kentucky in 1967.
3. *Coal Black* (1943): So White flees from the wicked Queenie, wins over the thugs from Murder Inc. and meets her overrated Prince Chawmin'. Themes: race, WWII, patriotism
4. *Children's Hour* (1961): A troublemaking student at a girls' school accuses two teachers of being lesbians.
5. *Daughters of the Dust* (1992): Languid look at the Gullah culture of the sea islands off the coast of South Carolina and Georgia where African folk-ways were maintained well into the 20th Century and was one of the last bastions of these mores in America. Set in 1902.
6. *Sita Sings the Blues* (2008): An animated version of the epic Indian tale of Ramayana set to the 1920s jazz vocals of Annette Hanshaw.
7. *Somebody* (2014): The movie is about an app called Somebody, if you sent a message through somebody it goes not to your friend but a user nearer to your friend and they deliver your message verbally for you when you can't be there. "When you can't be there, somebody can."
8. *Dance Girl Dance* (1940): Judy and Bubbles are two of the eight members of Madame Lydia Basilova's struggling New York City based dance troupe. Judy is largely seen as the class of the troupe, and is secretly Madame Basilova's favorite as Madame Basilova is a former ballerina, ballet for which Judy has natural talent despite most of their dance gigs being for cabarets and revues. As such, Judy has not developed her ballet technique. On the other hand, Bubbles, who has what Madame Basilova calls "oomph", is the one who attracts the most attention, especially from men looking for a fun time. Judy has a crisis of faith in her own abilities after she secretly watches Steve Adams' contemporary ballet company rehearse. Judy's experience in a burlesque show where Bubbles is now the solo headliner under the name Tiger Lily White makes Judy secretly long once again for a break in real dance. Although Bubbles may currently be one up professionally, Judy takes a step up personally when she catches the eye of one of the show's patrons, suave and gallant Jimmy Harris, who Bubbles believes is her man. What neither Judy or Bubbles initially knows is that Jimmy is also wealthy, but is dealing with some personal issues of his own. But Judy's life may be made all the more easy and to her liking if she would just speak to the nuisance of a man that seems to be following her everywhere.
9. *The Smiling Madame Beudet* (1923): One of the first feminist movies, *The Smiling Madame Beudet* is the story of an intelligent woman trapped in a loveless marriage. Her husband is used to playing a stupid practical joke in which he puts an empty revolver to

## Syllabus 11 Film Descriptions

his head and threatens to shoot himself. One day, while the husband is away, she puts bullets in the revolver. However, she is stricken with remorse and tries to retrieve the bullets the next morning. Her husband gets to the revolver first only this time he points the revolver at her.

10. *The Seashell and the Clergyman* (1928): Obsessed with a general's woman, a clergyman has strange visions of death and lust, struggling against his own eroticism.
11. *Meshes of the Afternoon* (1943): A woman returning home falls asleep and has vivid dreams that may or may not be happening in reality. Through repetitive images and complete mismatching of the objective view of time and space, her dark inner desires play out on-screen.
12. *At Land* (1946): Silently, a woman wakes on a beach as the tides go in reverse. Her dreamscape unfolds as she tries to locate a chess piece traveling from the beach to a party to a country road and then back.
13. *Orlando* (1992): Orlando, a man of ideal nobility starts his search for love, poetry, a place in society and a meaning in life, in and around the court of historical England in the late 16th century. The blessing of eternal life from Queen Elizabeth I enables him a long and deep philosophical quest, accompanied by the features of "noble" English life with a good taste for irony. Both sides of the coin are shown when Orlando, partly fed up and disgusted with how men think and act, returns from his ambassadorship in the Far East as exactly the same person, let alone his sex. Orlando, a woman of ideal nobility continues her journey to realize the truth about life, love, and approaching one's own sex in the late 18th century England. For one who lived four hundred years and haven't aged a day, finding humanity's forgotten need for androgynity as the key to the happiness of her own as well as her daughter's. Sally Potter's adaptation of Virginia Woolf's *Orlando* not only tells the story on film with brilliant visual design, but also tries to extend the plot as Woolf would have, had she lived to the end of the twentieth century.
14. *Wadjda* (2012): An enterprising Saudi girl signs on for her school's Koran recitation competition as a way to raise the remaining funds she needs in order to buy the green bicycle that has captured her interest.
15. *The Danish Poet* (2006): A woman ponders over the strange coincidences that made her forefathers and -mothers meet and create the premises for her becoming the person that she is.
16. *Precious* (2009): In New York City's Harlem circa 1987, an overweight, abused, illiterate teen who is pregnant with her second child is invited to enroll in an alternative school in hopes that her life can head in a new direction.
17. *Stella Dalls* (1937): A low-class woman is willing to do whatever it takes to give her daughter a socially promising future.
18. *The Hitchhiker* (1953): Two fishermen pick up a psychotic escaped convict who tells them that he intends to murder them when the ride is over.

