

Cover Sheet: Request 10825

WST3335 Women and Gender Analysis through American Film: 1950 - Present

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending
Submitter	Moradi, Bonnie moradib@ufl.edu
Created	3/2/2016 10:28:01 AM
Updated	3/10/2016 8:20:33 AM
Description	H, D, C, writing 2000

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Womens Studies 011657006	Moradi, Bonnie		3/2/2016
Added WST 3335 Women and Gender Analy in Am Film Sp 2017 .docx					3/2/2016
College	Approved	CLAS - College of Liberal Arts and Sciences	Pharies, David A		3/10/2016
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			3/10/2016
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Course|Gen_Ed|New-Close-Modify for request 10825

Info

Request: WST3335Women and Gender Analysis through American Film: 1950 - Present

Submitter: Moradi, Bonnie moradib@ufl.edu

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Form version: 1

Responses

Course Prefix and Number WST3335

Course TitleWomen and Gender Analysis through American Film: 1950 - Present

Request TypeChange GE/WR designation (selecting this option will open additional form fields below)

Effective TermEarliest Available

Effective YearEarliest Available

Credit Hours 3

PrerequisitesSophomore standing

Current GE Classification(s)None

Current Writing Requirement Classification None

One-semester Approval?No

Requested GE ClassificationC

D

H

Requested Writing Requirement ClassificationE2

Type of writing skill feedback provided Grade

Correction

Draft

WST 3335: Women and Gender Analysis through American Film: 1950 – Present

TERM | Spring 2017 **CREDITS** | 3 **SECTION NUMBER** | xxxx (to be determined)

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

PROFESSOR | Dr. Carolyn Kelley

EMAIL | ckelley@ufl.edu

OFFICE PHONE | 352 846 1138

OFFICE LOCATION | 302 Tigert Hall

OFFICE HOURS |

Day of Week	Time
Wednesdays	2:00 pm – 4:00 pm
Thursdays	12:00 pm – 3:00 pm

Or by appointment if office hours are not convenient

COURSE DESCRIPTION |

In 1985, author Alison Blechdel invented a three-point test to evaluate the quality of the presence of women in movies: 1) The movie has to have at least two women in it, 2) Who talk to each other, 3) About something besides a man. Many feminist scholars would argue that most American films fail the “Blechdel Test,” because they focus on primarily on men, and they reflect men’s interests and wants. Can a film fail the Blechdel test, yet still be considered a feminist film? What exactly is feminism or to be more accurate, feminisms, and how do these feminisms speak to issues of empowerment and agency or lack thereof that we view in films. How has cinema affected the discourse of feminisms over the past 60 years?

This is a course in the history of feminism using film to trace that history. We will discuss feminism in relationship to the intersectionality of race, gender, sexual orientation, age, and class found in American cinema. We will discuss how Hollywood cinema’s heteronormative “white centre” (to use E. Ann Kaplan’s term) has contributed to and/or reflects the exclusion and marginalization of many audience members.

Each week, we will discuss one film and one or two critical essays surrounding a particular idea, theme or representation of a female character or character type. We will puzzle through how the film connects to the theory, and what they together can teach us about western society and culture. Of course, you must appreciate film to enjoy this course, but WST 3335 is NOT a course in film “appreciation.” Instead, we will work toward critical assessments of the films, coupled with effectively translating those analyses into talking, thinking, and writing about films. This class should stimulate your interest in film in such a way that after you complete this course, you hopefully will become a lifetime learner and you will analyze and think critically about films you watch outside and beyond this course.

GENERAL EDUCATION OBJECTIVES, COURSE OBJECTIVES, AND STUDENT LEARNING OUTCOMES |

By the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking.

In relation to *course content*, students will be able to:

- Explain the relationship of film on the sociology and history of the feminist movement

- Identify, describe, and explain the history, underlying theories, and methodologies used in relation to second and third wave feminisms, and how these movements are represented in cinema
- Apply the concepts of feminist film theory and film theory learned in class to the analysis of cinema
- Explain the ways representations of women have changed (or not changed) in the past sixty years
- Understand how feminisms are multivalent and evolving
- Identify, describe, and explain the roles of social structure and status of different groups within the United States
- Understand how representations of women intersect with cultural, societal, and historical factors
- Understand and demonstrate writing process strategies, including how to discover a topic, how to organize a text, and how to adapt writing style and format to different audiences, purposes, and contexts.

In relation to *communication*, students will be able to:

- Compose written texts for scholarly or professional purposes in standard written English
- Maintain writing fluency and use writing as a tool to facilitate learning
- Communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms

In relation to *critical thinking*, students will be able to:

- Analyze films and critical essays carefully and logically from multiple perspectives using the definitions and concepts learned in class
- Identify key elements, biases, and influences that shape thought within film analysis, feminist film theory, film theory, feminism, and intersectionality.
- Analyze and evaluate their own cultural norms and values in relation to those of other cultures.
- Identify, evaluate, and compare their own social status, opportunities, and constraints with those of other persons or groups
- Compare various genres of writing, such as summary, analysis, evaluation, and comparison/contrast.
- Critique complex texts in writing using thesis statements, valid claims, and persuasive evidence.
- Analyze texts for rhetorical competency

Achievement of these learning outcomes will be assessed through two non-cumulative exams, the modified precis, the analysis essay, and participation in class discussions.

WST 3335 satisfies the General Education Requirements for the following areas:

Composition (C)

Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. WST 3335 is writing intensive, requires multiple drafts submitted to the instructor for feedback prior to final submission, and fulfills **2,000** of the university's 24,000-word writing requirement. Course content includes multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are expected learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic. In order to receive composition credit for this class, you must pass both sections of the grading process: 1) obtain a "C" grade or higher, and 2) receive a "Y" (yes) that you have met the guidelines for Gordon Rule writing credit.

Diversity (D)

Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage students to recognize how social roles and status affect different groups in the United States. Students are expected to analyze and evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups. You must earn a “C” grade or higher to receive Diversity credit.

Humanities (H)

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. You must earn a “C” grade or higher to receive Humanities credit.

TEXTS |

REQUIRED |

Chick Flicks: Contemporary Women at the Movies. Ed. Suzanne Ferriss and Mallory Young. Routledge, 2008.

OTHER READING RESPONSIBILITIES |

ARES: There are additional readings for this course available **for free** through Library West’s Course Reserve System (ARES). The specific readings are identified in the **Schedule of Classes and Assignments** located at the end of the syllabus. You can decide if you want to print the essays or use them online.

THE FILMS |

This class does not have a required designated screening, so you must see the films on your own. I will, however, **hold a weekly voluntary screening** for anyone who wishes to attend. *You do not need to purchase any of these films’ DVDs to do well in the class.* The exams require that you watch each film critically and carefully one time, as you will be tested on these films. If you are writing a paper about a film, you should plan to watch it at least three times. Careful watching requires that you give your full concentration to the film (like you would if you were reading a novel for class).

You have the following strategies available to you for viewing the films:

- See the film on reserve at Library West (You cannot take the films out of the library, but you can watch the film while in the library). All the films for this course are on reserve at Library West.
- Buy a one-time viewing of the film through Amazon.com or *itunes* any other vendor (about \$3 each)
- Subscribe to Netflix or a similar service to have the films mailed to you (a few of our films are available for Netflix streaming.)
- Rent a film from a local video store.
- Any other (legal) strategy that works for you
- Attend the weekly optional screening: Wednesdays, E1 – E3 in 212 CBD

Though tens of thousands of films exist, we can study only a few in a semester. I chose the films for this course because of how they represent women and/or demonstrate how the various formal techniques used by film artists make film a unique art and medium. I have no truck with suggestions to alter this list. An asterisk (*) means the film is available on *Netflix* Instant Streaming. A plus (+) means film is not available on Netflix in any manner. All films are available for screening at Library West and are on reserve for our class only, so you always have access to the films. You can also attend the optional film screening.

