



**Arizona State University Criteria Checklist for**

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

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

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

Revised April 2014

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

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

Course Prefix	Number	Title	General Studies Designation
HUM/WST	209	Women and Films	C (Cultural)

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>Example</b> -See 2b. Compares 2 U.S. cultures	<b>Example</b> -Compares Latino & African American Music	<b>Example</b> -See Syllabus Pg. 5
1. Course contributes to an understanding of diversity in contemporary US society.	The course studies representations of women and women's cinematic productions from 1890 through the present time. The course focuses on women within an intersectional framework which also deals with race, class, sexuality, cultural identity, etc. The course draws upon films created by a variety of women from different eras, backgrounds, regions, and countries to explore the complexity of women's lives. The films themselves also examine the lives of women from a cross-sectional group of the US and global populations	MCCD Course Description MCCD Course Competencies: 2-9 MCCD Course Outline: I-VII Syllabus: -Article Summary 1: The Status of Women in U.S. Media  -Discussion Board: Miss Representation  -Article Summary 14: The Bechdel Test is Fine Just the Way It Is  -Discussion Board (Final Project): The Bechdel Test
2a Provides an in-depth study of culture-specific elements, cultural experiences, and cultural contributions	This course explores the cinematic contributions of women as directors, writers, actors, and theorists.  Moving-image media have been one of the most distinctive innovations and experiences of the past century. In today's media-dependent culture, developing a critical understanding and a historical knowledge of media forms is vital. The study of film provides	Canvas Course Modules: -Representations of Women -Feminism & Film -Women Who Kick Butt -The Disney Princess -Global Cinema & Women -The Women's Movement in 1960s & 1970s -Women of Color & Film -Women & Horror -Wonder Woman -Transgender Representations in Film -Body Image

	<p>an understanding of the history, theory, language, and social and cultural aspects of a society; introduces research and analytical methods; teaches video production approaches; and encourages cross-cultural comparison of film form, histories, audiences, and institutions. This course focuses on critical approaches to films with women in them, about women and made by women in a range of historical periods, national production contexts, and styles: mainstream and independent, narrative, documentary, video art, and experimental.</p> <p>The course not only critiques cinema as an art form but also as a medium through which changing societal beliefs and responses to social, political, and cultural movements can be examined.</p>	<p>-Comedy &amp; Feminism -Lesbian Representations in Film -The Bechdel Test</p> <p>Syllabus: -Article Summary 5: "Mustang": A Feminist Fairy Tale Sticks It to the Turkish Patriarchy</p> <p>-Discussion Board: Mustang</p> <p>-Article Summary 6: The 1960s-70s American Feminist Movement: Breaking Down Barriers for Women</p> <p>-Article Summary 9: Wonder Woman Isn't the Perfect Feminist Film But It's a Big Step Forward For Womankind</p> <p>-Discussion Board: Southern Comfort</p> <p>-Article Summary 12: A Seth Rogan Movie Is Somehow the Wokest, Most Feminist Movie of the Year So Far</p>
<p>2b The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender, racial, ethnic, and/or linguistic minority groups within the US</p>	<p>This course typically involves the study of multiple world and theoretical views. The course emphasizes the application of theory and philosophy, and examines the intersections of word, image, and sound in multiple media. The approach crosses disciplinary boundaries of humanistic and social-scientific fields to pursue cross-disciplinary and cross-cultural problems. Course content compels students to articulate the ways in which cinema and popular culture both shape and are shaped by the forces of time, space, matter, and society. This is done through an exploration of films by women from minority groups, as well as looking at how these depictions compare with those created by the dominant culture.</p>	<p>Syllabus: -Article Summary 2: Feminist Film Theory</p> <p>-Discussion Board: Moana</p> <p>-Discussion Board: She's Beautiful When She's Angry</p> <p>-Discussion Board: Mad Max Fury Road</p> <p>-Discussion Board: Wonder Woman</p> <p>-Discussion Board: Neighbors 2-- Sorority Rising</p>

<p>2c Studies social, economic, political and psychological dimensions of relations between and among gender, racial, ethnic, and/or linguistic minority groups</p>	<p>Examines women's media production in relation to the social, historical, and ethnic context in which they were created. It also deals with the intersectional nature of women's experiences as gendered, ethnic beings and with representations of those layered identities.</p> <p>Course readings address questions of authorship and aesthetics, spectatorship and reception, image and gaze, race, sexual, and national identity, and current politics. This course addresses the historical, cultural, representational, and theoretical specificities of women through examining how visual productions deal with questions of race and ethnicity, gender and sexuality, nationality and globalization from the space of an outsider. Some of the questions we consider in this course are: How does this experience mark the aesthetics and politics of the artistic process? How do real-life communities interact with their representations? What reception do women have of how they are depicted? How do these representations and their reception change when the artistic productions are crafted by women?</p> <p>The examination of culture and cultural productions is an important aspect to our discussions of women's experiences both from the perspective of the sociological imagination (gender as a social construct) and with respect to how we can begin to dismantle systems of oppression,</p>	<p>Syllabus: -Discussion Board: Thelma &amp; Louise</p> <p>-Article Summary 3: Mad Max: Fury Road is the Feminist Action Flick You've Been Waiting For</p> <p>-Article Summary 4: Moana and a Look at the Evolution of the Disney Princess</p> <p>-Article Summary 7: 'Middle of Nowhere's' Director Helping to Redefine Black Indie Films</p> <p>-Discussion Board: Middle of Nowhere</p> <p>-Article Summary 8: Why 'The Babadook' Is The Feminist Horror Film of the Year</p> <p>-Discussion Board: The Babadook</p> <p>-Article Summary 10: What Transgender Looks Like in Pop Culture</p> <p>-Article Summary 11: To the Bone: As someone who suffered from anorexia, here's my take on the Netflix film</p> <p>-Discussion Board: To the Bone</p> <p>-Article Summary 13: Not (Just) Another Queer Movie</p> <p>-Discussion Board: Pariah</p>

	reconceptualize culture, recocognize/appreciate diversity, and create a vision for a more equitable society.	
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### **Women and Films**

Course: **WST209**

Lecture **3.0** Credit(s) **3.0** Period(s) **3.0** Load

Course Type: **Academic**

First Term: **2018 Spring**

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

### **MCCCD Official Course Outline**

- I. Theories of Film and Feminism



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



## Scottsdale Community College Spring 2018

<b>HUM 209</b> <b>3 Credit Hours</b>	<b>Women &amp; Films</b> <b>ONLINE</b>	<b>Section Number:</b> <b>TBA</b>
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*Instructor: Brian S. Davis*  
*Email: [brian.davis@scottsdalecc.edu](mailto:brian.davis@scottsdalecc.edu)*  
*Phone: (480) 423-6353*  
*Office Location: LC 329*  
*Office Hours: M & F by Appointment, Tue & Wed Noon to 1 PM,*  
*and (after 2/1/18) Thu 6 to 7 PM*

### **Course Description**

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

**Prerequisites:** None

### **Course Objectives**

1. Explain the principles of feminist film theory, distinguish between feminist and non-feminist themes.
2. Describe the influences of the Feminist Movement on images of woman.
3. Analyze images and stereotypes of women of color in film.
4. Analyze images and stereotypes of LGBT individuals in film.
5. Describe the increased visibility and acceptance of non-traditional roles of women in filmmaking.
6. Identify significant writers, actors, directors, producers, and critics.

7. Apply theoretical and critical skills to film analysis in coherent and logical written critiques.

### Texts & Course Materials

- \* No textbook for this class.
- \* Most of the films you will be required to watch for class will be available on **Netflix Streaming**. I encourage you to get a **Netflix Streaming** account (It is free the 1<sup>st</sup> month and \$9.99/month after that).

### 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 **all of the work due on Day One** you will be considered an inactive student and dropped from class. This is in accordance with SCCs 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.**
- \* You can only complain about a grade **24 hours** after you have received your grade.
- \* For the Assignments in class, the instructor will use the following web page to do word counts: <https://wordcounttools.com/>  
This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.
- \* 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.
- \* Students are responsible for the policies included in the [college catalog and the student handbook](#).

### 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, Article Summaries, 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. This is subject to change based on the assignment, time allotted, etc.
- \* If you email or message me on **Canvas** on Monday-Fridays before 4 PM I will get back to you that same day with a reply. After 4 PM on Monday-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.
- \* Each week (except the First and Last Weeks) you will have 2 primary assignments: **Article Summaries** and **Discussion Boards**.

**Article Summaries** are where you will read an article from a scholarly journal, blog, etc. and be expected to summarize and review the article. The articles will be provided for you in **Canvas** therefore there is **NO TEXTBOOK** for this section of HUM 209. Each complete assignment, which follows the rubric, will earn 15 Points. There are 14 of these Discussion Board assignments so you have the potential to earn **210 Points**. Thorough instructions on how to construct an **Article Summaries** are in our **Canvas** classroom.

**Discussion Board** work consist of an *Initial Post* and then *2 Comments* on classmates' posts. Each complete assignment, which follows the rubric, will earn 20 Points. There are 14 of these Discussion Board assignments so you have the potential to earn **280 Points**. 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**.

#### **Class Assignments**

*First Week Assignments = 10 Points*

*14 Article Summaries @ 15 Points Each = 210 Points*

*14 Discussion Board Assignments @ 20 Points Each = 280 Points*

*A = 500 to 450    B = 449 to 400    C = 399 to 350    D = 349 to 300    F = 299 to 0*

\* The Film Humanities department has limited Blu Ray or DVD copies of some films not available on **Netflix Streaming** for you to borrow (no longer than 3 days). Come to the LC

front desk Monday-Thursday 9 AM to 4 PM and you can check out a Blu Ray or DVD. If you do not return a film, you will receive an **INCOMPLETE** until the film is returned. All of the films are available to rent/buy online at iTunes, Vudu.com, Amazon.com as well as many other video streaming web pages.

\* 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.

\* Military veterans should be aware of **Veterans Services**, which provides help with necessary paperwork, tutoring, along with 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.

\* **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.

### Attendance Policy & Withdrawals

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.

**WARNING:** Even if you have a passing grade, if you miss 3 Assignments you will be **DROPPED** - No Exceptions.

#### Instructional Contact Hours (Seat Time)

This is a three (3) credit-hour course. Plan to spend at least three hours on course content or seat time (direct instruction) and six hours on homework weekly. Accelerated courses will require additional time per week

### 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. See Refund Policy in the [2016-2017 College Catalog](#) page 241.

- \* Official date of withdrawal is last date of attendance as determined by student's withdrawal or as reported by the instructor.
- \* The official date of withdrawal will determine degree of refund, if any.
- \* Failure to file official withdrawal form within published deadlines can result in a failing grade and may affect refund of course tuition and fees.
- \* Additional information on Withdrawals can be found in the [2016-2017 College Catalog](#) page 252.

### **Academic & Student Support Services**

A variety of student services can be accessed online. Services are free of charge to all registered SCC students. Refer to the [SCC College Resources Student Home Page](#).

### **Veterans Services**

Military veterans should be aware of Veterans Services, which provides help with necessary paperwork, tutoring, along with 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.

### **Accommodations**

Scottsdale Community College provides equal opportunity to qualified students. If you have a documented disability (medical, physical, learning, psychological, etc.) and wish to request disability-related accommodations to complete course requirements, contact Disability Resources & Services (located in SC building; [480-423-6517](#)). Course requirements cannot be waived, but reasonable accommodations may be provided based on disability documentation and course objectives.

### **Pregnant & Parenting Students**

Students who are pregnant may receive accommodations similar to those given to students with a temporary illness when deemed medically necessary. Students may be eligible to receive attendance leniency, extended deadlines, alternative test dates, or in cases of severe temporary illness, an "incomplete" from a course.

Students who are pregnant should contact Disability Resources & Services for consultation. If a student needs an academic or athletic accommodation due to pregnancy they will need to provide documentation, from their doctor, regarding their condition. Medical documentation regarding absences must also be provided. Disability Resources & Services is located in the SC Building; 480-423-6517.

### **Sexual Harassment**

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 Student Affairs (SCC's Title IX Coordinator); located in the Administration Building (AD), phone [480-423-6300](tel:480-423-6300).

To view the full Sexual Harassment Policy, refer to the [Student Handbook](#) – page 254.

### **SCC General Education Statement**

General Education enhances students' abilities in critically analyzing 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.

### **Student Misconduct Policy**

The classroom is an educational learning environment where students are expected to engage in behaviors which are conducive to their own learning and the learning of their peers. To facilitate this, respect for self and others is mandatory and necessary. Should a student exhibit disruptive behavior and/or use profane language to the extent that it interferes with the learning environment, an academic consequence may be imposed. Any student found by a faculty member to have committed academic misconduct may be subject to the following academic consequences:

\* Warning – A notice in writing to the student that the student has violated the academic code.

\* Grade Adjustment – Lowering of a score on a test or assignment.

\* Discretionary Sanctions – Additional academic assignments determined by the faculty member.

\* Course Failure – Failure of a student from a course where academic misconduct occurs.

Further information can be found in the SCC Student Handbook, Academic Misconduct 2.3.11, page 277

### **Technology**

#### **Technology and skills needed:**

You should have regular access to a computer with an Internet connection. Additionally, you should be comfortable using the Internet and word processing tools. You should run the course materials on either FireFox or Chrome browsers. To download these browsers visit:

[FireFox Website](#)  
[Chrome Website](#)

#### Computer Equipment / Access Needed

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

\* Maricopa Community Colleges provides all students with an email address. It is now the official way to receive communication from the college and district. Look up your email account at the [Maricopa Student Email Site](#).

\* You will be able to log into the [Canvas Learning Management System](#) using your MEID and associated password.

#### For help with Canvas:

\* Check out the [Canvas self-help site](#) or call 1-888-994-4433 for 24/7 support

\* Visit the [Maricopa 24/7 help site](#) for a live chat with a support team member

\* The [Start Here Link](#) has information on student and academic resources as well as videos on how to use Canvas

*Note:* It is essential that you set your notifications in Canvas before you get started with the course. [Here is a video](#) to help you set your notifications.

#### SCC Help Desk

\* Contact the SCC Help Desk at (480) 423-6274. Hours are Monday – Friday 8a-8p and Saturday from 8a-4p. Summer Hours vary.

### Code of Civility

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

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

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

- \* Mute mobile phones and pagers before entering classroom



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

### **Diversity and a Safe Learning Environment**

This classroom will be a safe learning environment for every individual as far as I am able to ensure that outcome. This means I will treat each student with respect, and in turn I expect respect to be given to the instructor and every individual in this course. Disagreement does not equal disrespect. We all bring different points of view, different personal values, different life experiences, and different personal preferences with us into the classroom. This diversity makes for great discussion, adds interesting dimensions to our interpersonal relationships, and is welcome in the academic arena. Though we celebrate our differences, I expect each student to respect the rights and needs of fellow classmates. Students cannot feel safe to express themselves without the assurance that their ideas, attitudes and beliefs will be treated with respect.

### **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 actions as outlined in the [College Catalog](#).

### **Technology Statement**

#### Use of Web-Based 3rd Party Tools

In this course we will use **Netflix** as a web-based 3rd party tool(s) to complete or participate in assignments, activities and/or access course materials. You may be required to establish a user name or password, submit work and/or download information from these tools. There is,

therefore, some risk that individuals electing to use the products and services made available by these tools may place any student information shared with the tool vendor at a risk of disclosure.

### Terms of Usage

### Accessibility Statements

**Other Web-Based 3rd Party Tools: [Veoh](#), [Amazon](#), and [YouTube](#)**

### Using Web-Based Applications

We will be using web-based for academic use in this course. By default, the web-based/discussion applications are open to the public for the purpose of sharing your work with the larger Internet community; specifically, using web-based presentation tools, online discussion and comments will:

- \* provide an opportunity to track and reflect upon your design process/progress,
- \* provide an opportunity to collaborate on design projects, and
- \* engage a larger audience who may provide feedback on the project.

To use the web-based/discussion/comment applications responsibly please observe all laws, SCC, and MCCCDC policies that are incorporated into the Codes of Conduct and Academic Integrity. Some specific aspects of law and policy that might be well to remember are prohibitions against copyright infringement, plagiarism, harassment or interferences with the underlying technical code of the software. Some resources to remind yourself about SCC and MCCCDC policies as well as laws about copyright and fair use:

- \* [SCC College Catalog and Student Handbook](#)
- \* [MCCCDC Copyright Guidelines](#)

As a student using the web-based/discussion/comment applications certain rights accrue to you. Any original work that you make tangible belongs to you as a matter of copyright law. You also have a right to the privacy of your educational records as a matter of federal law and may choose to set your discussion privacy settings to private and only share with the instructor and your classmates. Your contributions to the web-based/discussion/comment applications constitute an educational record. By contributing to the web-based/discussion/comments applications, and not taking other options available to you in this course equivalent to this assignment that would not be posted publicly on the Internet, you consent to the collaborative use of this material as well as to the disclosure of it in this course and potentially for the use of future courses.

### **Maricopa Learning Tool Disclaimer**

Maricopa's Canvas Instructure Learning Management System employs Learning Tools Interoperability ("LTI") standards to enhance the learning experience. Examples of learning applications that use LTI specifications to connect to Canvas include simple communication apps (e.g., "Chat"), learning environments for complex subjects like math or science (e.g., Pearson MyLabs), plagiarism detection apps (e.g., TurnItIn), and other integration tools that may route users to another (vendor) website. MCCCDC provides links to these sites. Please be aware that when you use these links, you are leaving the Canvas environment and the protections MCCCDC has built in to assure compliance with Maricopa's Data Privacy and Security Standards and other legal compliance. At present, MCCCDC has been unable to verify that the vendors' software and systems conform to Maricopa standards in this or any other regard. There is, therefore, some risk that individuals electing to use the products and services made available by these LTI vendors may place any student information shared with the vendor at a risk of disclosure that would concern MCCCDC

### **Campus Security Services**

The main security services that are provided on campus are provided to faculty, staff and students on a regular basis. Most importantly if you see something "out of place" or suspicious please contact the safety Department.

SCC Emergency Numbers: Call 4-0- 911 or 480-784- 0911

All Maricopa County Community College Public Safety offices have a fully monitored, centralized dispatch center. This center is actively staffed 24 hours a day and these numbers directly access the dispatch center, where dispatchers will then send officers to the location of the emergency activity. Non-emergency situations should be reported directly to the SCC campus safety office by calling 480-423- 6175 or x36175

Patrol: We have a 24/7-patrol service by police officers and police service aides. Both are marked with uniforms and patrol on foot, bike, cart or patrol car. Police officers are AZPOST certified and the police aides are civilian, some with prior law enforcement or military experience.

Cameras: there are several security camera on campus they are operational 24/7. The cameras are digital recording devices and are subject to computer errors.

Blue outdoor call boxes/inside classroom “Talk Master” systems: These devices activate at the press of a button and are answered by our on-campus Dispatch 24/7. The activation of these systems should only be for Emergencies: crime in progress, medical emergencies, and suspicious person/vehicle calls. Should you accidentally activate one in the classroom a police officer will be dispatched regardless of your response and comments (i.e. It’s OK). Officers may or may not enter the classroom to assess the situation when they arrive.

Safety Escort / Disability Shuttle Service: Safety can be called for a safe escort to your car or class, also in the case of disability assistance. Security staff may arrive by electric cart, on foot or on a bike depending on the request. The shuttle may take a few minutes but will arrive as soon as resources allow.

Building Lockdown: In the unlikely event of a violent incident involving an immediate threat, Public Safety or other college officials may order a lockdown of the campus. Notification of the lockdown may come from several sources including telephones, ALERTUS beacons or pages to student and employee cellular phones. If a lockdown is ordered:

- \* Locate a safe classroom, office, or meeting room
- \* Assist others in moving to the safe room
- \* Lock the door if possible
- \* Close any window shades in the room
- \* Turn off all lights if possible
- \* Move away from doors and windows
- \* Remain in the safe location and quietly await further instructions

During a lockdown, the Public Safety office should only be contacted in an emergency, such as a serious injury or if you have additional information on a suspect’s location.

Active Shooter Response: Three aspects to remember are run, hide, and fight  
If you can escape, do so – run

- \* Know at least two exits out of your room/building
- \* Take different routes into and out of your room/building to develop familiarity with avenues of escape
- \* Leave your belongings and get out
- \* If you encounter responding police officers, raise hands and follow their orders

If you are unable to run – hide

- \* Lock doors (block if unable to lock), turn off lights, silence cell phones
- \* Locate areas inside your room/building where you can hide
- \* Do not “bunch up” – spread out

- \* Turn off lights, silence cell phones

If you cannot run and you have been discovered – be prepared to fight

- \* Locate items inside your room/building that could be used as weapons
- \* Do whatever you have to do to incapacitate the shooter
- \* Do not be tentative – commit to action

Other important things to know:

- \* The first police officers on scene will not render aid or stop to help the injured – they will be focused on finding the shooter and stopping any future injuries (victims will be treated/evacuated when additional officers arrive)
- \* Responding officers will not necessarily know who the shooter is – everyone they encounter may be a threat
- \* Remain calm and follow the officers' instructions
- \* Drop items in your hands
- \* Keep your hands visible
- \* Avoid quick movements toward officers (do not reach for or grab them)
- \* Be prepared to provide as much information as you can to help the officers find the shooter

Helpful links to review for your safety:

<http://www.scottsdalecc.edu/public-safety/emergency-procedures>

<https://administration.maricopa.edu/the-maricopan/what-to-do-in-an-active-shooter-situation>

[YouTube](#) has several good videos produced by police departments that can be accessed by searching “run hide fight” in the YouTube search bar.


Students are responsible for the information contained in this syllabus.


Students will be notified by the instructor of any changes in course requirements or policies.

▼ **First Steps: Helping You Succeed**

**First Steps provides you with an overview of this course, how to get started and orients you to the resources available to you at SCC.**

 **Welcome To This Course**

 **Your Instructor**

 **Course and College Policies**


**Getting Assistance (Help)**

 **Technical Help**


 **Accounting & Statistics Learning Center**

 **Math Tutor Center**

 **Natural Science Tutor Center**


 **Social/Behavioral Science Learning Center**

 **Writing Center/World Language Tutoring**

 **Canvas Overview**

 **Communication in Canvas**


 **Canvas Profile and Settings**

 **Learning in Canvas**

 **Netiquette**

## Academic Services

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 **Library**

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 **Counseling**


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 **Testing Center**


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## Student Services

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 **Academic and Career Advisement**

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 **Disability Resources**

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 **Veterans Services**

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 **External Course Resources**

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### ▼ First Week


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 **Student's Name & Email**  
Jan 16 | 2 pts

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 **Syllabus Quiz**  
Jan 17 | 5 pts

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 **Getting to Know You - Discussion**  
Jan 19 | 3 pts

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### ▼ Representations of Women

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 **Article Summary # 1**  
Jan 24 | 15 pts

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 **Miss Representation - Discussion**  
Jan 26 | 20 pts

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▼ **Feminism & Film**



**Article Summary # 2**

Jan 31 | 15 pts



**Thelma & Louise - Discussion**

Feb 2 | 20 pts

▼ **Women Who Kick Butt**



**Article Summary # 3**

Feb 7 | 15 pts



**Mad Max: Fury Road - Discussion**

Feb 9 | 20 pts

▼ **The Disney Princess**



**Article Summary # 4**

Feb 14 | 15 pts



**Moana - Discussion**

Feb 16 | 20 pts

▼ **Global Cinema & Women**



**Article Summary # 5**

Feb 21 | 15 pts



**Mustang - Discussion**

Feb 23 | 20 pts

▼ **The Women's Movement in 1960s & 1970s**





### Article Summary # 6

Feb 28 | 15 pts



### She's Beautiful When She's Angry - Discussion

Mar 2 | 20 pts

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## ▼ Women of Color & Film



### Article Summary # 7

Mar 7 | 15 pts



### Middle of Nowhere - Discussion

Mar 9 | 20 pts

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## ▼ Spring Break - No Work Due

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## ▼ Women & Horror



### Article Summary # 8

Mar 21 | 15 pts



### The Babadook - Discussion

Mar 23 | 20 pts

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## ▼ Wonder Woman



### Article Summary # 9

Mar 28 | 15 pts



### Wonder Woman - Discussion

Mar 30 | 20 pts

▼ **Transgender Representations in Film**



**Article Summary # 10**

Apr 4 | 15 pts



**Southern Comfort - Discussion**

Apr 6 | 20 pts

▼ **Body Image**



**Article Summary # 11**

Apr 11 | 15 pts



**To The Bone - Discussion**

Apr 13 | 20 pts

▼ **Comedy & Feminism**



**Article Summary # 12**

Apr 18 | 15 pts



**Neighbors 2 - Discussion**

Apr 20 | 20 pts

▼ **Lesbian Representations in Film**



**Article Summary # 13**

Apr 25 | 15 pts



**Pariah - Discussion**

Apr 27 | 20 pts

▼ **The Bechdel Test**



**Article Summary # 14**

May 2 | 15 pts



## The Bechdel Test - Discussion


May 4 | 20 pts

# Article Summary # 1

BDACS

**Due** Jan 24 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Jan 24 at 11:59pm

This assignment was locked Jan 24 at 11:59pm.

- 1.) Read this online [ARTICLE](#) 
- 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](#)  
[\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

OBJECTIVES:

- 1.) Demonstrate reading comprehension of The Status of Women in U.S. Media (2015).
- 2.) Demonstrate ability to critically summarize The Status of Women in U.S. Media (2015).
- 3.) Demonstrate a students' ability to critical analyze the principles of feminist film theory *in current media representations of women* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						

- No. 39, Kim Komando, moving up from No. 50 in the previous ranking.
- No. 51, Terry Gross, moving up from No. 64.
- No. 53, Dr. Laura Schlessinger, who held the same slot in the previous ranking.
- No. 60, Mandy Connell, who was not on the previous top 100 list.
- No. 82, Leslie Marshall, dropping from No. 81 on the previous list.
- No. 88, Joyce Kaufman, who was not on the previous top list.

Five women who were on the previous list did not make the current top 100 ranking.

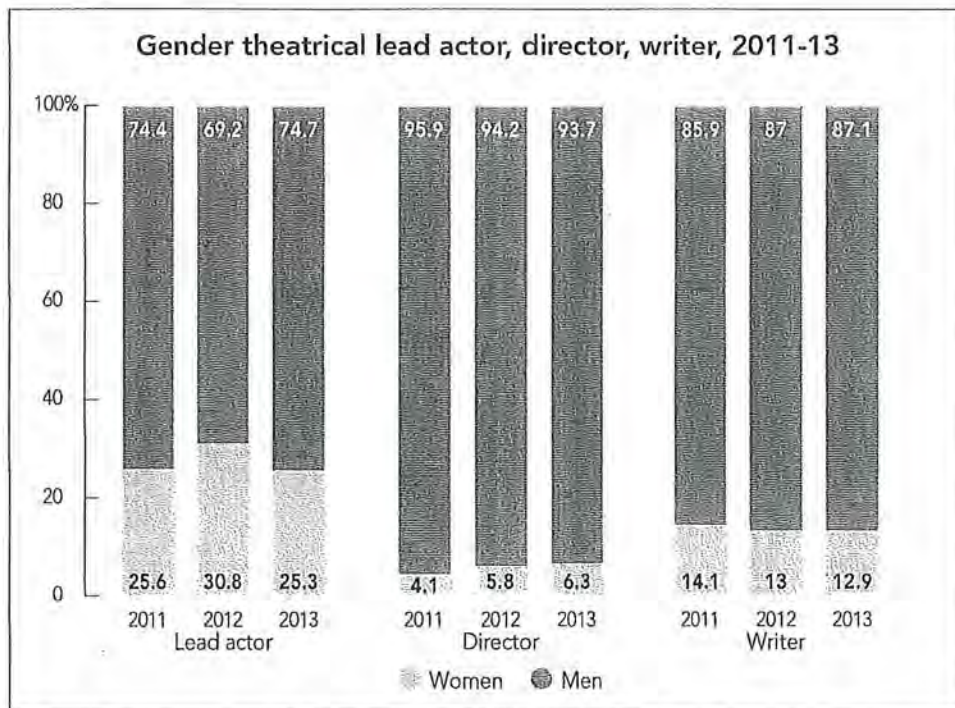
## ■ ■ ■ ■ In film and television entertainment

### University of California at Los Angeles' Bunche Center cited Hollywood's money-losing, race and gender exclusions

Women represent 51 percent of the population and people of color, roughly 37 percent—whites, overall, are projected to be a minority by 2043—according to the latest available U.S. Census data.

Given those facts, diversity makes good money sense for Hollywood's powerbrokers and provides more viewing choices for a range of audiences, including people of color who are consuming an increasingly larger share of paid entertainment. That's a conclusion reached by researchers at UCLA's Ralph Bunche Center for African American Studies in their 2015 Hollywood Diversity Report: Flipping the Script study.

They also say Hollywood hasn't adequately pursued goals that well serve its bottom line, both genders and all races of people.



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

"White men hold the power," Darnell Hunt, director of UCLA's Ralph J. Bunche Center for African American Studies, told the Women's Media Center. "They make decisions about what gets made and doesn't get made. They tend to make things that resonate with their experiences and their tastes, and the appreciation of men they socialize with. Those tend to be projects that focus on men and male culture."

Adds Hunt, a sociology professor and the study's lead author: "The powers-that-be will often compromise on profits and compromise the overall good of the company simply to maintain their positions. They also will come up with all kinds of nonsense. They'll say, 'The market determines the market' ... They'll say, 'Films with diverse characters don't sell overseas' ... Look at 'Furious 7.' It's made [more than \$1 billion globally] in its first two weeks. It has an Asian director; a majority of its characters are not white."

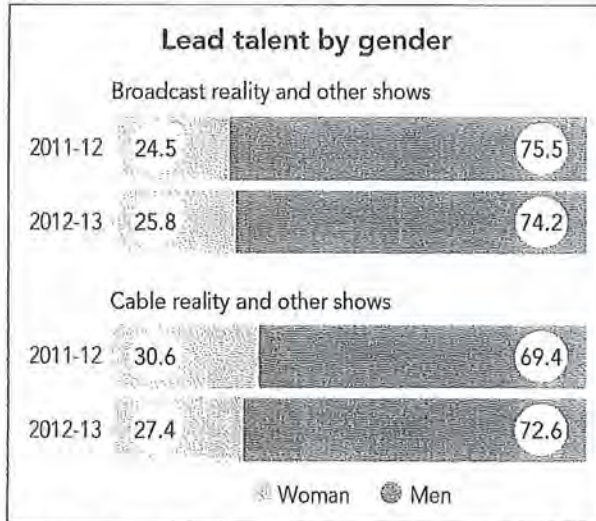
"We are seeing the beginnings of great change. In a few decades, we will have a majority 'minority' population. The question is, How will the industry restructure itself? Power doesn't voluntarily give itself up."

The Bunche Center researchers analyzed the 200 films that raked in the most box office receipts cash in 2012 and 2013 and all broadcast TV, cable TV and digital entertainment shows of the 2012-13 season.

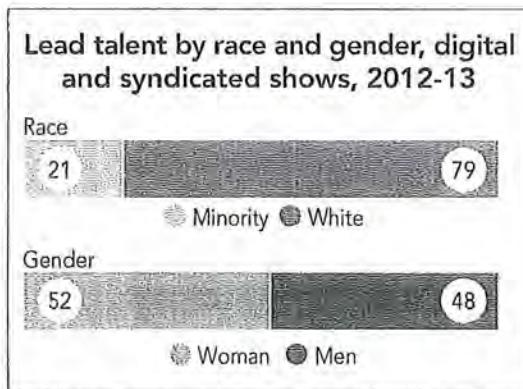
The Bunche Center report's compared how persons fared by gender and by race.

Women "[o]n nearly every front," Bunche Center researchers wrote, were under-represented and outnumbered by men:

- 2 to 1 among film leads.
- 8 to 1 among film directors.
- About 4 to 1 among film writers.
- Almost 2 to 1 among cable TV show leads.
- 2 to 1 among network TV reality show and other leads.
- Almost 2 to 1 among cable reality and other leads.
- Almost 2 to 1 among network leads.



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

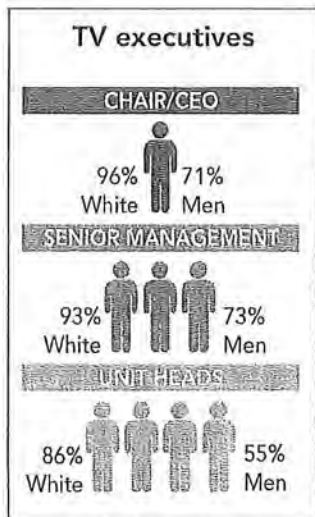


Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

- Almost 2 to 1 among creators of broadcast shows.
- More than 2 to 1 among creators of cable shows.
- More than 4 to 1 among the creators of digital platform and syndicated shows.

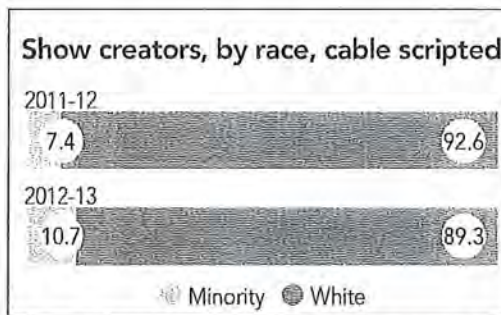
The racial comparisons found that:

- Whites played the lead role in films more than twice as often as people of color did.
- White film directors outnumbered those of color by 2 to 1.
- By 3 to 1, white film writers outnumbered minority film writers.
- In the major network TV shows, white lead actors outnumbered non-white leads by 6 to 1.
- In both cable TV shows, including reality series, and in digital shows, white leads outnumbered non-white leads by 2 to 1.
- By more than 6 to 1, white creators of broadcast shows outnumbered non-whites in that category.
- By 3 to 1, white creators of cable scripted shows outnumbered non-whites in that category.
- By more than 7 to 1, white creators of digital platform and syndicated shows outnumbered non-whites.

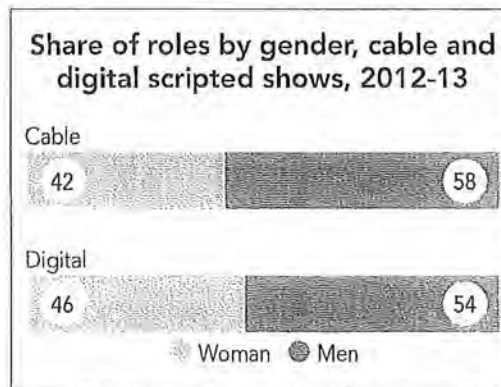


Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script  
Graphic produced by the Women's Media Center



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script  
Graphic produced by the Women's Media Center

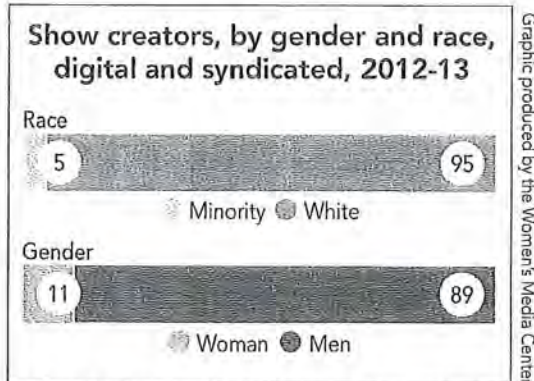


In the C-suite, where decisions get made, white males continued to reign:

- Film studio senior management was 92 percent white and 83 percent male.
- Film studio unit heads were 96 percent white and 61 percent male.
- Television network and studio heads were 96 percent white and 71 percent male.
- Television senior management was 93 percent white and 73 percent male.
- Television unit heads were 86 percent white and 55 percent male.

