

Cover Sheet: Request 10286

WST3XXX Women and Gender Analysis through American Film: 1950 - Present

Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Kelley, Carolyn A ckelley@ufl.edu
Created	6/17/2015 12:25:15 PM
Updated	12/10/2015 3:17:14 PM
Description	Traces how film and Hollywood cinema represent women, gender, and feminism over the past sixty years. Analyzes the relationship of film and the sociology and history of feminist movements. Addresses intersections of race, gender, sexual orientation, age, and class found in American cinema.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Womens Studies 011657006	Moradi, Bonnie		6/18/2015
Deleted ucc1 NEW Course Transmittal FORM.docx					6/17/2015
Deleted UCC Syllabus for WST Women and Gender Analysis.doc					6/17/2015
Deleted UCC WST External Consult Form.pdf					6/17/2015
Deleted UCC WST Gen Ed Application completed.pdf					6/17/2015
Replaced WST 3XXX UCC1 NEW Course Transmittal FORM.docx					6/17/2015
Added WST 3XXX UCC External Consult Form.pdf					6/17/2015
Deleted WST 3XXX UCC Gen Ed Application.pdf					6/17/2015
Added WST 3XXX UCC1 NEW Course Transmittal FORM.docx					6/17/2015
College	Recycled	CLAS - College of Liberal Arts and Sciences	Pharies, David A	Conditionally approved by CCC, with the following comments: Current attendance policy is not allowed at UF. Suggest the following: Attendance & makeup 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/ugra	9/23/2015
No document changes					
Department	Approved	CLAS - Womens Studies 011657006	Moradi, Bonnie		9/25/2015
Replaced WST 3XXX Syllabus Women and Gender Analysis Spring 2016.doc					9/25/2015
Replaced WST 3XXX Syllabus REVISED Women and Gender Analysis Spring 2016.pdf					9/25/2015
Deleted WST 3XXX Syllabus REVISED Women and Gender Analysis Spring 2016.pdf					9/25/2015
College	Recycled	CLAS - College of Liberal Arts and Sciences	Pharies, David A	Sent back to department at request of director.	9/28/2015

Step	Status	Group	User	Comment	Updated
No document changes					
Department	Approved	CLAS - Womens Studies 011657006	Moradi, Bonnie		9/29/2015
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Pharies, David A		11/5/2015
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Baker, Brandi N	Added to December agenda	11/20/2015
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			11/20/2015
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Recommended SCNS Course Identification

1. Prefix: WST 2. Level: 3 3. Number: XXX 4. Lab Code: None

5. Course Title: Women and Gender Analysis through American Film: 1950-Present

6. Transcript Title (21 character max.): Women American Film 1950+

7. Effective Term: Spring 8. Effective Year: 2016 9. Rotating Topic: No

10. Amount of Credit: 3 11. If variable, # min. and # max. credits per semester.

12. Repeatable Credit: No 13. If yes, # total repeatable credit allowed.

14. S/U Only: No 15. Contact Type: Regularly Scheduled [base hr]

16. Degree Type: Baccalaureate 17. If other, specify: Click here to enter text.

18. Weekly Contact Hours: 3 19. Category of Instruction: Intermediate

20. Delivery Method(s): On-campus Off-campus Online

21. Course Description (50 words maximum)

Traces how film and Hollywood cinema represent women, gender, and feminism over the past sixty years. Analyzes the relationship of film and the sociology and history of feminist movements. Addresses intersections of race, gender, sexual orientation, age, and class found in American cinema.

22. Prerequisites

Sophomore standing or permission of instructor

23. Co-requisites

Click here to enter text.

24. Rationale and Placement in Curriculum

This course is appropriate for Women’s Studies majors and minors, and students studying film and/or feminist theory in other departments in the College of Liberal Arts. Also, all students who have an interest in film as an elective area of study would benefit from the class.

25. Course Objectives

By the end of this course, you will understand:

- the relationship of film on the sociology and history of the feminist movement
- the ways second and third wave feminisms are represented in cinema
- how representations of women have changed (or not changed) in the past sixty years
- how feminisms are multivalent and evolving
- how different feminisms can be read and debated through the medium of film
- how representations of women intersect with cultural, societal, and historical factors.