Discussed during the Week of:	Film:
Week 1: Jan 4 – Jan 6	No Film
Week 2: Jan 9– Jan 13	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min
Week 3: Jan 16 – Jan 20	<i>Think Like a Man</i> (Tim Story, 2012) 122 min
Week 4: Jan 23 – Jan 27	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min*
Week 5: Jan 30 – Feb 3	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min
Week 6: Feb 6 – Feb 10	<i>Kill Bill Volume 1</i> (Quentin Tarantino, 2003) 111 min*
Week 7: Feb 13 – Feb 17	<i>Mrs. Parker and the Vicious Circle</i> (Alan Parker, 1994)+ 125 min
Week 8: Feb 20 – Feb 24	<i>Go Fish</i> (Rose Trouche, 1994) 83 min
Week 9: Feb 27 – March 3	No Film
Spring Break	No Film
Week 10: Mar 13 – Mar 17	<i>Working Girl</i> (Mike Nichols, 1987) 113 min
Week 11: Mar 20 – Mar 24	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min+
Week 12: Mar 27– Mar 31	<i>Rosemary’s Baby</i> (Roman Polanski, 1968) 136 min*
Week 13: Apr 3 – Apr 7	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min
Week 14: Apr 10 – Apr 14	<i>Some Like It Hot</i> (Billy Wilder, 1959) 120 min
Week 15: Apr 17- Apr 19	<i>Double Indemnity</i> (Billy Wilder, 1944) 113 min

University Policies Regarding Plagiarism and Academic Dishonesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

Your work will be tested for its “originality” against a wide variety of databases by anti-plagiarism guardian sites to which the university subscribes, and negative reports from such sites constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a

minimum penalty. Examples include cutting and pasting a BLOG entry or citing phony sources/quotations to include in your assignments. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:

- Submitting all or part of someone else's work as if it is your own.
- "Borrowing" all or portions of anything (books, song lyrics, poetry, movie scripts) without crediting the source.
- "Borrowing" verbatim text without enclosing in quotation marks and citing source. *As a general rule, anytime you cut and paste you are citing a source. If you do any cutting and pasting without giving credit to that source, you are committing plagiarism.*
- Making "duplicate submissions" of assignments - that is, submitting work in one class that you also submit in another class (UNLESS you have permission of both instructors in advance and IN WRITING).
- "Collaborating" or receiving substantive help in writing your assignment also constitutes plagiarism unless such collaboration is part of the given assignment. However, you may receive general advice from tutors or UF writing lab instructors and you may form study groups among your classmates to study for the exams.

For more information about academic honesty, including definitions and examples of plagiarism, see: <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html>

For more information, see the Student Conduct and Conflict Resolution Web site: <https://www.dso.ufl.edu/sccr> or call 352-392-1261 x207.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students with disabilities requesting accommodation should contact the Students with Disabilities Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will study engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Modes of Submission

You will submit a paper copy of each assignment (in MS Word ONLY) as well as submit your assignment on CANVAS. **Papers must be double-spaced and include the word count after your name in parentheses. Example: Suzy Student (1225).** All papers will use proper MLA citation style for Works Cited and In-text Citations. You can choose your own font, but typically MLA style uses 12 or 11 point Times New Roman, Calibri, or Cambria.

Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers; the student is responsible for making this material available.

Assignments [Total Points 1000]: All assignments due at 11:30 am

Assignment	Points	Word Count – minimum	Due Date and Time (all due at 11:30 AM)
Paper 1 - Modified Précis	225	1200 - 1500	Friday, February 3
Discussion Posts – Part 1 4 entries @ 10 points each 2 responses @ 5 points each	50	Disc Entries: 200 each Responses: 100 each	Friday, February 17
Exam 1	225	N/A	Part 1: Wed Mar 1 Part 2: Fri Mar 3
Paper 2 - Formal/Discursive Analysis	225	1200 - 1500	Friday, March 31
Discussion Posts – Part 2 4 entries @ 10 points each 2 responses @ 5 points each	50	Disc Entries: 200 each Responses: 100 each	Friday, April 7
Optional Rewrite of Modified Précis OR Analysis Essay For the <i>average of the two grades</i>	N/A	N/A	Friday, April 14
Exam 2	225	N/A	During Finals Week: TBD
TOTAL	1000		

Papers are due at the assigned due date/time. Papers are LATE starting one minute after the class period ends. You will lose 10% of your grade for every 24-hour period your paper is late.

You must be in class for the exam dates. Make-up exams are possible *only* if you can adequately document your inability to be present due to a personal hardship or due to your involvement in a university-sponsored event or a religious holiday. As noted above, late papers will be penalized 10% for each calendar day. You may not make up missed discussion entries/responses.

Attendance and Make Up Policy:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Attendance in this class is mandatory. However, in general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

Description and Grading of Assignments:

Modified Précis: 225 points

The modified précis is a 1200 to 1500 word, double-spaced paper in which you prove you can summarize, analyze, and appropriately use the concepts of a critical essay. After appropriately citing the article, you spend about 1/3 of the assignment summarizing the essay, 1/3 analyzing the essay, and 1/3 applying the essay's concepts to a film you find on your own. In other words, the first 1/3 shows that you understood the essay, and the last 2/3s show that that you can analyze the essay and apply the ideas in it to a film you have viewed on your own. You will have your choice to write your modified précis on one of two essays in the *Chick Flicks* textbook that we will not cover in class.

Exams: Two @ 225 points each

During the semester you will take TWO *non-cumulative* exams that will test your knowledge on the essays read in ARES and the ideas studied in *Chick Flicks* well as important and meaningful scenes/dialogue/aspects of the films viewed. These exams will not require rote memorization, but will test your ability to understand and process important themes, ideas and concepts discussed, viewed and read about in this course. The first exam will take place about mid-way through the semester (and will take place over two days). The second exam will take place on during finals week.

Essay: Formal/Discursive/Theoretical Analysis: 220 points

You will write a paper that is 1200 to 1500 words in length, double spaced, in which you will closely analyze either one film or compare and contrast two films in relation to formal analysis (the film form), discursive analysis (the narrative/content), or theoretical analysis (reading a film through a critical lens). Or, you can combine two or more of these elements. Your goal is to produce an analytical essay in which you prove how the films formal and/or discursive elements work together to create a message (theme/idea) the film puts forward. You will have a great deal of freedom in choosing your paper topics, but you will be limited to writing about films we have screened in class. You will receive specific assignment details later.

Discussion Posts: total 100 points

Over the course of the semester, you will be posting Discussion entries on CANVAS. *Be aware that every person in our class can see your DISCUSSION posts.* You will post DISCUSSION entries about your reactions and insights about the films and critical essays in the class. In total, you will post 8 original entries (@10 points each) and you will write a response to 4 student DISCUSSION entries (@ 5 points each). This assignment will be graded for 50 points about ½ way through the semester (4 DISCUSSION posts and 2 responses) and again near the end of the semester for the remaining 50 points (4 DISCUSSION posts and 2 responses). *You cannot make up for missed posts/responses in the second half of the course that you missed or forgot in the first half of the course.*

Please see assignment sheets posted on CANVAS for detailed descriptions of each assignment.

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

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

Grading Scale

Grade	GPA	Per 100 points	Final Grade Point Count
A	4.0	93– 100	930 – 1000
A-	3.67	90 – 92	900 – 929
B+	3.00	87 – 89	870 – 899
B	3.0	83 – 86	830 – 869
B-	2.67	80 – 82	800 – 829
C+	2.33	77 – 79	770 – 799
C	2.0	73 – 76	730 – 769
C-	1.67	70 – 72	700 – 729

D+	1.33	67 – 69	760 – 699
D	1.0	63 – 66	630 – 669
D-	0.67	60 – 62	600 – 629
E	0.00	0 - 59	000 – 599

How CLASS PARTICIPATION affects your grade:

I expect students to participate in class discussions and pay attention. Although no “points” are assigned as part of your grade, let’s say, for example, your final grade is 890 (B+). If your class participation has been productive, your grade would be “bumped up” to an A-. If you have not participated in class, your grade would remain at a B+. I will look for “quality” not “quantity.” In other words, your grade will not be favorably influenced by talking just to talk. I expect you to make intelligent and insightful comments in relation to the films viewed and the materials read. In addition, inattention in class, such as reading the newspaper, checking social media, and checking your phone/internet for unrelated activities also will be noted and will discourage your instructor from “bumping up” your grade.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

Notification Letter from the Dean of Students’ Office

Students who experience a family or personal emergency (death in the family, unplanned hospitalization, etc.) may contact the Dean of Students Office and request notification letters be sent to their professors. Students are required to provide faculty members with appropriate documentation to support their absence unless, due to the nature of the issue, the information is provided to and verified by the Dean of Students’ Office.