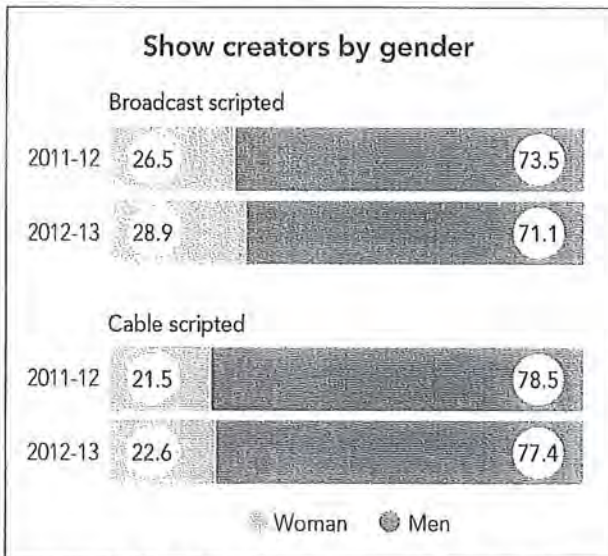
Regarding the business bottom line:

- Films with relatively diverse casts enjoyed the highest median global box office receipts and the highest median return on investment.
- Network and cable TV viewers aged 18 to 49 gave their highest median ratings to network and cable TV shows whose casts roughly mirrored the nation's racial make-up.
- Those viewers' highest median ratings also went to network and cable TV shows for which minorities wrote between 21 percent and 30 percent of the episodes.



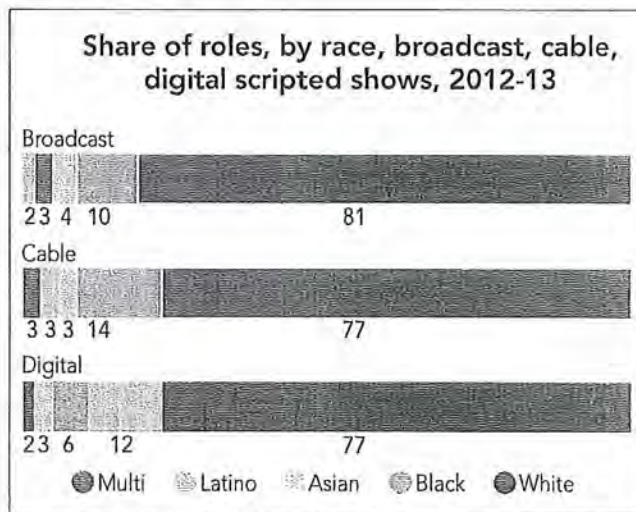
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Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



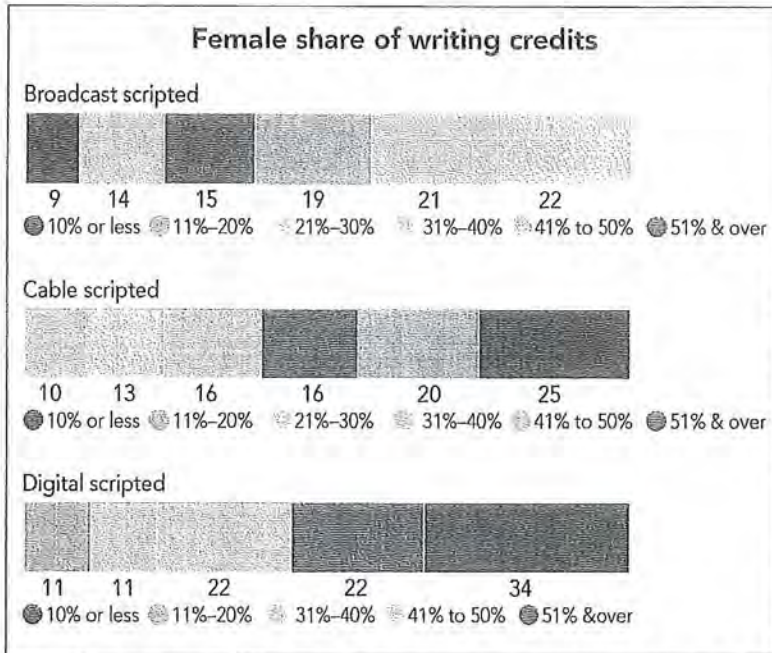
Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



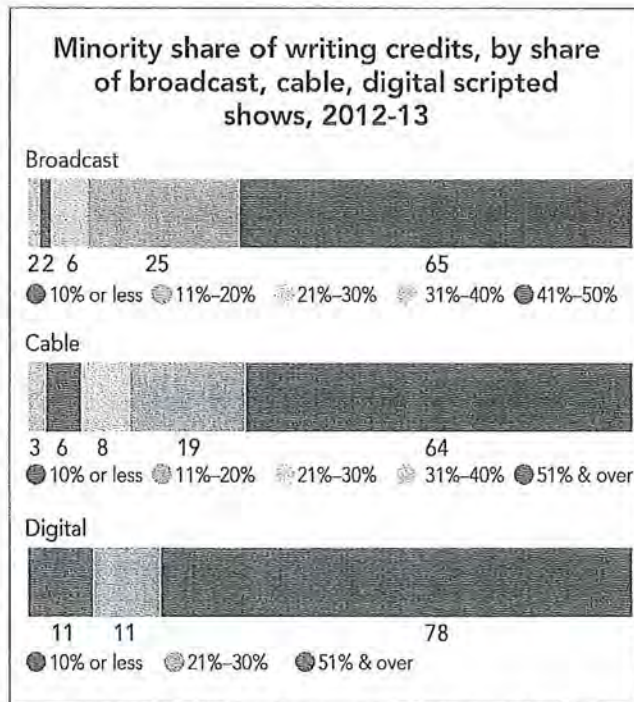
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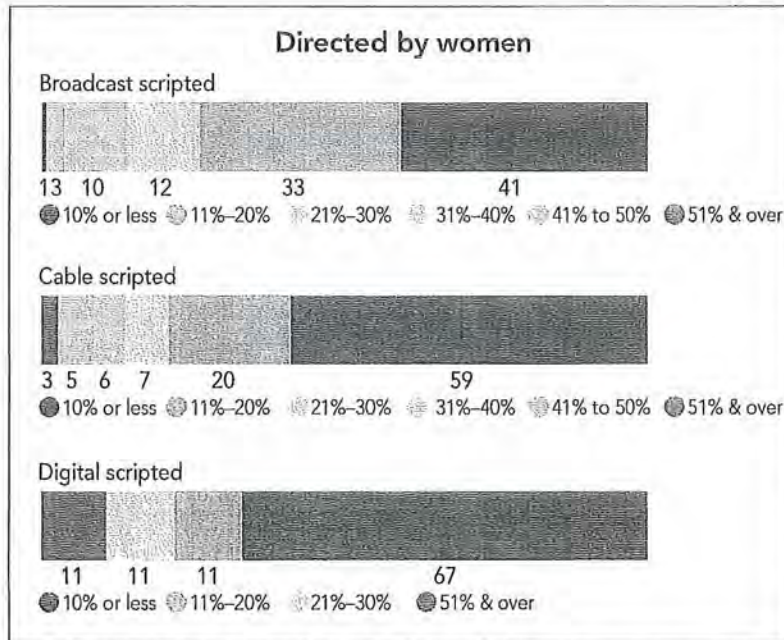
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Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



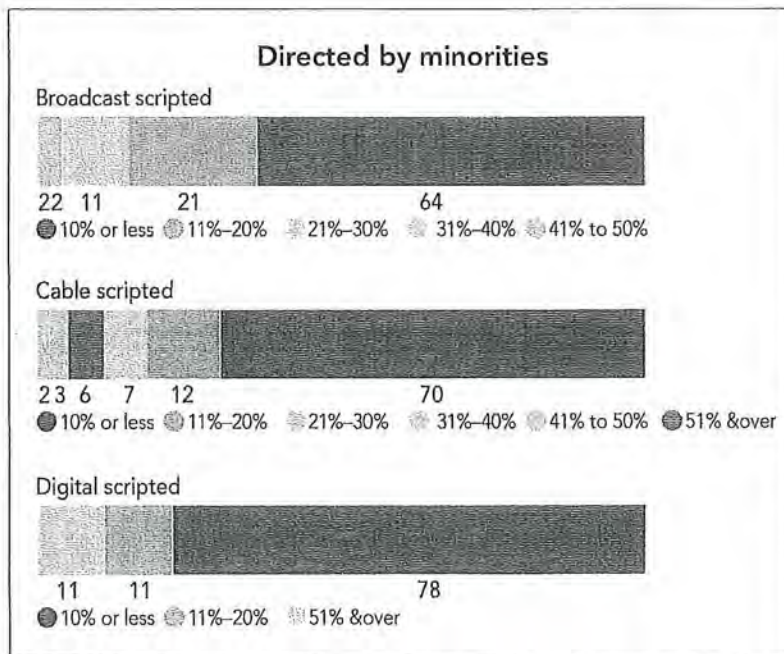
Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

## When industry leaders “think director,” they “think male”: On-screen portrayals and behind-the-scenes diversity

Of the 3,932 characters with speaking parts in the 100 most money-making films of 2013, 74.1 percent were white, according to the University of Southern California Media Diversity & Social Change Initiative, whose researchers additionally investigated top films released in 2007 and 2010. The project, directed by Stacy L. Smith, reported little year-to-year improvement in the racial mix.

Despite that and other data proving that the scales are tipped in favor of white men, Smith applauded diversity-focused research, including that conducted by her center, and other endeavors that are making it harder for Hollywood to ignore its lack of racial and gender parity, on-screen and off-screen.

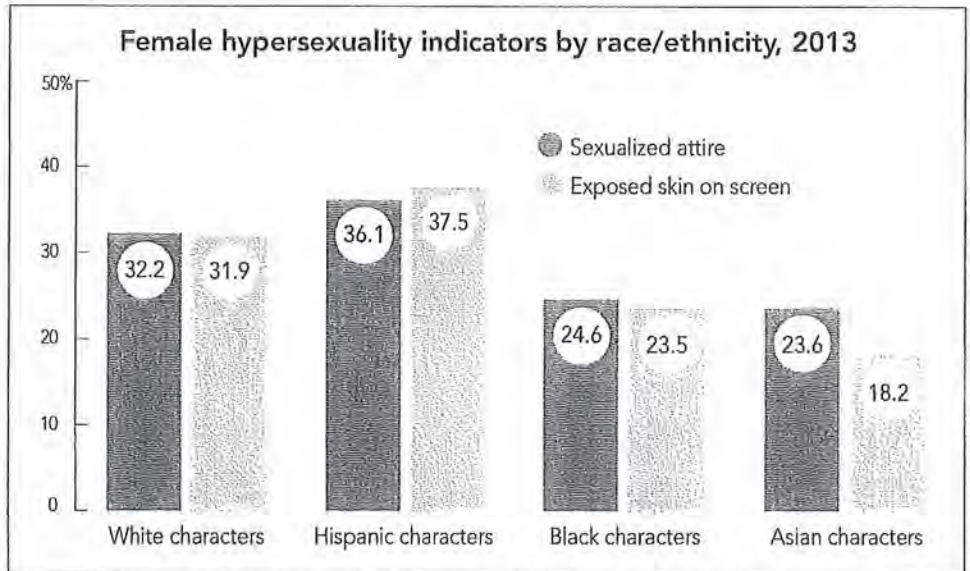
“The numbers are not changing,” Smith told the Women’s Media Center. “However ... awareness is at an all-time high. Our research ... has raised the level of discourse on the impediments facing females working behind the camera. We now know the barriers female directors and producers face, and activism around this issue is exploding.”

In the interim, as she and others push for parity, Smith added, “Hiring patterns for female directors are at a 13-year low. Our research has revealed that both implicit and explicit biases contribute to the standstill. We have uncovered that when industry leaders think ‘director,’ they think ‘male.’ This is a global phenomenon also documented in the management arena. Addressing these biases requires more than awareness and asking people kindly for change. We don’t need an evolution; we need a revolution. I think it might be coming.”

Housed at the Annenberg School of Communications & Journalism, the initiative’s report, [“Race/Ethnicity in 600 Popular Films: Examining On Screen Portrayals and Behind the Scenes Diversity.”](#) also found that:

- In 2013, 14.1 percent of speaking characters were black; 4.9 percent were Hispanic; 4.4 percent were Asian; 1.1 percent were Middle Eastern; less than 1 percent was American Indian or Alaskan Native; and 1.2 percent were some other ethnicity.
- Male characters of color consistently outnumbered female characters of their same racial group.
- Latinas were the most likely female characters with speaking parts, representing 37.3 percent of all female characters; women identified as “other” races were the least likely, snaring 23 percent of all females with speaking parts.
- In animated films, the proportion of characters of color stood at 8.2 percent in 2010, 1.5 percent in 2010 and 12.4 percent in 2013.
- In comedies, the number of non-white characters increased from 23.1 percent to 27.8 percent across the three years studied.
- In 17 percent of films, no blacks had speaking parts.
- 14 percent of the movies had roughly as many black characters as there were blacks living in United States, according to U.S. Census data.
- Of women shown partly undressed or nude, Latinas comprised 37.5 percent of that group; whites, 31.9 percent; blacks, 23.5 percent; and Asians, 18.2 percent.
- In terms of male nudity, men identified as some “other” race comprised the largest part of that group, at 18.2 percent.
- Hispanic males were the most likely to be shown in tight, alluring, or revealing clothing, representing 16.5 percent of those characters. The respective figures were 13.7 percent for Asian males and 8.3 percent for whites.

- Black males were the most likely to be shown in a committed relationship, at 68.4 percent of all committed male characters.
- As another comparison, white males, at 58.1 percent; Hispanic males, at 57.1 percent; and males of some other race, at 37.5 percent, were the most likely to be depicted as boyfriends or spouses.
- Asian males were the least likely to be depicted in a romantic relationship, and represented 28.6 percent of all males not romantically involved.



Source: USC's Annenberg School for Communication & Journalism Media, Diversity & Social Change Initiative

Regarding who was behind the camera, the report found that:

- Of the 107 directors for 2013's 100 top grossing films, seven of them, or 6.5 percent, were black. Two of the seven directors worked on more than one film, which meant there actually were just five different black directors in total.
- None of 2013's top 100 films had a black female director.
- Films without a black director awarded 10.8 percent of those movies' speaking parts to black characters.
- Films with black directors awarded 46 percent of all speaking roles to blacks. That 35.2 percent gap mirrored what happened in prior years.

### Character race/ethnicity in top-grossing films 2007-2013

Year	White	Hispanic	Black	Asian	Other
2007	77.6%	3.3%	13%	3.4%	2.5%
2008	71.2	4.9	13.2	7.1	3.5
2009	76.2	2.8	14.7	4.7	1.5
2010	77.6	3.9	10.3	5	3.3
2012	76.3	4.2	10.8	5	3.6
2013	74.1	4.97	14.1	4.4	2.5

Source: USC's Annenberg School for Communication & Journalism Media, Diversity & Social Change Initiative

### Apparent race/ethnicity of males and females in top-grossing films, 2013

Year	White	Hispanic	Black	Asian	Other
Males	70.4%	62.7%	66.2%	68%	77%
Females	29.6	37.3	33.8	32	23
Ratio	2.38 to 1	1.68 to 1	1.96 to 1	2.13 to 1	3.35 to 1

Source: USC's Annenberg School for Communication & Journalism Media, Diversity & Social Change Initiative

### Columbia University: As the U.S. Latino population jumped five-fold, Latino actors, other industry pros lost ground in TV and film

Between 1950 and 2013—when the Latino population grew roughly five-fold to comprise 17 percent of the U.S. population—the tally of Latinos with leading TV actor roles dropped from 3.9 percent to 0 percent and those with leading movie-acting roles dropped from 1.7 percent to 0 percent. That's according to *The Latino Media Gap*, a June 2014 study from Columbia University's Center for the Study of Ethnicity and Race.

In fall 2014, Latina-led TV shows "Cristela," "Jane the Virgin," and "Los Cowboys" debuted.

Disney's "McFarland, USA," a movie about Latino high school boys who are field workers and later double as cross-country runner stars—Kevin Costner as their white track coach—reportedly is the single, Latino-centric film slated for release in 2015. (Latinos buy 25 percent of all movie tickets and are 32 percent of all movie-goers in the United States, according to University of Southern California researchers.)

Prior to that 2015 release, however, these were among the low points for Latinos in entertainment, according to the report:

- From 2012 to 2013, 69 percent of all maids in entertainment media were Latina.
- No Latinos were studio or network presidents, CEOs or owners.
- Among the top 53 TV, radio and studio executives, including board chairpersons, only one—or 1.88 percent—was Latina.
- Between 2010 and 2013, Latino male actors did not appear in any top 10 movies or TV shows, though, until the 1990s, there had been more male Latino actors than female ones.
- From 2010 to 2013, Latinos comprised 2.8 percent of TV directors, 0.4 percent of TV producers and 1.7 percent of TV writers.
- From 2010 to 2013, Latinos accounted for 2.3 percent of movie directors, 2.7 percent of movie producers and 6 percent of movie writers.
- From 2012 to 2013, 17.6 percent of Latino TV characters were criminals, up from 6 percent in 1994; 36.6 percent were in law enforcement.
- From 2012 to 2013, 45 percent of Latino characters on TV were either uncredited or unnamed.

# Hollywood's Latino Problem: By The Numbers

## General Industry Stats:



**Fewer** Movie Tickets Were Sold In The U.S. **2014** Than In Any Year Since 1995

Latino's Make Up **17%** Of The U.S. Population

**32%** Of Frequent Moviegoers

**1950's VS. Today**

**In 1950** Latinos On Average Made Up Only **2.8%** Of The Population Accounting For **3.9%** Of Lead Actor Roles + **1.5%** Of All Leading Roles.

**Today** Latinos On Average Make Up Only **17%** Of The Population Accounting For **4.9%** Of Roles.

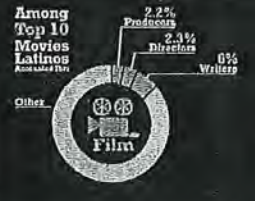
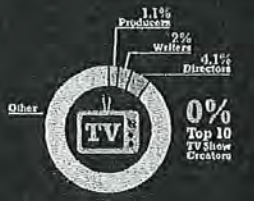


Latino's Purchase **25%** Of Movie Tickets

But Only **4.9%** Of Supporting Roles In Films.



## Behind The Scenes



## When Latinos Are Represented...

Latinas Are Stereotypically Portrayed As **Hot Spicy** + **Partially Dressed** **37.5%** Of The Time



**17.7%** of Top 10 TV Shows

**24.2%** of Top 10 TV Shows

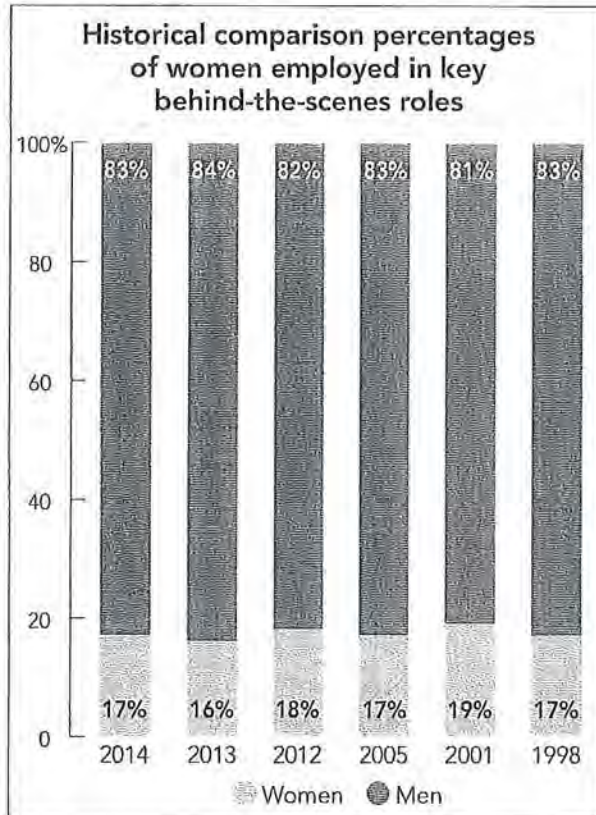
**Linked To Crime**

**69%** of Iconic TV Media Made Since 1996 Are **Latina**

FUSION

## San Diego State University research center tracked employment lag among the film world's behind-the-scenes females

Men are 83 percent of all directors, executive producers, producers, writers, cinematographers and editors for the 250 most profitable films made in the United States in 2014. Women account for just 17 percent; that reflects a 1 percent rise overall in those female ranks since 2013 but also was the same rate as 1998's, according to "Celluloid Ceiling," an annual report on women's behind-the-scenes employment issued by San Diego State University's Center for the Study of Women in Television & Film.



Source: Center for the Study of Women in Television & Film/San Diego State University

ing that despite the growing public dialogue about the desire and need for more female[s],” their comparative absence as on-screen protagonists and other players in top grossing films continues.

Ninety-three percent of those top grossing 250 movies had no female directors in 2014, when 7 percent of all directors were female, a figure that was 1 percentage point higher than in 2013 and 2 percentage points lower than in 1998.

The center found that 96 percent of the films had no female cinematographers, a group accounting for 5 percent of all cinematographers hired on 2014's film crews. That was a 2 percentage point increase since 2013 and 1 percentage point higher than the 1998 rate.

Seventy-nine percent of the films had no female writers; 78 percent had no female editors; 56 percent of them had no female executive producers; and 38 percent had no female producers.

For 2014, the report found female directors, cinematographers and those writing musical scores and creating other sound fared worst among all those workers. The report looked at jobs held by 2,822 individuals in total.

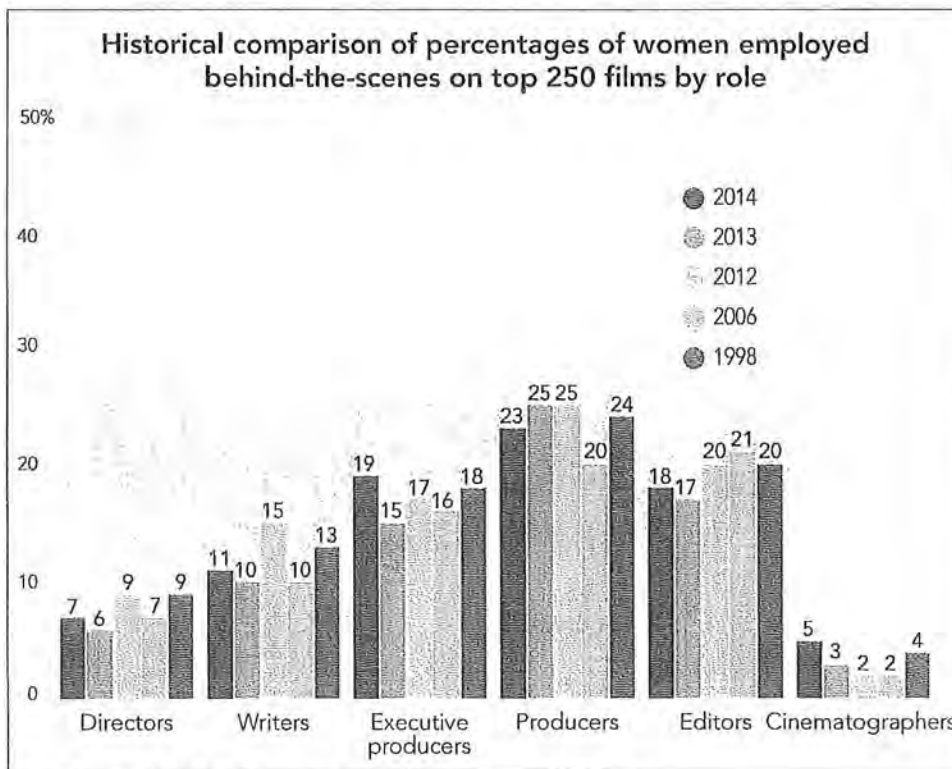
Looking back, the researchers also concluded that from 1998 to 2014, the number of female executive producers and cinematographers rose, even if only incrementally. During the same period, there were fewer women directors, writers, producers and editors working behind-the-scenes.

“I find the [static, mostly unchanged] ... numbers quite remarkable,” Martha Lauzen, the center's executive director, told the Women's Media Center, adding, “It is surpris-



Other gender disparities in the 250 films:

- 38 percent of the films hired one or fewer women in the positions researchers reviewed; 23 percent employed two women; 29 percent employed three to five women; 7 percent employed six to nine women; 3 percent employed 10 to 14 women.
- None of the films was without male employees. For 69 percent of the films, the male behind-the-scenes staff numbered between 10 and 27 persons.
- Women accounted for 11 percent of writers, an increase of 1 percentage point since 2013 and 2 percentage points lower than in 1998.
- Men were 81 percent of all executive producers; women comprised 19 percent, an increase of 4 percentage points since 2013 and 1 percentage point higher than in 1998.
- Men were 77 percent of all producers; women accounted for 23 percent, a decrease of 2 percentage points since 2013 and a 1 percentage point slide from the rate in 1998.
- Men were 82 percent of all editors; women comprised 18 percent, an increase of 1 percentage point since 2013 but a 2 percentage point decline from 1998's rate.
- Men were 95 percent of all sound designers; women comprised 5 percent, an increase of 1 percentage point since 2013, the first year that center researchers reviewed who was working as a composer or in sound.
- Men were 95 percent of all supervising sound editors; women accounted for 5 percent, a 4 percentage point drop from 2013.
- Men were 99 percent of all composers; women comprised 1 percent, a 1 percentage point slide since 2013.
- Women were most likely to work in the documentary and comedy genres.
- Women were least likely to work in the action and horror genres.



Source: Center for the Study of Women in Television & Film/San Diego State University

This is a graded discussion: 20 points possible

due Jan 26

Miss Representation - Discussion

41 / 44



Watch [Miss Representation](#)

(<http://www.veoh.com/watch/v39771873Amj6RRWb>) 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 January 26.

\*\*\* 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 January 28.

### 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 :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#)  [\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria		Ratings				Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts: 0 pts		3 pts
Total Points: 20						

This topic was locked Jan 28 at 11:59pm.





<https://>

~~Redacted~~

<https://learn.maricopa.edu/courses/1019319/users/3566125>

Jan 20, 2018

This documentary was an informative play on words in the misrepresentation of women in all aspects of professional careers. I appreciated hearing from recognizable women regarding the obstacles they faced while advancing their careers. I would have however, liked to have heard from a few men in the industry supporting these claims.

Being an older woman, I don't think there is much light that was brought to my attention regarding the unfairness and inequality women face in the workplace starting since the beginning of time. Women are in constant competition at a very young age to reach and maintain this mark of beauty which is not only unattainable but not maintainable, as women we then interpret this as our first failure. But who sets this mark in the media for this constant perfection. I guess what did stand out for me was the number of women in politics. Globally, 67 countries have had female presidents or prime ministers, the United States has yet to have one. Many believe Hollywood could lead the way to turn this around. Condoleeza Rice who was our prior Secretary of State made a statement that couldn't be truer, Women need to be seen in power and leadership roles.

I believe this article and possibly this class, couldn't have come at a better time. With the recent Golden Globes movement of solidary, women have an opportunity to make the change we want. The solution is within ourselves as women. Women need to support women without jealousy,

# Article Summary # 2

DAVID'S ARTICLE  
2

**Due** Jan 31 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Jan 31 at 11:59pm

This assignment was locked Jan 31 at 11:59pm.

1.) Read this online [ARTICLE](#)

([http://www.let.uu.nl/womens\\_studies/anneke/filmtheory.html](http://www.let.uu.nl/womens_studies/anneke/filmtheory.html))

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](#)

(<http://showcase.scottsdalecc.edu/writingcenter/>)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of Feminist Film Theory.
- 2.) Demonstrate ability to critically summarize Feminist Film Theory.
- 3.) Demonstrate a students' ability to define feminism in a short, written summary.
- 4.) Demonstrate a students' ability to distinguish between feminist and non-feminist themes in a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						

# Feminist Film Theory

by Anneke Smelik

## Introduction

Feminism is a social movement which has had an enormous impact on film theory and criticism. Cinema is taken by feminists to be a cultural practice representing myths about women and femininity, as well as about men and masculinity. Issues of representation and spectatorship are central to feminist film theory and criticism. Early feminist criticism was directed at stereotypes of women, mostly in Hollywood films (Haskell 1973/1987, Rosen 1973). Such fixed and endlessly repeated images of women were considered to be objectionable distortions which would have a negative impact on the female spectator. Hence, the call for positive images of women in cinema. Soon, however, the insight dawned that positive images were not enough to change underlying structures in film. Feminist critics tried to understand the all-pervasive power of patriarchal imagery with the help of structuralist theoretical frameworks such as semiotics and psychoanalysis. These theoretical discourses have proved very productive in analysing the ways in which sexual difference is encoded in classical narrative. For over a decade psychoanalysis was to be the dominant paradigm in feminist film theory. More recently there has been a move away from a binary understanding of sexual difference to multiple perspectives, identities and possible spectatorships. This opening up has resulted in an increasing concern with questions of ethnicity, masculinity and hybrid sexualities.

## Classical Film Narrative

Claire Johnston was among the first feminist critics to offer a sustained critique of stereotypes from a semiotic point of view (1973/1991). She put forward how classical cinema constructs the ideological image of woman. Drawing on Roland Barthes' notion of 'myth', Johnston investigated the myth of 'Woman' in classical cinema. The sign 'woman' can be analyzed as a structure, a code or convention. It represents the ideological meaning that 'woman' has for men. In relation to herself she means no-thing (1991: 25): women are negatively represented as 'not-man'. The 'woman-as woman' is absent from the text of the film (26).

The important theoretical shift here is from an understanding of cinema as reflecting reality, to a view of cinema as constructing a particular, ideological, view of reality. Classical cinema never shows its means of production and is hence characterized by veiling over its ideological construction. Thus, classical film narrative can present the constructed images of 'woman' as natural, realistic and attractive. This is the illusionism of classical cinema.

In her groundbreaking article 'Visual Pleasure and Narrative Cinema' (1975/1989), Laura Mulvey uses psychoanalysis to understand the fascination of Hollywood cinema. This fascination can be explained through the notion of scopophilia, the desire to see, which is a fundamental drive according to Freud. Sexual in origin, like all drives, *der Schautrieb* is what keeps the spectator glued to the silver screen. Classical cinema, adds Mulvey, stimulates the desire to look by integrating structures of voyeurism and narcissism into the story and the image. Voyeuristic visual pleasure is produced by looking at another (character, figure, situation) as our object, whereas narcissistic visual pleasure can be derived from self-identification with the (figure in the) image.

Mulvey has analyzed scopophilia in classical cinema as a structure that functions on the axis of activity and passivity. This binary opposition is gendered. The narrative structure of traditional cinema establishes the male character as active and powerful: he is the agent around whom the dramatic action unfolds and the look gets organized. The female character is passive and powerless: she is the object of desire for the male character(s). In this respect, cinema has perfected a visual machinery suitable for male desire such as already structured and canonized in the tradition of Western art and aesthetics. Mulvey has disentangled the ways in which narrative and visual techniques in cinema make voyeurism into an exclusively male prerogative. Within the narrative of the film male characters direct their gaze towards female characters. The spectator in the theatre is made to identify with the male look, because the camera films from the optical, as well as libidinal, point of view of the male character. There are thus three levels of the cinematic gaze (camera, character and spectator) that objectify the female character and make her into a spectacle. In classical cinema, voyeurism connotes women as 'to-be-looked-at-ness' (1989: 19).

Mulvey tackles narcissistic visual pleasure with Lacan's concepts of ego formation and the mirror stage. The way in which the child derives pleasure from the identification with a perfect mirror image and forms its ego ideal on the basis of this idealized image, is analogous to the way in which the film spectator derives narcissistic pleasure from identifying with the perfected image of a human figure on the screen. In both cases, however, during the mirror stage and in cinema, identifications are not a lucid form of self-knowledge or awareness. They are rather based on what Lacan calls 'méconnaissance' (a 'mis-recognition'), that is to say they are blinded by the very narcissistic forces that structure them in the first place. Ego formation is structurally characterized by imaginary functions. And so is cinema. At about the same time as Christian Metz worked on this analogy in his essays on psychoanalysis and cinema, Mulvey argued that cinematic identifications were structured along the lines of sexual difference. Representation of 'the more perfect, more complete, more powerful ideal ego' (20) of the male hero stands in stark opposition to the distorted image of the passive and powerless female character. Hence the spectator is actively made to identify with the male rather than with the female character in film.



There are then two aspects to visual pleasure which are negotiated through sexual difference: the voyeuristic-scopophilic gaze and narcissistic identification. Both these formative structures depend for their meaning upon the controlling power of the male character as well as on the objectified representation of the female character. Moreover, according to Mulvey, in psychoanalytic terms the image of 'woman' is fundamentally ambiguous in that it combines attraction and seduction with an evocation of castration anxiety. Because her appearance also reminds the male subject of the lack of a penis, the female character is a source of much deeper fears. Classical cinema solves the threat of castration in one of two ways: in the narrative structure or through fetishism. To allay the threat of castration on the level of narrative, the female character has to be found guilty. The films of Alfred Hitchcock are a good example of this kind of narrative plot (see Modleski 1988). The woman's 'guilt' will be sealed by either punishment or salvation and the film story is then resolved through the two traditional endings which are made available to women: she must either die (as in e.g. *Psycho* (1960)) or marry (as in e.g. *Marnie* (1964)). In this respect, Mulvey provocatively says that a story demands sadism. In the case of fetishism, classical cinema reinstates and displaces the lacking penis in the form of a fetish, that is, a hyper-polished object. Mulvey refers here to Josef Sternberg's fetishisation of Marlene Dietrich. Marilyn Monroe is another example of a fetishised female star. Fetishizing the woman deflects attention from female 'lack' and changes her from a dangerous figure into a reassuring object of flawless beauty. Fetishism in cinema confirms the reification of the female figure and thus fails to represent 'Woman' outside the phallic norm.

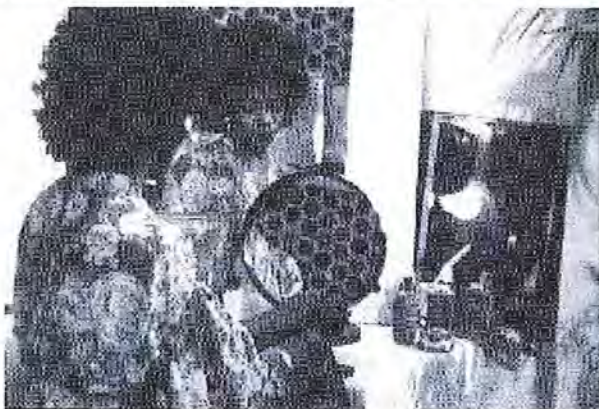


The notion of 'the male gaze' has become a shorthand term for the analysis of complex mechanisms in cinema that involve structures like voyeurism, narcissism and fetishism. These concepts help to understand how Hollywood cinema is tailor-made for male desire. Because the structures of Hollywood cinema are analyzed as fundamentally patriarchal, early feminists declared that a woman's film should shun traditional narrative and cinematic techniques and engage in experimental practice: thus, women's cinema should be a counter cinema.

### A Feminist Counter Cinema

What should a feminist counter cinema look like? For Mulvey, feminist cinema was to be an avant-garde film practice which would 'free the look of the camera into its materiality in time and space and the look of the audience into dialectics and passionate detachment' (Mulvey 1989: 26). That such a counter cinema would destroy the visual pleasure of the spectator was no problem for women; according to Mulvey they would view the decline of classical film narrative with nothing more than 'sentimental regret' (1989: 26).