19. *Hester Street* (1975): It's 1896. Yankel Bogovnik, a Russian Jew, emigrated to the United States three years earlier and has settled where many of his background have, namely on Hester Street on the Lower East Side of New York City. He has assimilated to American life, having learned English, anglicized his name to Jake, and shaved off his beard. He is working at a \$12/week job as a seamster, the money earned to be able to bring his wife Gitl and his son Yossele to America from Russia. Regardless, he has fallen in love with another woman, a dancer named Mamie Fein. Nonetheless, he is excited when he learns that Gitl and Yossele are indeed coming to America. His happiness at their arrival is dampened when he sees that Gitl is not "American" looking like Mamie and has troubles assimilating as quickly as he would like. Except to Mamie, he tries to show a public façade that everything is fine at home with Gitl. But can their marriage survive these differences, and if not, will Gitl be able to manage in this new land where she has few supports?
20. *She's Gotta Have It* (1986): Nola Darling (Tracy Camilla Johns) is a young, attractive, sexually independent Brooklynite who juggles three suitors: the polite and well-meaning Jamie Overstreet (Tommy Redmond Hicks); the self-obsessed model Greer Childs (John Canada Terrell); and the immature, motor-mouthed Mars Blackmon (Spike Lee). Nola is attracted to the best in each of them, but refuses to commit to any of them, cherishing her personal freedom instead, while each man wants her for himself. Her carefree sexually liberated lifestyle ultimately comes to an end when her three male suitors meet and compare notes on Nola. While Greer justifies Nola's callous behavior by claiming that she sees the three not as individuals but as a collective, Jamie and Mars become bitter over how little Nola cares for all three men. Nola idealizes having what men in society have—multiple sex partners—which symbolizes her as an individual struggling against the group. "A woman (or, at least Nola) can be a sexual being, doesn't have to belong to a man, and perhaps shouldn't even wish for such a thing."<sup>[3]</sup> Above all, Nola's voice is the most revolutionary element in the film, a representation of the struggle American women of color faced in society at the time.<sup>[4]</sup>
21. *Jeanne Dielman, 23, quai du commerce, 1080 Bruxelles* (1975): Widowed now for six years, Jeanne Dielman lives in a one-bedroom inner city Brussels flat with her teen-aged son Sylvain Dielman. She never really loved her husband and has no intention of ever remarrying, seeing it more of a chore of getting used to someone than ever missing emotional love. Most of the time, she tends to her household duties with a certain meticulousness and fastidiousness, but also with a definite routine. This attitude extends to the way she treats Sylvain, which is more as caregiver than loving mother. Included within her daily routine is looking after her neighbor's infant son while the mother runs her errands for the day and turning tricks with a small stable of regular clients in the apartment while Sylvain is at school. A few small changes to her routine over a thirty-six hour period culminates with something she's never experienced with one of her clients, which threatens what she knows her life to be. She has to decide how that incident will affect her psyche.

## Syllabus 11 Sample Assignments

### Week Two

Video: Berger's "Ways of Seeing"

Discussion of Berger, Mulvey, and Kaplan

Reading quiz (Mulvey)

Film screening: Cecil B. DeMille's *The Cheat*

Readings: Read two of the following articles (either set one or set two) based on your last name.

#### Set One: A through Hoc

"The New Woman" pp 100-112 & 87-93

"Threatening the Good Order" pp 1-11 & 17-18

#### Set Two: Hol through T

"Rape Fantasy" pp 10-32

"Ethnicity, Class, and Gender in Film: Cecil B. DeMille's *The Cheat*" pp 112-133

**HW 1--** Before reading the articles, write a short analysis of the film (one to two paragraphs) discussing what you noticed, its meaning, director's intent, aspects of filming, etc.