Student Counseling and Mental Health

Campus resources are available for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. These resources include:

- UF Counseling & Wellness Center (CWC): (352) 392-1575 for documentation, stress and wellness, mental health screening, concerns about a classmate, self-help, sexual or physical abuse

<http://www.counseling.ufl.edu/cwc/>

- Career Resource Center: 392-1601, First floor, Reitz Union, career development assistance

For Emergencies

University Police Department : 352-392-1111

Schedule of Classes and Assignments

This schedule is only a guide and is subject to frequent change.
Assignments and readings are due the day listed on the syllabus.

Legend:

CF: Click Flicks

ARES: Reading assignment available on Library West’s Course Reserves

FILM: Watch the film assigned for the week (we will discuss films on Fridays)

Film for Week 1: No Film

Wednesday, Jan 4

Introduce course
Discuss syllabus

Friday, Jan 6

CF: "Introduction: Chick flicks and chick culture" (Suzanne Ferriss and Mallory Young) 1-25

Film for Week 2: *Bridesmaids* (Paul Feig, 2011) 131 minutes

Monday, Jan 9

ARES: "Girl, you'll be a woman soon" from *Manifesta, Young Women, Feminism and the Future* (Jennifer Baumgardner and Amy Richards) 126 - 166.

Wednesday, Jan 11

Clips from *Pulp Fiction* (Quentin Tarantino 1994)

Friday, Jan 13

Discuss the film (*Bridesmaids*)

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

Monday, Jan 16

No class – MLK, Jr. Day

Wednesday, Jan 18

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

Friday, Jan 20

Discuss the film (*Think Like a Man*)

Film for Week 4: *Legally Blonde* (Robert Luketic, 2001) 96 min

Monday, January 23

Discuss Précis Assignment

Wednesday, Jan 25

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

Friday, Jan 27

Discuss the film (*Legally Blonde*)

Film for Week 5: *Real Women Have Curves* (Patricia Cardoso, 2002) 90 minutes

Monday, Jan 30

ARES: "Notes of Teaching Film Style" from *Style and Meaning* (Andrew Klevan)
Film clips from Nicholas Ray's *In A Lonely Place* (1950)

Wednesday, Feb 1

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

Friday, Feb 3

Modified Précis Due: 150 points: On either “The ‘babe scientist’ phenomenon” (Hassel, Ch 11) or “Something’s gotta give give” (Tally, Ch 7) in *Chick Flicks*

Discuss the film (*Real Women have Curves*)

Film for Week 6: *Kill Bill Volume I* (Quentin Tarantino, 2003) 111 minutes

Monday, Feb 6

ARES: “Warrior Women” (Maxine Hong Kingston)

Wednesday, Feb 8

CF: “Babes in boots: Hollywood’s oxymoronic warrior woman” (Kate Waites)

Friday, Feb 10

Discuss the film (*Kill Bill Vol 1*)

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

Monday, Feb 13

Mrs. Parker and the Vicious Circle – clips

Wednesday, Feb 15

Mrs. Parker and the Vicious Circle – clips

Friday, Feb 17

Discussion Entries 1 – 4 and Responses 1 and 2 DUE: 50 points

Discuss the film (*Mrs. Parker and the Vicious Circle*)

Film for Week 8: *Go Fish* (Rose Trouche, 1994) 83 minutes

Monday, Feb 20

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

Wednesday, Feb 22

CF: “Simple pleasures: Lesbian community and *Go Fish*” (Lisa Henderson)

Friday, Feb 24

Discuss the film (*Go Fish*)

No Film for Week 9

Monday, Feb 27

Review for Exam 1

Wednesday, Mar 1

Exam 1: Part One – film identification and multiple-choice questions

Friday, Mar 3

Exam 1: Part Two –essay questions Total points: 225

Monday March 6 – Friday March 10: No Classes – March Break

Film for Week 10: *Working Girl* (Mike Nichols, 1988) 113 minutes

Monday, Mar 13

ARES: “Visual Pleasure and the Narrative Cinema” Laura Mulvey

Wednesday, Mar 15

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

Clips from *Saturday Night Fever* (John Badham, 1978) and *Morocco* (Josef Von Sternberg, 1937)

Friday, Mar 17

Discuss the film: *Working Girl*

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

Monday, March 20

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

Wednesday, Mar 22

Discuss the Analysis paper

Friday, Mar 24

Discuss Film (*The Eyes of Laura Mars*)

Film for Week 12: *104 minutes Rosemary's Baby* (Roman Polanski, 1968) 136 minutes*

Monday, Mar 27

ARES: Unthinking Eurocentrism (Shohat and Stam)

Wednesday, Mar 29

ARES: Unthinking Eurocentrism (Shohat and Stam) –continued

Various Film Clips

Friday, Mar 31

Analysis Essay Due -- 250 points

Discuss the film (*Rosemary's Baby*)

Film for Week 13: *Imitation of Life* (Douglas Sirk, 1959) 125 minutes*

Monday, Apr 3

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

Wednesday, Apr 5

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

Friday, April 7

Discussion Entries 5 – 8 and Responses 3 – 4 DUE: 50 points

Discuss the film (*Imitation of Life*)

Film for Week 14: *Some Like It Hot* (Billy Wilder, 1959) 120 minutes

Monday April 10

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

Wednesday, April 12

ARES: "The Tradition of the Lethal Femme Fatale" (Jack Boozer)

Friday, April 14

Optional Rewrite of Precis or Analysis Essay Due

Discuss the film (*Some Like it Hot*)

Film for Week 15: *Double Indemnity* (Billy Wilder, 1944) 113 minutes

Monday, Apr 17

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

Wednesday, Apr 19

Discuss Film (*Double Indemnity*)

Final Exam during Finals Week: To be determined – Await Schedule

WST 3930 – Formal/Discursive/Theoretical Analysis Paper

Value: 225 points (22.5% of grade)

Mode of Submission: Bring a paper copy to class and upload your paper on CANVAS.

Length: 1200 words minimum NOT counting MLA Header or Works Cited. **Please put word count next to your name on header.**

Late Work: Late work will be penalized ten percent (22 points) for each calendar day. Posting your paper on CANVAS OR turning in a paper copy “stops the clock”

Rewrite policy: You may rewrite either this assignment OR the Modified Précis for the *average* of the two grades.

Description of Assignment:

You will write a paper in which you will analyze closely either one film or compare and contrast two films in relation to:

- formal analysis (the film form)
- discursive analysis (the narrative/content)
- theoretical analysis (reading a film through a critical lens)
- Or, you can combine two or more of these elements.

You have a great deal of freedom regarding your topic. Although you may write about any aspect of film analysis you want, you are limited **ONLY** to the use of films we will screen in class. You may write about a film or films already seen, or any of those films we are scheduled to view throughout the entire course of the semester.

Your paper must have a “thesis statement” –address your paper around a central point you will prove over the course of your paper. For example, if you do a Formal Analysis, you will show how formal elements of film relate (or do not relate) to the theme of the film. You may want to think about: *Why does a film use certain formal elements—what ideas/themes are made evident by the use of formal analysis?*

Features of Formal Analysis include: graphics, sound, types of shots/takes, combining shots (sequences), cuts/editing, *mise-en-scène*, camera angles, and lighting.

Features of Discursive Analysis include: themes found in the films, such as the treatment of women, men, masculinity, femininity, heteronormativity, homosexuality, or issues of race and class. You may want to read the film in relation to an iconic figure we have studied this semester: such as the working girl, the mother, or the femme fatale.

Features of Theoretical Analysis: you can read a film or films through the lens of any of the critical essays we have read or any of the theoretical ideas studied, such as the male gaze, second and/or third wave feminism.

Please do not write about more than three films in the same paper, unless you talk to me first. (If you engage too many films, you risk making your analysis too shallow). You may compare and contrast two films.

The primary source is the film(s) you are analyzing. A secondary source is a source that writes about first source material. **You are not required to use a secondary source for this assignment**, but if you want to include some outside research, you may. Even if you do not use secondary sources, your paper will still require a works cited page (with the film(s) you mention and any secondary sources, if you choose to incorporate them into your paper.)

As for in-text citations, you need to include them only if you use secondary texts. You don’t need an in-text citation for the film(s) unless your sentence does not clearly refer to the film you are analyzing. In most cases, it should be obvious to the reader which film you are discussing.