26. Course Textbook(s) and/or Other Assigned Reading

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

27. Weekly Schedule of Topics

The course is designed to proceed in reverse historical order. We start with the most recent films and work back toward 1950 (the last film brings us back to the current time period). For each week, a film is paired with a critical theory that relates to the film and the topics of the course. So, the class revolves around the film shown each week.

Week1: Bridesmaids and Introduction to 2nd and 3rd Wave Feminisms
 Week 2: Think Like a Man and Representations of African American Women and the Myth of the Black Superwoman
 Week 3: Legally Blonde: textbook 3rd Wave Feminism
 Week 4: Real Women Have Curves: Representations of Latina Women
 Week 5: Go Fish: Representations of Lesbians and Community
 Week 6: Kill Bill Vol 1: The Warrior Women/Rape on Film
 Week 7: Working Girl: Textbook 2nd Wave Feminism and Class
 Week 8: Review MidTerm/Take MidTerm
 Week 9: The Eyes of Laura Mars: The Career Woman in Peril
 Week 10: Rosemary's Baby: Representations of Women and Motherhood
 Week 11: Mrs. Parker and the Vicious Circle: Film Form and Marginalization of Women
 Week 12: Imitation of Life: Representation of Women, Race, and Class (and Film Form)
 Week 13: Some Like It Hot: Women in Hollywood as Icon, Beauty in Hollywood Cinema
 Week 14: Double Indemnity: The Femme Fatale
 Week 15: Frozen: Bringing representations together: race, class, beauty, 2nd vs 3rd wave feminism
 Final Exam: Finals Week

28. Grading Scheme

Type of Assessment, Activity or Other Assignment	Percent of Grade
Modified Precis	20%
Mid Term Exam	22.5%
Analysis Paper	25%
Final Exam	22.5%
Discussion Posts/Responses	10%

29. Instructor(s)

Dr. Carolyn A. Kelley

Itemized Instructions

1. **Prefix.** Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, in rare cases SCNS will assign a different prefix.
2. **Level.** Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).
3. **Number.** Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.
4. **Lab Code.** Enter the lab code to indicate whether the course is lecture only (blank), lab only (L), or a combined lecture and lab (C).
5. **Course Title.** Enter the title of the course as it should appear in the Academic Catalog.
6. **Transcript Title.** Enter the title that will appear in the transcript and the schedule of courses. Note that the transcript must be limited to 21 characters (including spaces and punctuation). Titles longer than 21 characters will either be abbreviated as needed or cause the approval request to be recycled.
7. **Effective Term.** Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.
8. **Effective Year.** Select the requested year that the course will first be offered. See preceding item for further information.
9. **Rotating Topic.** Select "Yes" if the course will have rotating (varying) topics in different terms. For rotating topics courses, the course title in the Schedule of Courses and the transcript can vary with the topic.
10. **Amount of Credit.** Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC.
11. If you selected "Variable" for the amount of credit, indicate the minimum and maximum number of total credits.
12. **Repeatable Credit.** Select "Yes" if the course may be repeated for credit. Some courses, such as independent study courses, will have rotating (variable) topics. Students may be allowed to repeat these courses provided the content is different.
13. If you checked "Yes" for repeatable credit, indicate the maximum number of total repeatable credits allowed per student.
14. **S/U Only.** Check this option if students should be graded as S-U in the course. Note that each course must be entered into the UF curriculum inventory as letter-graded or S-U. A course may not have both options.
15. **Contact Type.** Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis. The following options are available:
 - a. Regularly Scheduled [base hr]
 - b. Thesis/Dissertation Supervision [1.0 headcount hr]
 - c. Directed Individual Studies [0.5 headcount hr]
 - d. Supervision of Student Interns [0.8 headcount hr]
 - e. Supervision of Teaching/Research [0.5 headcount hr]
 - f. Supervision of Cooperative Education [0.8 headcount hr]Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.
16. **Degree Type.** Select Baccalaureate, Graduate, Professional or Other.
17. If you selected "Other" for degree type, specify the type.
18. **Total Contact Hours.** Indicate the number of hours faculty will have contact with students each week on average throughout the duration of the course.