Feminist counter cinema took its inspiration from the avant-garde in cinema and theater, such as the montage techniques of Sergei Eisenstein, the notion of 'Verfremdung' (distantiation) of Bertolt Brecht and the modernist aesthetic of Jean Luc Godard. As such it was very much part of the 1970s political filmmaking. The privileged examples of feminist counter cinema are Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (Belgium 1975), Laura Mulvey and Peter Wollen's *Riddles of the Sphinx* (GB 1977) and Sally Potter's *Thriller* (GB 1979). It is interesting to note that the radical films of Marguërite Duras have drawn much less attention from Anglophone feminist film critics. Important American experimental films are Yvonne Rainer's *Lives of Performers* and *Film About a Woman Who...* (USA 1972 and 1974) and Sigmund Freud's *Dora* (made by Tyndall, McCall, Pajaczowska and Weinstock, USA 1979).



How does feminist counter cinema avoid the conventions of classical cinema and how does it accommodate a female point of view? In the short experimental film *Thriller*, for example, this is achieved by deconstructing a classical melodrama, Puccini's opera *La Bohème* (1895). The film splits the female character into two: Mimi I, who is placed outside of the narrative in which she is the heroine, Mimi II. The first Mimi investigates how she is constructed as an object in the melodramatic narrative. According to Ann Kaplan (1983), the investigation is both psychoanalytic and Marxist-materialist. On the psychoanalytic level Mimi I learns how the female subject is excluded from male language and classical narrative. The only position she can occupy is that of asking questions: 'Did I die? Was I murdered? What does it mean?' On the Marxist-materialist level Mimi I learns to investigate Mimi II's role as a seamstress and as a mother. As in Potter's second film, *The Goldiggers* (GB 1980) it is a woman of

colour with a deep French-accented English voice (Colette Lafont), who does the critical questioning of the patriarchal image of white womanhood. Thus, in both films it is the 'foreign' female voice that speaks the discourse of theory and criticism. *Thriller* communicates these theoretical discourses both visually and acoustically. The sound track includes the dominant female voice, as well as a repeated laugh, a repeated shriek and the sound of a heartbeat. These are typical components of the classical thriller and horror genres, while the film narrative does not give rise to any such suspense. Instead, it refocuses the attention of the spectator on the enigmas surrounding the female subject in classical discourse. *Thriller* deliberately violates conventional realist codes. The melodramatic story is partly told in shots which are pictures of phographs of a stage

performance, and partly in reconstructed scenes in which the actors move in highly stylized movements. Another visual device is the use of mirrors. For Kaplan, the play with repeated and jarring mirror shots illustrate the mental processes that Lacan's mirror phase involves psychoanalytically. For example, when Mimi I recognises herself as object her shadow is thrown up on the screen. Mimi I is then shown with her back to the mirror, facing the camera. This image is repeated in a series of mirrors behind her (instead of 'correctly' reflecting the back of her head). For Kaplan, this complex shot signals Mimi I's recognition of her split subjectivity. The investigation leads the women to understand they are not split in themselves, nor should they be split narratively. The film ends symbolically with both Mimi's embracing.

Feminist counter cinema did not only pertain to fictional film, but also to documentary. The problems of finding an appropriate form and style were maybe even more acute for documentary film, because traditional documentary uses illusionism and realism to capture the 'truth' or 'reality'. For many feminist filmmakers in the 1970s, this idealism was unacceptable. It could not include self-reflexivity, one of the starting points of feminist film practice. Feminist documentary should manufacture and construct the 'truth' of women's oppression, not merely reflect it (Johnston 1983). However, other voices were also heard. Because many stylistically traditional documentaries have been important historical documents for the women's movement, this kind of feminist formalism was questioned. Alex Juhasz criticised this kind of orthodoxy, which proscribed anti-illusionist techniques undermining identification. She points to the paradox that the unified subject which was represented in early feminist documentaries, presented the feminist viewer in fact with a 'radical, new and politicized reinterpretation of that female subjectivity, one which mobilized vast numbers of women into action for the first time' (1994: 174).

We witness a theoretical contradiction of feminism here: while feminists need to deconstruct the patriarchal images and representations of 'Woman', they historically need to establish their female subjectivity at the same time. That is to say, they have to find out and redefine what it means to be a woman. A relentless formalism may be too much of a one-sided approach to the complex enterprise of (re)constructing the female subject.

Counter cinema represents only a small fraction of the many films produced by women since the mid 1970s. Yet, these experimental films have been overpraised for their subversive powers while realist women's films were overcriticised for their illusionism (see Kuhn 1982 and Kaplan 1983). The suspicion of collusion cast on realist or narrative film has resulted in either a concentration of critical efforts on classical Hollywood cinema or in a largely unjustified acclaim of experimental women's cinema among the elected few who get to see it. This has resulted in a paradoxical neglect of contemporary popular films made by women for a wider audience; a lack of academic attention which continued long into the 1980s and even 1990s (see for a reappraisal of narrative feminist cinema Humm 1997 and Smelik 1998). Teresa de Lauretis (1984, 1987) was among the first to claim that feminist cinema should not destroy narrative and visual pleasure, but rather should be 'narrative and Oedipal with a vengeance' (1987: 108). According to her, feminist cinema in the 1980s should define 'all points of identification (with character, image, camera) as female, feminine, or feminist' (1987: 133).

### The Female Spectator

The account of 'the male gaze' as a structuring logic in Western visual culture became controversial in the early 1980s, as it made no room for the female spectator nor for a female gaze. Yet, women did and do go to the movies. Mulvey was much criticized for omitting the question of female spectatorship. In a later essay (1981/1989), she addressed the vicissitudes of female spectatorship in her analysis of the western *Duel in the Sun* (King Vidor, 1946). Mulvey suggests that the female spectator may not only identify with the slot of passive femininity which has been programmed for her, but is also likely to enjoy adopting the masculine point of view. Mulvey elaborates on the notion of transsexual identification and spectatorship by pointing to the pre-oedipal and phallic fantasy of omnipotence which for girls is equally active as for boys, and hence, in a Freudian perspective, essentially 'masculine'. In order to acquire 'proper' femininity, women will have to shed that active aspect of their early sexuality. Mulvey speculates that female spectators may negotiate the masculinisation of the spectatorial position in Hollywood cinema, because it signifies for them a pleasurable rediscovery of a lost aspect of their sexual identity. Even so, the female spectator remains 'restless in [her] transvestite clothes' (37).

It was not until the end of the decade before female spectatorship was theorized outside the dichotomous categories of psychoanalytic theory. An account of female spectatorship in all its cultural contexts and multiple differences was then undertaken in a special issue of *Camera Obscura*, entitled 'The Spectatrix' (1989: nos 20-21). The editors Janet Bergstrom and Mary Ann Doane chose to give a comprehensive survey of international research on and theories of the female spectator in film and television studies.



### The masquerade

It has become a general assumption of feminist film theory that female spectators are more fluid in their capacity to identify with the other gender. For example, in her study of the fan phenomenon, Miriam Hansen (1991) has used the idea of spectatorial flexibility to explain why women in the 1920s were drawn to the feminine positioning of Rudolph Valentino. This spectatorial transvestism of the woman viewer points to a female masquerade. The concept of masquerade was first

introduced into feminist film theory by Johnston (1975) in her analysis of Jacques Tourneur's *Anne of the Indies* (1951). The notion of masquerade was inspired by the role of the female character who cross-dressed as a male pirate. For Johnston the female masquerade signified not only a masking but also an 'unmasking' in the deconstructionist sense of exposing and criticising.

Mary Ann Doane (1982/1991) explored the notion of masquerade further to understand woman's relation to the image on the screen. Drawing on the psychoanalytic work of Joan Rivière, Doane understands the masquerade, not as cross-dressing, but on the contrary as a mask of femininity. Rivière had noticed in her clinical observations that women who find themselves in a male position of authority put on a mask of femininity that functions as compensation for their masculine position.

How does this concept of the masquerade relate to issues of identification and spectatorship? As we have seen, the male gaze involves voyeurism. Voyeurism presupposes distance. Doane argues that the female spectator lacks this necessary distance because she is the image. Femininity is constructed as closeness, as 'an overwhelming presence-to-itself of the female body' (22). The female spectator can adopt 'the masochism of over-identification' or 'the narcissism entailed in becoming one's own object of desire' (31-32). Doane argues that the female spectator is consumed by the image rather than consuming it. This position can be avoided not only through a transsexual identification, but also through the masquerade. The masquerade is effective in that it manufactures a distance from the image. By wearing femininity as a mask, the female spectator can create the necessary difference between herself and the represented femininity on the screen.

In a study of the Woman's film of the forties, Doane (1987) returns to the rather negative ways in which Hollywood constructs female identification and subjectivity. For Doane, the female spectator of those melodramas is involved in emotional processes like masochism, paranoia, narcissism and hysteria. The Woman's film, in spite of its focus on a female main character, perpetuates these processes and thus confirm stereotypes about the female psyche. The emotional investments of the viewer lead to overidentification, destroying the distance to the object of desire and turning the active desire of both the female character and the female spectator into the passive desire to be the desired object. Mere 'desire to desire' seems to be, then, the only option for women.

### **The female look**

Do these rather dire interpretations of female spectatorship imply that the female look is impossible and that the look or gaze is necessarily male? In the early 1980s this seemed the case in feminist theory. In her analysis of Hollywood woman's films of the 1970's and 1980's, Ann Kaplan (1983) argues that female characters can possess the look and even make the male character the object of her gaze, but being a woman her desire has no power. The neo-feminist Hollywood movies involve a mere reversal of roles in which the underlying structures of dominance and submission are still intact. The gaze is not essentially male, 'but to own and activate the gaze, given our language and the structure of the unconscious, is to be in the "masculine" position' (30).

The difficulties of theorizing the female spectator made Jackie Stacey (1987) exclaim that feminist film critics have written the darkest scenario possible for the female look as being male, masochist or marginal. There have been some different voices, however. Gertrud Koch (1980) is one of the few feminists who early on recognized that women could also enjoy the image of female beauty on the screen. Especially the vamp, an image exported from Europe and integrated into Hollywood cinema, provides the female spectator with a positive image of autonomous femininity. Koch argues that the image of the vamp revives for the female spectator the pleasurable experience of the mother as the love object in early childhood. Moreover, the sexual ambivalence of the vamp, of for example Greta Garbo and Marlene Dietrich, allows for a female homo-erotic pleasure which is not exclusively negotiated through the eyes of men. In Koch's view the vamp is a phallic woman rather than a fetishized woman, as she offers contradictory images of femininity which go beyond the reifying gaze. The vamp's ambiguity can be a source of visual pleasure for the female spectator. The disappearance of the vamp in cinema, therefore, means a great loss of possible identifications and visual pleasure for the female audience.

A similar focus on the pre-oedipal phase and on the mother as love object and potential source of visual pleasure has been developed by Gaylyn Studlar (1988), though from a very different angle. Analyzing films made by Josef von Sternberg starring Marlene Dietrich, she investigates the Deleuzian notion of masochism. Deleuze views masochism as the desire of the male to merge with the mother and subvert the father's phallic law. Its violence is contractual and consensual, in a way that sadism is not. Sadism negates difference of the mother and exults in the power of the father. Studlar argues that visual pleasure in cinema resembles more the psychic processes of masochism than of sadism. Cinema evokes the desire of the spectator to return to the pre-oedipal phase of unity with the mother, and of bisexuality. The female spectator can thus identify with and draw pleasure from the powerful femme fatale in cinema. This is a sort of re-enactment of the symbiosis through which the spectator wishes to subject her- or himself to the powerful mother image. The condition of this active masochistic desire is that it be suspended, which is achieved by means of performance and masquerade on the part of the female character. These ritualizations of fantasy keep desire under control. For Studlar the masquerade serves as a defensive strategy for women, by which they deflect and confuse the male gaze. She thus creates a place for the pleasure and desire of the female subject-spectator, albeit the pleasurable pain of desire.

Bisexual identification has also submerged in studies of very different film genres. In her study of the modern horror film, Carol Clover (1992) argues that both female and male spectators identify bisexually. She rests her case on the narrative role of the 'Final Girl': the one girl in the film who fights, resists and survives the killer-monster. The Final Girl acquires the gaze, and dominates the action, and is thus masculinised. The slasher film, like *Halloween* (1978), *Friday the Thirteenth* (1980) and *Nightmare on Elm Street* (1984) (and their sequels), openly plays on a difference between appearance (sex) and behaviour (gender). Clover argues that it is this 'theatricalization of gender' which feminises the audience. Whereas in classic horror (e.g. films by Hitchcock and De Palma) the feminisation of the audience is intermittent and ceases when the Final Girl becomes the designated victim (Marion in *Psycho*), in the modern horror film the Final Girl becomes her own saviour. Her self-rescue turns

her into the hero and it is at that moment that the male viewer 'gives up the last pretense of male identification'. For Clover the willingness of the male spectator to throw in his emotional lot with a woman in fear and pain, points to masochism. Although Clover is aware of the misogyny of the genre of the slasher film, she claims a subversive edge in that it adjusts gender representations and identifications.

### Female subjectivity

The question of female spectatorship and the female look circle around the issue of subjectivity. Female subjectivity has been explored not only in relation to spectatorship, but also with respect to the narrative structure of film. One of the key figures in this field is Teresa de Lauretis, who examined the structural representations of 'woman' in cinema (1984, 1987).

De Lauretis (1984) emphasizes that subjectivity is not a fixed entity but a constant process of self-production. Narration is one of the ways of reproducing subjectivity; each story derives its structure from the subject's desire and from its inscription in social and cultural codes. Narrative structures are defined by oedipal desire, which should be understood as both a socio-political economy dominated by men's control of women and as a way of emphasizing the sexual origin of subjectivity. Sexual desire is bound up with the desire for knowledge, that is, the quest for truth. The desire to solve riddles is a male desire par excellence, because the female subject is herself the mystery. 'Woman' is the question and can hence not ask the question nor make her desire intelligible. In Hitchcock's *Vertigo* (1958), for example, Scottie's desire for the enigmatic Judy/Madeleine structures the narrative of the film.

Narrative is not oedipal in content but in structure, by distributing roles and differences, and thus power and positions. One of the functions of narrative, de Lauretis argues, is to 'seduce' women into femininity with or without their consent. The female subject is made to desire femininity. This is a cruel and often coercive form of seduction. Here de Lauretis turns Mulvey's famous phrase around: not only does a story demand sadism; sadism demands a story. She refers to the ways in which the female characters in *Vertigo*, but also in a 'woman's film' like *Rebecca* (also by Hitchcock, 1940), are made to conform to the ideal image that the man has of them. The function of portraits of female ancestors in both films is highly significant in this respect: they represent the dead Mother, the ideal that the male hero desires to have and forces upon the female heroine. For de Lauretis the desire of the female character is impossible and the narrative tension is resolved by the destruction (Judy/Madeleine) or territorialization of women (the new Mrs. de Winter). Desire in narrative is intimately bound up with violence against women and the techniques of cinematic narration both reflect and sustain social forms of oppression of women.

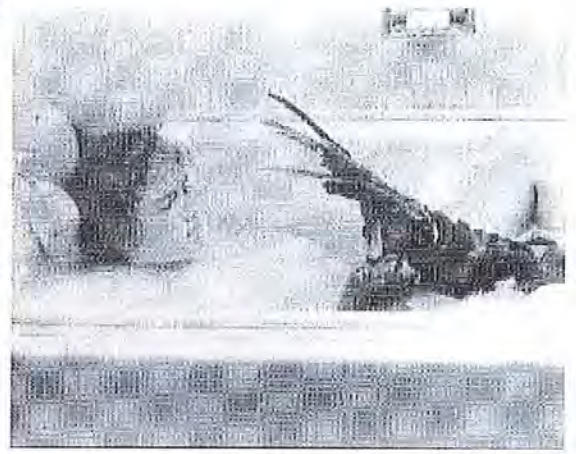
De Lauretis is hardly more optimistic than Mulvey about the female spectator. Not that she assumes identification to be single or simple; femininity and masculinity are identifications that the subject takes up in a changing relation to desire. De Lauretis distinguishes two different processes of identification in cinema. The first set is an oscillating either/or identification. It consists of a masculine, active identification with the gaze (Scottie) and a passive, feminine identification with the image (Judy/Madeleine). The second set is a simultaneous both/and identification. It consists of the double identification with the figure of narrative movement (the protagonist, the new Mrs. de Winter in *Rebecca*) and with the figure of narrative image (here the image of *Rebecca*). This set of figural identifications enables the female spectator to take up both the active and passive positions of desire: 'Desire for the other, and desire to be desired by the other' (143). This double identification may yield a surplus of pleasure, but it is also the very operation by which a narrative solicits the spectators' consent and seduces women into femininity.

The notion of the female subject, then, seems to be a contradiction in terms, so much so that de Lauretis sometimes refers to the female subject as a 'non-subject' (1985: 36). 'Woman' is fundamentally unrepresentable as subject of desire; she can only be represented as representation (1987: 20). Feminist theory is built on the very paradox of the unrepresentability of woman as subject of desire, and historical women who know themselves to be subjects. For de Lauretis, the self-conscious experience of being both 'woman' and 'women' is the productive contradiction of feminism. Women's films like *Les Rendez-vous d'Anna* or *Jeanne Dielman* by Chantal Akerman, *Thriller* by Sally Potter, or Sigmund Freud's *Dora: A Case of Mistaken Identity* by Tyndall, McCall, Pajaczkowska and Weinstock, are her privileged examples of films which explore and explode that very contradiction.

### Female desire

A feminist critic who has also approached the question of female desire within psychoanalytic discourse is Kaja Silverman (1988). Drawing on Lacanian psychoanalysis, Silverman argues that each subject is structured by lack or symbolic castration. In Western culture it is, however, the female subject who is made to bear the burden of that lack in order to provide the male subject with the illusion of wholeness and unity. Silverman suggests that in cinema this displacement is enacted not only through the gaze and the image but also through the auditory register. Contrary to the more frequent disembodiment of the male voice in cinema, the female voice is restricted to the realm of the body. This amounts to keeping it outside discourse. The female voice can hardly reach a signifying position in language, meaning or power and is hence all too easily reduced to screams, babble or silence in dominant cinema.

Silverman discusses the cultural fantasy of the maternal voice that surrounds the infant like an acoustic blanket. This fantasy for the maternal enclosure negatively signifies the fear of being swallowed up by the mother, whereas it positively signifies a



regression to the state of harmony and abundance when mother and child are still one. Silverman argues that both these fantasies equate the maternal voice to pure sound and deny the mother any cultural role as a discursive agent. In her rereading of psychoanalysis Silverman attempts to make room for the mother and for female desire within discourse and the symbolic order.

Reinterpreting Freud's account of the psychological development of the little girl, Silverman puts great emphasis on the signifying role of the mother in early childhood. The entry into language means the end of the unity between mother and child as well as of an unmediated access to reality. The loss and separation entailed by the acquisition of language lead the child to desire the mother. The girl redirects her desire to the mother in what is called the negative Oedipus complex. This can only happen after the pre-oedipal stage, because distance from the mother is necessary for her to be constructed as an erotic object for the daughter. Silverman thus recuperates female desire for the mother as fully oedipal, that is to say within the symbolic order, within language and signification.

It is after the event of the castration crisis, the dramatic onset of sexual difference, that the girl leaves the negative Oedipus complex and enters the positive Oedipal phase, learning to redirect her desire to the father. For the rest of her life the female subject remains split between the desire for the mother and for the father. The two desires are the site of a constitutive contradiction and are consequently irreconcilable. For Silverman, the daughter's erotic investment in the mother can be a subversive force for a 'libidinal politics' because it is a form of desire which is opposed to the normative desire for the father. Silverman emphasizes the negativity of the female negative Oedipus complex as a political potential. She argues that it is paramount for feminism to draw on the libidinal resources of the 'homosexual-maternal fantasmatic' (125). Silverman also revises the traditional view on the divergence of identification and desire. In her view these two psychic paradigms are not always mutually exclusive and can actually coalesce. In the negative Oedipus complex the girl both identifies with and desires the mother, while the father figures neither as an object of desire nor of identification: for the girl he is merely 'a troublesome rival' (Freud quoted in Silverman: 153). In this stage of development the girl forms her identity through the incorporation of the mother's imago; she both wishes to possess and to be the mother. There is then a conjunction of identification and eroticism, which Silverman believes to have a vital relation to female narcissism. For her, feminism's libidinal struggle against the phallus lies in the intersection of desire for and identification with the mother. In Silverman's reading, a fantasy for the maternal enclosure is the organizing principle of *Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, 1977). In this experimental film, the figure of the Sphinx occupies the position of an 'imaginary narrator', a distinctly fictionalised voice-over. This disembodied voice speaks a wide variety of discourses about motherhood, from psychoanalysis to feminist politics, thus firmly establishing the maternal voice within the symbolic order. The film is centered upon the female desire to recover the Oedipal or symbolic mother, represented by the Sphinx. *Riddles* springs off from the mother/daughter relationship, of Louise and her child Anna. The maternal fantasy can be found not only in the pre-Oedipal dyad, but also in the homosexual-maternal ménage à trois of mother, grandmother and child. The film opens this maternal enclosure up to a feminist community of women, including Louise's friend Maxine, and the voice and work of artist Mary Kelly. This female collectivity, like female subjectivity is based upon the passionate desire for the mother.

### **Sexual Difference and Its Discontents**

Although feminists have not always agreed about the usefulness of psychoanalysis, there has been general agreement about the limitations of an exclusive focus on sexual difference. One such limitation is the reproduction of a dichotomy, male/female, that needs to be deconstructed. The fear was that this binary opposition would somehow tie questions of pleasure and identification to anatomical difference. Especially within American feminism the term sexual difference was therefore replaced by a renewed interest in the sex/gender distinction that Gayle Rubin had introduced in 1975. The term gender generally seemed to indicate a clearer distinction between anatomy (sex) and social construction (gender), and equally between sexual practice and gender identity.

Another limitation of the exclusive focus on sexual difference within psychoanalytic film theory is its failure to focus on other differences such as class, race, age and sexual preference.

Lesbian feminists were among the first to raise objections to the heterosexual bias of psychoanalytic feminist film theory. Indeed, feminist film theory - not unlike the Hollywood cinema it criticised so fiercely - seemed unable to conceive of representation outside heterosexuality. The journal *Jump Cut* wrote in its special issue on Lesbians and Film (1981, no 24/25): 'It sometimes seems to us that lesbianism is the hole in the heart of feminist film criticism' (p. 17). Apparently, almost ten years later matters had improved very little, as Judith Mayne (1990, 1994) complains that the denial of the lesbian identity of Hollywood director Dorothy Arzner points to a curious gap in feminist film theory, indeed to the 'structuring absence' of lesbianism (1994: 107). As Patricia White (1991) observes, the 'ghostly presence of lesbianism' does not only haunt Hollywood gothics but also feminist film theory.

In spite of the increasing focus on female spectatorship in feminist scholarship, the homosexual pleasures of the female spectator were indeed largely ignored. Yet, it is interesting to know what happens for the female spectator when a classical narrative features two female characters. This question arose as early as Julie Lesage's (1980) pioneering analysis of the improvisational interplay of the two female characters in Jacques Rivette's *Celine and Julie Go Boating* (France 1974). She shows that the abandonment of the classical story based on male/female distinctions produces new and previously unimaginable narrative permutations.

Stacey (1987) argues that in Hollywood films with two female protagonists, like *All About Eve* (USA 1950) or *Desperately Seeking Susan* (USA 1984), an active desire is produced by the difference between the two women. These stories are about women wanting to become the idealized other. An interplay of difference and otherness prevents the collapse of that desire



into identification, prompting Stacey to argue that the rigid psychoanalytic distinction between desire and identification fails to address different constructions of desire. She suggests that a more flexible model of cinematic spectatorship is needed so as to avoid a facile binarism that maps homosexuality onto an opposition of masculinity and femininity.

De Lauretis (1988) has drawn attention to the difficulties of imagining lesbian desire within a psychoanalytic discourse that predicated sexual difference on sexual indifference. She here follows Luce Irigaray's notion of the symbolic law representing only one and not two sexes: patriarchy is deeply 'hommo-sexual' as it erects the masculine as the one and only norm. Discussing the same problematic in a later essay, de Lauretis (1991) observes that the institution of heterosexuality defines all sexuality to such an extent that is difficult to represent homosexual-lesbian desire. She criticizes both Stacey and Silverman for conceiving of desire between women as woman-identified female bonding and failing to see it as sexual. Here, and more extensively in

her later book *The Practice of Love* (1994), de Lauretis returns to Freudian theory to account for the specificity of lesbian desire in terms of fetishism.

In answer to de Lauretis' criticism Stacey (1994) argues in her study of female spectatorship that she is not concerned with a specifically lesbian audience but with a possible homo-eroticism for all women in the audience. Her point is not to de-eroticise desire, but to look for ways in which a film may eroticise identification. The female spectator is quite likely to encompass erotic components in her desiring look, while at the same time identifying with the woman-as-spectacle. The homo-erotic appeal of female Hollywood stars has indeed been widely recognised. Weiss (1992), for example, discusses the attraction of Hollywood stars for lesbian spectators in the thirties. Especially the androgyne appearances of Marlene Dietrich in *Morocco* (USA 1930), Greta Garbo in *Queen Christina* (USA 1933) and Katherine Hepburn in *Sylvia Scarlett* (USA 1935) were embraced as an image of a gender-in-between and of sexual ambiguity. The star image of sexual androgyny served as point of identification outside conventional gender positions.

While these discussions of lesbian spectatorship are part of a wider movement in film studies to include the heterogeneity of the spectatorial situation, most discussions of spectatorship have been about white audiences. De Lauretis was criticized for not taking into account racial dynamics in the lesbian film *She Must Be Seeing Things* (USA 1987) (see the discussion following de Lauretis' 1991 article). The issue of black lesbian spectatorship has so far hardly been raised. The collection *Queer Looks* (Gever et al, 1993) addresses the combination of racial difference and homosexuality, but it focuses more on gay and lesbian filmmaking than on spectatorship as such.

### Gay and lesbian criticism

The shift away from the restrictive dichotomies of psychoanalytic feminist film theory, has resulted in a more historical and cultural criticism of cinema by gay and lesbian critics. This involved rereadings of Hollywood cinema, for example of the implicit lesbianism of the female buddy film. In order to avoid that 'danger' Hollywood films often include explicit scenes of denying any lesbian intent. In *Julia* (USA 1977) Jane Fonda slaps a man in the face who suggests that her friendship with Julia (Vanessa Redgrave) was sexual. Other films put a 'real' lesbian in the story as a way of showing that the female friendship of the two heroines is not 'that way' (*Girlfriends*, USA 1978). In some films the female buddies, however, become lovers, as in *Lianna* (USA 1982) and *Personal Best* (USA 1982). Several critics have pointed out that the lesbian subject matter of these films is acceptable to all kinds of audiences, because its eroticism feeds into traditional male voyeurism (Linda Williams 1986, Mandy Merck 1993). Ellsworth (1990) investigated lesbian responses to the film and found that many lesbian spectators actively rewrote the film by imagining a different ending. Her research shows that lesbian spectators use interpretive strategies to challenge the dominant reading of a film.

The theme of lesbianism still runs strong in more recent female buddy films. *Fried Green Tomatoes* (USA 1991) is one of those films about female friendship in which lesbianism remains unspoken, although it is a source of strength and inspiration. In *Thelma and Louise* (USA 1991) the lesbian attraction between the women can only be expressed in a kiss on the mouth just before the leap to their death into the Grand Canyon. *Basic Instinct* (USA 1991) features lesbian and bisexual characters as pathological killers, harping back on the time-old association in Hollywood films of lesbianism with death and pathology. What else is new? Angela Galvin (1994) suggests that the novelty may well lie in the heroine's absence of a mustache. The controversy over *Thelma and Louise* and *Basic Instinct* shows some of the various responses of feminist and lesbian criticism. While the films have been criticised for their reactionary representation of strong women and for their exploitation of voyeuristic themes, some spectators have appropriated them as 'lesbian films', enjoying images of empowered women who escape the Law (Tasker 1993, Graham 1995).

Alongside rereadings of Hollywood films gay and lesbian criticism turned to films made by lesbians and gay men. Early films of European art cinema were rediscovered, such as *Mädchen in Uniform* (*Girls in Uniform*, Germany 1931). Rich (1984) argues that the anti-fascist politics of *Mädchen in Uniform* is interconnected with its lesbian theme and its struggle against authoritarian structures and sexual repression. Rich places the film in the historical context of Weimar with its vibrant lesbian subculture, especially in Berlin.

Mädchen in Uniform does not stand alone but is part of a tradition of gay and lesbian filmmaking within early cinema (see Dyer 1990, Weiss 1992). Other films were made by gay or lesbian filmmakers, like the surrealist shorts of Germaine Dulac. Her films have been read as critiques of heterosexuality (Flitterman-Lewis, 1990). Fantasy plays an important role in these experimental films. In *La Souriante Madame Beudet* (*The Smiling Mme Beudet*, France 1923) a woman fantasizes murdering her bully of a husband and escaping from her bourgeois marriage, and *La Coquille et le Clergyman* (*The Seashell and the Clergyman*, France 1927) exposes Oedipal male fantasies about the mystery of 'Woman'.

Jean Genet's prison film *Un Chant d'Amour* (*A Song of Love*, France 1950) is a classic which has become enormously popular with gay audiences until today and which also has influenced gay filmmakers. Dyer (1990) discusses the film's eroticism in terms of the tension between politics and pleasure. While some gay critics have reprimanded the film for its 'oppression' of gay men or were disturbed by its 'homophobic' representation of erotic pleasures, others took a more permissive or even celebratory attitude to the sadomasochism of the film. Dyer argues that the renewed political interest in perverse sexualities opened a Foucauldian reading of the film's eroticism in terms of the social and historical relation between sexuality and power.

The play of power and desire has become the theme of some gay and lesbian films in the eighties, which Dyer calls a 'Genetesque' tradition. A ritualization of power and desire can for example be found in the sadomasochistic theatre of *Verführung: die grausame Frau* (*Seduction: the Cruel Woman*, Germany 1985) by Elfi Mikesch and Monika Treut. This highly formalised and estheticised exploration of sadomasochism was one of the first films to bring female desire and lesbian sexuality within the domain of power and violence. Another filmmaker that must be mentioned in this context is Ulrike Ottinger, whose fantasmatic films from *Madame X - eine absolute Herrscherin* (*Madame X - an Absolute Ruler*, Germany 1977) to *Johanna D'Arc of Mongolia* (Germany 1989) humorously deconstruct traditional femininity and perversely celebrate nomadic lesbian subjectivities (White 1987, Longfellow 1993).

These films are very different from the lesbian romance, *Desert Hearts* (USA 1985), which is to date still the only lesbian independent feature which made use of Hollywood conventions and was a box office success. As Jackie Stacey (1995) points out, the film, quite surprisingly, was not followed by other successful lesbian romances nor did it receive much academic attention. She suggests that this may have to do with the popular lesbian romance film being 'a virtual contradiction in terms' (112). The film has, however, remained popular with lesbian audiences.

### **Feminist Theory and Race**

Persistent critique of psychoanalytic film theory has also come from black feminism, who criticised its exclusive focus on sexual difference and its failure to deal with racial difference. Jane Gaines (1988) is one of the first feminist critics to point to the erasure of race in film theories that are based on the psychoanalytic concept of sexual difference. She pleads for an inclusion of black feminist theory and of a historical approach into feminist film theory in order to understand how in cinema gender intersects with race and class.

White film critics have universalised their theories of representations of women, while black women have been excluded from those very forms of representation. The signification of the black female as non-human makes black female sexuality the great unknown in white patriarchy, that which is 'unfathomed and uncodified' and yet 'worked over again and again in mainstream culture because of its apparent elusiveness' (Gaines 1988: 26). The eruptive point of resistance present black women's sexuality as an even greater threat to the male unconscious than the fear of white female sexuality.

The category of race also problematises the paradigm of the male gaze possessing the female image. The male gaze is not a universal given but it is rather negotiated via whiteness: the black man's sexual gaze is socially prohibited. Racial hierarchies in ways of looking have created visual taboos, the neglect of which reflects back on film theory, which fails to account for the ways in which some social groups have the licence to look openly, while others can only 'look' illicitly. The racial structures of looking also have repercussions for structures of narrative. Gaines discusses the construction of the black man as rapist, while in times of slavery and long after, it was the white man who raped black women. The historical scenario of interracial rape explains much of the penalty of sexual looking by the black man, who was actually (rather than symbolically) castrated or lynched by white men. For Gaines this scenario of sexual violence, repression and displacements rivals the oedipal myth. Interventions such as Gaines' show that the category of race reveals the untenability of many one-sided beliefs within feminist film theory, and points to the necessity of contextualising and historicising sexual difference. Thus, Lola Young (1996) examines the representation of black female sexuality by situating British films in their historical and social context. Intersecting theories of sexual difference with those of differences of race and sexual preference, along with ethnicity and class, will eventually make other forms of representation thinkable, although Young argues convincingly that white and black filmmakers find it hard to challenge stereotypical images of black women.

Almost simultaneously with Young's book a special issue of *Camera Obscura* (nr. 36) was published, which focused on 'Black Women, Spectatorship, and Visual Culture'. In her reading of Neil Jordan's films *Mona Lisa* and *The Crying Game* Joy James comes to a very similar critique as Young: these films fail to fulfill the promise of transgressive relationships and ultimately reproduce stereotypes of black female sexuality. Deborah Grayson examines the iconic representation of black women's hair in visual culture. Looking at diverse media and popular practices (e.g. dolls), she identifies the racialized signification of hair within American health and beauty culture. In a similar vein, Marla Shelton analyzes the cross-over stardom of Whitney Houston. While Shelton celebrates Houston's successful construction of her own image and formation of different audiences, she points to the inherent conflicts that converge around this 'rainbow icon'. For example, Houston has found it hard to escape negative interpretations of her sexuality and of her role as a wife and mother. And while she has always had enormous cross-over appeal, according to Shelton, in more recent years Houston had to embrace and express her blackness in order to maintain a large audience.

Generally, little research has been available about black audiences. One of the exceptions is the work of Jacqueline Bobo (1995) on Steven Spielberg's *The Color Purple* (1985). The film was attacked in the black press for its racism. Yet, this critical view is mixed with reports of black spectators who found the film empowering. Bobo set out to research this apparent contradiction and interviewed a group of black women. The black female spectators were quite unanimously impressed by the film - 'Finally, somebody says something about us' - and felt strengthened by the triumph of the female protagonist Celie. They thought the criticism of the film (and also of Alice Walker's novel), particularly on the part of black men, quite unjustified. The women do recognise that the film continues the tradition of racist representations of blacks; Spielberg's interpretation of Sofia and Harpo is not considered to be successful. However, Bobo argues that, as black spectators, the women are by sheer necessity used to filtering out offensive racist images from what they see in cinema. The women negotiated their appreciation of the film through their personal history and past viewing experience. Moreover, Bobo found that certain technical aspects of the film contributed to spectatorial pleasure: *The Color Purple* introduced an innovative way of photographing black people so that they stood out against the background. This photographic technique made black people appear more distinctly on the screen than in the cinematic tradition of Hollywood.

The influential feminist critic bell hooks (1990, 1992 and 1994) confirms that black viewers have always critically responded to Hollywood. Black female spectators do not necessarily identify with either the male gaze or with white womanhood as lack. Rather, they 'construct a theory of looking relations where cinematic visual delight is the pleasure of interrogation' (1992: 126). For hooks this is a radical departure from the 'totalizing agenda' of feminist film criticism, and the beginning of an oppositional spectatorship for black women.

A search for an oppositional subjectivity can also be found in the practice of filmmaking. Ngozi Onwurah's film *The Body Beautiful* (1991), for example, inscribes new subject positions for the diasporan daughter of a British mother and a Nigerian father. Combining documentary with fictional elements, this hybrid film centres on the relation between the body of the mother and that of her daughter by foregrounding questions of authenticity and authority. In a rewriting of the Freudian primal scene - the daughter watching the lovemaking of her mature white mother with a young black man - the film takes on the ethnographic gaze at the 'Other', radically subverting traditional psychoanalytic discourse.