Read your two articles thoroughly (take notes as needed--we will discuss the film and the readings in class next week). For each article, choose two passages that stand out to you and write a short paragraph for each explaining why.

Write a final paragraph that draws a connection between your initial reaction to the film (the first paragraph you wrote) and ideas you took from the reading. How the readings alter, deepen, otherwise develop your ideas about the film?

**Berger Analysis:** John Berger says that today the attitudes and values which informed the tradition of the European oil painting are expressed through other more widely diffused media-- advertising, journalism, television--but the essential way of seeing women has not changed. The following assignment is a variation on one from his book.

Berger suggests that we select from his book an image of a traditional nude. Then he asks that we transform the woman into a man, either in our mind's eye or by re-drawing the image. Consider the violence which that transformation does. The violence is done not to the image, but to our assumptions as viewers.

For our purposes we will look at brief scenes from three films. Each of these videos transforms a male performance from a mainstream film into a female scene. The words and set-up are identical. Watch the original clip first. Make note of what you see, feel, and think about the original text. Then view the second video (the female version). Take notes on your reaction to this version. Consider whether it is true that these transformations violate our assumptions. If so, what is it about these images that seems wrong or unsettling? Keep in mind Berger's premises:

- Men act and women appear.
- Men look at women.
- Women watch themselves being looked at.

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- The surveyor of woman in herself is male-- thus she turns herself into an object
- Women are depicted in a different way than men not because the feminine is different from the masculine but because the ideal spectator is always assumed to be male.

Watch the videos numerous times and take notes. Compose a short response (2-3 pages) about what you notice and why it is significant. How does changing the gender and/or sex of the character transform the scene? Are there difference because of genre or content? How do the changes "violate" our assumptions and expectations? How are the systems of femininity and masculinity altered, upheld, or challenged? Do the characters seem different when the female bodies display masculine attributes?

Use the concepts from the texts we have studied so far (Kaplan, Mulvey, and Berger) to inform your response. You may address one, two or all of the videos in your analysis. Make sure that your analysis is specific and that you give details from the videos and the readings to support your claims. Do just state that the viewing felt or didn't feel different. Explore why. Be sure to cite any and all sources appropriately using in-text citations and a works cited or reference page.

Film clips: (original and remake by The Girls on Film)

1. No Country for Old Men
2. Star Trek
3. The Town

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Readings and films:

Films: View *Stella Dallas* (available through a link on Canvas and on reserve at the Pecos Campus library)

In Kaplan, *Feminism and Film*, "The Case of the Missing Mother" & "Something Else Besides a Mother" pp. 466-504

Hollinger, "Women and Genre Films: From the Women's Film to Chick Flicks" pp. 35-55 (posted on Canvas)

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Videos: Watch the following films (posted on Canvas)

Germaine Dulac

- The Seashell and the Clergyman
- The Smiling Madame Beudet

Maya Deren

- Meshes in the Afternoon
- At Land

Readings:

- Ramanathan , *Feminist Auteurs* Chapter 5 pp. 141-150 (posted on Canvas)

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- Kaplan, *Feminism and Film*, "Women's Cinema as Counter-Cinema" pp. 22-33
- Hollinger, "Women in Avant-garde and Documentary Filmmaking" from *Feminist Film Studies*, (posted on Canvas)

### Assignments:

After Watching the Dulac and Deren films, compose four questions (two about each director and/or their films) that you would like the class to discuss. These should not be questions that are already answered by the readings. Type your questions up and bring them to class next week.

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### Take-Home Midterm Exam

Write a 750-1000 words (normally 3-4 double-spaced pages) on *Sita Sings The Blues* utilizing two or more of the following articles: "Deconstructing Sita's Blues," "India Will Change You" and "An Intermedial Reading of Paley's *Sita Sings the Blues*"—all are posted on Canvas. You may also use other reliable sources but you must use one of these.

The majority of the essay should focus on the film but should also offer a critical analysis/use of the sources. For example, you may use the articles to support a claim you have about the film but you should also use your analysis to critique the argument of the authors. This essay should have a strong, focused thesis and a clear argument. The writing should be clear and grammatically correct. Include as much technical analysis as is necessary to provide you with evidence, but don't include technical analysis that does not advance your argument. Instead, spend more time discussing your interpretation of the film. In answering the question, your thesis statement should go beyond the broad response. For example, moving from "This film subverts mainstream ideas about gender norms" to the specific ways that ideas about gender, culture, and sexuality are subverted within the text.