19. **Category of Instruction.** Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.
- 1000 and 2000 level = Introductory undergraduate
 - 3000 level = Intermediate undergraduate
 - 4000 level = Advanced undergraduate
 - 5000 level = Introductory graduate
 - 6000 level = Intermediate graduate
 - 7000 level = Advanced graduate
 - 4000/5000 and 4000/6000 levels = Joint undergraduate/graduate (these must be approved by the UCC and the Graduate Council)
20. **Delivery Method(s).** Indicate all platforms through which the course is *currently planned* to be delivered.
21. **Course Description.** Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 50 words or less. See course description guidelines.
22. **Prerequisites.** Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.
- Completing Prerequisites on UCC forms:
 - Use “&” and “or” to conjoin multiple requirements; do not use commas, semicolons, etc.
 - Use parentheses to specify groupings in multiple requirements.
 - Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
 - Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
 - “Permission of department” is always an option so it should not be included in any prerequisite or co-requisite.
 - Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PPHP should be written as follows:
HSC 3502(C) & (HSC 3057 or HSC 4558) & (HP college or (HS or CMS or DSC or HP or RS minor))
23. **Co-requisites.** Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system.
24. **Rationale and Placement in Curriculum.** Explain the reason for adding the course to the curriculum and how the course will fit into the curriculum.
25. **Course Objectives.** Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.
26. **Course Textbook(s) and/or Other Assigned Reading.** Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned, or a representative list of readings.
27. **Weekly Schedule of Topics.** Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.
28. **Grading Scheme.** List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity.
29. **Instructor(s).** Enter the name of the planned instructor or instructors, or “to be determined” if instructors are not yet identified.

WST 3XXX: Women and Gender Analysis through American Film: 1950 – Present – Spring 2016

Professor: Dr. Carolyn Kelley

Email: ckelley@ufl.edu

Office: 302 Tigert Hall

Office Hours: See our homepage on CANVAS

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 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.

Student Learning Outcomes and Course Objectives

By the end of this course, you will understand:

- the relationship of film on the sociology and history of the feminist movement
- the ways second and third wave feminisms are represented in cinema
- how representations of women have changed (or not changed) in the past sixty years
- how feminisms are multivalent and evolving
- how different feminisms can be read and debated through the medium of film
- how representations of women intersect with cultural, societal, and historical factors
- how to maintain writing fluency and use writing as a tool to facilitate learning

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 3XXX 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.

You do not need to have any prior knowledge of film studies or film analysis to take this course. Students who have not taken a prior film class should review an introductory film style terms that I have posted on CANVAS under FILES. You can also take a look at any basic film style book, such as Corrigan and White’s *The Film Experience* (Part 2: Compositions) or Bernard Dick’s *Anatomy of Film* (Chapters 2, 3, and 4. Both of these books are available for check out at the library, but reviewing any film style book is fine.

Required Text:

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 from 4 pm – 6 pm (or whenever the film finishes) in 314 Rolfs Hall.

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 5 – Jan 8	<i>Bridesmaids</i> (Paul Feig, 2011) 131 min
Week 2: Jan 11– Jan 15	<i>Think Like a Man</i> (Tim Story, 2012) 122 min
Week 3: Jan 18 – Jan 22	<i>Legally Blonde</i> (Robert Luketic, 2001) 96 min
Week 4: Jan 25 – Jan 29	<i>Real Women Have Curves</i> (Patricia Cardoso, 2002) 90 min
Week 5: Feb 1 – Feb 5	<i>Go Fish</i> (Rose Trouche, 1994) 83 min
Week 6: Feb 8 – Feb 12	<i>Kill Bill Volume 1</i> (Quentin Tarantino, 2003) 111 min*
Week 7: Feb 15 – Feb 19	<i>Working Girl</i> (Mike Nichols, 1998) 113 min
Week 8: Feb 22 – Feb 26	No Film