Richard Dyer (1988/1993) is one of the few film critics who has written about whiteness in cinema. He argues that it is difficult to think about whiteness, because it is often revealed as emptiness and absence. Because whiteness is constructed as the norm, it is unmarked. Yet, or rather, as such, it can represent everything. This eerie property of whiteness, to be nothing and everything at the same time, is the source of its representational power. In his reading of *Jezebel* (1938), Dyer points to the narrative technique of Hollywood colonial movies, where the white, sexually repressed heroine lives her emotions through the black servant. Such films conventionally oppose the chastity and virginity of white womanhood to the vitality and sexuality of the black woman, usually the white woman's servant. Its closure is the acquired ideal of white womanhood, although much of the pleasure of the film lies in the transgression of *Jezebel* (Bette Davis), exposing that ideal to be quite an ordeal.

## On Masculinity

While feminists have convincingly exposed Western culture as male-dominated, this has not automatically produced a feminist theory of male subjectivity and sexuality. Pam Cook's essay 'Masculinity in Crisis' (1982) in a special issue of *Screen* opened up a new area of investigation: the riddled question of masculinity in the age of feminism. Much as the dominant paradigm of feminist film theory raised questions about the male look and the female spectacle, it also raised questions about the eroticisation of the male body as erotic object. What if the male body is the object of the female gaze or of another male gaze; and how exactly does the male body become the signifier of the phallus? (*Screen* 1992).

In the discussion of masculinity in cinema the issue of homosexual desire was raised (Dyer 1982, Neale 1983). Most critics agree that the spectatorial look in mainstream cinema is implicitly male. While for Dyer this means that images of men do not automatically 'work' for women, according to Neale the erotic element in looking at the male body has to be repressed and disavowed so as to avoid any implications of male homosexuality. Yet, male homosexuality is always present as an undercurrent; it is Hollywood's symptom. The denial of the homoeroticism of looking at images of men constantly involves sado-masochistic themes, scenes and fantasies. Hence, the highly ritualized scenes of male struggle which deflect the look away from the male body to the scene of the spectacular fight.

The image of the male body as object of a look is fraught with ambivalences, repressions and denials. Like the masquerade, the notion of spectacle has such strong feminine connotations that for a male performer to be put on display or to don a mask threatens his very masculinity. Because the phallus is a symbol and a signifier, no man can fully symbolize it. Although the patriarchal male subject has a privileged relation to the phallus, he will always fall short of the phallic ideal. Lacan notices this effect in his essay on the meaning of the phallus '... the curious consequence of making virile display in the human being itself seem feminine' (1977: 291). Male spectacle, then, entails to be put in a feminine position. The immanent feminization of male spectacle brings about two possible dangers for the posing or performing male: functioning as an object of desire he can easily become the object of ridicule, and within a heterosexist culture accusations of homosexuality can be launched against him (Neale 1983, Tasker 1993).

Masculinity studies became established in feminist film theory in the 1990s. In a special issue on 'Male Trouble' of *Camera Obscura* (1988) the editors Constance Penley and Sharon Willis argue that the great variety of images of contemporary masculinity are organized around hysteria and masochism. As they point out, these two symptomatic formations are a telling displacement of voyeurism and fetishism, the terms that have so far been used in feminist film theory to describe male subjectivity and spectatorship. Lynne Kirby, for example, describes male hysteria in early cinema. She argues that the disturbing shock effects of early cinema (the roller coaster ride, the speeding train shots) construct a hysterical spectator. Hysteria was seen as a quintessential female condition, but with modern technology men were equally subjected to shock and trauma and hence, responded with hysteria. Male hysteria and masochism are further explored in books on male



subjectivity by Tania Modleski (1991) and Kaja Silverman (1992).

Most studies of masculinity point to the crisis in which the white male heterosexual subject finds himself, a crisis in which his masculinity is fragmented and denaturalized (Easthope 1986; Kirkham & Thumin 1993; Tasker 1993; Jeffords 1994). The signifiers of 'man' and 'manly' seem to have lost all of their meaning, which makes Hollywood desperate to find a 'few good white men', in the words of Susan Jeffords. Yet, the crisis in masculinity is welcomed by gay critics as a liberatory moment. In his book on male impersonators Mark Simpson takes great pleasure in celebrating the deconstruction of masculinity as authentic, natural, coherent and dominant (1994).

### Queer Theory

Gay studies of masculinity often border on camp readings of the male spectacle (Medhurst 1991b, Simpson 1994). Camp can be seen as an oppositional reading of popular culture which offers identifications and pleasures that dominant culture denies to homosexuals. As an oppositional reading, camp can be subversive for bringing out the cultural ambiguities and contradictions that usually remain sealed over by dominant ideology.

This characteristic brings camp into the realm of postmodernism which also celebrates ambivalence and heterogeneity. Subcultural camp and postmodern theory share a penchant for irony, play and parody, for artificiality and performance, as well as for transgressing conventional meanings of gender. This queer alliance between camp and postmodernism has often been noted. Medhurst even provocatively states that 'postmodernism is only heterosexuals catching up with camp' (1991a: 206). It is indeed an easy leap from Babuscio's understanding of camp as signifying performance rather than existence, to Judith Butler's notion of gender signifying performance rather than identity. Just as Babuscio claims that the emphasis on style, surface and the spectacle results in incongruities between 'what a thing or person is to what it looks like' (1984: 44), Butler (1990) asserts that the stress on performativity allows us to see gender as enacting a set of discontinuous if not parodic performances. Thus, it also became an available notion for lesbians (see Graham 1995). Both camp and postmodernism denaturalise femininity and masculinity.

It is significant that in the 1990s the notion of 'camp' is often replaced by the term 'queer'. Camp is historically more associated with the closeted homosexuality of the fifties and only came to the surface in the sixties and seventies. Postmodernism of the eighties and nineties brought campy strategies into the mainstream. Now, lesbians and gay men identify their oppositional reading strategies as 'queer'. Away from the notions of oppression and liberation of earlier gay and lesbian criticism, queerness is associated with the playful self-definition of a homosexuality in non-essentialist terms. Not unlike camp, but more self-assertive, queer readings are fully inflected with irony, transgressive gender parody and deconstructed subjectivities.

### Conclusion

The diversity of contemporary feminist film theory reflects the variegated production of women's cinema of the 1990s. Women filmmakers have increasingly conquered Hollywood. Several of them have been able to maintain a consistent production in diverse genres: comedy (Penny Marshall), romantic drama (Nora Ephron), and action movies (Kathryn Bigelow), to name just a few. This has also been the case for several women filmmakers in Europe, such as Margarethe von Trotta (Germany), Claire Denis (France) and Marion Hensel (Belgium). In a more non-commercial pocket of the market, there has been a significant increase in films made by lesbian, black and post-colonial directors: filmmakers as diverse as Monika Treut and Patricia Rozema, Julie Dash and Ngozi Onwurah, Ann Hui and Clara Law. This decade has witnessed the popular success of feminist art films, like *Orlando* by Sally Potter (1992) and the Oscar-winning films *The Piano*, a costume drama by Jane Campion (New Zealand 1994) and *Antonia's Line*, a matriarchal epic by Marleen Gorris (Netherlands 1995). Dropping a few names and titles does in no way do justice to the scale of women's cinema of this decade. It merely indicates a prolific diversity which resonates with film audiences in this decade of hybridity. The polyphony of voices, multiple points of view, and cinematic styles and genres, signify women's successful struggle for self-representation on the silver screen.



### Morocco (USA 1930, Josef von Sternberg)

For many feminist film critics Josef von Sternberg's star vehicle for Marlene Dietrich has been the privileged example of the fetish image of woman in classical cinema. *Morocco* features Dietrich as the cabaret singer Amy Jolly, stranded in Morocco. In her first American movie, and in the many that would follow, the plot illustrates a repeated pattern in which the woman is caught between the desire of two males. Here, she must choose between wealthy European aristocrat La Bessière (Adolphe Menjou) and Foreign Legionnaire Tom Brown (Gary Cooper). As usual, Dietrich is the image of glamorous eroticism and perfectly chiseled beauty. That fetish image follows all of the classical definitions of the fetish: anthropological, Marxist and Freudian. Claire Johnston reads the fetishised image of Amy Jolly as an illustration of the absence of woman as woman in classical cinema. Woman is a sign, a spectacle, a fetish. For Johnston the image of woman as a semiotic sign denies the opposition man/woman altogether; the real opposition is male/non-male. This is illustrated by Dietrich's famous cross-dressing in the beginning of the film. The masquerade signals the absence of man; the fetishised image merely indicates the exclusion

and repression of women (1973/1991: 26).



For Laura Mulvey (1975/1989) too, Marlene Dietrich is the ultimate (Freudian) fetish in the cycle of von Sternberg's films. In order to disavow the castration anxiety that the female figure evokes, she is turned into a fetish; a perfected object of beauty which is satisfying rather than threatening. In this respect, it is significant that von Sternberg produces the perfect fetish by playing down the illusion of screen depth; the image of the fetishised woman and the screen space coalesce. In this kind of 'fetishistic scopophilia' the flawless icon of female beauty stops the flow of action and breaks down the controlling look of the male protagonist. The fetish object is displayed for the immediate gaze and enjoyment of the male spectator without mediation of the male screen character. For example, at the end of *Morocco*, Tom Brown has already disappeared into the desert when Amy Jolly kicks off her gold sandals and walks after him into the Sahara. The erotic image of the fetishised woman is established in direct rapport with the spectator. The male hero, says Mulvey, does not know or see (22-3).

It is in this possible subversion of the male gaze that the female star can manipulate her image. Kaplan (1983) argues that Marlene Dietrich deliberately uses her body as spectacle, manipulating the men within the film narrative for her own ends. Her awareness of von Sternberg's fascination with her image accounts for a displayed self-consciousness in her performance before the camera. According to Kaplan, this creates a tension in the image which together with Dietrich's slightly ironic stance, makes the (female) spectator aware of her construction as fetish (51). For Mary Ann Doane (1982/1991: 26) this use of the woman's own body as a disguise points to the masquerade; the self-conscious hyperbolisation of femininity. This excess of femininity is typical of the *femme fatale*. For Doane, too, the masquerade subverts the masculine structure of the look, in defamiliarising female iconography.

A different reading of *Morocco* is offered by Gaylyn Studlar (1988). To her the film expresses a masochistic mode of desire. In von Sternberg's films the masochistic subject is represented by a male character. Amy Jolly's repeated rejection and public humiliation of La Bessière points to his masochistic self-abnegation. Masochistic desire thrives on pain and La Bessière is indeed shown to relish the public moments of humiliation. The pleasurable humiliation is increased by the entry of the rival and it is no surprise that he helps Amy to find the man she loves, Legionnaire Brown. Studlar reads the exquisite torture of the older, richer and higher class man by the *femme fatale* (either a prostitute or a promiscuous woman), as a sustained attack on the symbolic father and phallic sexuality. In the end of the film La Bessière is reduced to the position of a helpless and abandoned child.

Studlar argues that in the masochistic scenarios of von Sternberg's films sex roles and gender identities are confused. La Bessière is the top-hatted, tuxedoed suitor to Amy. While Amy undermines his symbolic masculinity and social status, she in turn becomes the top-hatted, tuxedoed suitor to Brown. Dietrich's cross-dressing is counterpointed by the effeminated masculine beauty of Tom Brown. The feminisation of the *femme fatale's* object of desire is further emphasized by the active female gaze. It is Dietrich who singles Brown out in the night club where she sings and who looks him over with an appraising gaze. She throws him a flower, which he wears behind his ear. Studlar argues that Dietrich's active look undermines the notion that the male gaze is always one of control.

Marlene Dietrich's tantalising masculinisation added to her androgynous appeal. Andrea Weiss (1992) argues that her sexual ambiguity was embraced as a liberating image by lesbian spectators. Rumour and gossip had already been shared in the gay subculture as early as in the 1930s. Dietrich's rumoured lesbianism has even been exploited by Paramounts' publicity slogan for the release of *Morocco*: 'Dietrich - the woman all women want to see'. In the cross-dressing scene, Amy Jolly performs a French song in a night club. She walks down into the audience looking at a woman at a table. She looks over her entire body, turns away and hesitates before looking at the woman again. Then she kisses the woman on her lips, takes her flower and gives it to Tom Brown in the audience. Amy Jolly inverts the heterosexual order of seducer and seduced, while her lesbian flirtation and her butch image make the scene even more subversive. However fleeting and transitory such moments may be in classical cinema, Dietrich's star persona allows the lesbian spectator a glimpse of homoerotic enjoyment. *Reassemblage* (USA 1982, Trinh T. Minh-ha)

*Reassemblage* is the first film by Vietnamese-American filmmaker Trinh Minh-ha. It is a documentary on Senegalese women. Or is it? It may be more correct to say that the film is a poetic impression of the daily life of women living and working in a village in Senegal. Or that the film is a self-reflexive study of the position of the documentary filmmaker. The film is definitely an exercise in finding a new language to film the 'Other'.

Trinh Minh-ha is a writer and filmmaker whose work challenges First World feminism. Her focal point is the postcolonial female subject. Both in her writing and films she explores questions of identity, authenticity and difference. For the postcolonial female subject, difference is 'a special Third World women issue' (1989: 80). The focus of feminist film theory upon a psychoanalytic understanding of difference as sexual difference has produced a dichotomy that does not allow for any understanding of the complexities of the many differences in which women live. Within a racialised context, difference means essentially division, dismissal or even worse, elimination. In her writing and films, Trinh Minh-ha dedicates her words and images to understanding difference, so as to be able to 'live fearlessly with and within difference(s)' (84). She also relies on post-structuralist philosophies of difference, notably Deleuze's nomadology, in order to explore the possibility of positive representations of difference; as something else than merely 'different-from'. She thus combines creative experimentation with

theoretical sophistication.

Reassemblage is a film that is fully aware of the anthropological tradition in filming difference and its appropriative gaze of the radical Other. It is this kind of cinema that the film defies. Reassemblage provides the spectator with images of village life, singling out the women for close-up attention and concentrating on the rhythms of their daily activities - shucking corn, grinding grain, washing babies. The film suggests the seasonal cycle in shots of the African earth, now green, then cracked. Repetition of certain shots add to the rhythm of the montage: the albino child clinging to his black mother, the rotting carcasses of animals. So how does the film critique the anthropological film, given its subject matter and the traditional way of filming the women with an unobtrusive camera and from a calculated distance?

Trinh Minh-ha breaks with tradition by experimenting with sound. Originally an ethno-musicologist (and still a composer), she has used music to create a contest between the image and the sound. The sound is a-synchronous with the images, abruptly shifting from music, to voice-over, to silence in the same scene. Moreover, the voice-over is in no way 'the Voice of God' of traditional documentary. Trinh Minh-Ha herself speaks the commentary and critically reflects upon her position as filmmaker and upon the anthropological recording method. She challenges the objectivity of the camera ('The best way to be neutral and objective is to copy reality in detail, giving different views from different angles'), flatly contradicting her ironical commentary in the images that are shown on the screen. In Reassemblage Trinh Minh-ha struggles to find a way of approaching the subject, the African other. She refuses to speak for the other women, rather, she wants to speak nearby the Senegalese. Her self-reflexively critical voice unsettles not only the subject filmed, but also the filming subject.

Reassemblage can be seen as an example of the counter-cinema that Claire Johnston and Laura Mulvey advocated. The film challenges the illusionism and the conventions that deliver the impression of reality. However, the film deconstructs mainstream documentary rather than classical Hollywood, and therefore it deals with issues of the gaze in an altogether different context. The gaze here is not the male gaze that objectifies the woman, but the Western gaze that tries to objectify the racial Other. This gaze is an 'othering' look: it bestows difference upon the Other. The issues are thus not centered upon visual pleasure and voyeurism, but upon conventions of seeing the Other. Trinh Minh-ha suggests in Reassemblage that one can never really 'see' the Other. There is no direct translation possible that makes the radical other accessible or available. The images, which are often strangely framed, or jarringly edited, also suggest that there is no immediate gaze to the Other. Difference is fundamentally incommensurable and that is the source of its strength and fascination. *Antonia's Line* (Netherlands 1995, Marleen Gorris)

Marleen Gorris was the first woman director ever to win an Oscar for a feature film: the Academy Award for the best foreign film for *Antonia's Line* in 1996. This is all the more remarkable because she is known as an outspoken feminist filmmaker. Her first film, *A Question of Silence* (1982), about three women who murder the owner of a boutique shop, won many prizes on festivals and became a classic feminist hit. The reception was, however, quite mixed and many established male critics trashed it for its radical feminism. This was even more the case with her second film, *Broken Mirrors* (1984), an intricate story about a serial killer and prostitution. Her third film was much less successful. *The Last Island* (1990) finishes off Gorris' trilogy about male violence at the heart of patriarchy.

It is through metaphors that Gorris conveys her political message: *A Question of Silence* presents the Western world as a prison for women; *Broken Mirrors* shows this world as a brothel and in *The Last Island* a potential paradise turns into a worldly hell because of male violence. Each film is situated in a separate world set apart from normal society; within the microcosmos of these enclaves power relations between the sexes explode into violence. In this way the prison, the brothel and the desert island become metaphors for a male-dominated society in which women are subjected (see Smelik 1998).

*Antonia's Line* breaks away from Gorris' focus on women's oppression and male violence of her earlier films. It features the almost utopian history of a matriarchal family within a European country village. Yet, Gorris' particular style can still be recognized in many of her 'authorial signatures'. Humm (1997) therefore argues that Gorris should be viewed as a feminist auteur. Her authorship can be situated for example in the genre subversion, the camera direction, the representation of silence as woman's voice, the importance of female friendships, subtle lesbian inflections in the story and biblical references. *Antonia's Line* is a film which reflects de Lauretis' call for a feminist cinema that is 'narrative and Oedipal with a vengeance'. It is narrative, but without a male hero, and hence without the voyeurist pleasures of the male gaze. It is Oedipal in the sense that it is about a family, but instead of featuring the triangle of father, mother and child, the film establishes a line of mothers and daughters. The film opens with the old Antonia telling her great-granddaughter Sarah that today she will die, because her life has been long and good and it is time to go. In its exploration of the epic genre, the film tells the story of Antonia's line. Upon her mother's death after the war, Antonia returns with her daughter Danielle to the village where she was born to take over the family farm. When Danielle expresses her wish for a child without a husband, Antonia takes her to town and mother and daughter choose a good-looking stud for impregnation. Danielle gives birth to daughter Thérèse, who turns out to be a prodigy and a genius. Thérèse, in her turn, becomes mother of the red-haired Sarah.

The establishment of a female genealogy without fathers (or sons, for that matter) is remarkable enough. In that sense Antonia's family is truly matriarchal. The film's politics lies furthermore in the representation of what Silverman would call the homosexual-maternal fantasmatic. It is within the embrace of mutual love between mothers and daughters that the women can ruthlessly pursue their own desires. As their desires are at odds with patriarchy, they have to fight the bigotry of the village people and especially of the church. It is Antonia's wilful strength that enables women's autonomy for generations to come.

Female desire is represented in all of its diverse manifestations: Antonia's wish for independence, Danielle's quest for artistic creativity, Thérèse's pursuit of knowledge, and Sarah's curiosity about life in general. The life of the mind - mathematics, music, philosophy - is eroticised in the film. This is matched by different kind of female desires, like their friend Letta who wishes to procreate and produces thirteen children. The most moving moments of the film are, however, the scenes in which

the women explore sexual desire. When Danielle meets the love of her life, Therese's female teacher Lara, she sees the object of her desire in her mind's eye as the Venus of Botticelli. When Antonia is already a respected grandmother she tells the farmer Bas that she will not give him her hand, but that she is willing to give him her body; on her conditions. After their first sexual encounter, the film cuts to branches of cherry blossom blowing in the wind. The film thus creates an unexpected link between an older woman's sexuality and the fertility of spring.

Antonia's Line certainly idealises the productive and reproductive power of the homosexual-maternal community. It is an inclusive community of family and friends that transcends class, age and religion, where the lesbian, the mentally handicapped, the unmarried mother, the lonely and the weak, and even men, can find refuge. However, this idealisation does not mean that the women are immune to the violence of the world outside. They are confronted with sadistic incest and brutal rape. But together they find the strength to survive and to punish the culpable men.

One of the distinctive features of the film is the use of a disembodied female voice, that is revealed in the last scene as Sarah's voice. It is a poetic voice that recounts the passing of time and the cycle of life and death. The voice-over brings once more the female fantasmatic firmly within language and history; that is, within the symbolic.

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**Anneke Smelik** is Assistant Professor in Film Studies at the University of Nijmegen, the Netherlands.

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This is a graded discussion: 20 points possible

due Feb 2

Thelma & Louise - Discussion

48 / 48



**Trigger Warning: This film depicts sexual assault and violence against women.**

Watch the film [Thelma & Louise](http://www.amazon.com/Thelma-Louise-Harvey-Michael-Sarandon/dp/B00I2VE064/ref=sr_1_1?s=instant-video&ie=UTF8&qid=1409089384&sr=1-1&keywords=thelma+and+louise) ([http://www.amazon.com/Thelma-Louise-Harvey-Michael-Sarandon/dp/B00I2VE064/ref=sr\\_1\\_1?s=instant-video&ie=UTF8&qid=1409089384&sr=1-1&keywords=thelma+and+louise](http://www.amazon.com/Thelma-Louise-Harvey-Michael-Sarandon/dp/B00I2VE064/ref=sr_1_1?s=instant-video&ie=UTF8&qid=1409089384&sr=1-1&keywords=thelma+and+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 2.

\*\*\* 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 Febraury 4.

\*\*\* 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 :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

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\*\*\* Remember to be polite and follow the basic rules of Netiquette  [\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* 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. \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria		Ratings				Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
<b>Total Points: 20</b>						

*This topic was locked Feb 4 at 11:59pm.*




Replies are only visible to those who have posted at least one reply.

## Article Summary # 3

**Due** Feb 7 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Feb 7 at 11:59pm

This assignment was locked Feb 7 at 11:59pm.

- 1.) Read this **ARTICLE** [\\_\(http://www.vice.com/read/the-new-mad-max-movie-is-both-badass-and-totally-feminist-944\)](http://www.vice.com/read/the-new-mad-max-movie-is-both-badass-and-totally-feminist-944)
- 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** [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

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<https://wordcounttools.com/> [\\_\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of Mad Max: Fury Road Is The Feminist Action Flick You've Been Waiting For.
- 2.) Demonstrate ability to critically summarize Mad Max: Fury Road Is The Feminist Action Flick You've Been Waiting For.
- 3.) Demonstrate a students' ability to critical analyze the principles of feminist film theory that *filmmaker George Miller displays in Mad Max: Fury Road* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						



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This Psychedelic Art Made from Moldy Food Is Tripping Us Out



We, Ah, Talked to Je Goldblum and, Uh, It's Excellent

# 'Mad Max: Fury Road' Is the Feminist Action Flick You've Been Waiting For

It's a pulse-pounding, two-hour car chase that's explicitly about bringing down the patriarchy.

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David Perry

May 13 2015, 12:30pm



**VICE**



## VICE

*Mad Max: Fury Road* is, as you'd expect, a powerful and frenetic post-apocalyptic action movie full of dusty roads and trackless desert with the occasional fire tornado. It's two hours of bad guys in souped-up vehicles trying to run down the motley gang made up of Imperator Furiosa (Charlize Theron), Max Rockatansky (Tom Hardy), and five tough women trying to escape their lot as "breeders" for the foul tyrant Immortan Joe. If you think that sounds fun—and it does—you should go see it.

To my surprise, *Fury Road* is also an explicitly feminist movie, with Furiosa and Max joining forces to take down a literal patriarchy. While the point of view largely centers on Max, the protagonist is clearly Furiosa, who with her deadly aim, prosthetic hand, and iron will pulls Max, the other good guys, and all of the many and varied villains in her wake. Later in the movie, we encounter a matriarchal society of badass older women who provide deadly sniper fire and heirloom seeds. Naturally, it easily passes the **Bechdel test**, although one of my favorite conversations among women is technically "about" men, when an older woman discusses her ability to only use one bullet per kill. In a moviemaking era when the portrayal and marketing of "**strong female characters**" is **increasingly a topic of conversation**, especially when it comes to action and superhero flicks, *Fury Road* stands out as exceptional.

Mad Max: Fury Road - Official Main Trailer [HD]





If all you remember is *Mad Max 3: Beyond Thunderdome*, this type of thoughtful engagement with themes of patriarchy and power in an action franchise might feel out of place. But the first two films, *Mad Max* and *The Road Warrior*, are both high-concept movies. I **recently rewatched all three films** and was struck by the different levels of artistry in the first two. *Mad Max*, the original, was a leading film in the **Australian New Wave** movement, its makers consciously adding art and complexity to a movie about car chases and crazed bikers. It's a patient movie: Max doesn't actually get so mad until the last ten minutes of the film, when the revenge plot surfaces. To me, the rest of the movie felt like pre-apocalyptic mumblecore, with quiet conversations about where to go, what to eat, what to drive, and trips for ice cream.

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***Read on i-D: The 'Mad Max' Costumes are Ferociously Feminist***

When director George Miller set about making *The Road Warrior*, armed with a much bigger budget and surprised by the impact of his first film, he **invoked Joseph Campbell's *The Hero with a Thousand Faces***. Max, he thought, could be turned into a universal hero. We encounter Max in the midst of his **hero's journey**, the stranger from the wasteland arriving in what's left of civilization, protecting it and learning lessons from those around him, and ultimately continuing on his way back into the wasteland at the end of the film. Unlike Campbell's archetypal hero, however, Max never gets to go home again, because home is gone.

Official Trailer: Mad Max (1979)





**VICE**

*Trailer to 'Mad Max' (1979)*

*Beyond Thunderdome* had a different kind of impact. Many fans of the first two movies still feel that their artistry **was betrayed by the big-budget mess of the third**, but plenty of others—especially decades later, associate the phrase "Mad Max" with "Two men enter, one man leaves." And then we cut to **Tina Turner's MTV video**, which **topped charts** around the world. The movie may not have the kind of auteur's depth of the first two, but it certainly helped establish Mad Max as a cultural touchstone, even for people who never saw any of the movies.

And then we waited 30 years for *Fury Road*.

## VICE

characters have sometimes appeared in major action films. Some of them are martial arts masters; others use magic, shoot rifles, or fly spaceships. But when a character's only function in a film is just to be attractive to the male characters (or the male audience), to get into danger and be rescued, or to remain passive or deferential to a male protagonist, that's not feminism. When social scientist Katy Gilpatric researched violent women in action films from 1991 to 2005, she found that while there are plenty of tough women, they **are mostly relegated to submissive roles and romantic entanglements**. Such characters continue to perpetuate gender stereotypes, even if they know kung fu.

There are a few films, though, that serve as notable precursors to *Fury Road*. The Alien series, for example, not only had the iconic Ellen Ripley (Sigourney Weaver) and super-marine Vasquez (Jenette Goldstein), but a plot based around mopping up the failings of patriarchal culture in both the military and corporations. In *Terminator 2*, Sarah Connor (Linda Hamilton), **she of the awesome biceps**, is surrounded by men who don't believe her. Meanwhile, she teaches the eventual male savior (her son John) everything he needs to know by being a strong parent, and still finds the time to fight the robot apocalypse.

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The most direct parallel, because it's inspired by movies like *Mad Max*, is **Tank Girl**. Not only does it feature Ice-T as **one of a pack of genetically-modified kangaroos**, but Lori Petty plays a sexually liberated tank-driving heroine of the post-apocalyptic era. She defeats the bad-poetry quoting villain Kesslee (Malcolm McDowell) and his evil company Water and Power. The common thread to all three of these movies is the nature of the enemy—male, corporate, and scornful of the female hero in ways that feel chauvinist—and the clarity with which these female heroes plan and execute their assault. There are no accidental feminist action movies.

So, too, with *Fury Road*. **Director George Miller asked Eve Ensler**, author of the *Vagina Monologues*, to come meet with the cast and crew, and especially spend time with the women playing the escaped breeders. Miller wanted the actresses to learn about exploited women around the world, and work with Ensler to better replicate the characterizations and dynamics of such a group. Immortan Joe's sexual exploitation of women is, moreover, only the most obvious consequence of patriarchal tyranny. In *Mad Max: Fury Road*, everyone is just a body part—wombs and breasts for women (the bad guys drink a lot of human milk), muscles or blood for men.



Nathan Jones as Rictus Erectus and Hugh Keays-Byrne as Immortan Joe in 'Mad Max: Fury Road' (2015). Courtesy of Warner Brothers Pictures

Patriarchy may seem to empower masculinity, but in truth it limits men to their (often self-) destructive roles. Some of the warriors in Immortan Joe's army fight in the hopes of dying in battle and reaching Valhalla, while others are mere "blood bags," their body fluids used to keep the more useful fighters alive. (At the beginning of the film, it's Max's status as a type-O universal donor that makes him especially coveted.)

I worry that some people might get turned off the movie by knowing the feminist context. That would be a shame, because the movie is fantastic, calibrated perfectly to appeal to fans of the action genre in general and the Mad Max franchise in particular. Moreover, it's these themes that bring meaning to the insane stunts and preposterous war engines and make us care as the characters suffer, struggle, triumph, and die.

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So, enjoy the movie. And don't let the F-word scare you.

Mad Max: Fury Road *arrives in theaters on May 15.*

VAREJ  
MAD MAX  
FURY ROAD



This is a graded discussion: 20 points possible

due Feb 9

### Mad Max: Fury Road - Discussion

41 43



**Trigger Warning: The film depicts violence against women.**

Watch [Mad Max: Fury Road](http://www.amazon.com/Mad-Max-4-Fury-Road/dp/B00XOXDXV8/ref=sr_1_1?s=movies-) [\\_\(http://www.amazon.com/Mad-Max-4-Fury-Road/dp/B00XOXDXV8/ref=sr\\_1\\_1?s=movies-](http://www.amazon.com/Mad-Max-4-Fury-Road/dp/B00XOXDXV8/ref=sr_1_1?s=movies-)

[tv&ie=UTF8&qid=1440459703&sr=1-1&keywords=mad+max+fury+road](https://www.youtube.com/watch?v=TV&ie=UTF8&qid=1440459703&sr=1-1&keywords=mad+max+fury+road))

and then answer the following question:

- 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.) *Who is the star of Mad Max: Fury Road - Tom Hardy or Charlize Theron? Why? (This answer **MUST** be at least **150 words** or more)*
- 3.) *Is this film groundbreaking? Why or why not? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the Mad Max: Fury Road 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 9.

\*\*\* 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 11.

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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 Mad Max: Fury Road.
  - b.) Describes the influences of the Feminist Movement on images of woman in Mad Max: Fury Road.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Mad Max: Fury Road.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

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with your Discussion Board answers. \*\*\*

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(<http://www.albion.com/netiquette/corerules.html>). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
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Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						

This topic was locked Feb 11 at 11:59pm.

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<https://learn.maricopa.edu/courses/1019319/users/3566125>

Feb 5, 2018

~~Mad Max Fury Road is not a movie I would have chosen to leisurely watch even if I knew it had feminine content. This is an action movie from the onset. This film was 120 minutes long with about twenty minutes of narrative between the characters. I could have watched it with the sound off.~~

~~From the initial moment you see Furiosa (Charlize Theron) you know she will be a key part in this movie. Her appearance is warrior like, decked out in fatigues, chains, weapons, dirty and missing an arm which to me indicated she had seen some battle. Her head also is shaven which implies to me a feminine masculinity that she is to be presented as having some type of rank and power.~~



# Article Summary # 4

DAVIS  
ARTICLE 4

**Due** Feb 14 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Feb 14 at 11:59pm

This assignment was locked Feb 14 at 11:59pm.

- 1.) Read this **ARTICLE** [\\_\(http://www.syfy.com/syfywire/no-prince-required-moana-and-evolution-disney-princess\)\\_](http://www.syfy.com/syfywire/no-prince-required-moana-and-evolution-disney-princess)
- 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** [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

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This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of Moana And a Look At the Evolution of the Disney Princess.
- 2.) Demonstrate ability to critically summarize Moana And a Look At the Evolution of the Disney Princess.
- 3.) Demonstrate a student's ability to identify & analyze *Disney filmmakers (past & present)* through a short, written summary.
- 4.) Demonstrate a students' ability to distinguish between feminist and non-feminist themes in *animated, Disney princess films* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Anlysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						



## NO PRINCE REQUIRED: MOANA AND THE EVOLUTION OF THE DISNEY PRINCESS

Contributed by



Tricia Ennis  
iwritethings  
@triciaennis

Feb 8, 2017



Shared

**W**ARNING: This post contains spoilers for *Moana*. It may also cause you to start singing Disney songs for the rest of the day. Proceed at your own risk.

In 1937, Disney made history when they released *Snow White and the Seven Dwarfs*, the first-ever feature-length animated film. This film also started Disney toward its nearly 80-year legacy of what are commonly referred to as Disney Princess films. Over the intervening decades, Disney has made

huge spectacle of these Princess films. But while many may dismiss them as simple children's stories — or, worse, as frivolous flights of fancy only suitable for young girls — the evolution of these films has charted the evolution not only of animation itself but of society's idea of a female hero and how she stands apart from her male counterparts.

There are 11 official Disney Princess films, with recent additions *Frozen* and *Moana* expected to eventually join the canon. For the purposes of this piece, we're going to operate on a wider view of "princess," because this debate is largely arbitrary and a wider sample size gives us a more detailed look at the evolution of these characters.

As Maui said, "You wear a dress and have an animal sidekick, you're a princess."

### **One day my prince will come**

We begin, of course, at the beginning with Disney's earliest princesses: Snow White, Cinderella, and Aurora. These three women set the tone for the genre and have come under intense scrutiny from feminist critics. These early films suffered largely from the time in which they were created and their strict adherence to their source material, among other concerns.



*Snow White*, in particular, has become known as the Disney film with the most anti-feminist perspective. Snow White herself spends most of the film pining after a Prince yet to come and serving as housekeeper for seven grown men while they're off at work. This is not surprising, as the film predates the period in America culture that saw women joining the workforce during World War II. As it was also the first feature-length film from the company, Disney has maintained that the focus of the filmmakers was in conquering that feat, not making sure the main character had a fleshed-out and progressive story.

That reasoning doesn't really excuse the next two princesses though, as both *Cinderella* and *Sleeping Beauty* depicted women who were victims of circumstance and ultimately saved by dashing princes. Aurora is probably the worst offender, as she has very little to do with any part of her story. In fact, she spends a large portion of the film asleep and the rest as an object fought over by the warring worlds of men and fairies. It would be interesting if it weren't so insulting.



None of these three women have a hand in their own rescue; rather, as I've already pointed out, allowing men to do the necessary savior-ing. That rescue is nearly always violent, too, with the exception of Cinderella's stepmother who, instead of being crushed by a boulder or stabbed by a sword while in the form of a mother#\$%&ing dragon, is merely humiliated and shunned by the ruling class -- a fate she likely regards as worse than death.

In fact, in all of these films the villain is a far more interesting character. While we don't get much information or backstory surrounding them (not until later re-imaginings of these stories) *Snow White's* evil Queen, Cinderella's stepmother and Maleficent all represent women hungry for power and willing to go to any lengths to attain or retain it. If they weren't absolutely vile and hell-bent on the destruction of other women for that power they might be feminist heroes.

### **The renaissance**

Things started to change with the advent of the Disney renaissance that began in the late 1980s. After more than 20 years without a princess film in sight, the company returned to its roots with some major upgrades. In 1989, *The Little Mermaid* swam into theaters, bringing with it a new kind of heroine.