Other points

These essays:

1. Contain your own original thoughts/ideas/analysis. **Do not go to Internet sites to get other people’s ideas**, except for any secondary source you might choose to use. The only Internet site you should possibly need to

consult is *IMDB* –in case you need to get the name of an actor/actress or character or director. I cannot stress enough how important it is for you to use your own skills of analysis and your own ideas about these films. Any copying of other people’s ideas or words will result in your failing this assignment.

2. Require you to **CLOSELY** watch each film many times in order to closely read for the elements contained in the film so that you can write an intelligent, thoughtful analysis of each film. As a general rule, I recommend you watch a film *at least three times* before you write about it.
3. Do not repeat ideas/analysis about these films we have discussed as a group in class. Exams give you the chance to show off the information you have retained and learned; the papers are the chance to shine creatively. If you do feel you need to refer to an idea discussed in class to make a point, make sure you reference the idea was discussed in class and not your own. Your paper grade will suffer quite a bit if your paper only rehearses an analytical reading we already discussed in class. The analysis for this paper should be your original thoughts. Did I say that enough times????
4. Show that you can analyze a film based on a thesis you invent, and then closely read the films to support your thesis. The more detailed, creative, and analytical your papers, the better they will be.
5. Remember, deeper, more detailed analysis is preferred to broader, shallower analysis. Also, limit using summary of the plot. Assume your reader has seen the film, and only use enough summary to orient your reader to the particular point you discuss in the film. Over-summarizing the plot in lieu of analysis will have a strongly negative effect on your grade.
6. Should be thesis-driven and well organized. You need to identify clearly your thesis in the introduction. Use an “itinerary” or preview statement in the introduction as well to preview the points you will be discussing in the body of your paper. Each body paragraph should begin with a topic sentence that links the point you discuss in that paragraph to the thesis statement.
7. Have fun! Choose a film you enjoy and a topic that interests you.

Your essays will be graded on the following criteria (in order of importance):

1. Originality, detail, and thoughtfulness of analysis
2. Ability to effectively express your ideas in writing (#1 and #2 will make up the majority of your grade).
3. Organization (introduction/body/conclusion) around a central theme/thesis statement.
4. Style/grammar. Please review the Class Guidelines on Grammar and Style. You will lose points as noted in this worksheet (see “checklists” posted below)
5. Format: Papers should be in MLA style: MLA header (see example below), last name and page #s in header in right margin, 12-point font, Times New Roman or 11 point Calibri, one inch margins on all four sides. Your paper needs a title (not bolded or in quotations). *If your paper is not formatted in this manner, you will lose five (5) points.* Please use MLA citation format. Remember, EVERY paper needs a works cited page that does not count toward the five to seven page length. If your paper does not have a works cited page, you will lose five (5) points.

First drafts:

I will accept first drafts on paper given to me a week ahead of time. This way, I can review your draft and return it at least 48 hours before it is due, which gives you 48 hours to make revisions.

I also will be happy to talk about/review (not EDIT!) any first drafts or paper issues with you during my office hours. I cannot read an entire first draft during office hours. Also, emailed first drafts cannot be accepted.

You can send me questions about your paper through e-mail at any time. Keep in mind that I usually shut off my computer at 9:00 pm.

Additional Information:

1. You must turn in a paper copy of your précis assignment for grading. You also need to upload your paper on CANVAS. You will not receive your graded paper until you have uploaded your paper on CANVAS.
2. The paper copy **MUST MATCH** the paper you upload on CANVAS, or you will fail this assignment.
3. Emailed papers are not accepted.

Example of MLA Header: Everything in MLA is double spaced. No less, no more.

Last name pg# (in header)
Your Name (word count) (starts at 1"margin) – all double spaced
Instructor's Name
Class (WST 3930)
Date
Title (centered)
Start your paper here. Everything is double spaced. No extra Spacing. Make sure your paper has "true" double spacing.

Style/Grammar Checklists

1. **Style:** Do you write clearly and effectively so that every one of your sentences can be understood? Can you check off the following style issues?
 - No clichés
 - No extra words: Ex: she continues to explain → she explains
 - Write in present historical tense
 - No more than six "to be" verbs per page
 - Very limited use of expletive "there" [there is/there are]
 - Very limited use of vague pronoun "it"
 - Limited use of adjectives/adverbs

2. **Grammar:** Is your paper grammatically correct? Can you check off the following common grammatical errors?
 - subject/verb agreement
 - subject/pronoun agreement
 - No FANBOYS comma errors
 - No "Oxford" comma errors
 - No comma splices
 - No apostrophe errors

Discussion and Response Entries

Value: 100 points total.

Total Entries: 8 discussion entries @ 10 points each
4 response entries @ 5 points each

Due Dates: You complete this assignment in two sections: the first half (50 points) at point near the middle of the semester and the second half toward the semester's end (50 points).

See the syllabus for due dates.

Length: Each discussion entry should be a minimum of 200 words
Each response entry should be a minimum of 100 words

Format: Write in paragraphs (no lists). After your entry write the number of words in parentheses. You should keep a word document with all your entries and responses (and the dates you wrote them) in case there are any questions about your entries.

Late work: By the due date, you must have all your entries completed. No late entries will be accepted.

Missing entries: will be penalized based on the total point value divided by the number of entries.

Rewrites: no rewrite options

Mode of submission: Throughout the semester, you will write about the films and essays we study. You will put your entries and your responses to other students' entries on "DISCUSSIONS" under CANVAS. Think of these entries and your responses along the lines of BLOG entries and responses.

Instructions for Assignment:

Even though these entries are due on two specific dates, you should *not* wait until the due date to complete this assignment. You should plan to write about the films/essays that interest you as they come up in the semester. In other words, you should be engaging with the discussions page on CANVAS throughout the semester.

Keep in mind that all students, your instructor and your TA can read every entry you post. There are no private posts.

This assignment is designed to have you interact with the texts (films and essays) you experience in the course. This type of writing is less formal than your graded essays. You don't have to have a thesis. The entries don't have to be organized in any particular manner. The entries must be written in full sentences and be grammatically correct.

Write an entry of about 200 words for discussions and 100 words for responses. You may write more than 200 words if you are on a roll. You will not be penalized for over writing these entries, unless your entries are too long because of extra words or poor use of clarity and/or style. You do not need works cited/in text citations for the portfolio entries

- For each entry, you can engage with the text in the following ways:
 - Evaluate: briefly analyze a small moment in the text - focus on a small part of that interests you, and analyze that small part.
 - Compare/Contrast this text to another text either from the course or outside the course.
 - React: discuss how this text makes you feel. Explain your opinion (editorialize) about this text.
 - Infer: What are the hidden/underlying ideas in this text. The message between the words or in the images.
 - Evaluate/Infer larger issues: analysis of the text in terms of its cultural significance in terms of any of the following: race, class, gender, sexual orientation, politics, history, ethnicity, customs (food/dance/music) or any other cultural signifier you can imagine.

Grading the Entries:

Your entries will be graded based on the following rubric:

Discussion Posts

- 0-5 - unable to develop a well-supported argument
- 6-7 (basic grade) - Making well-articulated points while simply repeating examples or topics that have been discussed in class
- 8-9 - Making comparisons between different materials or introducing new materials while repeating arguments/interpretations discussed in class or able to bring in new perspectives and (or) interpretations while fail to fully support them
- 10 - coming up well-supported original ideas/interpretations

Response Posts

- 1-0 – unable to create a conversation; didn't response in a respectable manner,
- 2 (basic grade) - creating intellectual conversation while simply repeating/opposing what have been addressed in the original post
- 3-4 - bring in new materials or samples or responding from different perspectives while lacking of support
- 5 - making well-supported responses from new perspectives supporting/opposing the original post

Note: grades might vary depending on the quality of your arguments.

WST 3930 Modified Précis Assignment

Points: 225 (22.5% of your grade)

Length: 1200 word minimum – 1775 maximum (see length guidelines for each section below.)

Mode of Submission: Turn in a paper copy AND upload your paper on CANVAS. Emailed assignments will not be accepted.