### Responding to Critic Assignment: Article review/critique

Process: Find a scholarly article connected to a selected film to review.

*What is an article review or critique?*

An article review or critique is a specialized form of writing in which the reviewer engages with a scholarly source — usually a journal article or academic book — by reporting its main ideas, claims, positions, or findings, and the reasoning which supports these ideas and by critiquing its contribution to knowledge in the discipline in which it is published. Thus, scholarly review or critique consists of summarizing and evaluating an academic source that is of interest to academic audiences.

*How are academic or scholarly critiques different from other reviews I have read?*

You may have written book or movie reviews or critiques or read such reviews in newspapers and magazines in the past. The academic or scholarly review is likely different, however, from these types of reviews in terms of its audiences and goals. Most book and movie reviews published in magazines or newspapers assume a general reader or moviegoer. They advise the general audience to either buy a certain book or see a particular movie. They offer an opinion which may be based on expert knowledge or not and which may be supported with reasoned proof or not. These reviews are not generally written to advance understanding in an area of research, but to offer a persuasive opinion.

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The scholarly critique or review, on the other hand, usually offers an actively engaged response to a scholarly writer's ideas, which represents more than simply an opinion, and the informed engagement that the reviewer offers is always supported by thoughtful reasoning and proof. Hence, writing an article review is a way for university students to display their knowledge of a scholarly topic; to engage with ideas, theories, research and information in their disciplines or programs; to rethink and extend ideas in their field of study; and to show how their analytical response to an article is worthy of consideration. Critique signals the reviewer's contribution to existing scholarly knowledge, and critiques are an important way for novice scholars to do authentic academic work.

*What are the roles of critiques in an academic context?*

Academic readers, like your instructor, don't just want to know if you enjoyed an academic article or disliked it. Rather, academic readers, much like you, highly value reviews of articles and books because they do the important work of pointing out the useful contributions that an article or book makes to an area of research. Reviews can also steer the academic reader away from a source that does a limited job of contributing to the ongoing conversations and store of knowledge of researchers and scholars on valued research topics. When you write a critique or review, when you critique the scholarly work of others, you signal your active participation in these important conversations since the basis of participation in scholarly conversations is the analysis and extension of existing ideas and findings.

*Can't I just say I liked the article or not?*

The term "critique" sounds, well, critical, and it sounds negatively critical, too, as if the only response to a writer's work might be negative judgment and condemnation. And since one of the goals of review is to offer an evaluative judgment of the source, sometimes reviewers sound negative, too. However, the term "critique" has a rich meaning in a scholarly setting since it signals a productive range of analytical positions that are possible when engaging with the ideas of others. When we set out to critique or review in an academic context, our goal is to make a contribution to existing knowledge on a topic of scholarly interest; to make that contribution, we need to do more than say whether we liked the article or not. We need to make our own thoughtful contributions to the article's analysis, and we need to support or offer proof for our thinking in any of the following ways:

- By reporting the type of analysis the writer performs (anecdotal, quantitative, qualitative, case study) and assessing how this type of analysis supports the writer's reasoning and claims
- By examining whether the writer's analysis adequately supports the writer's findings
- By suggesting new information, methods of analysis, or theoretical approaches that might make a contribution to the writer's reasoning
- By comparing the writer's reasoning with another expert's approach to the topic
- By discussing how the same topic is examined in another discipline or from another perspective
- By pointing out conclusions or causes or effects of the writer's reasoning that he or she has not addressed or anticipated
- By examining the article for signs of coherent connections between ideas and, if appropriate, by showing how the lack of connections between ideas leaves the writer's conclusions or findings unsupported
- By suggesting how to shore up the writer's claims with further study, information, data or analysis
- By discussing what remains to be examined on the topic
- By extending the writer's attempts to make coherent connections between ideas with your own reasoning
- By showing your agreement with the writer's lines of reasoning and claims and explaining why they are a good fit with your own knowledge and experience

## Syllabus 11, Assignment 17

- By supporting aspects of the writer's claims and analysis and withdrawing your support in relation to other ideas, revealing how, in places, the writer does not offer convincing proof or analysis of claims or findings
- By considering interpretations of data and information the writer has not by imagining alternative claims, positions, and theories in relation to findings
- By bringing new analytical terms to an analysis of the topic that the writer has not considered
- By suggesting new processes of reasoning or methodology by which the writer might arrive at new, productive conclusions or thinking

Clearly, scholarly engagement and evaluation take many forms. And we can see by this list of possibilities that critique involves expressing a position of analytical engagement with another writer's ideas. Your job as a critique writer in an academic context is to show your understanding of an article's ideas and to develop a thoughtful response to those ideas.