Ariel was the first of the Disney Princesses to focus on her own personal independence. She wanted a life on land and took matters into her own hands to achieve that goal. Unfortunately for Ariel, that initial defiance is largely where her progressivism ends. She spends the rest of the movie unable to speak, having to rely on her appearance and quirky adorableness to get her through. At the end of the film, it is Prince Eric who finally defeats the villain, stabbing Ursula with a boat — as you do.

Ariel was only the first in the new line of Disney Princesses. The ones that followed would make huge strides both in the independence of their heroine and the way they dealt with and defeated their villains.

Belle (of 1991's *Beauty and the Beast*) and Pocahontas (the title heroine of the 1995 film), for example, were both independent thinkers within their communities, a far cry from the victims of circumstance of the '50s. Both women fought against traditional expectations of their cultures and befriended men whom their people saw as a threat. Belle railed against social and gender norms, reading books and dreaming about adventure where other girls in her village only sought marriage and family. Pocahontas -- for all her historical inaccuracies -- represented a mind and spirit open to new people, experiences and schools of thought.

But while both Belle and Pocahontas were open and ambitious and kind, they also adhered to a strict morality, one that ultimately put them at odds with the majority and led to the main confrontation. In both films, while there is a singular villain in Gaston and Governor Ratcliffe, the actual villain is the conflict between the status quo and the other. By defying that status quo, Belle and Pocahontas both stand with their own moral code over the things they were ostensibly raised to believe. Here, of course, is also where they differ. Belle's defiance of her community's beliefs causes the final -- and violent --



confrontation. Pocahontas', meanwhile, causes both the confrontation between her people and the English settlers and ends it.

### **Modern princesses for a modern age**

Pocahontas' peaceful resolution to her film's conflict was the first of its kind, but certainly not the last. In fact, with the notable exception of *Mulan* (1998), the trend toward Disney Princesses seeking to rescue or redeem their villain -- or otherwise peacefully rescue another important character -- has become a common theme among this particular brand of film. It's a theme that stands in stark contrast to the violent means of the earlier films and their princess-saving heroes.

The modern age of Disney films began in 2009 with the release of *The Princess and the Frog*. While, again, there is a technically singular villain, the real conflict and goal of the story has more to do with Tiana rescuing Naveen from his amphibious fate.

*Tangled* (2010), too, featured a traditional villain in Mother Gothel, but a non-traditional resolution. At the climax of the film Rapunzel chooses to sacrifice her freedom to save the life of Flynn Rider after he is mortally wounded. Flynn, in turn, chooses to cut Rapunzel's hair, sacrificing his own life in exchange for her freedom. But the moment that sets the film apart from its predecessors is just after this, when Flynn trips Mother Gothel, sending her flying out the window. Rather than sitting idly by while her abusive adopted parent falls to her death, Rapunzel moves to save Gothel, marking the first time a Disney Princess has actually tried to rescue her villain.



The real push forward, though, began in 2013 with the release of *Frozen* (I know, this film has been talked about endlessly, but bear with me here, because this is important). *Frozen* has been lauded, and rightly so, for its focus on the bond between two sisters. While there is a romantic subplot, it is not the axis on which the plot turns.



In the same way the film subverts the usual Disney romance, it also manages to subvert the traditional Disney villain. Hans is the personification of the threat to Anna and Elsa, but his villainy is ultimately not much of an issue. He serves more as the instigator of various conflicts and as the tangible threat to the



kingdom and our heroines. Much like Gaston or Ratcliffe or the Huns, he's the *tangible* threat, the thing our heroes can actually hit when in reality they're fighting bigotry or colonialism or the patriarchy.

In reality, Anna and Elsa aren't really fighting Hans. They're fighting personal fears and the secrets that have damaged their relationship. They're also fighting a society that sees Elsa's powers as a threat, with Anna standing in defiance of those beliefs. These abstract ideas, as I've previously discussed, are not at all new to Disney Princess films, but the way they handle them are.



In the climax of the film, there is no massive battle, no fisticuffs or battle or wits. There is a race against the clock to save Anna's life, not from Hans, but from what Elsa accidentally did to her sister. And how is the conflict resolved? Through love. It's cheesy as hell, but it is also a massive step away from traditional Disney storytelling. So what's missing from this story? The 'villain' is never actually defeated because ultimately Hans was inconsequential. Once Elsa learns to control her power, Hans no longer has his. The heroines win because they refuse to stoop to his level.

### **Moana and the future**

Which brings us to Moana, the latest Disney Princess (dress, animal sidekick) and the culmination of nearly 80 years of Disney evolution. Moana tells the story of a young girl who defies her father and the greatest rule of her village in an effort to save everyone. She ventures out beyond the reef to seek out the demigod Maui and return the heart of Te Fiti, the goddess of creation. Moana builds upon the example set by her predecessors in interesting ways. First, she has no Prince. Maui certainly plays the male side of the dichotomy, but his role is more one of reluctant guide and personality foil than anything. He is not a love interest.

Much like some of her more recent predecessors, Moana also sets out with a mission to rescue. She is there to save her people and her island, not to fight, though she is willing to face down the terrifying



volcano god Te Ka to reach her goal. Maui, meanwhile, is entirely about confrontation. He's a demigod. Like the Disney Princes who came before him, battle and conquest are how he made his name. This dichotomy is what makes the third act "twist" of the film so interesting.

In the climax of the film, Moana, with Maui's help, manages to make it past Te Ka to Te Fiti's island, but when she gets there she discovers that Te Fiti is not there. Instead, she looks more closely at Te Ka and discovers that the destructive force they are fighting is what has become of the creation goddess when her heart is ripped from her. In what is likely the bravest move any Disney Princess has made up to this point, Moana reaches out to the terrifying lava god, expressing love and understanding, returning the heart and Te Fiti's true self.



We have been led to believe, through the traditions of Disney storytelling, that there is always an obvious villain, a bad guy who will be defeated in the end. *Moana*, however, challenges its hero and its audience to look beyond the obvious, to look critically at 'the bad guy' and understand them, rather than participate in blind confrontation. This story could only really be told now, when we as a society are

looking critically at the stories we tell our children — specifically at the ones we tell young girls — and trying to understand not only what resonates with them but the lessons we want to teach them about handling conflict.

When these stories began they taught us to wait for our princes to slay the dragons at our doors. Now they're teaching our children to open the door, face the dragon and kill them with kindness.

[Movies](#) [Fangrrls](#) [Fangrrls](#) [Disney](#) [Disney Princesses](#) [Moana](#)

## MORE STORIES



Fangrrls

### 55 things I noticed while watching Beauty and the Beast as an adult

Afiya Augustine May 3, 2017

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Small Details in 'Thor: Ragnarok' Only True Fans Understood



Plot Twists That Basically Ruined the Movie



The Ending of 'Justice League' Explained



The Ending of Ragnarok' Exp

This is a graded discussion: 20 points possible

due Feb 16

Moana - Discussion

35 / 35



Watch [Moana](https://www.netflix.com/title/80108238) [\\_\(https://www.netflix.com/title/80108238\)\\_](https://www.netflix.com/title/80108238) 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 does a Moana compare to classic Disney Princesses like Snow White, Cinderella and Sleeping Beauty? What are the similarities and differences? (This answer **MUST** be at least **150 words** or more)*

3.) *Are Disney Princess good or bad for young girls to watch and emulate? Why or why not? Use Moana as an example. (This answer*

***MUST be at least 150 words or more)***

\*\*\* Your complete answers to the Moana 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 February 16.

\*\*\* 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 18.

\*\*\* 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 Moana.
  - b.) Describes the influences of the Feminist Movement on images of woman in Moana.

c.) Describes the increased visibility and acceptance of non-traditional roles of women in Moana.

2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

### **Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#) [\(<http://www.albion.com/netiquette/corerules.html>\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

# Article Summary # 5

DAVIS ARTICLE  
5

**Due** Feb 21 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Feb 21 at 11:59pm

This assignment was locked Feb 21 at 11:59pm.

- 1.) Read this **ARTICLE** [\\_\(https://psmag.com/mustang-a-feminist-fairy-tale-sticks-it-to-the-turkish-patriarchy-39d859da4f74#.slxmgfh8w\)](https://psmag.com/mustang-a-feminist-fairy-tale-sticks-it-to-the-turkish-patriarchy-39d859da4f74#.slxmgfh8w)
- 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** [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\\_\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of 'Mustang': A Feminist Fairy Take Sticks It to the Turkish Patriarchy.
- 2.) Demonstrate ability to critically summarize 'Mustang': A Feminist Fairy Take Sticks It to the Turkish Patriarchy.
- 3.) Demonstrate a students' ability to critical analyze the principles of feminist film theory that *Deniz Erguven explores in Mustang* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words	2.0 pts The initial post was below 100 words or above 250 words			5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						



# Pacific Standard

HOME > SOCIAL JUSTICE

## 'MUSTANG': A FEMINIST FAIRY TALE STICKS IT TO THE TURKISH PATRIARCHY

Director Deniz Gamze Ergüven on critiquing oppression—and shooting a subversive film on the run.

KATIE KILKENNY · FEB 12, 2016

In 1930, Turkey became one of the first countries to grant women universal suffrage—and yet, in recent years, the country has failed to uphold some of the most basic of women's rights.

Loopholes in Turkish law still allow judges to reduce sentences on male murderers of women if it is proved that women "provoked" the men or put the men's dignity at risk. Almost one-third of all marriages in Turkey involve child brides, according to woman's rights activist and lawyer Nuriye Kadan. In 2015, the country was ranked 130 out of 145 nations in the World Economic Forum's annual Gender Gap Index. The country's own prime minister, Recep Tayyip Erdoğan, has stated gender equality is "against nature."

Mustang, a brash new movie from Turkish-French director Deniz Gamze Ergüven, imagines a world where Turkish girls fight oppressive norms. The film begins when one older woman spots five young girls (played by Günes Sensoy, Doga Zeynep Doguslu, Tugba Sunguroglu, Elit Iscan, and Ilayda Akdogan) sitting on the shoulders of a few local boys as they play around in the ocean. After the old woman confronts the sisters' grandmother about this "obscene" behavior, the girls are incarcerated in their own home and taught how to make *dolma* and keep house instead of going to school. The home becomes a "wife factory," to quote one character, and as the grandmother arranges marriages with local men, the close-knit sisters begin to rebel in increasingly bold ways.

Since premiering at the Cannes Film Festival last spring, *Mustang*, a Turkish and French co-production, has been nominated for nine César Awards and the Best Foreign Language Film Oscar. Ergüven, who took time to speak with us during a screening of *Mustang* at the Santa Barbara Film Festival last weekend, explained why she chose to tell the story as a fairy tale, how she avoided getting in trouble while shooting in Turkey, and why she thinks it's an important year for diversity in cinema.

I understand this is a personal project for you.

A few years ago, all my curiosity was focused vaguely on what it means to be a woman, particularly what it means to be a woman in Turkey. The first idea was that there's this filter of sexualization through which women are perceived in everything that they are, and everything that they do. That was something I felt from the pre-teen ages onwards, exactly like the girl characters in the opening of the film, when they sit on the shoulders of boys and trigger a scandal. I lived that moment with girls in my family. I remember there was this little signal in me that said, "OK, your childhood years are over." I remember starting to feel this guilt-building, always-blaming quality of being a woman.

In 2011 I wrote a first treatment for the film. But it looked too much like real-life events and real-life characters, so I put it in a drawer. A year later I took the project out again, and with the layers and layers of everything that cinema can offer you, I tried to distance myself from the real-life events, and also from naturalism. Eventually I looked at it again and found that the story was still as personal as it was in the beginning—but was hidden behind layers of storytelling which were close to a fairy tale. From the moment [I] realized it was a fairy tale, that style spread to every aesthetic choice in the film, from the locations, which visually look like drawings, to costumes and choice of music. We were building a universe of our own.

**What does a fairy tale bring to a story of what it's like to be a woman in Turkey that a documentary wouldn't?**

I needed to stay as truthful as possible to the emotion more than [real events]. You know the beginning scene, when the girls are accused of rubbing themselves against the village boys' necks? What [the girls in my family] did in the same situation was act ashamed—we avoided eye contact with each other, we didn't speak about it, we just looked at our shoes. But when I was writing the film, the first thing that came to me was that Nul should start to break chairs in her house. She would tell her grandmother, "These chairs touched our assholes, isn't *that* disgusting?" Now that this girl was acting so courageous and bold, I couldn't punish her—I had to make her win in the most glorious way possible.

What these girls do is what I dreamt I would have [done]. The choice conflates courage and hope—it's a film that treats a gloomy reality, but with hope and strength. There's something about the resilience of these girls. Even if I feel like I would not have had their strength in the same circumstances, it's a power that I recognize among us. It gives a body to the inner strength we have.

**From the very beginning, the film depicts how older women can be just as conservative and oppressive as patriarchs. To what extent do women play a role in the oppression of women in Turkey and elsewhere?**

In Turkish society—and not only in Turkish society—women have a hard time questioning whatever they have grown up in. Many do not have the perspective to think, "Well, maybe this is wrong." Feminism can be ridden with guilt as well. In some places—like France, for example—it's almost a bad thing to be feminist, it's very uncool. There are a lot of women, major public figures and actresses in France, who reject the term because negative things like hairy armpits stick to the concept. If you compare women to any group that aspires to more equality—for example the Civil Rights Movement—it's sometimes as if we're saying "OK, I'm fine at the back of the bus."

**You shot this film in Turkey despite the fact that it has a strong societal-criticism element. Did that create any particular challenges for you?**

It was like playing a chess game. When I made the film I felt like the hit man of the film, you know, like I was doing whatever needed to be done. While making the film in Turkey, I couldn't share the script with everyone, or I shared bits and parts of the script with some people. It became really absurd because when you do a co-production, eventually there's a step where all the partners get together. Because everybody didn't have the same script, I was bracing for impact—luckily, [the impact] didn't happen because people don't share the same language. For a lot of things, it felt just, like, take the money and run—or shoot your scene and run.

There was one scene that stressed out the Turkish team a lot, when the character Ece [Elit Iscan] was making love in front of a bank. In real life we were in a very conservative area, literally shooting under the windows of a court house. The shots of the people from the windows were real. At some point, the shooting was going quite fast, and Ece was taking off her tee shirt, and there was somebody walking by. He stopped in his tracks and the team almost died right there. That night the location manager was so upset with me. He was saying things like, "Nothing happened today, but there will be rumors, and we're going to get a good beating."

**France chose this as its foreign language film nominee for the Academy Awards, which is an interesting choice in the midst of a massive influx of migrants into Europe from Turkey. As a Turkish-French woman, what does that mean to you?**

The film has been embraced by France ever since its beginning. Ever since the film was out of post-production, there was no distinction between our film and the Jacques Audiard movie that won the Palme d'Or this year [*Dheepan*]. It's become the face of a movement [in cinema] which is embracing France's identity in all its diversity, which is great, and I find kind of *avant garde*. It's a great year for France in terms of showing this diversity.

It's a big deal for me because I'm like the adopted child. The Foreign Language Oscar goes to a country, so it feels like I've been entrusted with such a mission and a responsibility. After the first moment of jumping to the ceiling with happiness, though, I was like, "OK, we need to be really, really good at this." I feel like a certain amount of pressure because I want to give back what my country gave to me.

**What has the reception been like in Turkey?**

In Turkey, very polarized. At the beginning, it was a love-it-or-hate-it kind of thing. But the more the film had a life abroad, and the more people talked about it on social media, the more the nature of the conflict came to be articulated. Now that I've seen the content of people's thoughts, I've noticed it's very close to the content of the film. There are some people who are saying "When the girls swim, there's nothing erotic in that." And then there are some people who are saying, "Yeah, when they swim it makes me sick to my stomach, they shouldn't do that in front of the camera."

I didn't have to live with it until recently. I get a lot of bad messages really often now, through social media most of the time, and I hate it. Right now Turkey is having a really bad time in terms of democracy. It's a hard thing to live in a country that has been a democracy where women got the vote extremely early, and now we're taking steps backwards. It's extremely painful.

**People are paying a lot of attention to up-and-coming women directors these days because there are so few making big-budget movies. How do you feel about the label "female filmmaker"?**

It's great there are all these discussions about diversity because cinema is so powerful in terms of the way we think and the way we shape our societies. This lack of perspective—the fact that we're missing out on half of humanity's perspective—makes us dumber, simple as that. It's the difference between speaking one language and two languages—your perspectives grow [if you incorporate another]. Through art history and through cinema history we're used to looking at the world through the eyes of men, and there are so many things about the female experience that we're missing out on. I believe that very strongly.

This film is probably as exotic to the male counterparts of the girls in Turkey as people on the other side of the world. Seeing the world through the eyes of these girls and putting the audience in their [shoes] is, for me, such a great thing. [It's about] generating compassion, understanding, and empathy toward them, and girls in similar situations. That's a big deal.

*This interview has been edited for length and clarity.*

This is a graded discussion: 20 points possible

due Feb 23

Mustang - Discussion

37 38



**Trigger Warning: The film depicts violence against women & suicide.**

Watch [Mustang](https://www.netflix.com/title/80058482) [\\_\(https://www.netflix.com/title/80058482\)](https://www.netflix.com/title/80058482) and 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 are some of the themes that the director explores in the film? (This answer MUST be at least 150 words or more)*

3.) *Were you able to relate to the film? Why or why not? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the Mustang 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 23.

\*\*\* 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 25.

### OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of Mustang.
  - b.) Describes the influences of the Feminist Movement on images of woman in Mustang.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Mustang.

d.) Analyzes images and stereotypes of international women in Mustang.

2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> (https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#) (http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

# Article Summary # 6

DAVID  
ARTICLE 6

**Due** Feb 28 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Feb 28 at 11:59pm

This assignment was locked Feb 28 at 11:59pm.

- 1.) Read this **ARTICLE** [\\_\(https://tavaana.org/en/content/1960s-70s-american-feminist-movement-breaking-down-barriers-women\)](https://tavaana.org/en/content/1960s-70s-american-feminist-movement-breaking-down-barriers-women)
- 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** [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

## Remember :

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This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.



OBJECTIVES:

1.) Demonstrate reading comprehension of The 1960s-70s American Feminist Movement: Breaking Down Barriers For Women.

2.) Demonstrate ability to critically summarize The 1960s-70s American Feminist Movement: Breaking Down Barriers For Women.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						



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# THE 1960S-70S AMERICAN FEMINIST MOVEMENT: BREAKING DOWN BARRIERS FOR WOMEN



Save | 136

The 1960s-70s American Feminist Movement



## Vision and Motivation

In 1960, the world of American women was limited in almost every respect, from family life to the workplace. A woman was expected to follow one path: to marry in her early 20s, start a family quickly, and devote her life to homemaking. As one

woman at the time put it, "The female doesn't really expect a lot from life. She's here as someone's keeper — her husband's or her children's."<sup>[1]</sup> As such, wives bore the full load of housekeeping and child care, spending an average of 55 hours a week on domestic chores.<sup>[2]</sup> They were legally subject to their husbands via "head and master laws," and they had no legal right to any of their husbands' earnings or property, aside from a limited right to "proper support"; husbands, however, would control their wives' property and earnings.<sup>[3]</sup> If the marriage deteriorated, divorce was difficult to obtain, as "no-fault" divorce was not an option, forcing women to prove wrongdoing on the part of their husbands in order to get divorced.<sup>[4]</sup>



The 38 percent of American women who worked in 1960 were largely limited to jobs as teacher, nurse, or secretary.<sup>[5]</sup> Women were generally unwelcome in professional programs; as one medical school dean declared, "Hell yes, we have a quota...We do keep women out, when we can. We don't want them here — and they don't want them elsewhere, either, whether or not they'll admit it."<sup>[6]</sup> As a result, in 1960, women accounted for six percent of American doctors, three percent of lawyers, and less than one percent of engineers.<sup>[7]</sup> Working women were routinely paid lower salaries than men and denied opportunities to advance, as employers assumed they would soon become pregnant and quit their jobs, and that, unlike men, they did not have families to support.

In 1962, Betty Friedan's book *The Feminine Mystique* captured the frustration and even the despair of a generation of college-educated housewives who felt trapped and unfulfilled. As one said, "I'm desperate. I begin to feel I have no personality. I'm a server of food and a putter-on of pants and a bedmaker, somebody who can be called on when you want something. But who am I?"<sup>[8]</sup> Friedan stunned the nation by contradicting the accepted wisdom that housewives were content to serve their families and by calling on women to seek fulfillment in work outside the home. While Friedan's writing largely spoke to an audience of educated, upper-middle-class white women, her work had such an impact that it is credited with sparking the "second wave" of the American feminist movement. Decades earlier, the "first wave" had pushed for women's suffrage, culminating with the passage of the 19th Amendment that gave women the right to vote in 1920. Now a new generation would take up the call for equality beyond the law and into women's lives.

### Goals and Objectives

The feminist movement of the 1960s and '70s originally focused on dismantling workplace inequality, such as denial of access to better jobs and salary inequity, via

anti-discrimination laws. In 1964, Representative Howard Smith of Virginia proposed to add a prohibition on gender discrimination into the Civil Rights Act that was under consideration. He



was greeted by laughter from the other Congressmen, but with leadership from Representative Martha Griffiths of Michigan, the law passed with the amendment intact.<sup>[9]</sup>

However, it quickly became clear that the newly established Equal Employment Opportunity Commission would not enforce the law's protection of women workers, and so a group of feminists including Betty Friedan decided to found an organization that would fight gender discrimination through the courts and legislatures. In the summer of 1966, they launched the National Organization for Women (NOW), which went on to lobby Congress for pro-equality laws and assist women seeking legal aid as they battled workplace discrimination in the courts.<sup>[10]</sup>

As such, Betty Friedan's generation sought not to dismantle the prevailing system but to open it up for women's participation on a public, political level. However, the more radical "women's liberation" movement was determined to completely overthrow the patriarchy that they believed was oppressing every facet of women's lives, including their private lives.<sup>[11]</sup> They popularized the idea that "the personal is political" — that women's political inequality had equally important personal ramifications, encompassing their relationships, sexuality, birth control and abortion, clothing and body image, and roles in marriage, housework and childcare.<sup>[12]</sup> As such, the different wings of the feminist movement sought women's equality on both a political and personal level.

### Leadership

The feminist movement was not rigidly structured or led by a single figure or group. As one feminist wrote, "The women's movement is a non-hierarchical one. It does things collectively and experimentally."<sup>[13]</sup> In fact, the movement was deeply divided between young and old, upper-class and lower-class, conservative and radical. Betty Friedan was determined to make the movement a respectable part of mainstream society and distanced herself from what she termed the "bra-burning, anti-man, politics-of-orgasm" school of feminism; she even spent years insinuating that the young feminist leader Gloria Steinem had sinister links to the FBI and CIA.<sup>[14]</sup> Younger feminists, for their part, distrusted the older generation and viewed NOW as stuffy and out of touch: "NOW's demands and organizational style weren't radical enough for us."<sup>[15]</sup>

When these divides were combined with a reluctance to choose official leaders for the movement, it gave the media an opening to anoint its own "feminist leaders," leading to resentment within the movement. Meanwhile, in this leadership vacuum, the most assertive women promoted themselves as leaders, prompting attacks from other women who believed that all members of the movement should be equal in status.<sup>[16]</sup>



Nonetheless, women like Gloria Steinem and Germaine Greer attracted media attention through both their popular writings and their appealing image. They played a key role representing feminism to the public and the media — providing attractive examples of women who were feminists without fitting the negative stereotypes of humorless, ugly, man-hating shrews.<sup>[17]</sup>

### Civic Environment

In large part, the success of the feminist movement was driven by a favorable confluence of economic and societal changes. After World War II, the boom of the American economy outpaced the available workforce, making it necessary for women to fill new job openings; in fact, in the 1960s, two-thirds of all new jobs went to women.<sup>[18]</sup> As such, the nation simply had to accept the idea of women in the workforce. Meanwhile, as expectations for a comfortable middle-class lifestyle rose, having two incomes became critical to achieving this lifestyle, making women's participation in the workforce still more acceptable.<sup>[19]</sup>

“ I knew I was a part of making history...It gave you a real high, because you knew real things could come out of it.

But many of these women were relegated to low-paying clerical and administrative work. What opened the door for women to pursue professional careers was access to the Pill — reliable oral contraception. Knowing that they could now complete years of training or study and launch their career without being interrupted by pregnancy, a wave of young women began applying to medical, law, and business schools in the early 1970s. At the same time, the Pill made the "sexual revolution" possible, helping to break down the double standard that allowed premarital sex for men but prohibited it for women.

Feminist leaders were also inspired by the Civil Rights movement, through which many of them had gained civic organizing experience. At the same time, black women played a key role in the Civil Rights movement, especially through local

organizations, but were shut out of leadership roles.<sup>[20]</sup> Meanwhile, the women's anti-war movement was joined by a new generation of more radical young women protesting not only the Vietnam war but also "the way in which the traditional women's peace movement condoned and even enforced the gender hierarchy in which men made war and women wept."<sup>[21]</sup> On college campuses, women joined in the leftist student movement, but their efforts to incorporate women's rights into the New Left were ignored or met with condescension from the male student leaders; at one New Politics conference, the chairman told a feminist activist, "Cool down, little girl. We have more important things to do here than talk about women's problems."<sup>[22]</sup> As a result, women split off from the movements that marginalized them in order to form their own movement.

At the same time, the FBI viewed the women's movement as "part of the enemy, a challenge to American values," as well as potentially violent and linked to other "extremist" movements.<sup>[23]</sup> It paid hundreds of female informants across the country to infiltrate the women's movement.<sup>[24]</sup> While this infiltration intensified paranoia and eroded trust among activists, it did not change the course of the movement as it continued to fight for equal rights.<sup>[25]</sup>

### Message and Audience

The women's movement used different means to strive for equality: lobbying Congress to change laws; publicizing issues like rape and domestic violence through the media; and reaching out to ordinary

“ *What used to be the feminist agenda is now an everyday reality.... Our daughters grow up with the same possibilities as our sons.* ”

women to both expand the movement and raise their awareness of how feminism could help them.

Early in the women's liberation movement, which was deeply rooted in the New Left, activists took an aggressive approach to their protests. Protests against sexism in the media ranged from putting stickers saying "Sexist" on offensive advertisements to holding sit-ins at local media outlets, all the way to sabotage of newspaper offices.

<sup>[26]</sup> This approach sometimes crossed the line into offensiveness, as at the 1968 demonstration outside the Miss America pageant in Atlantic City, where activists protested objectification of women by waving derogatory signs like "Up Against the Wall, Miss America." While the event attracted widespread media coverage (and launched the myth that feminists burned bras), the approach was alienating. As a result, many activists resolved to "stop using the 'in-talk' of the New Left/Hippie movement" and strive to reach ordinary women across the country.<sup>[27]</sup>

"Consciousness-raising groups" became an effective way to do so; in small groups in local communities, women explored topics such as family life, education, sex, and work from their personal perspectives. As they shared their stories, they began to understand themselves in relation to the patriarchal society they lived in, and they discovered their commonalities and built solidarity; as one said, "[I began to] see

myself as part of a larger population of women. My circumstances are not unique, but...can be traced to the social structure."<sup>[28]</sup>

Meanwhile, in their campaigns for the legalization of abortion, activists testified before state legislatures and held public "speak-outs" where women admitted to illegal abortions and explained their reasons for abortion; these events "brought abortion out of the closet where it had been hidden in secrecy and shame. It informed the public that most women were having abortions anyway. People spoke from their hearts. It was heart-rending."<sup>[29]</sup> The "speak-out" was also used to publicize the largely unacknowledged phenomenon of rape, as activists also set up rape crisis centers and advocacy groups, and lobbied police departments and hospitals to treat rape victims with more sensitivity.<sup>[30]</sup> To publicize date rape, the annual "Take Back the Night" march on college campuses was launched in 1982.<sup>[31]</sup>

Activists also defined and campaigned against sexual harassment, which was legally defined as a violation of women's rights in 1980; they also redefined spousal abuse as not a tradition but a crime, lobbied for legal change, and set up domestic violence shelters.<sup>[32]</sup> The women's health movement set up a new goal of creating a women-centered health system, rather than the existing system that was often insensitive to women's needs; activists educated themselves on the female body, began giving classes in homes, daycares, and churches, set up women's clinics, and published the reference book *Our Bodies, Ourselves*.<sup>[33]</sup>

Meanwhile, the women's movement was producing a huge number of journals in local communities across the country. While these journals were produced largely for members of the movement, Gloria Steinem's *Ms. Magazine*, founded in 1971, expanded the audience to the general public at a national level. It publicized the problems ordinary women faced, published inspirational stories of successful women, and covered grassroots activist efforts across the country.<sup>[34]</sup>

At the same time, the movement used class action lawsuits, formal complaints, protests, and hearings to create legal change.<sup>[35]</sup> By the late 1970s, they had made tangible, far reaching gains, including the outlawing of gender discrimination in education, college sports, and obtaining financial credit<sup>[36]</sup>; the banning of employment discrimination against pregnant women<sup>[37]</sup>; the legalization of abortion<sup>[38]</sup> and birth control<sup>[39]</sup>; and the establishment of "irreconcilable differences" as grounds for divorce and equalization of property division during divorce.<sup>[40]</sup> Members of the women's movement were invigorated by these successes; as one said, "I knew I was a part of making history...It gave you a real high, because you knew real things could come out of it."<sup>[41]</sup>

The August 1970 Women's Strike for Equality, a nationwide wave of protests, marches, and sit-ins, captured this spirit of optimism. However, it soon gave way to a backlash exemplified by the failure of the Equal Rights Amendment (ERA), a proposed constitutional amendment that would protect women's rights. It swiftly passed Congress in 1972 and was ratified by 30 states by the end of the following year. Still, it was unable to gain the 8 additional ratifications necessary by the 1982 deadline. At first there was widespread public support for the ERA by a margin of at

least two to one — in theory, at least.<sup>[42]</sup> In practice, the public was still very conservative when it came to men's and women's roles, and a growing backlash against the changes feminism represented coincided with a backlash against gay rights and abortion rights, as led by the newly ascendant conservative movement, particularly the Christian right wing.

Moreover, the women's movement failed to communicate the benefits of the ERA; by the time it passed Congress, many of the inequalities in the country's laws had already been addressed, and it was hard for the public to see what positive impact the amendment could have.<sup>[43]</sup> The ERA's opponents, on the other hand, painted a vivid picture of the terrible effects the ERA could have on the country. They attacked it as a plot to dismantle the foundations of American society, especially the family, and denounced the ERA's "hidden agenda": "taxpayer funding of abortions and the entire gay rights agenda."<sup>[44]</sup> The ERA's leading opponent, Phyllis Schlafly, denied that women were discriminated against at all; rather, she said, they enjoyed a sanctified position in American society through the "Christian tradition of chivalry," which the ERA would destroy.<sup>[45]</sup> While the ERA failed, and the backlash against feminism has continued, the struggle for women's rights has also continued, leaving a lasting impact on American society.



### Outreach Activities

Due to the cross-cutting nature of the women's movement, which included women who were already members of other movements, it was naturally suited to build links with these movements. For instance, some members of the feminist movement traveled abroad to meet Vietnamese women who were against the war in that country, in an effort to build sisterly anti-war solidarity.<sup>[46]</sup> Meanwhile, feminists with roots in the labor movement launched local groups to organize women workers, improve their working conditions, and fight for their equal rights on the job.<sup>[47]</sup> Black feminists targeted such issues as child care, police repression, welfare, and healthcare, and founded the National Black Feminist Organization in 1973.<sup>[48]</sup>

By the end of the 1970s, activists burned out, and the women's movement fragmented — but the services they founded, such as rape crisis centers, women's shelters, and health clinics, were integrated into the mainstream as cities, universities, and religious organizations provided program funding.<sup>[49]</sup> Today the gains of the feminist movement — women's equal access to education, their increased participation in politics and the workplace, their access to abortion and birth control, the existence of resources to aid domestic violence and rape victims, and the legal protection of women's rights — are often taken for granted. While



feminists continue to strive for increased equality, as Betty Friedan wrote, "What used to be the feminist agenda is now an everyday reality. The way women look at themselves, the way other people look at women, is completely different...than it was thirty years ago...Our daughters grow up with the same possibilities as our sons."<sup>[50]</sup>

## Learn More

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- [30] *Ibid.* 182.
- [31] *Ibid.* 184.
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- [35] *Ibid.* 88-90.
- [36] Title IX of the Education Amendments (1972); the Equal Credit Opportunity Act (1974).
- [37] The Pregnancy Discrimination Act (1978).
- [38] The *Roe v. Wade* Supreme Court decision (1973).
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## RELATED LINKS

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One Million Signatures: The Battle for Gender Equality in Iran

Sisters in Islam: Protecting Women's Rights in Malaysia

Breaking Tradition: Ending Female Genital Cutting in West Africa

Moudawana: A Peaceful Revolution for Moroccan Women

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- Nastaran, Democracy Web course graduate

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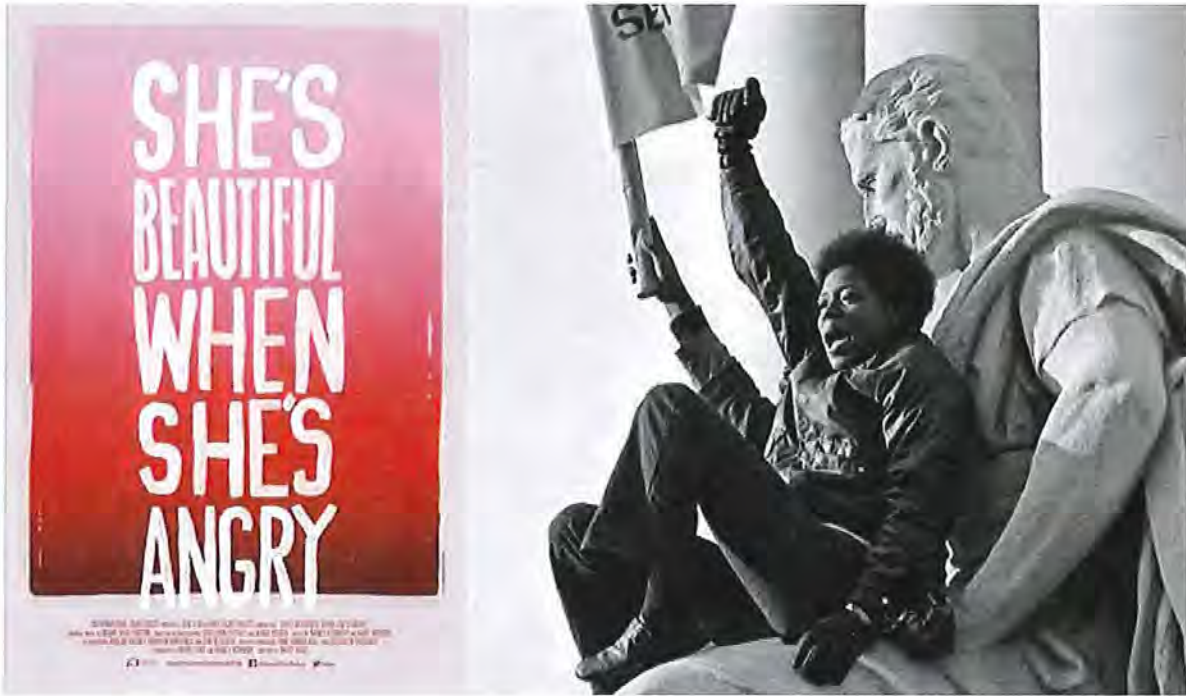


This is a graded discussion: 20 points possible

due Mar 2

She's Beautiful When She's Angry - Discussion

43 / 43



Watch [She's Beautiful When She's Angry](https://www.netflix.com/title/80023078).

<https://www.netflix.com/title/80023078> and 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 from the documentary that you did not know before watching it? (This answer MUST be at least 150 words or more)*

3.) *Compare and contrast the events depicted in the documentary with the current Women's Movement. How do the #TimesUp & #MeToo movements along with other female driven causes resemble the events depicted in the film? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the She's Beautiful When She's Angry 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 March 2.