This modified précis is double-spaced and made up of five parts:

1. **MLA Works Cited Citation:** Although research papers put the works cited on the “Works Cited” page (the last page of the paper), the Précis begins with the MLA Citation.
2. **Thesis Statement Identification:** Identify the thesis statement of the critical essay to show that you understood the main idea the author wanted to express. For example, begin your précis with a statement such as: In her essay, “The ‘babe scientist’ phenomenon,” author Holly Hassel argues that XXXXX” (put what you believe is the author’s main idea or reason in writing the essay.) This section should only be one or two sentences at most.
3. **Summary:** This part of the assignment explains/summarizes the essay in your own words. The summary should be between one and 2 pages. You will have to figure out what points are important enough to include, and which you can leave out. If you directly quote any part of the article, use an in-text citation. Keep in mind, however, that summaries rarely include direct quotes. You should have the summary in your own words and use only one or two direct quotes at the most.
4. **Analysis of Critical essay:** In this section, you evaluate/critique the essay discussing the ideas in the essay you liked, those you did not, and which ideas seem especially insightful, etc. Do you think the argument the author makes is valid? Why or why not? Is any point the author makes particularly powerful or helpful? Or, does the author make any argument that does not make sense or seems unsupported or weak? This section should be about 1 page.
5. **Intertextual connection: Application of theory to found text:** In this section of the précis, you take the concepts introduced by the essay and you apply them to a film of your own choice (A “found” film). For example, if you decide to write about Margaret Tally’s essay on the “Older Bird,” you will notice that she uses the films *Something’s Gotta Give*, *Thirteen*, and *The Banger Sisters* to explain her theories. You would then choose an “older Bird” film of your own, and apply Tally’s theories to your found film. This section should be about 1 to 1 ½ pages. Cite the “found” text with a footnote in MLA format.

You will turn in ONE précis. You will have a choice of TWO different essays. Both essays can be found in our course textbook Chick Flicks:

Choice 1:

Hassel, Holly. “The ‘babe’ scientist’ phenomenon – The illusion of inclusion in 1990s American action films.” *Chick Flicks. Contemporary Women at the Movies*. Ed. Suzanne Ferriss and Mallory Young. NY: Routledge, 2008. 190 – 203. Print.

Choice 2:

Tally, Margaret. “Something’s gotta give – Hollywood, female sexuality, and the ‘older bird’ chick flick.” *Chick Flicks. Contemporary Women at the Movies*. Ed. Suzanne Ferriss and Mallory Young. NY: Routledge, 2008. 119 – 131. Print.

Hint: These two choices, as listed above, are formatted in correct MLA format. Double space citations in your actual assignment (see sample on CANVAS).

Format and Other Assignment Requirements:

1. Include Word Count next to your name.
2. Double space your entire paper.
3. If you forget to include the MLA citation, you will lose 5 points. You also need to make sure your citation is correct. Consult **Purdue Owl website** on how to format an MLA work cited entry (in this case, for an article in an anthology). Or, use the correctly formatted MLA citations for the two essays on the previous page ☺) You will lose points if the citation is incorrect. You can find how to cite a film under the Purdue Owl website for MLA:

<https://owl.english.purdue.edu/owl/resource/747/01/>

Or, use these templates:

Template for films viewed on DVD/Bluray:

Movie Title. Dir. Director's Name. Perf. Names of Key Actors (If Desired). Studio or Distributor, Year of Release. Medium of Publication. (Use "Film" if movie was seen in a theatre.)

Template for films viewed on Subscription Service (EX: Netflix/Amazon):

Movie Title. Dir. Director's Name. Studio or Distributor, Year of Publication. Name of Sponsoring Website. Web. Day, Month, and Year of Access.

NOTE: MLA no longer requires for you to use the web address.

4. You need to cite the "found" text. Because a précis does not use a Works Cited page, cite it using a footnote in MLA format.
5. Length: "Ideal" length: 1200 words to 1775 words total. Suggested lengths for each section:
 - Thesis: 25 – 75 words
 - Summary: 575 – 700 words
 - Analysis: 200 - 400 words
 - ITC: 400 – 600 words

As long as you stay within these guidelines for each section, your précis will avoid being either too detailed or too underdeveloped in any one section..

6. You do not use a standard MLA Heading (name, course, instructor, date) for this assignment. Instead, insert your name in the top margin: [INSERT →choose HEADER → type your name in the top margin.

Grading: In addition to the "lose points" for format noted above, your précis will be graded based on the following criteria listed in the order of importance/weight of total grade:

1. **Thesis:** Have your properly identified the thesis of the article you've read? Is it truly a thesis and not a "mini-summary" of the essay?
2. **Quality of the Summary:** Do you show that you understood the essay? Do you use your own words and avoid the wording in the essay? Do you correctly identify the author's thesis statement and list it as the first line of your summary section?

3. **Quality of Analysis:** Do you choose an appropriate “found” film? Do you show thoughtful, original and interesting applications of the essay’s ideas through the chosen film? Do you use *specific details* from the film and the essay to prove that you are making interesting and valuable connections?
4. **Quality of the Intertextual Connection:** Do you choose an appropriate “found” text and do you cite specific evidence from that found text to show how it can be read through Tally or Hassel’s critical prism?
5. **Style:** Do you write clearly and effectively so that every one of your sentences can be understood? Can you check off the following style issues?
 - No clichés
 - No extra words: Ex: she continues to explain → she explains
 - Write in present historical tense
 - No more than six “to be” verbs per page
 - Very limited use of expletive “there” [there is/there are]
 - Very limited use of vague pronoun “it” Ex: it is not clear how Tally defines the older bird. Tally fails to clearly define the older bird.
 - Limited use of adjectives/adverbs
6. **Grammar:** Is your paper grammatically correct? Can you check off the following common grammatical errors?
 - subject/verb agreement
 - subject/pronoun agreement
 - No FANBOYS comma errors
 - No “Oxford” comma errors
 - No comma splices
 - No apostrophe errors
 - Free of typos
7. **Format:** Does your paper follow the format instructions?

First drafts:

I will accept first drafts on paper turned in one week before the paper is due. This way, I can review your draft, give it back to you within 48 hours of the due date, and you can make the necessary revisions. I will comment on the big issues/ideas in your essay. I do not promise to catch every grammar and style issue in first drafts. You have the ultimate responsibility to edit your own work.

I also will be happy to talk about/review (not EDIT!) any first drafts or paper issues with you during my office hours. I cannot accept/review emailed first drafts.

You can send me questions about your paper through e-mail at any time. Keep in mind that I usually shut off my computer at 9:00 pm.

Additional Information:

1. You must turn in a paper copy of your précis assignment for grading. You also need to upload your précis on CANVAS. You will not receive your graded précis until you have uploaded your paper on CANVAS.
2. The paper copy MUST MATCH the paper you upload on CANVAS, or you will fail this assignment.
3. Emailed papers are not accepted.
4. Late work will be penalized ten percent (22 points) for each calendar day. Posting your paper on CANVAS OR turning in a paper copy “stops the clock”

WST 3930: Directions for In-Class Exam I: 225 points (22.5% of your grade)

I will provide paper for the exam; you need to bring a pen (or two). You are not allowed to pre-write any of the exam questions. Every part of the exam is closed book.

The exams focus on your ability to relay the information you've learned in class and in the assigned readings. Your ability to creatively interpret the texts and/or conduct independent research will be the focus of your two papers. For the exams, I'm looking for solid knowledge more than creative responses. In other words, you should study.

You will get partial credit for your answers. Although you will not be graded on grammar or style (I know you are under pressure to get out information quickly), **you must answer in complete sentences.** You cannot answer in note or outline form. Your grade will depend on:

1. How well you explain the prompts, concepts, and terms
2. How appropriate your examples are
3. How you tie in their meaning (significance), if required.

You should be familiar with the names of the principle characters or the actors who play them (the top 2 or 3) in each film, but you don't have to memorize lists of characters' or actors' names. You can use either the characters' name or the actor's name in your examples. For example, equal credit would be given if your response uses Elle Woods or Reese Witherspoon when discussing the lead character of *Legally Blonde*. If you are referring to characters who are not the major players, you do not have to know their names. Give enough information so I know you have thoughtfully engaged the film. For example, if you were discussing Mick Dugan in *Working Girl*, I would not expect you to know this character's name or the actor who plays him (Alec Baldwin). You would just have to refer to him as "Tess' boyfriend" or "the guy who cheated on her." I just need to know about whom you are talking. You do not need to know directors' names.