### *Who am I to critique experts?*

Sometimes, as a student writer of the article critique, you might ask yourself "Who am I to *critique* this writing, written as it is by a professional in the field. Who wants to know what I think about it? What can I say about it; I am just learning about this topic. Moreover, I am learning about this topic by reading just such an article as this one. I am not even sure I completely understand this article." What follow are some steps towards writing the article review, and ways to think of yourself as a writer with something to say to others in your field of interest.

### GETTING STARTED:

Read the article carefully to discover its main topic. What is the big term or concept, familiar to those in this field that organizes this material? Make notes about what you find to be the main topic. There may be a few such key terms; pay close attention to the writer's definition of these terms if they are offered. Knowing the key terms helps you summarize for your reader the gist or main ideas of the article. You can use these main terms to organize your article review since they will represent the topic around which the writer's research and conclusions are organized.

Re-read the article (maybe several times) and determine, and write down the argument(s) it makes or engages with, regarding the big terms. Articles in academic disciplines represent an ongoing conversation about topics that matter in the field. Articles represent a kind of "knowledge building." People publish articles as a way of showing their research to others in their field. Others in the field read these articles and either are glad to accept these findings as ways to see important information, or to dispute or disprove others' research, on the basis of their own statement that makes and supports a claim about the nature of something in the world. Support for the argument might be in the form of statistics or anecdotes. In your review, tell your reader how the article supports its claims, explain the support it offers, and examine how thorough or effective this support is.

Ask yourself about what else you know about the topic/film, have heard about it, read about it, and in particular what you may have discussed about it in class. Have you heard the same point made this way, or a different view of this point? Does the article you are reviewing mention other articles, other work in the field? Does it agree or disagree with such work? Does your article build on this other knowledge in the field or does it make distinctions between its findings and those you have seen in other articles? This is how you can begin to take a critical approach to the article you are reviewing. You can say how similar or different it is from other views you have seen on the topic. You can say how well it makes its main point, how much of a contribution to knowledge on this topic it makes. Does it present enough support, enough evidence for the claim it makes? Does it make a big new claim, or does it work on supporting, finding evidence for, a familiar claim? Is its evidence recent or



not very recent? Tell your reader what the article's claim looks like to you from the point of view of these questions.

Writing critiques is about beginning to notice what topics are important in your field, what kinds of claims are being made about these topics and how what you notice fits with what else you know in the field about the topic.

Critiques generally follow this structure, but variations do exist:

### **Article Background**

- introduce the name of the article/book and name of author(s)
- summarize the article/book's main claim, goals, methods, and findings
- show how the article/book supports its claims

### **Analysis of the article and film**

- indicate the main position or claim that your analysis will make in response to the article
- develop your critique in relation to aspects of the film and the article, offering thoughtful, well-supported proof for your claim(s)
- address the scholarly value (worthy or limited) of the article, suggesting particular audiences who might benefit from the work and proposing further directions that research might take in relation to the article's topic
- consider how this article contributes to your understanding of the text

In short, the writing is a critique of the articles interpretation of the film and also a statement on your interpretation of the film and how it connects with the article.

All source material must be properly cited in MLA or APA style (in-text citations and Works cited/Reference page).

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### **Next Week's Reading Assignment**

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

#### **Section A**

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

#### **Section B**

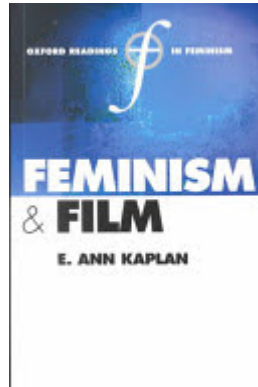
1. "Twin Pleasures of Feminism: *Orlando* Meets *My Twentieth Century*. (Links to an external site.)" by Aniko Imre. *Camera Obscura*. Dec2003, Vol. 18 Issue 54, p176-211. 36p. 2 Black and White Photographs.