\*\*\* 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 March 4.

### OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of She's Beautiful When She's Angry.
  - b.) Describes the influences of the Feminist Movement on images of woman in She's Beautiful When She's Angry.

c.) Describes the increased visibility and acceptance of non-traditional roles of women in She's Beautiful When She's Angry.

d.) Analyzes images and stereotypes of 1960s & 1970s women in She's Beautiful When She's Angry.

2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

### **Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#)  [\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria	Ratings					Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						

*This topic was locked Mar 4 at 11:59pm.*




Replies are only visible to those who have posted at least one reply.



# Article Summary # 7

DAVIS ARTICLE 7

**Due** Wednesday by 11:59pm

**Points** 15

**Submitting** a text entry box

**Available** until Mar 7 at 11:59pm

1.) Read this [\*\*ARTICLE\*\*](#)

[https://www.washingtonpost.com/entertainment/movies/middle-of-nowheres-director-helping-to-redefine-black-indie-films/2012/10/12/2a97b442-13b4-11e2-ba83-a7a396e6b2a7\\_story.html](https://www.washingtonpost.com/entertainment/movies/middle-of-nowheres-director-helping-to-redefine-black-indie-films/2012/10/12/2a97b442-13b4-11e2-ba83-a7a396e6b2a7_story.html)

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\*\*](#)  
[\(http://showcase.scottdalecc.edu/writingcenter/\)](http://showcase.scottdalecc.edu/writingcenter/)

## **Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

OBJECTIVES:

- 1.) Demonstrate reading comprehension of Middle of Nowhere's Director Helping To Redefine Black Indie Films.
- 2.) Demonstrate ability to critically summarize Middle of Nowhere's Director Helping To Redefine Black Indie Films.
- 3.) Demonstrate understanding of the article's critique of images and stereotypes of women of color in film Middle of Nowhere.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Anlysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						

Movies

# ‘Middle of Nowhere’s director helping to redefine black indie films

By Ann Hornaday October 12, 2012

Last January, Ava DuVernay became the first African American woman to win the best director award at the Sundance Film Festival, for her sophomore effort “Middle of Nowhere.” But the biggest thrill had come earlier in the festival, when the film — the story of a Los Angeles nurse whose life is upended while her husband serves time in prison — was screened at a venue outside of Park City, Utah.

“This was *not* industry,” DuVernay recalled recently over lunch at Howard University, where she would address a group of students later that afternoon. “This was regular white folk, just people from Salt Lake City, from town. And we were floored by that screening. It was one of the most emotional — ”

“It was beautiful,” interjects Emayatzy Corinealdi, who plays the film’s protagonist, Ruby. “It was overwhelmingly beautiful, their reaction.”

It’s not surprising that “Middle of Nowhere,” which opened in Washington on Friday, elicits a strong reaction. The quiet, scrupulously observed drama, anchored by a galvanizing breakout performance by Corinealdi, gives viewers an intimate portrait of contemporary life that is neither self-consciously naturalistic and or glossily romanticized. Rather, it gains its considerable cumulative power by telling its bittersweet truths simply, with sensitivity and an understated but elegant visual vocabulary.

On its face, “Middle of Nowhere” shouldn’t necessarily be a rarity. But as a contemporary drama by an African American woman, about working-class black people who aren’t gangsters, victims or entertainers, “Middle of Nowhere” is blazing trails aesthetically and narratively. DuVernay is part of a growing cadre of filmmakers of color — including Barry Jenkins (“Medicine for Melancholy”), Dee Rees (“Pariah”), Tanya Hamilton (“Night Catches Us”) and Andrew Dosunmu (“Restless City”) who are creating a new vernacular for black cinema, one that owes as much to the white independent tradition of John Cassavetes, John Sayles and Richard Linklater as to such African American pioneers as Charles Burnett, Haile Gerima, John Singleton and Spike Lee.

“If I gave you a list of all the films that have been released by studios in the last five years, you’d have less than 10 percent that are contemporary dramatic representations of black people,” DuVernay says. “You’re going to have historical drama, you’re

going to have Jackie Robinson, you're going to have 'The Great Debaters' and 'Red Tails,' everything in hindsight. And you're going to have contemporary comedy, which is useful and should be there. But no contemporary dramas, and that's the stake that these filmmakers are planting."

In creating films that occupy a singular space, both in terms of content (recognizably real life in 21st-century America) and form (perhaps best described as artful realism), DuVernay and her peers are also cultivating a particular audience — welcoming black filmgoers to consider small, non-star-driven movies and challenging white, art-house crowds to reconsider their own assumptions.

"At the L.A. Film Festival, we had a gala with 1,200 people — huge," DuVernay recalls. "And [the audience] was half white, half black. The white people there were mostly industry, cinephiles. And I asked the question: What does it take for a white person to go see a black film?"

Too often, what it takes is the kind of aestheticized "otherness" of such art-house darlings as "Beasts of the Southern Wild," in which the marginal, impoverished life of a young black girl is depicted with an exoticism that borders on the condescendingly fetishistic. With movies like "Beasts" (and "Precious" before it) garnering praise and commercial success that have eluded less-sensational portrayals of black life by DuVernay and her peers, it bears asking what images of black lives white indie-film audiences are willing to see on-screen.

"I think there's a spectacle around that film that is fine," DuVernay says of "Beasts," which also won an award at Sundance. "But I do ask about intention, and I ask about objectification. When is it okay to traffic in images of a black girl in poverty, as opposed to a black woman in the every day, and the interior movement of her heart? [Why is] that less than?"

"I loved 'A Separation,'" she continues, referring to the 2011 Iranian film. "Did they make it for me? No. So why can't others love our cinema? I think that's a question, but it's not our primary question. Our primary question is making sure our films are available to anyone who wants to see them, particularly black people who feel [there's] no balance in the images."

Toward that end, DuVernay recently helped create the African American Film Festival Releasing Movement (AaFFRM), a distribution collective that releases films with the help of black film festivals and arts organizations around the country. Working with those local partners — in Washington, it's Howard University's MFA film program — AaFFRM books theaters and leverages the grass-roots network to aid in marketing and publicity. "We don't go into a market unless we have family there," says DuVernay, who brings her own expertise to bear on the enterprise: She's a former publicist who worked on campaigns for such Hollywood productions as "Dreamgirls" and "Invictus."

"We've basically created a bunch of people holding hands and distributing a film nationally," she explains. "On the same day, with full national publicity and a little bit of ads, booking major theaters." She emphasizes that AaFFRM isn't a "four-wall," whereby a filmmaker basically rents a theater to show her film, or a DIY effort. "These are standard bookings [within] national day-and-date, multi-market distribution outside of the studio system."

DuVernay's maiden voyage with AaFFRM was with "Restless City," a poetic portrayal of an African immigrant's life in New York. She has also released "Kinyarwanda" and her own feature debut, "I Will Follow." Releasing only two films a year, she says,

results in “a slow burn. On something like ‘Restless City,’ I was writing very small checks, and on ‘I Will Follow,’ I was writing very nice checks.” (The film made three times its \$50,000 budget.)

In bringing AaFFRM films into theaters and markets where natural constituencies exist, DuVernay says she hopes to cultivate a black indie-film audience that has historically proved elusive. (The issue is lightly touched on in “Middle of Nowhere,” when a character played by David Oyelowo playfully says to Ruby that if she’s going to take him to a movie “a brother’s got to read.”) Cinematographer Bradford Young, who shot “Middle of Nowhere” as well as “Restless City” and “Pariah,” observes that, just as the white indie filmgoing tradition emerged along with the art form, the black audience will develop in time.

“The people who were left out of that are just now pushing through,” says Young, who adds that the typical AaFFRM film “may not speak to everybody, but even if speaks to a handful, that’s great. I think we have an audience, we just have to keep pushing to make the films we’re making. The more ‘Restless Cities’ there are, I think the more we can create and curate a better eye in the audience.”


Now that she’s become a distributor and a booker, DuVernay has entered a part of the film business known for being tough, even ruthless. Although she’s found allies in such theater chains at Laemmle and Regal Entertainment (“Middle of Nowhere” is playing at the Regal Gallery Place in D.C.), she admits that others have been less supportive.

“If I told you some of the stories and things that I hear booking, your head would spin,” she says. “Things that people wouldn’t even say out loud in other forums.” A theater in a well-heeled, predominantly black neighborhood in Brooklyn told DuVernay that “Middle of Nowhere” was “not for our audience.” The filmmaker responded, “Well, what is your audience?” she recalls. “‘The art-house crowd.’ I said: ‘Well, this film won best director at Sundance; it was a special selection at Toronto. What do you mean?’ And they said, ‘Well, we just don’t think it’s gonna play.’ . . . [As] one of the two or three black people handling hands-on distribution, what are you saying when you tell me that you have an art-house crowd, but this film can’t play there?”

What they’re saying is that, like so many churches on Sunday mornings, movie theaters on Friday night are subject to a form of cultural self-segregation — one that dismays DuVernay but doesn’t discourage her. “The question is: Does it matter?” she says. “I think that’s what I and a lot of my colleagues in AaFFRM are asking. Isn’t it enough that people of color are getting their own vibe, energy, movement around these films? Do we work in a place where we’re always running after outside approval, from an industry that does not make a place for us?”

The way she and her colleagues are answering that question — both in making films and making sure they find their audience — “means a lot,” she says. “It’s the way we see ourselves, and it’s the way that we’re seen.”

 **0 Comments**

Ann Hornaday is The Washington Post's chief film critic. She is the author of "Talking Pictures: How to Watch Movies" (Basic Books).  Follow @AnnHornaday

DAY 11

MIDDLE OF  
NOWHERE

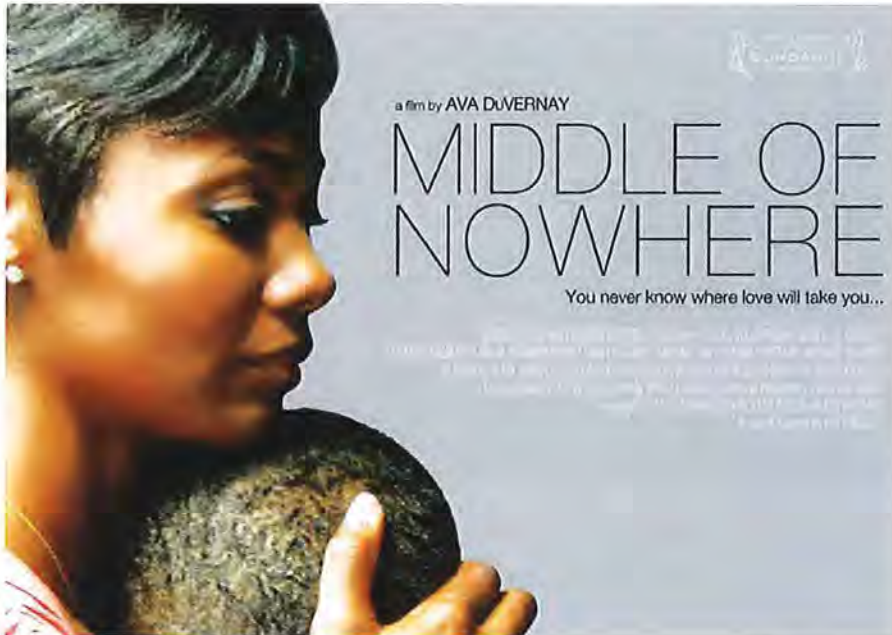


This is a graded discussion: 20 points possible

due Mar 9

Middle of Nowhere - Discussion

3 3



Watch [Middle of Nowhere](#)

(<https://www.netflix.com/search/middle?jbv=70227944&jbp=1&jbr=0>)

and then answer 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.) *Is this film a positive or a negative representation of an African American female? Why? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the Middle of Nowhere 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 March 9.

\*\*\* 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 March 11.

### OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of Middle of Nowhere.
  - b.) Describes the influences of the Feminist Movement on images of woman in Middle of Nowhere.



- c.) Describes the increased visibility and acceptance of non-traditional roles of women in Middle of Nowhere.
  - d.) Analyzes images and stereotypes of women of color in film.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#)  [\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

## Article Summary # 8

DAVIS  
ARTICLE 8

**Due** Mar 21 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Mar 21 at 11:59pm

- 1.) Read this **ARTICLE** [\\_\(http://www.btchflcks.com/2014/11/why-the-babadook-is-the-feminist-horror-film-of-the-year.html#.V7DSN7X4oUE\)](http://www.btchflcks.com/2014/11/why-the-babadook-is-the-feminist-horror-film-of-the-year.html#.V7DSN7X4oUE)
- 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** [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

### **Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\\_\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of Why 'The Babadook' Is The Feminist Horror Film of the Year.
- 2.) Demonstrate ability to critically summarize Why 'The Babadook' Is The Feminist Horror Film of the Year.
- 3.) Demonstrate a student's ability to identify significant writers, actors, directors, and producers *in the genre of Horror films* in a short, written summary.
- 4.) Demonstrate a students' ability to critical analyze the principles of feminist film theory *in the genre of Horror films* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						

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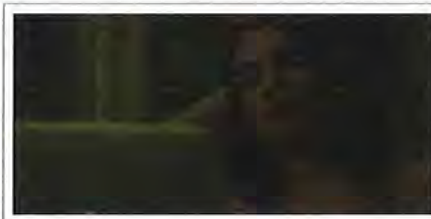
[Staff](#)



Top 10 'Bitch Flicks' Articles of All-Time in 2017



Top 10 'Bitch Flicks' Articles Written in 2017



'Hush': A Resourceful Heroine with Disabilities for the Horror Genre

## Why 'The Babadook' is the Feminist Horror Film of the Year



Posted By [Sarah Smyth](#)

Published [November 10, 2014](#)

Like 124

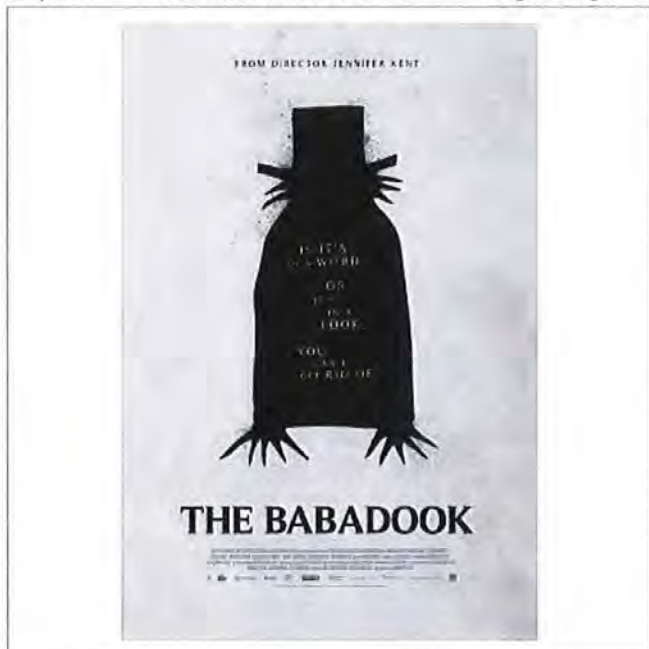
Tweet

Share 211

Written by [Sarah Smyth](#).

"If it's in a word, or it's in a look, you can't get rid of the Babadook..."

[caption id="attachment\_16178" align="aligncenter" width="400"]



*Babadook*[/caption]

The poster for *The*

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## What We're Watching



So begins the bedtime story read by Amelia (Essie Davis) to her son, Samuel (Noah Wiseman) in the hit Australian horror film, *The Babadook*. The story focuses on Amelia, a single mother whose husband died in a car crash on their way to the hospital to have Samuel, as she struggles in her role as a parent to her difficult, troubled, and increasingly erratic son. Samuel is afraid of monsters, believing them to be waiting to get him come nightfall. He frequently sleeps in bed with Amelia, and makes his own contraptions to protect both of them. His behaviour becomes so disruptive, however, that he is kicked out of school. One night, Amelia and Samuel read the story of the Babadook in a creepy pop-up book which Amelia has no recollection of owning. The Babadook, a sinister and scary ghoulish figure, will never leave after its presence becomes known. After they read the book, strange occurrences take place, and the rest of the film follows their terrifying encounters with the Babadook.

[caption id="attachment\_16179" align="alignnone" width="620"]



Amelia and Samuel read the creepy book about the Babadook together[/caption]

The main strength of the film, in terms of both narrative and gender politics, is the role of Amelia. Before we even consider *how* women are represented on film, the fact that women *are* represented on film, particularly by taking on the central role, is an achievement. Not only did **only 30 percent of the top-grossing films of 2013 have lead female characters**, but a **huge number of films still fail the Bechdel test**. In terms of race, the picture gets even worse as **73 percent of female characters are white**. However, simply making female-led films and passing the Bechdel test is not enough. *Transformers: Revenge of the Fallen*, *Transformers: Dark of the Moon* and *Transformers: Age of Distinction* all pass the test, yet the film's treatment of women on (and apparently off) screen is atrocious. After Megan Fox quit the franchise, apparently likening Michael Bay, the films' director, to Hitler, **Shia LaBeouf commented** that Fox developed "this Spice Girl strength, this woman-empowerment [stuff] that made her feel awkward about her involvement with Michael, who some people think is a very lascivious filmmaker, the way he films women." The *Transformers* franchise makes apparent that, in order to get a more accurate look at the role women play and the impact women have in the film industry, we must look at how women are represented on screen as much as whether women are represented at all.

# BITCH FLICKS

Theme Months

MONTHS ACTION ENTERTAINMENT



Notable Women in Film & TV

Misogyny in Marketing



What We're Reading

Miscellany

## Search By Genre

Blockbuster

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Documentary & Biopic

Classic

Foreign

Science Fiction & Fantasy

Romance

Horror

Action & Thriller

Bromance & Masculinity

Drama

Comedy

Animation

Adventure

[caption id="attachment\_16180" align="aligncenter" width="560"]



The *Transformers* franchise demonstrates why the Bechdel test doesn't always cut it...[/caption]

Horror films, in particular, demonstrate this case. Although women are often the lead character in this genre, the representation of women as a whole is often problematic at best. When filming *The Birds*, Alfred Hitchcock **famously claimed** he always follows the advice to "torture the women!" **something which apparently happened as much off-screen as on-screen**. As Sydney Prescott noted in the horror-parody franchise, *Scream*, horror films often depict "some big-breasted girl who can't act who is always running up the stairs when she should be running out the front door." Both Hitchcock and Sydney's comments demonstrate women's twofold role in the horror genre: victim and sexual object.

Firstly, *The Babadook* complicates the depiction of women as primarily victims by presenting Amelia as a complex and multi-faceted figure. For one, she is not a young big-breasted girl but a mother and fully grown woman. This is not necessarily groundbreaking in itself. *The Others*, *The Ring*, and *Dark Water* all depict their central characters as mothers. However, none so brilliantly present their central character as complicated as Amelia in *The Babadook*. Amelia is not only a victim and a mother but a colleague, potential lover, sister, neighbor, and grieving widow. The strength of the narrative is the way in which the film meshes the difficulties of being a mother to a troubled child with the haunting of the Babadook, and the way in which this complex combination strains all Amelia's relationships. It also causes her to lash out at her neighbor, miss days at work, refuse advances from potential partners, and fall out with her sister. But whether it's the stress of being a mother or the terror of the Babadook remains ambiguous as the film presents her identity, relationships and experiences as layered and complicated.

Secondly, *The Babadook* consciously subverts the conventional depiction of female sexuality in horror films. Broadly speaking, female characters are either presented as "virgins" or "whores," where they are punished "appropriately," or female sexuality is presented as something excessive, disgusting and monstrous. In her authoritative and brilliantly titled book, *Men, Women and Chainsaws: Gender in Modern Horror Films*, Carol Clover outlines the trope of the Final Girl in the slasher film. The Final Girl, she claims, is the film's lead character, who, as both the victim but also the only survivor in the film, serves as both the site of the audience's sadistic fantasies, and the anchor for the spectator's identification.

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Primarily aimed at young heterosexual men, the Final Girl must be "masculine" enough so that this (assumed) spectator can identify with her; she is often androgynous or tomboyish in appearance and sometimes in name. More crucially, she must be sexualised but never sexual; she must provide the fleshy site for the heterosexual male's voyeuristic fantasies but she must never have autonomy over her own body and sexuality. In fact, she is often virginal. If a woman does have sex in these films, she is branded a "whore" so quickly gets killed off. Examples of films which conform to these tropes include *Halloween*, *Friday the 13th*, *A Nightmare on Elm Street*, *Texas Chainsaw Massacre*, and, more recently, *You're Next*. Post-modern pastiche horror films including *Scream* and *The Cabin in the Woods* also play on the trope. On the other hand, as Barbara Creed discusses in her book, *The Monstrous Feminine: Film, Feminism and Psychoanalysis*, female sexuality is also presented as grotesque and terrifying, reflecting, she claims, male anxieties over female sexuality. Examples include *The Exorcist*, *The Brood*, and *Carrie*.

[caption id="attachment\_16181" align="aligncenter" width="400"]



Laurie in *Halloween* is

a typical example of the Final Girl trope[/caption]

*The Babadook* subverts these conventions by presenting woman in possession of (healthy) sexual desire and needs. In one scene, Amelia watches a romantic film alone before going up to her bedroom and taking out her vibrator. Her night of pleasure is ruined, however, after Samuel interrupts her claiming he is terrified of his own room and so cannot sleep in it. Her disappointment is evident; motherhood, it seems, can be as much frustrating as it can be difficult. Crucially, however, the film not only radically foregrounds female sexuality and desire, something which horror films, as I demonstrate, conventionally dismiss. It also links the terror of the Babadook with Amelia's frustrated *lack* rather than an excess of grotesque and monstrous sexuality. At moments, the Babadook manifests itself in the form of her late husband. When Amelia first sees him, she passionately hugs and kisses him, clearly missing the affection and sexual intimacy offered from a romantic partner. Only after the Babadook, disguised as her husband, asks for her to bring him the child does she realise that this is a trap. Her husband cannot and will not come back to fulfill the needs she so desperately craves. The Babadook, like the grief she feels for her husband, will continue to haunt Amelia forevermore, serving as a constant reminder of the loss of sexual desire and intimacy which the death of her husband so tragically caused. The terror of the Babadook, then, is as much about the loss of a treasured presence as well as the intrusion of an unwelcome presence.

*The Babadook* offers a hope for feminist horror fans who are tired of cliché-ridden depictions of two-dimensional, victimised, hyper-sexualised female characters. A film which not only passes the Bechdel test, but presents a complex, multi-layered, sexually autonomous central female protagonist, *The Babadook* offers hope that the horror genre will shift its depiction of lead female characters to create more compelling, engaging and accurate representations of women onscreen.

---

**Sarah Smyth** is a staff writer at Bitch Flicks who recently finished a Master's Degree in Critical Theory with an emphasis on gender and film at the University of Sussex, UK. Her dissertation examined the abject male body in cinema, particularly focusing on the spatiality of the anus (yes, really). She's based now in London, UK and you can follow her on Twitter at [@sarahsmyth91](#).

Tags: [Female Characters](#), [Female Directors](#), [Female Filmmakers](#), [Female Sexuality](#), [Films By Women](#), [Final Girl](#), [Horror film](#), [Jennifer Kent](#), [Sarah Smyth](#), [The Babadook](#)  
Bookmark the [permalink](#). Follow comments with the [RSS feed for this post](#). Both comments and trackbacks are closed.

### 3 Comments



**Ronson Dibble**

Posted December 18, 2014 at 7:25 pm | [Permalink](#)

"Broadly speaking" indeed.

This article feels very like a square peg round hole argument.

Maybe, if we decide to write from a very specific angle. Maybe, ignore most of the movie and its key plot points such as the nieces birthday party, the scene in the kitchen. Then, perhaps, we have the movie you talk about.

Be nice if your article touched on the points of social isolation, grief, mental illness, single parenthood, child abuse...



**Wonder**

Posted August 31, 2015 at 10:03 pm | [Permalink](#)

Too bad the author didn't say something like :

*The strength of the narrative is the way in which the film meshes the difficulties of being a mother to a troubled child with the haunting of the Babadook, and the way in which this complex combination strains all Amelia's relationships. It also causes her to lash out at her neighbor, miss days at work, refuse advances from potential partners, and fall out with her sister. But whether it's the stress of being a mother or the terror of the Babadook remains ambiguous as the film presents her identity, relationships and experiences as layered and complicated."*

Yes, that's a direct quote.



**Sam Stone**

Posted May 2, 2015 at 12:46 am | [Permalink](#)

Did you even watch the movie? One of the main characters says a sexist remark, "Just where a woman should be. In the kitchen, "





This is a graded discussion: 20 points possible

due Mar 23

## The Babadook - Discussion



**Trigger Warning: The film displays horror movie scares & violence.**

Watch [The Babadook](https://www.netflix.com/title/70300205) [\\_\(https://www.netflix.com/title/70300205\)\\_](https://www.netflix.com/title/70300205) 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 The Babadook as your main examples but also cite other horror films. (This answer **MUST** be at least **150 words** or more)*

3.) *How might the film have been different if a man had directed The Babadook? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the The Babadook 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 March 23.

\*\*\* 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 March 25.

### OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of The Babadook.

- b.) Describes the influences of the Feminist Movement on images of woman in The Babadook.
- c.) Describes the increased visibility and acceptance of non-traditional roles of women in The Babadook.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> (https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#) (http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria	Ratings					Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts		The student did not respond to any of his or her classmates' posts. 0 pts		2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						




## Article Summary # 9

Davis Article 9

Due Mar 28 by 11:59pm

Points 15

Submitting a text entry box

Available until Mar 28 at 11:59pm

1.) Read this [ARTICLE](#)

[\(http://www.highsnobiety.com/2017/06/14/wonder-woman-feminist/\)](http://www.highsnobiety.com/2017/06/14/wonder-woman-feminist/)

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](#)

[\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

### Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## Objectives

- 1.) Demonstrate reading comprehension of Wonder Woman Isn't The Perfect Feminist Film But It's a Big Step Forward For Womankind.
- 2.) Demonstrate ability to critically summarize Wonder Woman Isn't The Perfect Feminist Film But It's a Big Step Forward For Womankind.
- 3.) Demonstrate a students' ability to distinguish between feminist and non-feminist themes *in the work of Patty Jenkins* through a short, written summary.
- 4.) Demonstrate a students' ability to critical analyze the principles of feminist film theory *in the work of Patty Jenkins* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Anlysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						

## 'Wonder Woman' Isn't the Perfect Feminist Superhero Movie, But It's a Big Step Forward for Womankind

By Sarah Gibson in Movies 🕒 Jun 14, 2017



The first DC movie of this year, the Patty Jenkins-directed *Wonder Woman* is now in theaters and punched its way to a \$100 million debut in its opening weekend, becoming the biggest blockbuster ever directed by a woman. Perhaps that's because this superhero film is a different beast than any of those that went before it. In this film, Wonder Woman isn't just a feminist icon – she's *the* feminist icon. She embodies a feminine sense of peace, justice and emotional intelligence combined with classic superhero charisma; if you had any

doubts about Diana Prince being able to hold her own in this blockbuster iteration, then don't worry. She got this.

All of the earliest superheroes were created by male writers for a primarily male audience, leading to some questionable-at-best portrayals of today's best known female superheroes. But in 1941, William Moulton Marston, a man who lived in a polyamorous relationship with two feminists and was inspired by the suffrage movement, gave us this badass breath of fresh air with his invention of the most famous heroine of all time: Wonder Woman was born, bringing with her a promise of feminism. And while some of Marston's ideas about feminism don't translate as particularly feminist today, he worked to promote the idea that women are just as powerful as men – and should be represented as such.

### WONDER WOMAN – Rise of the Warrior [Official Final Trailer]



That's exactly what Jenkins' new movie does. Set against the backdrop of Wonder Woman's first interaction with humans during the First World War, we see her rise from strength to strength on the island of women who left ancient Greece to escape the enslavement of men. As the film progresses, *Wonder Woman* is slowly but surely liberating the superhero genre from decades of ridiculous sexism, appearing to do the impossible for women: Lead without becoming unlikeable...

### A Step Forward for Feminism







© DC & Warner Bros

The film begins with our young protagonist growing up among her fellow Amazons on Paradise Island, a rocky place with a good amount of space for fight training. Complete with a wealth of powers that include a golden truth-extracting lasso, bullet-deflecting bracelets, and unparalleled athleticism, we see the half-God beginning to possess her celebrated battle skills.

The Amazons are depicted as honorable, hard-as-nails fighters who give as good as they get. The film's women aren't all goodies, however. Possibly the film's most heinous baddie is a woman; Doctor Poison is a seriously unnerving chemist working with the Germans. She's an important inclusion in the film, as it takes an intelligent mind to recognize that being erased from historical or social references of evil is not great for feminism any more than being erased from any "good" historical or social reference.

But throughout the film, it's Wonder Woman's cool brand of feminism that really steals the show. As it turns out, her secret weapon isn't any of her fancy gadgets, it's her empathy. Upon landing in the trenches from her isolated Paradise Island, she's a character who values love over hate and peace over war, finds it hard to ignore the cries for help she hears, and holds fast to her morals even when others try to deter her from going further into German territory.



© Warner Bros

At one point in the film, Steve's (Chris Pine) secretary meets Wonder Woman, who appears confused by the foreign concept of a secretary. "Where I come from, that's called slavery," she says. Wonder Woman is equally unimpressed by the women's fashion of the day (voicing in her dress-up montage that "It's itchy", "I can't fight in this", and "It's choking me"), she's similarly pissed by the boys club of the British military and their stiff upper lip brand of misogyny, and neither does she hesitate to tell the first man she's ever met that "What I do is not up to you."

What's more, when Wonder Woman grabs the arm of an attacker and hurls him across a room, Ewen Bremner's character (better known as Spud from *Trainspotting*) comments that he's "both frightened, and aroused." It's a reflective reference to the fact that sometimes, women being both strong and sexy is hard for men to comprehend. It's an acknowledgment that this is a protagonist who combines force and beauty, claiming the right to be both tender and tenacious. Gal Gadot's Wonder Woman clearly values her femininity and womanhood, but is never intimidated by fighting alongside or against men in battle – and she wipes the floor with them all.





© Warner Bros

This superhero remains a feminist icon so many years after her creation because she symbolizes the idea that balance is the key to equality. Being able to embrace both the masculine and the feminine inside us – the tenderness and the tenacity – is a sign of strength. If we do that well, then maybe one day we'll arrive somewhere where personality traits aren't gendered... They're very simply all the things a human being can be.

That said, we can't help but ask ourselves what it might have been like if, rather than creating a feminine character with all strength of any other male superhero and the beauty of a sensual woman, instead Marston had created a masculine character with exactly the same traits. While the world is just about okay with a character like Wonder Woman, unfortunately it's probably not ready for a male hero who finds strength and power in the feminine.

And that's just one of the feminist takedowns that this movie has encountered so far...

## Is Wonder Woman a Bad Feminist Icon?





DC Entertainment

Another criticism of Wonder Woman is the appearance of the movie's Amazonian women. Yes, we get that they're an insular society kept locked away from humanity for millennia, but seriously, did Jenkins really have to develop this paradise as a place where everyone looks like a Victoria's Secret model?

Wonder Woman's slim physique, tanned skin, and distinct lack of armpit hair has sparked a feminist debate of its own, asking whether feminism has been swept aside in favor of achieving the ideal female aesthetic. It's easy enough to see her smooth, hairless pits as reflective of the larger struggle with which modern women must contend: "I am strong and autonomous and capable and beautiful just as I am... But, just so I don't weird you out, I'll rip out all of my body hair with hot wax so that I can be everything you want me to be (men, come and get me if you're into naked mole rats)."





© Clay Enos

Gadot herself recently revealed that a lot of the questions she gets revolve around how she can wear a sexy outfit and shave her armpits and proclaim to be a feminist. She said:

I think as a feminist, you should be able to wear whatever you like! In any case, there is such a misunderstanding of the concept. Feminism is about equality and choice and freedom. And the writers, Patty and myself all figured that the best way to show that is to show Diana as having no awareness of social roles. She has no gender boundaries. To her, everyone is equal.

There're often a lot of misconceptions out there about what feminism is supposed to be, but Gadot seems to nail it here, talking as she does about choice and freedom. Feminism is about valuing freedom and protecting the right of women to be the people they want to be and make the choices they want to make. As the internet continues to try and provide competing versions of it, the most basic point remains: Women have the right to choose how they present themselves to the world – hairy pits or not. Any brand of feminism that says otherwise is only as oppressive as the patriarchies that it attempts to take down.

And while the criticism is that Jenkins' *Wonder Woman* film is yet another male-produced, unachievable beauty standard for women, we should also remember that as a comic book hero, Wonder Woman's image has always been massively stylized. Superheroes are by their very nature romanticized versions of humanity, wearing their underpants on the outside.





Justice League

Essentially, Jenkins was presented with a near-impossible task. She's expected to sell a hero in a sexy Halloween costume as a symbol of female empowerment. Without veering way off course, there's no way that Jenkins could've created the perfect answer to feminism with her *Wonder Woman* flick. Yet, somehow, she still managed to do us justice with a powerful and human female protagonist who is both a hero and a human being, but always with a strong feminist core.

But as positive an advancement in superhero blockbuster movies as it might be, *Wonder Woman* is certainly not a film made with all women in mind...

## Intersectional Feminism





📺 Thor: The Dark World

In recent years, people have become more aware of how the feminist movement has excluded anyone who isn't a privileged woman. Feminism's answer to that was to start acknowledging how things like race, class and gender affect how every individual is affected by different societal oppressions. Intersectional feminism was coined in 1989 by Kimberle Crenshaw, who defines it as:

The view that women experience oppression in varying configurations and in varying degrees of intensity. Cultural patterns of oppression are not only interrelated, but are bound together and influenced by the intersectional systems of society. Examples of this include race, gender, class, ability and ethnicity.

Simply put, there are varying degrees of discrimination based on who you are; a queer, black woman who lives in a lower middle class neighborhood will probably have different experiences of oppression than a straight, white woman who lives in an upper middle class neighborhood. Intersectional feminism says that all of the different degrees of oppression are interlinked and that the experiences of these women are all important. They must be acknowledged as such.





Clay Enos

As such, it would be considered a little simplistic for us to encourage you to go and enjoy *Wonder Woman* as a feminist savior without questioning all women's experiences of it. Intersectional feminism seeks to give proper notice to underrepresented groups of people within the larger community of women, and our sneaking suspicion is that – given that this is quite obviously a film about a beautiful, thin, able-bodied, heterosexual, cisgender woman (and, incidentally, is supported by Amazons whose only black members are used as props for Diana's training) – this *Wonder Woman* film would represent quite a narrow conception of what feminism is, or should be.

Actually, some conceptions of feminism can frequently erase or insult anyone that dares to be a woman while fat or gay or disabled – or any other notion of a woman that represents everything Gal Gadot's character is not. Historically, it has largely been women of colour, queer and lesbian women, poor women, and women with disabilities whose lived experiences have been excluded from the gains of mainstream feminism...

We'd do well to remember this before waxing lyrical about how the wonderful new feminist superhero film is the answer to all of womankind's prayers.

So, where does that leave us?







© Warner Bros

Of course, Warner Bros' aim was probably never feminism, let alone intersectional feminism. Its aim was to make an enjoyable blockbuster movie – and that's exactly what happened. *Wonder Woman* is not the feminist dream that some of us wished for, and neither will we mistake it for that.

We're looking at an industry that caters to the idea of mostly male nerds writing for mostly male nerds and a comic centered on a female character, even one as well-known as Wonder Woman, wasn't likely to be on their priorities list for films that needed making into the next bible of feminism.