Material for Exam I

Films:	Material from <i>Chick Flicks</i>:	Material from ARES:
<i>Bridesmaids</i> [BM] (Feig)	"Introduction" (Ferriss/Young)	Wallace – <i>Black Macho and the Myth of the Superwoman</i> (excerpts)
<i>Think Like a Man</i> [FD](Story)	"Chica flicks: Postfeminism, class, and the Latina American Dream" by Myra Mendible.	Baumgardner/Richards – "Girl, you'll be a woman soon" and clips from <i>Pulp Fiction</i>
<i>Real Women Have Curves</i> [RWHC] (Cardoso)	"The return of the pink. <i>Legally Blonde</i> " (Dole)	Klevan: "Notes of Teaching Film Style" and clips from <i>In a Lonely Place</i>
<i>Legally Blonde</i> [LB] (Luketic)	"Simple pleasures: Lesbian Community and <i>Go Fish</i> " by Lisa Henderson.	Heung: "What's the Matter with Sara Jane?: Daughters and Mothers"
<i>Go Fish</i> [GF] (Trouche)		Mulvey – "Visual Pleasure and Narrative Cinema"
<i>Imitation of Life</i> [IOL] (Sirk)		
<i>Working Girl</i> [WG] (Nichols)		
I suggest you use the abbreviations noted in [] to save time in giving your answers.		

Part One: 125 points – The Monday before March Break

Part 1A - 60 points. Film Identification: 6 @ 10 points each

You will see a choice of SEVEN prompts (one for each film).

Each prompt will refer to images/phrases from each of the seven films. You will have to choose **SIX** out of the seven prompts to which you will respond.

For each of the prompts you respond to, you must complete three steps:

1. identify the film related to the images/phrases
2. describe the context of the scene (about 1 -2 sentences)
3. explain what you feel is the significance of the prompt (about 1-2 sentences).

Each response should take up NO MORE than ½ a written page. If the prompt you choose includes a quotation, indicate the character(s)/actor(s) speaking.

Sample Prompts:

The ugly carrot

Needing a Jackie instead of a Marilyn

Sample Answer:

The ugly carrot is from the film *Bridesmaids*. It is introduced during the scene in which Annie sees Officer Rhodes in the convenience store. Annie had met Officer Rhodes when he pulled her over for driving erratically when she was returning from the disastrous Engagement party where she meets Helen. At the convenience store, Annie and Rhodes share a bag of carrots. The last carrot in the bag is discolored and deformed, and Annie wants to throw it out. Rhodes tells her she must not throw out “the ugly carrot” of the bag because eating it is good luck. This phrase is significant because Annie serves as the ugly carrot at this point in the film. She feels ugly in comparison to Helen, but she is “good luck” to Officer Rhodes because he ends up falling in love with her. Annie too, will eventually fall in love with Rhodes, so the ugly carrot is good luck to her too.

Part 1B- 65 points. Multiple Choice – 21 questions @ 3 points each = 63 points. For each question, choose the best answer plus two points for putting your name on the paper!

A multiple choice question can come from any of the following sources:

- A film you were responsible for viewing
- A reading from ARES or *Chick Flicks*
- Discussions/Lectures/Film Clip material from class

Some examples:

In her essay on *Go Fish*, Lisa Henderson argues that

- a. Issues of race and class are in the mise-en-scene as opposed to in the narrative.
- b. Issue of gender expression is ignored in the film.
- c. Issue of class is discussed openly and often throughout the film
- d. Issue of sexual conduct is not discussed in the film.
- e. Issue of race is often discussed openly in the film.

In *Real Women Have Curves*, what activity is Ana doing when she first appears on the screen?

- a. Studying for school
- b. Writing her college essay
- c. Cooking tortillas
- d. Washing windows
- e. Vacuuming

Part Two: 100 POINTS - THREE Essay Questions @ 33 points each x 3 = 99 points
One point for signing your name

Please refer to the list of prompts that will be posted **one week before the exam**. You will see approximately ten possible questions for each exam. *If you do not see the question listed, it will not appear on the exam as one of the four potential essay questions for this section.*

You will notice that almost all of the prompts require you to answer SEVERAL individual questions. *Make sure you read each prompt carefully and address every aspect of the prompt. Be very specific in your responses. Be very "to the point" in your response.* These essays do not require for you to produce "introductions" and "conclusions." **You must, however, respond in full sentences. If you use fragments or bulleted lists, you will lose points.** *As you have the prompts ahead of time, I will expect well-thought-out responses.* You may not write out your answers ahead of time. You must write them out in class.

Reminders:

- Your answers must be in full sentence form. Your grade will be discounted if you answer in incomplete phrases or lists.
- Respond even if you are unsure of the answer. You will get partial credit.

If the prompt asks you for a film example, please use ONLY the films (unless otherwise specified):

- >From Screenings
- >Discussed in class (film clips shown)
- >Films mentioned in any of the readings (ARES or CF book)

Unless the prompt specifies you use only one film/film character, the examples you provide do not have to be from the same film. You can mix and match films for your examples.

On the exam, you will see FIVE of the prompts, and you will have to answer THREE of them. Do not respond to more than three. If you do, I will only read the first three responses.

Here is an example of the type of essay prompt you can expect:

According to Laura Mulvey:

- A. What is the male gaze? Give an example of the male gaze in operation from a film we have studied this semester. Give an example of a scene from a film that defies the male gaze we have studied this semester.
- B. Why does viewing the image of a woman on screen cause castration anxiety for male spectators? What are the two ways [avenues] Mulvey claims men can use to work through their castration anxiety? Be detailed and specific. Give an example of each avenue and how it worked in a film or films from the semester.

Part Two: Possible exam prompts for Exam 1 (also posted on CANVAS on February 15, 2016)

Potential Essay Questions : You will see FIVE of these questions on the exam. You will have to respond to THREE out of the FIVE:

Possible Prompt 1: Using your own words, describe Michelle's Wallace's black superwoman. Explain why Wallace feels this "myth" is so damaging to black women. Give an example of one African American female character from a film we studied and explain how she does or does not embody this black superwoman role and explain how either being a black superwoman or not being a black superwoman affects her actions/fate in the film. Wallace mentions that she suffered from a disease as a child. What was that disease? How does that disease serve as a metaphor?

Possible Prompt 2: In "Girl, you'll be a woman soon" Baumgardner and Richards argue that the patriarchy traditionally measures the movement from girlhood to womanhood by what event? What film (or film clip)

reviewed in class depicts (metaphorically) this patriarchal-defined move? What “event” should, in the authors’ minds, represent the move from girlhood to womanhood? What film heroine from this semester could possibly (In your mind) represent the change from girlhood to womanhood that Baumgardner and Richards endorse? And finally, what real-life woman do the authors hold up as an example of a “girl” who never moved to womanhood?

Possible Prompt 3: In the introduction to *Chick Flicks*, Suzanne Ferriss and Mallory Young discuss the six major differences between Feminism (2nd wave feminism) and Postfeminism (3rd wave feminism) [see pages 3-4-]. Using either the six points that make up feminism, or the six points that make up postfeminism, show how one character we studied this semester is either a feminist or a post-feminist character.

Possible Prompt 4: In her discussion of *Legally Blonde*, Carol Dole writes that the film “joins other recent chick flicks in warning women viewers that extremes of femininity can be socially unacceptable, causing embarrassment and possible misreading” (68). Is Dole’s argument essentially part of third wave or second wave mentality? Explain your response. Using Dole’s quote here as a point of departure, give an example of TWO female characters from this semester’s films (or film clips) who have suffered emotional and/or physical pain due to their displaying “extremes of femininity.” And, give an example of one character who displays “extremes of femininity” yet suffers no harm, and even, perhaps, thrives from her display.

Possible Prompt 5: In her essay on *Go Fish*, Lisa Henderson discusses the way the film forms a community feeling both within the diegesis of the film and among the audience members who watch the film. Answer the following questions in relation to how communities are established in the film:

How does the genre of the film help establish a community within the film and among the audience?

Simultaneously, how does the film challenge the heteronormativity of this genre? Use formal and discursive elements of the film in your response.

- Where does the film take place, and what does this location tell us about the community of individuals we see in the film?
- How does the film deal with sexual conflicts that exist with the lesbian community? Use formal and discursive elements of the film in your response.