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2. "Orlando's Sister, Or Sally Potter Does Virginia Woolf in a Voice of Her Own. (Links to an external site.)" by Karen Hollinger and Teresa Winterhalter. Summer2001, Vol. 35 Issue 2, p237. 21p.
  3. "Sally Potter's *Orlando* and the Neo-Baroque Scopic Regime (Links to an external site.)" by: Degli-Esposti, Cristina. *Cinema Journal*. Fall96, Vol. 36 Issue 1, p75. 19p.
- 

Read the following texts for week twelve (Film: *Wadjda*). All are posted on Canvas.

1. NPR interview with the director Haifaa Al Mansour
  2. "Riding High"
  3. "A Woman's Voice Is Her Nakedness"
  4. "*Wadjda*: Saudi Arabia's First Feature Film and Female Filmmaker"
  5. *Wadjda*--Movie Review
-



## Feminism and film /

**Other Authors:** [Kaplan, E. Ann.](#)

**Format:** Book

**Language:** English

**Published:** Oxford [England] ; New York : Oxford University Press, 2000.

**Series:** [Oxford readings in feminism](#)

**Subjects:** [Feminism and motion pictures.](#)

[Women in motion pictures.](#)

[Feminist film criticism.](#)

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- Visual pleasure and narrative cinema / Laura Mulvey
- 'Woman as sign' / Elizabeth Cowie

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- The difficulty of difference / David N. Rodowick
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- Strategies of coherence : narrative cinema, feminist poetics, and Yvonne Rainer / Teresa de Lauretis
- The orthopsychic subject : film theory and the reception of Lacan / Joan Copjec
- Speaking nearby / Trinh T. Minh-Ha and Nancy N. Chen
- White privilege and looking relations : race and gender in feminist film theory / Jane Gaines
- Racism, representation, psychoanalysis / Claire Pajaczkowska and Lola Young
- That moment of emergence / Pratibha Parmar
- Sexual indifference and lesbian representation / Teresa de Lauretis
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- Desperately seeking difference / Jackie Stacey
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- 'Something else besides a mother' : Stella Dallas and the maternal melodrama / Linda Williams
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- Three men and Baby M / Tania Modleski
- The carapace that failed : Ousmane Sembene's Xala / Laura Mulvey.

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# *Reclaiming* the *Archive*

FEMINISM AND FILM HISTORY

EDITED BY *Vicki Callahan*



WAYNE STATE UNIVERSITY PRESS DETROIT

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14 13 12 11 10

5 4 3 2 1

Library of Congress Cataloging-in-Publication Data

Reclaiming the archive : feminism and film history / edited by Vicki Callahan.

p. cm. — (Contemporary approaches to film and television series)

Includes bibliographical references and index.

ISBN 978-0-8143-3300-6 (pbk. : alk. paper)

1. Feminism and motion pictures. 2. Women in motion pictures. 3. Women in the motion picture industry. 4. Feminist film criticism. I. Callahan, Vicki.

PN1995.9.W6R445 2010

791.43'651—dc22

2009041403



"Black and White: Mercedes de Acosta's Glorious Enthusiasms" by Patricia White originally appeared in a longer format in *Camera Obscura* 45, vol. 15.3 (2001). Reprinted by permission.

"On Cyberfeminism and Cyberwomanism: High-Tech Mediations of Feminism's Discontents" by Anna Everett is adapted from her essay "Double Click: The Million Woman March on Television and the Internet" in *Television after TV: Essays on a Medium in Transition*, ed. Lynn Spigel and Jan Olsson (Durham, NC: Duke University Press, 2004), 224–41; it also appears in *Digital Diaspora: A Race for Cyberspace*, by Anna Everett (New York: SUNY Press, 2009). Reprinted by permission.

An earlier version of "The Birth of the Local Feminist Sphere in the Global Era: *Yeoseongjang* and "Trans-cinema" by Soyoung Kim appeared in *Inter-Asia Cultural Studies* 4.1 (2003), 10–24. Reprinted by permission.

Typeset by Maya Rhodes

Composed in Adobe Garamond, Zapfino, and Myriad Pro

*For John*

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**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

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## ***Reclaiming the Archive: Feminism and Film History***

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