For all the missteps, though, comic book writers and filmmakers alike are making big progress. And Patty Jenkins' *Wonder Woman* went as far as it could realistically be expected to go in crushing the idea that women cannot be both strong and sensual or – worse still – that women are nothing more than tits and ass in improbable costumes... This Wonder Woman won't go down without a fight.

*In case you missed it, check out our list of the 50 best movies coming out in 2017.*

Lead Image: Clay Enos



Words by Sarah Gibson

DAU

Wonder Woman



This is a graded discussion: 20 points possible

due Mar 30

## Wonder Woman - Discussion



Watch [Wonder Woman](https://www.amazon.com/Wonder-Woman-Gal-Gadot/dp/B072PQJKYH/ref=sr_1_4?s=movies-tv&ie=UTF8&qid=1502400908&sr=1-4&keywords=wonder+woman) [\\_\(https://www.amazon.com/Wonder-Woman-Gal-Gadot/dp/B072PQJKYH/ref=sr\\_1\\_4?s=movies-tv&ie=UTF8&qid=1502400908&sr=1-4&keywords=wonder+woman\)](https://www.amazon.com/Wonder-Woman-Gal-Gadot/dp/B072PQJKYH/ref=sr_1_4?s=movies-tv&ie=UTF8&qid=1502400908&sr=1-4&keywords=wonder+woman)

and 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 does the Wonder Woman character represent? (This answer **MUST** be at least **150 words** or more)*

3.) How *WILL* Wonder Woman influence super hero movies going forward? (This answer **MUST** be at least **150 words** or more)

\*\*\* Your complete answers to the Wonder Woman 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 March 30.

\*\*\* 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 1.

\*\*\* 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 Wonder Woman.
  - b.) Describes the influences of the Feminist Movement on images of woman in Wonder Woman.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Wonder Woman.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.


**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* Remember to be polite and follow the basic rules of [Netiquette](http://www.albion.com/netiquette/corerules.html) [\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* 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. \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria		Ratings				Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length, 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						



 **Subscribe**

# Article Summary # 10

DAYS ARTICLE  
10

**Due** Apr 4 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Apr 4 at 11:59pm

1.) Read this [ARTICLE](#)

(<https://www.usnews.com/news/articles/2014/06/06/laverne-cox-and-the-state-of-trans-representation-in-pop-culture>)

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](#)

(<http://showcase.scottsdalecc.edu/writingcenter/>)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> (<https://wordcounttools.com/>)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of What Transgender Looks Like In Pop Culture.
- 2.) Demonstrate ability to critically summarize What Transgender Looks Like In Pop Culture.
- 3.) Demonstrate understanding of the article's critique of images and stereotypes of LGBT individuals in modern cinema.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						


# What Transgender Looks Like in Pop Culture

Laverne Cox shows how far trans representation has come in pop culture, and where it still needs to go.

By Tierney Sneed, Staff Writer

June 6, 2014, at 7:00 a.m.



Laverne Cox is considered a groundbreaking figure as a transgender woman playing a trans character on the show "Orange Is the New Black."  [JOJO WHILDEN/NETFLIX](#)

**NETFLIX RELEASED ITS** second season of its greatly acclaimed, top-watched television show "Orange Is the New Black" Friday. And with it, one of the most prominent



depictions of a transgender figure in pop culture today returns. Laverne Cox – the trans actress who plays Sophia, one of the show's many incarcerated characters and its prison's in-house hair dresser – has become such a touchstone for the trans community that she claimed the cover of a recent Time Magazine story about the transgender civil rights movement.

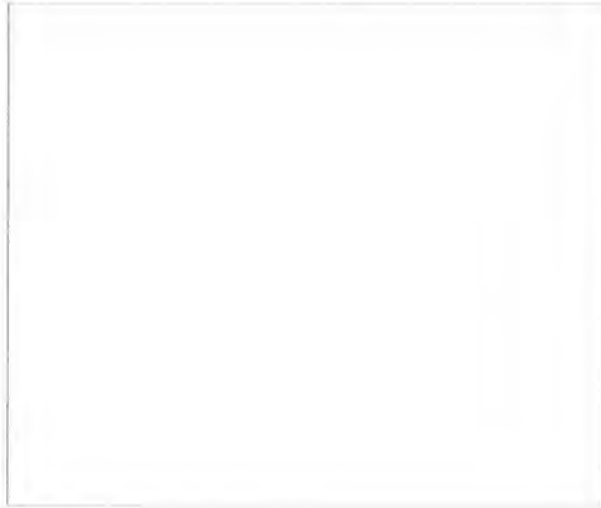
As it did with the acceptance of gays and lesbians in society at large, pop culture – film, TV, music and other media – has an undeniably powerful role in introducing this group of people, often heavily discriminated against and deeply misunderstood, to mass audiences.

### [\[REVIEW: Orange Is the New Black Explores Crime and Punishment\]](#)

"In absence of actually knowing someone who is LGBT [lesbian, gay, bisexual or transgender], sometimes seeing a story about them on television or in film is the next best thing to fostering understanding and empathy for people," says Matt Kane, the associate director of entertainment media at GLAAD. "That is one of the most important components for when people go to the ballot box and vote on someone's rights."

But more than just its political dynamics, seeing trans representation on screen can be encouraging and invaluable sign to trans people watching from home,

"It's looking at the matrix, the mix, where everything is happening and not seeing people like you and me," says Paris Lees, a British writer, presenter and trans activist. "You look for people that are respected, people that are taken seriously, people that are a part of things, and that can be very isolating when you look for yourself and you're not there."



For 15 years, GLAAD has tallied the number of [LGBT impressions on network television](#).

“What we’ve noticed is that in many ways transgender representation is still 20 years behind where the LGB representation is today,” Kane says.

A [GLAAD study](#) found that in the last 10 years, more than half of trans characters depicted on television were portrayed in a negative light, and even more were problematic in some sense. The situation is worse in major films, as [GLAAD has also](#) been reporting on the film industry with its “[Studio Responsibility Index](#).” Out of the 101 films released by major studios in 2012 that were included in last year’s study, not a single one featured a transgender character.

[\[SLIDESHOW: 5 Historic LGBT Sites the National Park Service Should Recognize\]](#)



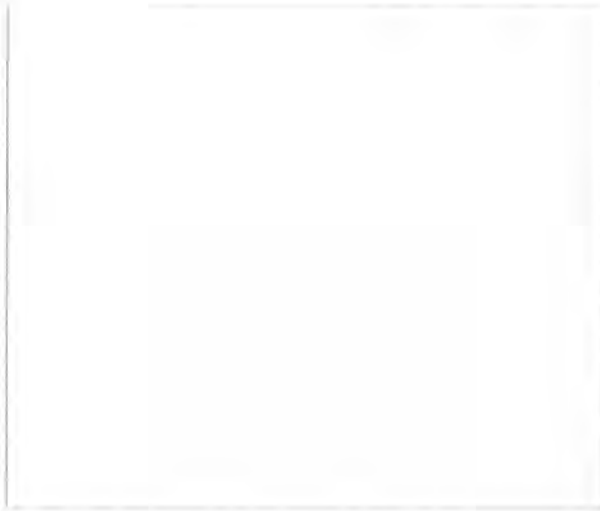
Candis Cayne is a trans woman who has appeared in a number of television shows, including "Elementary."

 CHARLES SYKES/INVISION/AP

According to the Time story, trans people make up an estimated .5 percent of the U.S. population. But their small numbers mean that their representation in pop culture is more important, not less, advocates say.

"There's a higher stake, because often, the only time an ally or cisgender person will have interaction with a trans person in life will be through the television, will be through a magazine article, will be through an Internet clip that goes viral," says Janet Mock, a transgender activist, author and a former editor of People.com. A Public Religion Research Institute survey found that only 9 percent of Americans have a close friend or family member who is transgender.

Cox is not the first transgender person to act on television. Trans actress Candis Cayne made history in 2007 for playing a trans character on network television – on ABC's "Dirty Sexy Money" – and has also appeared in show's like "CSI: NY," "Nip/Tuck," and "Elementary." A vast majority of the time, however, trans characters have been played by non-trans – known as "cisgender" – actors, and oftentimes those representations were flawed and clichéd.



"Whatever stereotypes or misinformation or problematic representations are presented there, they are ones that maybe are the exclusive information that a lot of people have about transgendered characters," says Robert Thompson, a TV and pop culture professor at Syracuse University.

He says when trans characters first started appearing in television shows – like "The Love Boat" and "WKRP in Cincinnati" -- they were often a trope to move forward the main character's storyline.

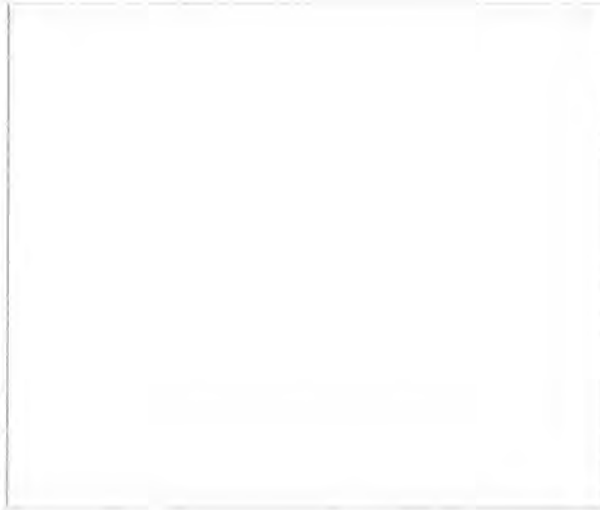
"You have a main character that would have to come to grips with the fact that one of their old friends was now a different gender," he says.

While trans actors have shown up in underground cinema – from Andy Warhol muses Candy Darling and Jayne County to experimental films like "Flaming Creatures" – trans representation in mainstream movies has also been susceptible to stereotyping, says Juliet Jacques, a journalist in the U.K. and author of the upcoming "Trans: A Memoir." Starting in the 1990s with films such as "The Crying Game" and "Different for Girls" and through more contemporary representations like "Transamerica" and "Dallas Buyers Club," these movies have largely relied on cis actors to play trans characters. (An [Arcade Fire music video](#) released last month [caught similar flack](#) for featuring "Spider-Man" star Andrew Garfield playing a transgender woman).

[\[READ: What to Watch on TV This Summer\]](#)

"What that often means is that with the trans characters, you have to reiterate a certain set of stereotypes the script has to establish that the character is trans," Jacques says. "So if it's a trans woman, there's these scenes where she's putting on make up and taking

the hormones and going through the gender reassignment process, things like that. This imposes a very narrow framework on the characters.”



The issue critics took with Jared Leto playing a transgender woman in “Dallas Buyers Club” was exacerbated by some of the remarks Leto made while on the awards show circuit that were [deemed transphobic](#). But many simply had a problem with the way the role was written to begin with.



Critics took issue with Jared Leto's Oscar-winning depiction of a transgender woman in "Dallas Buyers Club" for relying too heavily on stereotypes.  ANNE MARIE FOX/  
FOCUS FEATURES/AP

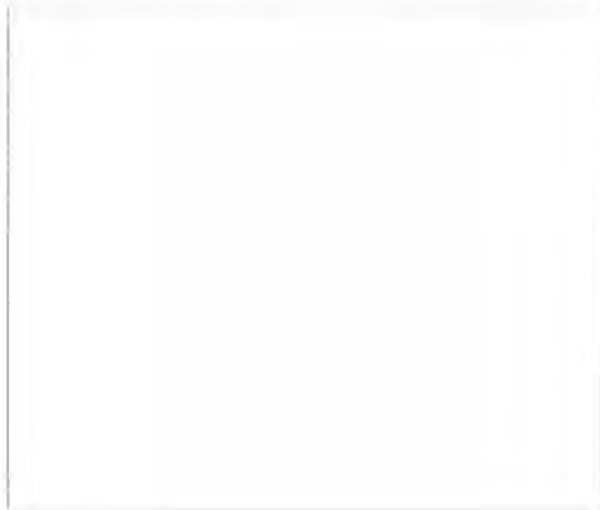
“[The character] was written in to highlight [Matthew McConaughey’s character’s] bigotry to start with, so she’s not even a real person. There isn’t really a transgender cliché that the character doesn’t draw on: ripped tights and on drugs and a bit of a mess and

flamboyant and making sexual innuendos," Lees says. "To me it just felt like, here again, another kind of caricature. Do they even know what they're trying to represent here?"

Kane says that GLAAD is working with film studios and television networks to help correct some of the issues that have arisen in their portrayals.

"The stories that are making it to the air very often have a lot of problems in common," Kane says. "They still tend to use some anti-trans language. We're seeing a lot of stories in which transgender people are cast as the victims of the story – sort of the sad person who needs to be rescued in some capacity. Or we still see a number of transgender villains as well. "

However the best panacea advocates says is to get trans people directly involved in the entertainment industry, which is why Cox – a trans woman playing a trans character – [is being hailed](#) as such a groundbreaking figure. Part of what makes the portrayal powerful is that she is part of a large, diverse ensemble cast, and the story of her transition – shown as a flashback in the episode "Lesbian Request Denied" – is only one of the many stories her character is being used to tell.



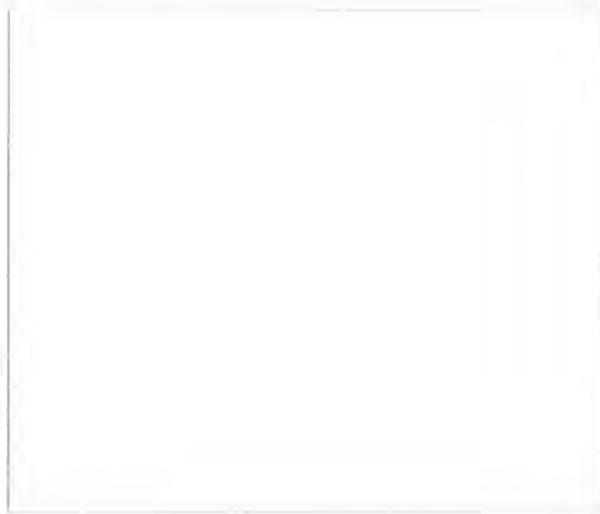
[\[ALSO: LBJ's Daughter: Dad Would Have Believed in Gay Rights\]](#)

"What will be more interesting is [trans characters'] trans-ness not being the focus of the storyline, but them being an integral part of an ensemble piece – the person people want to see on-screen, not so much for their trauma or the tragedy that they've been through, but that they've 'transitioned' and now they're just living their lives like everyone else,"

Mock says. "We got the back story and now [Sophia] is just kind of part of the ensemble of women in this very dire situation of being incarcerated."

As has been the case with the trend of LGBT representation at large, [television is leading film](#) in offering more nuanced depictions of trans characters. Kane had similar praise for the characters of Adam on "Degrassi" and Unique on "Glee" (both characters made exits from their shows and are played by cis actors). Television has proved to be a more experimental ground in general – there's a greater number of opportunities and TV tends to be cheaper than films to produce – and also has a long-term narrative structure that offers a broader landscape to tell stories of its trans characters.

In the case of Adam on "Degrassi," Kane says, there were storylines "that were very much about his unique experience because he was trans, but there also was many storylines in which he was simply your everyday high school student and it was important that we see both sides of that, because it certainly mirrors the lives transgender people lead."




However, for all the strides TV has made Kane says it's important movies catch up, given the Hollywood film industry's global reach.

"Our images really do have the opportunity to depict our lives more accurately to populations of people that may not have advanced as far as we have in terms of LGBT equality," Kane says.

[\[READ: Jenny Slate, Gillian Robespierre Talk Abortion Comedy 'Obvious Child'\]](#)



Alex Newell played Unique, a transgender character, on "Glee."

 MIKE YARISH/FOX

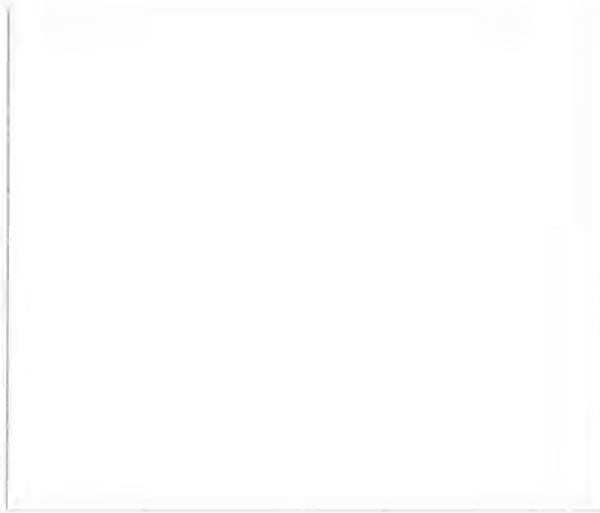
Nevertheless, what's interesting about the "Orange is the New Black" case is that Sophia and the actress who plays her has made such an impact – Kane calls her a "trailblazer" – given that the show is on Netflix, a pioneering channel on the new medium of Internet TV, where the audience is much smaller compared to the big four network landscape of yesteryear. (Netflix does not release its viewership numbers).

Netflix's chief Internet streaming competitor Amazon has picked up a show called "Transparent," which among other things, follows the effect a trans woman's coming out has on her family. The character is being played by a cis man – Jeffrey Tambor, of "Arrested Development" – in part because his character Mara hasn't fully transitioned at the start of the series.

"We are telling the story of somebody who's moving from the world of secret cross dressing ... and going into the world of being full time transitioning," explains Jill Soloway, the creator of the show. "Even the difference between those two worlds is something a lot of people don't even realize."

She has invited the input of transgender writer Jenny Boylan as well as Zackary Drucker and Rhys Ernst – the transgendered artist couple (Drucker is male-to-female and Ernst is female-to-male) featured in this year's Whitney Biennial – to shape the character. Soloway also cites Julia Serano's book "Whipping Girl" for helping her understand transphobia and "not only how trans people are perceived in the world but in particular how trans women get the brunt of it."





Additionally, she has brought on trans actors Alexandra Billings and Ian Harvie to the cast, as well as given other trans actors smaller “here and there” cis roles. “If you were watching, you wouldn’t see that they’re trans,” Soloway says. Having trans actors play all sorts of roles, and not just trans characters, is another goal activists have suggested.

Learning about the hardships trans people face – [including unemployment twice the rate of the population](#) – during her research moved Soloway to want to create what she calls a “trans-affirmative action program” on set, which includes hiring trans people for other aspects of the production and providing transgender bathrooms in the production offices.

On the opposite end of the television spectrum from high brow Internet TV, reality programming has also played a role in bringing trans characters to television sets – Cox appeared on VH1’s “I Want to Work For Diddy” before producing and co-hosting VH1 transgender makeover show “TRANSform Me” – but not without its own problems. Logo TV’s “RuPaul’s Drag Race,” which has featured transgender characters, caused controversy for using transphobic language, including a game revolving around the term “she-male.”

[\[MORE: On HBO, 'The Normal Heart' Shows the Early Days of AIDS\]](#)

DAYS

Southern Comfort

This is a graded discussion: 20 points possible

due Apr 6

## Southern Comfort - Discussion



Watch [Southern Comfort](https://youtu.be/IH0L3wIV0hg) [\\_\(https://youtu.be/IH0L3wIV0hg\)\\_](https://youtu.be/IH0L3wIV0hg) and 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.) *Were you able to relate to the people and themes presented in the film? Why or why not? (This answer **MUST** be at least **150 words** or more)*
- 3.) *How have the images of transgender individuals changed over time? Use Southern Comfort as your primary example but also cite film and television programs that contain transgender characters. (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the Southern Comfort 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 6.

\*\*\* 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 8.

\*\*\* 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 Southern Comfort.
  - b.) Describes the influences of the Feminist Movement on images of woman in Southern Comfort.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Southern Comfort.
  - d.) Analyzes images and stereotypes of transgender individuals in Southern Comfort.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> ~~(https://wordcounttools.com/)~~

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](http://www.albion.com/netiquette/corerules.html) (<http://www.albion.com/netiquette/corerules.html>). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria		Ratings				Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts		The student did not respond to any of his or her classmates' posts. 0 pts		2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						




# Article Summary # 11

DACS Article 11

**Due** Apr 11 by 11:59pm    **Points** 15    **Submitting** a text entry box  
**Available** until Apr 11 at 11:59pm

- 1.) Read this **ARTICLE** [\\_\(http://metro.co.uk/2017/07/15/to-the-bone-as-someone-who-suffered-from-anorexia-heres-my-take-on-the-netflix-film-6780252/\)](http://metro.co.uk/2017/07/15/to-the-bone-as-someone-who-suffered-from-anorexia-heres-my-take-on-the-netflix-film-6780252/)
- 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** [\(http://showcase.scottdalecc.edu/writingcenter/\)](http://showcase.scottdalecc.edu/writingcenter/)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\\_\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This is the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of To The Bone.
- 2.) Demonstrate ability to critically summarize To The Bone.

<b>Article Summary Rubric (15 pts)</b>						
<b>Criteria</b>	<b>Ratings</b>					<b>Pts</b>
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was displayed in the summary	3.5 pts A basic understanding of the article was displayed in the summary	2.5 pts A poor understanding of the article was displayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Analysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
<b>Total Points: 15.0</b>						

## To The Bone: As someone who suffered from anorexia, here's my take on the Netflix film



OPINION

**Frances Coleman-Williams**

Saturday 15 Jul 2017 11:54 am



73



Lily Collins played Ellen, the 20-year-old central character (Picture: Netflix)

### I was apprehensive about watching To The Bone.

The trailer didn't give much away, and I didn't know what impact it could have on me as someone who had suffered from anorexia in the past.

But since I felt I was in a stable place, I was eager to see the full film. And I'm very glad I did.





**Is Netflix film *To The Bone* helpful or triggering for people with anorexia? »**

about vanity.

The central character, Ellen, continually tries to reassure everyone that she has it 'under control'.

It's a classic quote capturing the crux of living with an eating disorder – that we con ourselves into thinking we're OK but in reality, the eating disorder is in control.

And the film doesn't give straight forward answers to the 'why can't they just eat?' question because there aren't any, and it's honest about this.

Although I've seen many people for anorexia treatment, even I was struck by the scene a short way into the film showing Ellen, played by Lily Collins, smoking.

It depicts the stark reality of what eating disorders do to the body – Collins is in fact 28, playing a 20-year-old who looks about 12.



(Picture: Netflix)

I was more than a little disturbed by the scene where Ellen was being fed like a baby, though – her line, ‘will you feed me please’, was chilling.

Eating disorders are often about a desire for a child’s body, or at least to be child like, and everything about recovery is about becoming an adult, taking responsibility etc.

And they are about so much more than eating food – they’re about needing nourishment of every kind.

There are parts of the film that didn’t quite feel authentic.

For example, Ellen’s sit-ups and body checking was a little simplistic, but I can understand the need to simplify the symptoms for the sake of keeping the film an average length.

them for this.

I can also accept that this could represent the fact that most people do make close friends struggling with similar issues; it's only natural.



**(Picture: Netflix)**

Another thing I was struck by was how 'the problem' was being spoken about so openly with all family members (apart from the dad, who was painfully missing throughout).

It didn't depict (probably because there wouldn't be time) the agonising secrets eating disorder sufferers usually carry with them for long periods of time.

This is an example of how drastically different everyone's story is.

her for having 'calorie Asperger's'.

Perhaps Ellen's family are shown in a bit of a negative light though, and this may be difficult for friends and family members who watch the film.

I started weeping at the end of the family therapy scene as the camera closed in on Ellen's face, the empathy I felt was astounding as the conversation was going on around her but her head was in turmoil, and she was unable to join in.

I desperately wanted Ellen to scream and cry, but she couldn't. That was the point – even if she'd wanted to she just couldn't, and Collins captured this perfectly.

### *A few things that might resonate with viewers*

I think the story will resonate with a lot of people, either on the journey or having recovered as it covers some basic truths openly and honestly, for example:

- Feeling like a problem
- Body checking
- A tired, worn out, grey body with bruises and lanugo
- Denial and ambivalence
- People trying to help and getting it so wrong
- Peers at different stages of recovery is helpful but can have a negative impact too
- Blaming the therapy when it doesn't work
- 'Cheating' in therapy

At a crucial point in the film, Ellen becomes Eli and this resonated with me too.

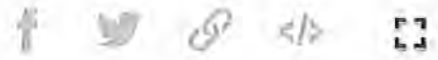
I had to get to a point in my journey where I had to choose recovery, I had to want to be someone new. I didn't need to change my name but I had to stop the silence and choose to be someone who talked honestly and openly, and now no-one can stop me.

I have to admit, the film's therapist reminded me of mine, although mine didn't make me swear in the street.

Official trailer for *To The Bone*



▶ 🔊 0:00 / 0:00



The trailer and description pre-release described him as 'alternative', but it was the straight talking that did it for me – and I think that's usually what sufferers needs.

We don't need wrapping in cotton wool, nor do we need 'the hard line' – we just need some honesty.

My therapist never told me how to get better; we all have the answers within us, we just have to discover the road and walk it for ourselves.

I'm sure there are many people who will slate the film for showing an 'alternative' recovery house where people are 'allowed to eat what they like, or not'.

---

## **MORE: FILM**

**Limp Bizkit's Fred Durst is directing a new film which, incredibly, stars John Travolta**

---

Most ED recovery I've experienced has included strict high calorie diets etc, but I can understand the film addressing the point that people can be in and out of this type of treatment over and over again, without anything getting better.

These types of treatments take the control away from the patient, and maybe this isn't right for everyone.

For Eli, it wasn't about eating, it was about her making the decision to choose life.



(Picture: Netflix)

I was concerned I might be triggered, not just by the skinny bodies on show, but by wanting that life back again; the life where you're looked after and, dare I say it, people worried about you (although we hate people worrying about us, it's a sign they care a a time when caring about/for yourself is elusive).

But I wasn't. This is only me, though.

I'm sure others, at different points of recovery, may well be, and it's up to them to make that decision and/or take the risk. That said, I don't think this film provides anymore 'thinspiration' than is already out there.

Should you watch it?

carefully evaluating where you are in your recovery before deciding to view this film'.

**Beat** (the UK's leading eating disorder charity) have also added their comments [here](#).

It is important for individuals who are affected by anorexia to think carefully about watching this film as they have to take responsibility for deciding whether it's worth the risk.

The desert 'dream' scene worried me at first since it shows Eli looking incredibly pretty, and I thought, 'is this the point where they really glamourise eating disorders?'

But in fact, this is reality.

Even at very low weights, a sufferer can put on some make up and suitable clothing (not baggy clothing) and it can be difficult to tell they have an eating disorder – we're very good at hiding it. I thought the shock back to reality, though, was excellent, if not harrowing.

Although film, by its nature, is glamorous, it is one way to get us talking. So thank you Netflix for being brave and willing to show the pain, ambivalence, turmoil and anguish experienced by all people touched by eating disorders.

I was concerned by the way the film ended: that they made recovery, once you've decided to do it, look relatively easy. I hope the rest of the film is enough for people to realise, from this point on, it's not going to be plain sailing.

But I think it could be a good starting point for open discussions about a difficult topic.

I'll leave you with a quote that, for me, perfectly sums up the film and addiction recovery: 'the problem with treatment...is that we won't let them hit bottom, it's too hard to watch. But for Eli, the bottom is critical.'

### Getting help:

If you're struggling with the content of the film please talk about it and use help that's available, including from your GP or call **Beat** on 08088010677

**MORE: [Even after recovering from my eating disorder, I'm left with serious physical side-effects](#)**

This is a graded discussion: 20 points possible

due Apr 13

## To The Bone - Discussion



**Trigger Warning: The film depicts eating disorders.**

Watch the film [To The Bone](https://www.netflix.com/title/80171659)  
(<https://www.netflix.com/title/80171659>) and 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 are the themes in the film? What is Marti Noxon (the director) trying to get you to think about once the film is over? (This answer **MUST** be at least **150 words or more**)*

3.) *Do you think teen girls could benefit from watching this film? Why or why not? (This answer **MUST** be at least **150 words or more**)*

\*\*\* Your complete answers to the To The Bone 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 13.

\*\*\* 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 15.

### OBJECTIVES:

1.) Compose a coherent and logically written Discussion Board post that:

- a.) Applies theoretical and critical skills to the analysis of To The Bone.
  - b.) Describes the influences of the Feminist Movement on images of woman in To The Bone.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in To The Bone.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#) [.\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria	Ratings					Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						




# Article Summary # 12

DAY 12 ARTICLE 12

**Due** Apr 18 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Apr 18 at 11:59pm

- 1.) Read this [ARTICLE](http://www.complex.com/pop-culture/2016/05/neighbors-2-sorority-rising-seth-rogen-feminism) [\\_\(http://www.complex.com/pop-culture/2016/05/neighbors-2-sorority-rising-seth-rogen-feminism\)\\_](http://www.complex.com/pop-culture/2016/05/neighbors-2-sorority-rising-seth-rogen-feminism).
- 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](http://showcase.scottsdalecc.edu/writingcenter/) [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\\_\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

1.) Demonstrate reading comprehension of .

2.) Demonstrate ability to critically summarize .

3.) Demonstrate a student's ability to identify significant writers, actors, directors, and producers *in the modern genre of Comedies* in a short, written summary.

4.) Demonstrate a students' ability to critical analyze the principles of feminist film theory *in the modern genre of Comedies* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Anlysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						



Feel The Real

Fuse TV

Music

Style

Pop Culture

Sports

Life

Sneake

# A Seth Rogen Movie Is Somehow the Wokest, Most Feminist Movie of the Year So Far



BY ERIK ABRISS

Follow @AbrissErik for all things film & TV & Nic Cage & puppies.

MAY 18, 2016

Drake Spotted in Yeezys

Sole Collector

You Can Buy Kanye West's Crepe Sneakers Now

Sole Collector

SHARE

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CLOSE

Remember back in 2014 when *Neighbors* became a surprise smash hit and grossed over \$270 million worldwide? Going into that movie, viewers expected a formulaic studio comedy, but instead found Seth Rogen subverting his own bro-centric brand by mocking male fragility and arrested development-plagued man-children through the lens of college fraternities. *Neighbors* also packed in clever commentary on the anxieties of new parenthood, marking a maturation in the Rogen-Evan Goldberg oeuvre (*Superbad*, *Pineapple Express*). They managed to mine new thematic depths—even in a film where Zac Efron and his buddies make scale molds of their dicks to be used as dildos for college co-eds.

But even with its stealthy sophistication in subverting masculinity—and the presence of some of our finest comedic performers in Rose Byrne, Lisa Kudrow, and Carla Gallo—*Neighbors* flunked the **Bechdel Test**. Even with these women on board, the men ultimately dominated the narrative. Which was a real misfire. How can you properly lampoon both the silliness and toxicity of hyper-masculinity if it's strictly done through the male gaze? You can't, and while *Neighbors* is one of the funniest comedies in years, it falls a tad short of its true potential.

---

If *Neighbors 2: Sorority Rising* was written to compensate for the failings of the first film's feminist perspective, then it has to be the most efficient mea culpa in comedy history. Swapping out the "boys will be boys" entitlement of the Evil Frat Next Door for the righteous indignation of sorority sisters stifled by the sexist double standards of Greek life and society, this is the rare comedy sequel that is not only infinitely funnier than its predecessor, but far more progressive without ever feeling patronizing or pandering. *Sorority Rising* puts the patriarchy, respectability politics, rape culture, and even the MRA movement in its comedic crosshairs, satirizing and ultimately cauterizing the oppressive structures and micro-aggressions women face on the day to day.

In *Sorority Rising* (and IRL), you've got to fight for your right to party...but only if you're a yo FOLLOW COMPLEX POP CULTURE giance to the unbreakable bond of Greek sisterhood. That's right: On college campuses across the country, sororities are denied the basic privilege of partying afforded to their frat friends and are forbidden to host functions or even drink alcohol in their own houses.

While fraternities bask in the glory of throwing the biggest ragers on campus, if a sorority wants to throw even a tame cocktail party, they have to co-host said event with a frat or enlist the involvement of a third party, as governed by the National Panhellenic Conference. It's a dangerous, lopsided bureaucracy that further infantilizes grown women, inhibits their freedom of choice, and once again puts men in charge of dictating their access, and ultimately their safety.

When 18-year-old freshman Shelby (**Complex cover girl Chloë Grace Moretz**) receives word of this "no partying allowed" mandate, she's flabbergasted. You mean an independent young lady can't enjoy a beer or a blunt on her own accord while the frat boys consume and conquer at will? That sets off the events that thrust *Sorority Rising* into delightfully welcome comedic territories, as Mac and Kelly Radner (Rogen and Byrne) once again find themselves haunted by the Greek life next door.

Shelby and her friends (played by Kiersey Clemons and Beanie Feldstein) realize they need their own place off-campus, and lo and behold, they find a vacant one once occupied by Delta Psi—much to Mac and Kelly's chagrin. The girls begin building their sorority from the ground floor. What ensues is a feminist twist on what audiences are used to seeing in traditional college party movie: Instead of the "super rapey" frat parties the three girls never felt comfortable attending, they throw a "Feminist Icon Party" where the girls dress up as First Lady Hillary Clinton, Senator Hillary Clinton, and even Future President Hillary Clinton; then there's a *Fault in Our Stars* party, where the girls literally just bawl together as they watch the Y.A. classic. To top it off, there's even a celebratory bash for when Shelby loses her virginity, in which her sisters dance the Hora complete with a Hava Nagila chair lift—a sex-positive departure from the "ho"-themed festivities thrown by the frat in *Neighbors*.



When the old people next door try to suppress the girls' fun, conflict ensues. In Shelby and FOLLOW COMPLEX POP CULTURE another man trying to tell them what they can and can't do. There are some huge, sidesplitting visual gags that take place during the ensuing prank war, but the little moments are where *Neighbors 2*'s heart and sharp commentary shine brightest.

For example: When Efron's Teddy volunteers to help the sorority vanquish Mac and Kelly once and for all, the girls' maternal instincts kick in. They allow this lost man-boy with no place in the world to participate in their youthful shenanigans. Shelby and co. quickly dispose of him, however, after it becomes clear that he too perpetuates his own gender expectations (who knew a conversation about the comedic merits of bloody tampons versus a bag of dicks could be this insightful?), causing Teddy to defect and join forces with the old people. Male tears.

The filmmakers don't shy away from mocking the incredibly tone-deaf defenses men employ to uphold their manhood, to embarrassing results. In a meeting with the dean of the university, Mac tries to play a "reverse sexism" card after feeling victimized by the sorority's prank offensive. She abruptly shuts him up though, laughing while saying, "Yeah, OK, white man." There are even some incredibly perceptive jokes at the expense of the novice "woke" archetype. An evolved Teddy finds himself reprimanding his frat brother Pete (Dave Franco) for repeating his "Bros before Hos!" mantra. "Hey. Don't call them hos," Teddy informs him, matter-of-factly. "It's not cool anymore."

But *Sorority Rising* isn't just about patting dudes on the back for meeting the minimal requirements of human decency towards women. This movie celebrates its female characters, diving deep into funny but always nuanced conversations about the multitude of their desires, the beautiful complexity of their humanity, and how there isn't just one right way to be a feminist. The final message of the movie eschews the respectability politics foisted upon female protagonists (and women in the real world) in sadly too many movies as the girls realize that sisterhood isn't defined by an institution. Shelby and her sorority—proud outcasts and weirdoes—still welcome the traditional sorority girls who "like to dress normal and pretty." No slut shaming, no division. It's girl power through and through.

*Neighbors 2: Sorority Rising* is one of the most uproarious comedies you'll see this year. And FOLLOW COMPLEX POP CULTURE presentation of women on screen, as well as its scathing jabs at the pervasive sexism that affects women of all ages, it's also one of the smartest. In a persecution culture where high-profile comedians complain that they're under attack by the PC police (I'm looking at you, Jerry Seinfeld and Tina Fey), it's encouraging to know that there are artists like Seth Rogen who are actually listening to the critiques levied at their art, and evolving with the times.