Possible Prompt 6: Answer all these questions relating to Laura Mulvey’s essay “Visual Pleasure and Narrative Cinema”:

- Name the two opposite drives at play in the cinema? Which one represents closeness to the object? Which one represents separation from the object of desire?
- Give examples of two female characters from films who operate simultaneously as objects for the male gaze of the audience of the film and as objects for the male gaze of men or a man in the film.
- Give an example of a scene from a film where a female character appropriates the gaze for herself or a scene in which a male was the object of the gaze.
- Is Mulvey’s theory more of a second wave or third wave feminism argument? Why?

Possible Prompt 7: In “Chica Flics: The Latina American Dream,” Myra Mendible argues that in the three chica flicks she discusses, that “the Latina body serves as iconic shorthand for the triptych of ethnicity, gender and class” (162).

1. Explain how Ana’s body or Marisa’s body (*Maid in Manhattan*) functions in these three ways.
2. Using this same idea, explain how an African American female body functions as the triptych of ethnicity, gender, and class in race using an African American woman character from *Think Like A Man*, *Bridesmaids*, or *Imitation of Life*.

Possible Prompt 8: In relation to Andrew Klevan's essay, "Notes on Teaching Film Style":

- What does Klevan mean when he says that we should study films by distinguishing "the difference between significance and prominence" (218)?
- Give an example of a filmic moment that we discussed in class or that you found on your own (from a film from our class) which may not have been "prominent," yet which we or you found "significant."
- Klevan refers to V.F. Perkins' reading of *In a Lonely Place*, in which Perkins claims the lead male character, Dix, can smell Laurel's perfume. As we discussed in class, how is this reading informed by sexual orientation?
- What is the danger of claiming, as Perkins and Klevan do, that films can be read independent of social, sexual, racial or ideological contexts?

Possible Prompt 9: In the critical article "What's the Matter with Sara Jane?":

- Does author Marina Heung ultimately argue that the film is conservative or subversive? Why?
- Heung argues that Sara Jane operates as the center of disturbance that activates the suppressed themes of the film. Through what activity does Sara Jane activate these themes?
- List THREE examples of Sara Jane's performing this activity.
- Heung also argues that Lora is to blame for both Susie and Sara Jane's "sexual mis-identification." Why? Give one example of each girl's sexual mis-identification and why Lora is to blame for it.

WST 3930 Exam 1A Spring 2016**YOUR NAME (2 points):** _____**Part One: 125 points****Part 1A – 60 points.** Film Identification: 6 @ 10 points each

There are seven prompts below. The prompts are NOT in the order the films were studied this semester. Each one corresponds to one of the seven films we have seen so far this semester. There are no repeats.

Respond to SIX of the seven prompts below. If you respond to all seven, I will only grade the first six responses.

For each prompt you respond to, you must complete three steps:

1. Identify the film related to the images/phrases – if dialogue, identify the speakers
2. Describe the context of the scene (about 1 -2 sentences)
3. Explain what you feel is the significance of the prompt (about 1-2 sentences).

You may write your response below or on separate lined paper – your choice

Prompt 1:

Proposing to your girlfriend while she tries to sell a house to a couple expecting a baby

Prompt 2:

Pretending to go to the movies with your grandfather in order to meet a love interest

Prompt 3:

“Why do we always have to live in the back!!”

Prompt 4:**Prompt 5:**

Crashing the wedding of a rich businessman's daughter

Prompt 6:

Pretending that a nerdy friend broke your heart so that he can attract another girl

Prompt 7:

Seeing your soulmate across a restaurant but being too immature and superficial to realize it

Part 1B: Multiple Choice – 21 questions @ 3 points each = 63 points. For each question, choose the best answer.

1. All of the following statements below reflect our class discussion of *Working Girl* EXCEPT:

- a. The business boardroom as the wedding chapel
- b. Business as religion
- c. The 1987 Labor Day uprising in NYC
- d. September eleventh
- e. The “curtain rising” for a big star

2. Why won't Estella turn on the fans in the sewing factory?

- a. The air conditioning is already working
- b. She doesn't want to spend the money on the electricity
- c. The fan doesn't work if the iron is on
- d. She doesn't want dust to blow on the dresses
- e. She wants an excuse to work in her underwear to show off her curves

3. In class, we discussed what point in relation to *Legally Blonde*?

- a. The costume designer who designed Elle's dresses was Reese Witherspoon's first cousin
- b. The UPS man's sexual orientation is vague
- c. The ageist depiction of the first Mrs. Windham
- d. Scenes in which Elle gets coffee for Callahan were cut out; the producers decided Vivian should get the coffee instead
- e. Paulette functions as an inferior mirror image of Elle

- 4. In her article, “Chica Flicks: the Latina American dream,” Mendible discusses all of the following EXCEPT:**
- Hollywood moved class struggle to personal struggle in chica flicks
 - Jennifer Lopez’s character in *Maid in Manhattan* is “whitened” in the film when she wears a white suit
 - In *I like it like that*, Lisette’s husband’s friends represent a repressive disciplinary machismo
 - In *Real Women Have Curves*, Ana’s refusal to eat the (white-colored) flan shows she will stay true to her identity when she gets to NYC.
 - Chica films are stuck between past films about social injustice and current films about consumerism
- 5. We discussed all the following in relation to the scene in *Pulp Fiction*, EXCEPT:**
- The Neil Diamond song, “Girl, you’ll be a woman soon” ironically hints at Mia’s soon to be loss of “virginity.”
 - Mia is punished for her transgressive act of stealing Vince’s heroin.
 - The close-up of Mia’s face after she ingests the heroin suggests sexual intercourse/rape.
 - Mia’s “awakening” by the adrenaline shot by the drug dealer who looks like Jesus signifies a religious awakening.
 - The penetration of the adrenaline shot signifies Vincent’s desire to have sex with Mia.
- 6. All of the following events/scenes take place in *Think Like a Man* except:**
- A career woman (Lauren) is described as “the woman who is her own man”
 - Loretta asks Candace if her son’s father is incarcerated.
 - Mya waits 90 days before giving up “the cookie” to Zeke
 - Lauren breaks up with Dominic because her rich ex-beau moves back to town
 - Michael finds Harvey’s book at his mother’s house, and the men start their counterwar
- 7. In our class discussion on *Think Like A Man*, we discussed the way director Tim Story does what in the bar scene?**
- He shoots all the men in close-ups to show their emotions
 - He breaks the 180 degree rule, which destroys cinematic realism, possibly to turn the tables on the discussion of race.
 - He uses high angle and low angle shots when Zeke is talking to the “PYT” to show Zeke has all the power
 - He shoots Kevin Hart (Cedric) always as the center of the screen to reflect his star status
 - The white actors are marginalized by his choice of camera angles
- 8. As we discussed in class, what was Laura Mulvey’s *main* purpose in writing “Visual Pleasure and Narrative Cinema”?**
- She wanted to name the male gaze
 - She wanted to give a call to arms to destroy cinematic pleasure
 - She wanted to explain why the camera is the central gaze in filmmaking
 - She wanted to start a movement that would boycott films with the showgirl character
 - She wanted to inspire a film which used her idea of punishment of women as a central theme

9. Which of the following ideas did we discuss in class in relation to this quote from Wallace’s essay? :

Just imagine that you had a little girl and “circumstances dictated that she be released in a jungle for a period of time to get along the best way she could. Would you want her to think she was invulnerable to the sting of the snake, the claws of the panther?”

- Making a jungle analogy is insensitive
- In the film *Think Like a Man*, Candace buys her son a stuffed panther as a nod to this essay
- The inclusion of the word “panther” alludes to the (sexist) black panther movement
- Jungle suggests jungle rot – a skin condition akin to the one Wallace developed as a child
- The snake refers to black on black prejudice, like that of Loretta against Candace in *Think Like a Man*

10. Why does Max hate the film she saw with Ely?

- It had no gay characters.
- It had no straight characters.
- The plot was dull.
- The film was in black and white.
- The gay character was self-hating

11. We discussed all of the following about *Imitation of Life* as having significance in the *mise-en-scene* EXCEPT:

- a yellow dress
- a painting of a bowl of oranges
- a white and black stair railing
- a fire hydrant
- a plate of crawdaddies

12. In their article, “Girl, you’ll be a woman soon,” Baumgartner and Richards discuss all of the following EXCEPT:

- The television show *That Girl* is an condemnation of second wave feminism
- The difficulty of finding jeans that fit your body type if you are not a white woman
- A fight over wearing nail polish between 2nd and 3rd wave feminists
- The history of Jane Pratt and her journey that led to her starting the magazine *Jane*
- Sassy* magazine’s publisher was worried about losing readership when an African American girl won the Saggiest girl in American contest

13. What evidence is present in the film *Bridesmaids* to indicate that screenwriter and star Kristen Wiig had some power on the set?