Let's hope this trend continues to swing upward.

Tags: Features, Essays, Chloe Moretz, Seth Rogen



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HIDE COMMENTS

## CONVERSATION (1)

Sort by Best

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Add a comment...

**KamiRasmussen**

This film did pass the Bechdel test.

1. The movie has to have at least two women in it (Kelly and Paula)
2. Who talk to each other (several times)
3. About something besides a man (the baby, going out, and their plan to take down the fraternity).

Is it the most feminist movie? No. Do women play as large of roles as women? No. Does it pass the Bechdel Test? Yes.

Reply · Share ·

This is a graded discussion: 20 points possible

due Apr 20

## Neighbors 2 - Discussion



Watch [Neighbors 2: Sorority Rising](#)

([https://www.amazon.com/Neighbors-Sorority-Rising-Seth-Rogen/dp/B01FV4PH2U/ref=sr\\_1\\_1?ie=UTF8&qid=1483814650&sr=8-1&keywords=neighbors+2](https://www.amazon.com/Neighbors-Sorority-Rising-Seth-Rogen/dp/B01FV4PH2U/ref=sr_1_1?ie=UTF8&qid=1483814650&sr=8-1&keywords=neighbors+2)) then answer the following questions:

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

2.) *You read an article earlier in the week calling this movie a feminist film - now read this [ARTICLE](http://www.vulture.com/2016/05/neighbors-2-) (<http://www.vulture.com/2016/05/neighbors-2->*

[woke-feminism.html](#)). What do you think ... Is Neighbors 2 a feminist film? Cite one of the articles to support your claims. (This answer **MUST** be at least **150 words** or more)

3.) The film showcases solid male and female comedic performances. Is there a difference between male and female humor? Why is this an issue that has been debated? Cite examples from Neighbors 2 and other comedy films to support your claims. (This answer **MUST** be at least **150 words** or more)

\*\*\* Your complete answers to the Neighbors 2 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 20.

\*\*\* 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 22.

\*\*\* If you have not seen the original Neighbors ([https://www.amazon.com/gp/product/B00K7WZVXC/ref=pd\\_cbs\\_318\\_1](https://www.amazon.com/gp/product/B00K7WZVXC/ref=pd_cbs_318_1)), I recommend watching it.

\*\*\* The Film Humanities library has limited Blu Ray/DVD copies 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, 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 Neighbors 2.
  - b.) Describes the influences of the Feminist Movement on images of woman in Neighbors 2.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Neighbors 2.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> (https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](http://www.albion.com/netiquette/corerules.html)

(<http://www.albion.com/netiquette/corerules.html>). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria	Ratings					Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						




# Article Summary # 13

Davis Article  
13

**Due** Apr 25 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until Apr 25 at 11:59pm

- 1.) Read this online [ARTICLE](http://www.qwoc.org/2012/04/not-just-another-queer-movie-my-afrofeminist-review-of-pariah/) [\(http://www.qwoc.org/2012/04/not-just-another-queer-movie-my-afrofeminist-review-of-pariah/\)](http://www.qwoc.org/2012/04/not-just-another-queer-movie-my-afrofeminist-review-of-pariah/)
- 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](http://showcase.scottsdalecc.edu/writingcenter/) [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

## Remember :

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## OBJECTIVES:

- 1.) Demonstrate reading comprehension of Not (Just) Another Queer Movie.
- 2.) Demonstrate ability to critically summarize Not (Just) Another Queer Movie.
- 3.) Demonstrate a students' ability to critical analyze the principles of feminist film theory that *filmmaker Dee Rees displays in Pariah* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Anlysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						





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[Home](#) / [Blog](#) / Not (Just) Another Queer Movie: My Afrofeminist Review of Pariah

## Not (Just) Another Queer Movie: My Afrofeminist Review of Pariah

by [Spectra Speaks](#) in [Film](#), [Film Reviews](#), [Life at the Intersection](#) with [1 Comment](#)



Originally published at [spectraspeaks.com](http://spectraspeaks.com)

**Wait a minute, not all lesbians in movies are white, rich or middle-class with no bills to pay?** You mean “life” doesn’t get put on pause so that all gay people can experience the thrill of coming out at summer camp? And, there are other LGBT issues worth talking about besides marriage? Gasp! And Hallelujah for Spike Lee protégé Dee Rees’ *Pariah*, a film women of color (and other marginalized groups) can truly relate to.

On the surface, *Pariah* is a coming of age story about an African-American lesbian, Alike (pronounced “Ah-LEE-kay”) in Brooklyn. But dig deeper, and you’ll see a smart and layered tackling of gender, sexuality, religion, and even class — an essential layer of complexity needed to accurately portray the diverse experiences of queer people of color, long been absent from mainstream LGBT films. Rather than depicting homophobia as the only kind of oppression experienced by the LGBT community, *Pariah*’s world is a varied socio-cultural landscape in motion featuring an all-POC cast, led by Nigerian actress Adepero Oduye’s performance as 17-year old Alike.

*Pariah*’s urban setting almost eliminates the need to discuss race at all (or, as in popular case of [experiencing race through white characters](#), explain it). The audience is plopped, un-apologetically, right in the middle of a story filled with black characters, making way for intersectional observations about class and gender roles within the story’s cultural context.

## **SPOILERS AHEAD**

The film opens with an unfocused, low-level street shot of baggy jeans, dangling belt chains, hard-soled shoes, and the dirty pavements of Brooklyn. We hear the sound of women socializing, and then some unexpected song lyrics: *All you ladies pop your p-ssy like this*. We’re immediately placed in the scene of a nightclub, in front of a stripper who is somehow managing to slide *up* the pole, and slapped in the face by Rees’ over-the-top interpretation of coming of age as a young lesbian of color: loud club music, a hyper-sexualized social environment, a group of tomboys (“studs”, “butches”, “aggressives”) throwing money at a stripper in a bothersome (yet, admittedly, amusing) re-enactment of heterosexual masculinity, while a small voice in our heads may be wondering if we’re supposed to be down with all of this.



But just as we are beginning to question what we're doing in the theater, we meet Alike and see that her world is upside down, too, literally. The frame is rotated upright to reveal a slender Alike, dressed awkwardly in a wide-striped, oversized polo, black do-rag, and fitted lid, staring at the pulsating pelvis of the stripper, and doing so with a confused, yet curious expression on her face.

Her discomfort is made even more apparent when we meet her best friend, Laura (Pernell Walker), a huskier and much more aggressive tomboy (who claims to "get more p-ssy than yo' daddy"), acting as Alike's enthusiastic chaperone in this bizarre rite of passage. Dressed in a red lid and popped-collar track jacket, Laura embodies masculinity more confidently; after she finally gives up trying to get Alike to "get that *punani*", she proceeds to grind with a heteronormatively feminine ("high femme") black lesbian in a gender-polarized mating dance.

Conversely, as Alike heads home on the bus alone, we see her vulnerability exposed under fluorescent lights: she begins to slowly strip herself of the masculine lesbian identity she's hiding from her family. She reluctantly slides the lid and do-rag off her head to put her natural hair (twisties) in a ponytail, pulls off the over-sized polo to reveal a fitted tank top hidden underneath, and finally, puts a pair of earrings back on her ears in a heart-breaking act of gender conformity.

Despite the nuanced depiction of gender and class, *Pariah* doesn't hit us over the head with analysis: the characters don't explain why they each dress differently (urban streetwear to preppy to chic, and more), why they are of different financial circumstances, or why their accents are different; they just *are*. Alike, for instance, is evidently a "softer" tomboy as described by some girls at her high school. She's also an aspiring writer, and (most likely due to the part of the city in which she was raised) has very different diction from Laura, whose vernacular is filled with slang, curse words, and the N-word as a term of endearment. In turn, Laura's friends behave in a manner that's very similar to cisgendered masculinity: they wear all men's clothing, drink beer, play poker, and (*of course*) have beautiful girls sit on their laps as trophies. Yes, lesbians can be sexist too, but Dee Rees' thoughtful character development steers the screenplay away from the danger of telling a single story.



In the past, the dominant movie narrative that existed for lesbians on screen, for many, depicted an unrealistic social context: all lesbians are white and heteronormatively feminine

(AKA “lipstick lesbians” like Gina Gershon and Jennifer Tilly in *Bound*), they have sex by making a performance of moaning the same way the women in straight porno films do (too many to name, but the [most annoying sex scene for me comes from indie flick \*Chloe\*](#) — an extended makeout session, really?). Meanwhile, no one seems to have any money problems as they can throw huge weddings they don’t even show up to (*Imagine Me and You*, the infamous *L Word* non-wedding) and 2-dimensional side characters with no real lives of their own, exist simply to react (whether negatively or positively) to the “lesbian” issue (a la the saintly and unfortunate husband archetype in *The Hours*).

In many of these films, homophobia (besides the expected relationship drama) was often presented as the singular obstacle to the main characters’ happiness. Thus, the combination of the afore-mentioned archetypal elements and the perpetuation of single-issue hurdles for LGBT characters, for me, wove together a series of feel-good lezzie flicks that all said the same thing: “Please leave these two pretty and privileged white girls who just want to fall in love and live happily ever after in their color-blind world (which, by the way, contains no people of color) alone, okay?”

Considering what the film industry was like even just a decade ago, most people would concede that in the face of Hollywood’s focus on hegemonic straight relationships, movies that featured gay or lesbian characters *at all* [were pushing the envelope](#). Indeed, many of us queer women were thrilled when *The L Word* came out. After all, it was on Showtime — widely accessible to our straight friends, who we eagerly organized viewing parties with so we could watch them experience what our lives as lesbians were like, sort of.



We didn’t all wear high heels and runway dresses; the lesbians at the clubs I went to certainly didn’t sport that level of [Hollywood glam](#). Many of us were puzzled by the main characters’ financial means to spend lavish amounts of money eating out at fancy restaurants, throwing parties in LA mansions, and getting married, but we tuned in every week to follow the lives of a group of rich white feminine lesbians, because there weren’t any alternatives. Plus, sitting through a film with gay characters was a sure way to test a reaction from your friends before you came out. The show’s false sense of reality gave us hope that if we were to come out to our friends and decided to live our lives openly as gay people, life would remain relatively normal; we’d have girlfriends, get married (that’s what all gay people want to do, right?), adopt children, experience the occasional awkward family dinner, but ultimately, live happily ever after.

This is what sets *Pariah* apart from (white) singular-narrative LGBT films; it debunks the myth that life begins and ends between the point of self-acceptance... and a wedding.

The movie’s skillful orchestration of empathic story-telling and strong performances enables us to move beyond the scope of Gay and Lesbian 101 to tackle other kinds of oppression, including the [further marginalization of LGBT people of color](#). Alike’s family lives comfortably, allowing her to spend most of her time socializing and pursuing her interest in the arts. But Laura, who is the same age as Alike, was forced to drop out of high school when her mother kicked her out, and works overtime to help her sister (who she lives with) pay the bills while studying for her GED. Through Laura’s narrative, the audience is given a glimpse into the experience of many

LGBT youth, who are forced to seek refuge and community outside of their families, risk being homeless for being themselves, yet, must keep on.

It's a sad observation, but then again isn't it high time that gay films which grab major distributor attention do more than just perpetuate extremely tragic or fairytale conclusions to a [now-engaged and curious public](#), and present LGBT stories in all their diverse manifestations, which does include the narratives of people of color, working class people, homeless youth, and sometimes, people who are all of the above? It's no wonder that *Pariah* — along with peer releases [Circumstance](#) and [Gunhill Road](#) — has received critical acclaim for its much-needed exploration of LGBT people of color living life at the intersection of many types of societal challenges.

But don't get it twisted. *Pariah* is definitely not a sob story. In fact, the movie is filled with timely and endearing moments of humor and awkwardness that make the hold-no-punches backdrop easier to swallow; the familiar sibling banter that ensues when Alike's younger (and brattier) sister threatens to tell on her for having a "gross" flesh-colored dildo, a cringe-ful dinner table scene during which her parents describe how they "hung out on prom night", and Alike's frequent and ill-timed giggle spells whenever she's around the girl she likes. The film's strong undercurrent of family and relationships guarantees that there is something in it for everyone (no need to fear the discomfort of watching a lesbian sex scene with your parents either — Dee Rees keeps it PG).

Dee Rees has created a motion picture that the larger LGBT community can be proud of, and in which people of color can see themselves carefully and sensitively projected. She may be the black lesbian Tyler Perry (in a good way). Let's hope we see more of her. [Like](#) 8 people like this. [Sign Up to see what your friends like.](#)

Categories: [Film](#), [Film Reviews](#), [Life at the Intersection](#)

## About the Author



Spectra Speaks Spectra is an award-winning Nigerian writer, women's rights activist, and the voice behind the afrofeminist media blog, Spectra Speaks ([www.spectraspeaks.com](http://www.spectraspeaks.com)), which publishes critical news and opinions about gender, sexuality, media, and the African Diaspora. She is also the founding executive editor of Queer Women of Color Media Wire. Follow [@spectraspeaks](#) on Twitter, or Like her on Facebook: [spectraspeaksalot](#). [View all posts by Spectra Speaks →](#)

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[“Queer Rage” from LGBT Students of Color: Poetry Performance Critiques Marriage Politics, and Is Badass](#)





This is a graded discussion: 20 points possible

due Apr 27

## Pariah - Discussion



**Trigger Warning: Verbal and physical abuse are depicted in this film.**

Watch [Pariah](https://www.netflix.com/watch/70169901?trackId=13463515&tctx=13%2C5%2C503c070e-f888-44e6-8397-050d70333508-41475011) [\\_\(https://www.netflix.com/watch/70169901?trackId=13463515&tctx=13%2C5%2C503c070e-f888-44e6-8397-050d70333508-41475011\)](https://www.netflix.com/watch/70169901?trackId=13463515&tctx=13%2C5%2C503c070e-f888-44e6-8397-050d70333508-41475011) and 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 are the themes of the film? What is Dee Rees (the director) want you to think about when the film is over? (This answer **MUST** be at least 150 words or more)*

3.) *How is this story unique? Have you seen a film like this before? (This answer **MUST** be at least 150 words or more)*

\*\*\* Your complete answers to the Pariah 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 27.

\*\*\* 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 29.

\*\*\* 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, 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 Pariah.
  - b.) Describes the influences of the Feminist Movement on images of woman in Pariah.
  - c.) Describes the increased visibility and acceptance of non-traditional roles of women in Pariah.
- 2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.

**Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* 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](#)  [\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*



Discussion Board Rubric (20 pts)						
Criteria	Ratings					Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
Total Points: 20						




# Article Summary # 14

DAYS AHEAD 14

**Due** May 2 by 11:59pm      **Points** 15      **Submitting** a text entry box  
**Available** until May 2 at 11:59pm

- 1.) Read this **ARTICLE** [\\_\(http://www.avclub.com/article/bechdel-test-fine-just-way-it-203956\)](http://www.avclub.com/article/bechdel-test-fine-just-way-it-203956)
- 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** [\(http://showcase.scottsdalecc.edu/writingcenter/\)](http://showcase.scottsdalecc.edu/writingcenter/)

## **Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\\_\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

## Objectives

- 1.) Demonstrate reading comprehension of 'The Bechdel Test is Fine Just the Way It Is'.
- 2.) Demonstrate ability to critically summarize 'The Bechdel Test is Fine Just the Way It Is'.
- 3.) Demonstrate a students' ability to distinguish between feminist, non-feminist, and *The Bechdel Test* through a short, written summary.
- 4.) Demonstrate a students' ability to critical analyze the principles of feminist film theory and *The Bechdel Test* through a short, written summary.

Article Summary Rubric (15 pts)						
Criteria	Ratings					Pts
Word Count	5.0 pts The initial post was between 200 & 150	3.5 pts The initial post was between 100 and 149 words or over 200 words		2.0 pts The initial post was below 100 words or above 250 words		5.0 pts
Reading Comprehension	5.0 pts A thorough understanding of the article was displayed in the summary	4.0 pts A good understanding of the article was dipsplayed in the summary	3.5 pts A basic understanding of the article was dipsplayed in the summary	2.5 pts A poor understanding of the article was dipsplayed in the summary	0.0 pts Used no acceptable formatting	5.0 pts
Critical Anlysis	5.0 pts Thoughtful critical analysis	4.0 pts Good critical analysis	3.6 pts Limited critical analysis	3.0 pts Brief critical analysis	3.0 pts Very brief critical analysis	5.0 pts
Total Points: 15.0						

FOR OUR CONSIDERATION

# AV FILM test is fine just the way it is



Caroline Siede  
5/01/14 12:00am

FILM TV CLUB MUSIC GAMES AUX NEWS TV REVIEWS REVIEWS

1.9K



For a lot of people, the recent *Star Wars Episode VII* casting announcement felt like a slap in the face. Alongside returning trio Mark Hamill, Harrison Ford, and Carrie Fisher, the new cast features six men and only one woman. While this ratio is a disappointing norm in Hollywood, the backlash against *Star Wars'* casting disparity has been refreshingly vocal. The controversy has captured a sentiment that's becoming more pervasive in mainstream culture: There's a disturbing gender gap when it comes to women in film and it's time to fix it.

One of the most popular ways of talking about female representation is the Bechdel test—a tool that started as a tongue-in-cheek comic drawn by Alison Bechdel but has now become a cultural touchstone for talking about feminism and film. With the test's growing prominence has come criticism about whether it works and, if so, to what extent. That intensive scrutiny too often pulls focus from the test's purpose: calling attention to Hollywood's sexism. The Bechdel test is fine just the way it is. We simply have to change the way we use it.

The test has become popular because it's easy to understand and sets the bar pretty low in terms of female representation, making it especially egregious that so many films fail. To pass the Bechdel test a film must:

1. Have two named female characters
2. Who talk to each other
3. About something other than a man.

That list of criteria introduced in Bechdel's 1985 comic strip *Dykes To Watch Out For* has roots in Virginia Woolf's seminal 1929 feminist essay, *A Room Of One's Own*, in which she wrote:

"All these relationships between women, I thought, rapidly recalling the splendid gallery of fictitious women, are too simple... And I tried to remember any case in the course of my reading where two women are represented as friends... They are now and then mothers and daughters. But almost without exception they are shown in their relation to men. It was strange to think that all the great women of fiction were, until Jane Austen's day, not only seen by the other sex, but seen only in relation to the other sex. And how small a part of a woman's life is that."

Change the language just a bit and Woolf's words could easily be applied to a majority of today's films—with the caveat that contemporary fictional women are increasingly sexualized as well. Report after report has revealed depressing statistics about how fictional women are presented on screen (not to mention the depressingly low number of women employed by Hollywood and their frustratingly unequal paychecks). According to The Women In Media Center, women held only 28.4 percent of speaking roles in 2012's top 100 films and they were about three times as likely as men to be partially naked. Geena Davis' Institute On Gender In Media found that men outnumber women 3-to-1 in family films (the same was true back in 1946) and that in most crowd scenes women make up only 17 percent of the group. Another analysis found that of the 2013 Oscar nominated performances, male leads averaged 85 minutes of screen time, while female leads averaged only 57. And according to the Center For The Study Of Women In Television And Film, women accounted for only 15 percent of protagonists of the top grossing films of 2013. It's quite clear—as it has been for some time—that despite making up 50 percent of the population (and 52 percent of movie audiences), women are not being represented on screen with the same diversity and agency as their male counterparts. The Bechdel test is an important tool in quantifying that inequality.

Critics are quick to dismiss the Bechdel test as useless, because it cannot determine if a movie is "sexist" or not. These critics point out that movies with complex female protagonists, like *Gravity*, can fail the test while horribly sexist films can pass with a simple scene in which two women discuss how much they love shoe shopping. While both of those points are true, to use them as an argument against the Bechdel test is to fundamentally misunderstand its purpose.

The Bechdel test cannot determine whether individual films are feminist nor does failing the test automatically mean a film is misogynistic. Instead, the Bechdel test is a means to measure female presence on screen. Its power comes not from applying it to individual films but from applying it to large groupings of films as a way to spot overall trends. As Anita Sarkeesian points out in her Feminist Frequency video on the topic, applying the Bechdel test to a specific group of films can be eye opening. For instance, only four of the nine films nominated for this year's Best Picture Oscar pass the test (*American Hustle*, *12 Years A Slave*, *Philomena*, and *Dallas Buyers Club*); only 32 of AFI's Top 100 films pass; and only 24 of the top grossing 50 films of 2013 pass the test—although films that passed the test made more money at the box office overall

than films that failed. The fact that so few of the most lauded and highest-grossing films pass is an indication that the lack of female representation is still a huge problem.

There seems to be a growing misconception that any film that fails the Bechdel test is inherently “bad.” If a film fails the test it simply means female characters have no meaningful presence outside of their interactions with men. That could be because a film treats women as sexual objects (the James Bond franchise), it could be because the film depicts a few isolated women struggling to find a place in a male-dominated world (*The Lord Of The Rings*), or it could be because the film is simply telling the story of a group of men (*Saving Private Ryan*). These examples offer vastly different depictions of women and one could argue for their success or failure as “feminist” stories. What the Bechdel test *does* tell us is that these films are not interested in showing women interacting with other women, and that is on par with a larger trend in Hollywood.

That trend matters, even when it comes to films that fail the test but present well-rounded female characters. Take the case of *The Lord Of The Rings*: While the trilogy depicts several powerful women, it’s also important to note that these women exist as “others” in a society of men. That the celebrated works of art in our culture are so often about male-dominated worlds with one or two notable women (see also: *Star Wars*, *Harry Potter*, *The Avengers*, *Inception*, *The Matrix*, *Star Trek*) is still a problem, even if those women kick ass and keep pace with men. *The Lord Of The Rings* may have great feminist role models in Eowyn and Arwen, but it’s still unfortunate that there are so few female characters in the series and that the ones who do exist only interact with men.

It’s also important to note that even in an ideal world not every film would pass the Bechdel test. Given that *Saving Private Ryan* is about the interactions of an all-male platoon, it makes sense that there is limited female representation. The problem is that these kinds of all-male or male-driven stories are substantially more prevalent than all-female or female-driven stories. As Kelsey McKinney points out, there are plenty of male literary figures who go on journeys to find themselves while female literary protagonists—if they journey at all—do so to find love. Men are depicted as autonomous entities while women are seen in relation to male love interests. Films dominated by a single gender could still exist in this “ideal world,” but they would exist in relatively equal numbers.

Another major criticism of the Bechdel test claims that filmmakers could throw in a quick scene of two women talking merely to earn a “pass” on the test without actually creating fully realized female characters. That’s only a danger if we think of the test as a pass/fail system. When it comes to individual films, the test works much better as a starting point for discussion rather than as a rubric for grading. An excellent Tumblr, *Does This Pass The Bechdel Test?*, breaks down which elements of the test a film meets along with any relevant notes on representation. Finding out that a movie passes on a technicality can offer an interesting insight as well. For instance the only scene in *American Hustle* that passes the test is a brief one in which two supporting female characters discuss nail polish. Compare that to the many scenes in *Catching Fire* in which two women talk about revolution, love, and

self-sacrifice. While a pass/fail setup would lump these films together, using the Bechdel test as a discussion-starter allows for the comparison of the isolated scenes in which women interact across multiple films.

In November, Swedish movie theaters announced they would be running Bechdel “grades” alongside their movies. While some found the proposed system off-putting or unnecessary, I think the MPAA rating system serves as an interesting comparison point here. An R-rated movie is not inherently “better” than a PG-13 movie (just as a movie that passes the Bechdel test is not inherently “better” than a movie that doesn’t). The MPAA simply examines a movie based on a specific set of criteria (its violence, sexual content, and profanity) and assigns a ranking to give consumers information about the film they are about to see. While the MPAA system may be flawed—particularly the way it views sex, and specifically female sexual pleasure, as more offensive than violence—it can still serve as a useful tool for viewers who can easily access information about what content earned a film its rating (e.g., “Rated R for extensive violence, sexuality, etc.”). I would argue that even a tiny bit of extra information beyond a pass/fail Bechdel grade could be incredibly helpful to viewers interested in supporting female-centric films. If the proposed Bechdel ranking for *American Hustle* read “Pass: Two supporting women have a short conversation about nail polish” and the ranking for *Gravity* read “Fail: Central female character is isolated for most of the film,” viewers would be encouraged to think about the many ways in which female representation occurs without the danger of being “tricked” into seeing a film based on a simple pass/fail score.

▶ Recent Video from The A.V. Club



The Arrangement's Michael Vartan doesn't know what "meet-cute" means

Yesterday 4:18 pm

The Bechdel test is but one lens through which to discuss gender inequality and it works best when combined with additional analytical tools. Other tests are being created seemingly every day that examine representation through different points of view. The Mako Mori test—named for the female lead of *Pacific Rim*—asks if there is a woman (particularly a woman of color) who gets her own narrative arc that is not in support of a man’s story. The Tauriel test—named for the lone female character in *The Hobbit: The Desolation Of Smaug*—asks if there is a woman who is good at her job. The Racial Bechdel test asks if

there are two people of color who talk to each other about something other than a white person, and it's a particularly powerful tool for exposing Hollywood's racial biases. These tests, however, are additions to the Bechdel test, not replacements for it. Issues of gender and racial inequality are complicated, and no one test will be able to accurately pinpoint sexism or racism through a quippy set of rules.

The Bechdel test is far from the end-all, be-all of feminist critique, but to say that because it is not useful for everything it's therefore not useful for *anything* is the wrong conclusion. As Sophia McDougall articulates, we don't just need "strong" female characters, we need well-written women from all walks of life and—I would add—we need to see them interacting with each other in ways that aren't defined by men. The Bechdel test has steadily entered the public lexicon and brought with it a growing awareness of the enormous sexism inherent in Hollywood. It's time to stop quibbling about minor rules of the Bechdel test and put all feminist tools—even the imperfect ones—toward fixing the problem of gender inequality on screen. Davis' "Two Easy Steps To Make Hollywood Less Sexist" is a great place to start. Hopefully J.J. Abrams is listening.





This is a graded discussion: 20 points possible

due May 4

## The Bechdel Test - Discussion



Choose a film from this [LIST](#), watch it, and 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 themes are explored in the film? What message would the director like you to take away from this film? (This answer **MUST** be at least 150 words or more)*

3.) *Is this a feminist film? Why or why not? (This answer **MUST** be at least **150 words** or more)*

\*\*\* Your complete answers to the The Bechdel Test 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 May 4.

\*\*\* 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 May 6.

### OBJECTIVES:

- 1.) Compose a coherent and logically written Discussion Board post that:
  - a.) Applies theoretical and critical skills to the analysis of the chosen film.
  - b.) Describes the influences of the Feminist Movement on images of woman in the chosen film.

c.) Describes the increased visibility and acceptance of non-traditional roles of women in the chosen film.

2.) Compose 2 responses to your classmates' posts to demonstrate your ability to communicate in Canvas.


### **Remember :**

For the Assignments in class, the instructor will use the following web page to do word counts:

<https://wordcounttools.com/> [\(https://wordcounttools.com/\)](https://wordcounttools.com/)

This the official word counter of the class and it is what students and the instructor will go by for the entirety of the semester.

\*\*\* Remember to be polite and follow the basic rules of [Netiquette](http://www.albion.com/netiquette/corerules.html) [.\(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html). \*\*\*

\*\*\* 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. \*\*\*

\*\*\* Below you can see the Discussion Board Rubric \*\*\*

Discussion Board Rubric (20 pts)						
Criteria		Ratings				Pts
Word Count	The initial post was 350 words or more 5 pts	The initial post was between 300 and 349 words 4 pts	The initial post was between 299 and 250 words 3.5 pts	The initial post was between 249 and 200 words 3 pts	The initial post was under 199 words 2 pts	5 pts
Examples	Excellent examples with many details that always highlighted the answers and analysis 5 pts	Good examples with details that always highlighted the answers and analysis 4 pts	Basic examples with few details that did not always highlight the answers and analysis 3.5 pts	Insufficient use of examples in the answers and analysis 3 pts		5 pts
Critical Analysis	Thoughtful critical analysis was developed after the student viewed the film 5 pts	Limited critical analysis was developed after the student viewed the film 4 pts	Brief critical analysis was developed after the student viewed the film 3.5 pts	Very brief critical analysis was developed after the student viewed the film 3 pts		5 pts
Classmate Responses	The student responded to 2 of his or her classmates' posts. 2 pts	The student responded to only 1 of his or her classmates' posts. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts			2 pts
Classmate Responses (Length)	The student's responses were at least 100 words in length. 3 pts	The student's responses were under 100 words in length. 2 pts	The student's responses were under 50 words in length. 1 pts	The student did not respond to any of his or her classmates' posts. 0 pts		3 pts
<b>Total Points: 20</b>						




# Films That Past Bechdel Test (2016 & 2017)

The Film Humanities department has limited DVD and/or Blu Ray copies of the following films:

20th Century Women

47 Meters Down

Arrival (2016)

Atomic Blonde

A Bad Moms Christmas

Beauty and the Beast (2017)

The Boss (2016)

The Circle

Don't Breathe

The Edge of Seventeen

Equity

Everything, Everything

Fantastic Beasts and Where To Find Them

The Fate Of The Furious

Fifty Shades Darker

Geostorm

Ghostbusters (2016)

Gifted (2017)

The Girl on the Train

The Glass Castle

Hidden Figures

Home Again (2017)  
Ingrid Goes West  
The Light Between Oceans  
Lights Out  
Me Before You  
Megan Leavey  
Miss Sloane  
Morgan (2016)  
My Cousin Rachel  
Power Rangers (2017)  
Professor Marston and the Wonder Women  
Queen of Katwe  
Rough Night  
The Shallows  
Suicide Squad  
Unforgettable (2017)  
Wonder (2017)

The following ASSIGNMENT APPROVED films are on Netflix Streaming

[3 Generations](https://www.netflix.com/watch/80059505?trackId=14170034&tctx=6%2C7%2Ceeef815d5-8eae-4324-8418-5449b693c690-269812625) (<https://www.netflix.com/watch/80059505?trackId=14170034&tctx=6%2C7%2Ceeef815d5-8eae-4324-8418-5449b693c690-269812625>)

[The Babysitter](https://www.netflix.com/title/80164456) (<https://www.netflix.com/title/80164456>)

[Beauty and the Beast \(2017\)](https://www.netflix.com/watch/80135073?)  
(<https://www.netflix.com/watch/80135073?>

[trackId=14771418&tctx=0%2C0%2Cc6bab708-e948-47bf-820b-6354fa247849-46523819\)](https://www.netflix.com/watch/80128722?trackId=14771418&tctx=0%2C0%2Cc6bab708-e948-47bf-820b-6354fa247849-46523819)

[Cars 3](https://www.netflix.com/title/80163157) [\\_\(https://www.netflix.com/title/80163157\)](https://www.netflix.com/title/80163157)

[The Discovery](https://www.netflix.com/title/80115857) [\(https://www.netflix.com/title/80115857\)](https://www.netflix.com/title/80115857)

[Gerald's Game](https://www.netflix.com/watch/80128722?trackId=14771418&tctx=0%2C0%2C99e752f9-80ff-4bf1-8eae-5a7852f5613a-46885687) [\\_\(https://www.netflix.com/watch/80128722?trackId=14771418&tctx=0%2C0%2C99e752f9-80ff-4bf1-8eae-5a7852f5613a-46885687\)](https://www.netflix.com/watch/80128722?trackId=14771418&tctx=0%2C0%2C99e752f9-80ff-4bf1-8eae-5a7852f5613a-46885687)

[Guardians of the Galaxy Vol. 2](https://www.netflix.com/title/80156386)

[\\_\(https://www.netflix.com/title/80156386\)](https://www.netflix.com/title/80156386)

[I Don't Feel At Home In This World](https://www.netflix.com/watch/80100937?trackId=13752289&tctx=0%2C0%2C8e8ac744a2760652140469291c62b048cc01ca07%3A3a4ef3fccd52f494c56ddf53be21aec0da8bd14f)

[\\_\(https://www.netflix.com/watch/80100937?](https://www.netflix.com/watch/80100937?trackId=13752289&tctx=0%2C0%2C8e8ac744a2760652140469291c62b048cc01ca07%3A3a4ef3fccd52f494c56ddf53be21aec0da8bd14f)

[trackId=13752289&tctx=0%2C0%2C8e8ac744a2760652140469291c62b048cc01ca07%3A3a4ef3fccd52f494c56ddf53be21aec0da8bd14f\)](https://www.netflix.com/watch/80100937?trackId=13752289&tctx=0%2C0%2C8e8ac744a2760652140469291c62b048cc01ca07%3A3a4ef3fccd52f494c56ddf53be21aec0da8bd14f)

[The Incredible Jessica James](https://www.netflix.com/watch/80171022?trackId=14771418&tctx=0%2C0%2Cdf32436f-5a3d-4af2-afa6-3f777ece2e51-253743959)

[\\_\(https://www.netflix.com/watch/80171022?](https://www.netflix.com/watch/80171022?trackId=14771418&tctx=0%2C0%2Cdf32436f-5a3d-4af2-afa6-3f777ece2e51-253743959)

[trackId=14771418&tctx=0%2C0%2Cdf32436f-5a3d-4af2-afa6-3f777ece2e51-253743959\)](https://www.netflix.com/watch/80171022?trackId=14771418&tctx=0%2C0%2Cdf32436f-5a3d-4af2-afa6-3f777ece2e51-253743959)

[Mudbound](https://www.netflix.com/title/80175694) [\\_\(https://www.netflix.com/title/80175694\)](https://www.netflix.com/title/80175694)

[Okja](https://www.netflix.com/search?q=i%20don%27t%20fee&jbv=80091936&jbp=1&jbr=0) [\\_\(https://www.netflix.com/search?](https://www.netflix.com/search?q=i%20don%27t%20fee&jbv=80091936&jbp=1&jbr=0)

[q=i%20don%27t%20fee&jbv=80091936&jbp=1&jbr=0\)](https://www.netflix.com/search?q=i%20don%27t%20fee&jbv=80091936&jbp=1&jbr=0)

[Other People](https://www.netflix.com/watch/80098288?trackId=13752289&tctx=0%2C0%2C00576202-5765-4a8f-a3c3-38051979e822-90711073) [\\_\(https://www.netflix.com/watch/80098288?](https://www.netflix.com/watch/80098288?trackId=13752289&tctx=0%2C0%2C00576202-5765-4a8f-a3c3-38051979e822-90711073)

[trackId=13752289&tctx=0%2C0%2C00576202-5765-4a8f-a3c3-38051979e822-90711073\)](https://www.netflix.com/watch/80098288?trackId=13752289&tctx=0%2C0%2C00576202-5765-4a8f-a3c3-38051979e822-90711073)

[Sausage Party](https://www.netflix.com/watch/80098100?trackId=13464841&tctx=5%2C3%2C3412e2a5-e326-433a-82f2-8083d5379a69-95102429) [\\_\(https://www.netflix.com/watch/80098100?](https://www.netflix.com/watch/80098100?trackId=13464841&tctx=5%2C3%2C3412e2a5-e326-433a-82f2-8083d5379a69-95102429)

[trackId=13464841&tctx=5%2C3%2C3412e2a5-e326-433a-82f2-8083d5379a69-95102429\)](https://www.netflix.com/watch/80098100?trackId=13464841&tctx=5%2C3%2C3412e2a5-e326-433a-82f2-8083d5379a69-95102429)

## What Happened to Monday?

([https://www.netflix.com/watch/80146805?](https://www.netflix.com/watch/80146805?trackId=14771418&tctx=0%2C0%2C1bec59fc-351d-432d-a366-ab21e688937f-46919343)

[trackId=14771418&tctx=0%2C0%2C1bec59fc-351d-432d-a366-ab21e688937f-46919343\)](https://www.netflix.com/watch/80146805?trackId=14771418&tctx=0%2C0%2C1bec59fc-351d-432d-a366-ab21e688937f-46919343)