- She didn’t have to do her own stunts
- She got a curtain-like entrance when she first appeared on the screen
- She had approval to hire the director, Paul Feig
- She was able to get her favorite girl group, Wilson Phillips, to sing “Hold On” at the film’s end
- She wore a bra during a sex scene

14. Per our discussion on *Bridesmaids*, all of the following scenes could be interpreted as implicit racism EXCEPT:

- Lillian chastises Annie for having sex with Ted while they are having coffee
- Lillian (the bride-to-be) poops in the street
- Lillian’s father complains about not wanting to pay for the wedding
- Annie’s mother tells a story about a recovering addict who used to sell his body for crack
- Brynn (Annie’s roommate) watches a clip of the Maury Povich show

- 15. In our discussion on Mulvey's "Visual Pleasure and Narrative Cinema," I discussed all of the following EXCEPT:**
- John Travolta's walk at the beginning of *Saturday Night Fever* is not set up for the audience's male gaze, a point emphasized when he appropriates the gaze by looking at women in the diegetic world of the film.
 - Of the three "looks" of the camera, the most important, according to Mulvey is the gaze of the male audience member at the female actress on the screen.
 - Men don't like to see themselves nude on screen, so the male nude is usually presented for comic effect, not sexual titillation.
 - One of the reasons that cinema is so powerful is that it is both near and far away at the same time.
 - The male spectator's reaction to the women on the screen vacillates between desire and fear
- 16. Which of the following items is presented as a signifier of Tess' being lower class in the opening minutes of *Working Girl*?**
- A leather jacket
 - A cheap make up case
 - A backpack
 - A Hostess cupcake
 - Aqua net hair spray
- 17. Complete the following line from a quote by Chris Holmlund that Ferriss and Young mention in the first chapter of *Chick Flicks*: Chick Flicks are "part of a white 'chick' backlash that denies class, avoids race, ignores (older) age and _____ sexuality."**
- Homophobicizes
 - Welcomes
 - "Straight"-Jackets
 - Romanticizes
 - Overemphasizes
- 18. In his essay on how to teach film analysis, Andrew Klevan includes all of the following EXCEPT:**
- His idea that every film has a hidden meaning, and once that meaning is discovered, the film is solved and the analysis is over
 - His idea that undergraduates can produce creative film analysis if they are taught how to "husband moments by managing them carefully"
 - He refers to several analyses completed by his mentor, VF Perkins
 - He believes that significance is more important than prominence in film analysis
 - Good classroom film analysis occurs when the film in question is present in the classroom
- 19. In her essay on *Legally Blonde in Chick Flicks* anthology, Carol Dole discusses which of the following ideas?:**
- Professor Stromwell and Enid Wexler are both coded as 2nd wave feminists
 - Elle is punished throughout the film for displaying hyper-masculine traits
 - The film infers it is better to be a Marilyn than a Jackie because of the way Vivian is treated in the law office
 - The male characters symbolize the lack of involvement of men in the women's movement
 - Elle's video admissions essay is an example of 2nd wave feminism

20. Lisa Henderson discusses all of the following in her essay on *Go Fish* EXCEPT:

- a. Whether or not lesbians like or dislike the film is pretty much based on age – older lesbians don't often like the film and younger lesbians do.
- b. The way *Go Fish* attracted straight viewers through its use of romantic comedy genre traditions.
- c. How lesbians have often used humor as a coping tool, giving an example of her own humorous quest for kd Lang in an airport.
- d. The way the film overemphasizes reinforces the fem and butch positions in the characters of Ely and Max
- e. How *Go Fish* contains lesbian "in-joke" humor

ONLY Answer a or b – not both:

21 a. Which answer best describes the thesis of Margaret Tally's article on "older bird" chick flicks?

- a. The daughters of older birds see their mother's expressed sexuality as liberating and empowering, thus increasing their own ability to have healthy sex lives.
- b. The older bird's insistence in wearing the same sexy clothes as her daughters shows that third wave feminism works for older women as well as younger women.
- c. Menopause is not depicted in older bird chick flicks because men control Hollywood.
- d. Although the older bird may find some freer expressions of sexuality, in the end her sexuality is always reinscribed inside her role in the family.
- e. The older bird films show that the patriarchy is no longer powerful.

21 b. Which answer best describes the thesis of Holly Hassel's article on the "babe scientist" chick flicks?

- a. The babe scientist film is dangerous to a woman's self-esteem because it suggests that women must be beautiful in order to be smart.
- b. The irony of the babe scientist film is that the real transformation the character makes is on the inside, not the outside.
- c. The babe scientist may initially seem to be strong, but she is really a weak character who is dependent upon a male character.
- d. The role of the babe scientist will never become a prototype for the female action heroine because she is so weak.
- e. The babe scientist relies too much on intuition, which makes her seem weak compared to the male characters who rely on science to solve problems.

WST 3930 Exam IA – Part 2: 100 points

Answer THREE (and only three) of the FIVE prompts below.

Reminders:

- Your answers must be in full sentence form. Your grade will be discounted if you answer in incomplete phrases or lists.
- Respond even if you are unsure of the answer. You will get partial credit.
- If the prompt asks you for a film example, please use ONLY the films (unless otherwise specified):
 - >From Screenings
 - >Discussed in class (film clips shown)
 - >Films mentioned in any of the readings (ARES or CF book)

Unless the prompt specifies you use only one film/film character, the examples you provide do not have to be from the same film. You can mix and match films for your examples.

Prompt 1: Using your own words, describe Michelle’s Wallace’s black superwoman. Explain why Wallace feels this “myth” is so damaging to black women. Give an example of one African American female character from a film we studied and explain how she does or does not embody this black superwoman role and explain how either being a black superwoman or not being a black superwoman affects her actions/fate in the film. Wallace mentions that she suffered from a disease as a child. What was that disease? How does that disease serve as a metaphor?

Prompt 2: In the introduction to *Chick Flicks*, Suzanne Ferriss and Mallory Young discuss the six major differences between Feminism (2nd wave feminism) and Postfeminism (3rd wave feminism) [see pages 3-4-]. Using either the six points that make up feminism, or the six points that make up postfeminism, show how one character we studied this semester is either a feminist or a post-feminist character.

Prompt 3. : In “Chica Flics: The Latina American Dream,” Myra Mendible argues that in the three chica flicks she discusses, that “the Latina body serves as iconic shorthand for the triptych of ethnicity, gender and class” (162).

1. Explain how Ana’s body or Marisa’s body (*Maid in Manhattan*) functions in these three ways.
2. Using this same idea, explain how an African American female body functions as the triptych of ethnicity, gender, and class in race using an African American woman character from *Think Like A Man*, *Bridesmaids*, or *Imitation of Life*.

Prompt 4: In relation to Andrew Klevan's essay, "Notes on Teaching Film Style":

- What does Klevan mean when he says that we should study films by distinguishing "the difference between significance and prominence" (218)?
- Give an example of a filmic moment that we discussed in class or that you found on your own (from a film from our class) which may not have been "prominent," yet which we or you found "significant."
- Klevan refers to V.F. Perkins' reading of *In a Lonely Place*, in which Perkins claims the lead male character, Dix, can smell Laurel's perfume. As we discussed in class, how is this reading informed by sexual orientation?
- What is the danger of claiming, as Perkins and Klevan do, that films can be read independent of social, sexual, racial or ideological contexts?

Prompt 5: Answer all these questions relating to Laura Mulvey's essay "Visual Pleasure and Narrative Cinema":

- Name the two opposite drives at play in the cinema? Which one represents closeness to the object? Which one represents separation from the object of desire?
- Give examples of two female characters from films who operate simultaneously as objects for the male gaze of the audience of the film and as objects for the male gaze of men or a man in the film.
- Give an example of a scene from a film where a female character appropriates the gaze for herself or a scene in which a male was the object of the gaze.
- Is Mulvey's theory more of a second wave or third wave feminism argument? Why?