Spring Break	No Film
Week 9: Mar 7 – Mar 11	<i>The Eyes of Laura Mars</i> (Irving Kershner, 1978) 104 min+
Week 10: Mar 14 – Mar 18	<i>Rosemary's Baby</i> (Roman Polanski, 1968) 136 min*
Week 11: Mar 21– Mar 25	<i>Mrs. Parker and the Vicious Circle</i> (Alan Parker, 1994)* 125 min
Week 12: Mar 28 – Apr 1	<i>Imitation of Life</i> (Douglas Sirk, 1959) 125 min*
Week 13: Apr 4 – Apr 6	<i>Some Like It Hot</i> (Billy Wilder, 1959) 120 min
Week 14: Apr 11- Apr 15	<i>Double Indemnity</i> (Billy Wilder, 1944) 113 min
Week 15: Apr 18– April 20	<i>Frozen</i> (Chris Buck, Jennifer Lee, 2013) 102 min

University Policies Regarding Plagiarism and Academic Dishonesty

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. 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 specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obliged 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.

Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

If a student "plagiarizes" all or any part of any assignment, I will award a failing grade on the assignment, and I will report you to the honor board at the Office of the Dean of Students. Once a student is reported to the honor board, he/she cannot drop the course.

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 requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

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	Pages	Due Date
Paper 1 - Modified Précis	200	4 – 5	Wed January 27
Exam 1	225	N/A	Wed Feb 22/Fri Feb 26
Paper 2 - Formal/Discursive Analysis	250	5 – 7	Wed March 23
Discussion Entries (8 @ 10 points each)	100	200 words minimum/ response	Mon Feb 15 (1 st 50 points)
Responses (4 @ 5 points each)		100 words minimum/ response	Mon Apr 18 (2 nd 50 points)
Exam 2	225	N/A	During Finals Week:

			Thur Apr 30 3 pm – 5 pm
Optional Rewrite of Précis OR Analysis For the <i>average of the two grades</i>	N/A	N/A	Wed Apr 22
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: 200 points

The modified précis is a 4 to 5 page, 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: 250 points

You will write a paper that is *at least* 5 pages long 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 Postings: total 100 points.

During 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 policies can be found at:

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

Optional Rewrite:

You may choose to rewrite either your modified précis or your analysis paper for the average of the two grades. In order to get credit for the rewrite, you must turn in your original paper with my comments, a new paper copy of your rewrite, and you must upload your rewrite on CANVAS.

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: *Bridesmaids* (Paul Feig, 2011) 131 minutes

Wednesday, Jan 6

Introduce course

Discuss syllabus

Friday, Jan 8

Discuss the film (*Bridesmaids*)

Film for Week 2: *Think Like a Man* (Tim Story, 2012) 122 minutes

Monday, Jan 11

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

Wednesday, Jan 13

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

Friday, Jan 15

Discuss the film (*Think Like a Man*)

Film for Week 3: *Legally Blonde* (Robert Luketic, 2001) 96 minutes**Monday, Jan 18**

No class – MLK, Jr. Day

Wednesday, Jan 20

Discuss Précis Assignment

Friday, Jan 22

Discuss the film (*Legally Blonde*)

Film for Week 4: *Real Women Have Curves* (Patricia Cardoso, 2002) 90 minutes**Monday, January 25**

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

Wednesday, Jan 27

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*

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

Friday, Jan 29

Discuss the film (*Real Women have Curves*)

Film for Week 5: *Go Fish* (Rose Trouche, 1994) 83 minutes**Monday, Feb 1**

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

Clips from *Pulp Fiction* (Quentin Tarantino 1994)

Wednesday, Feb 3

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

Friday, Feb 5

Discuss the film (*Go Fish*)

Film for Week 6: *Kill Bill Volume I* (Quentin Tarantino, 2003) 111 minutes**Monday, Feb 8**

Discuss Discussion Entries Assignment

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

Wednesday, Feb 10

ARES: chapter 3, “Don't you fucking look at me!': Rape and cinematic revenge” (Alison Young)

Friday, Feb 12

Discuss the film (*Kill Bill Vol 1*)

Film for Week 7: *Working Girl* (Mike Nichols, 1988) 113 minutes

Monday, Feb 15

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

Discuss Exam 1

Wednesday, Feb 17

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

Friday, Feb 19

Discuss Film *Working Girl*

No Film for Week 8

Monday, Feb 22

Review for Exam

Wednesday, Feb 24

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

Friday, Feb 26

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

Monday February 29 - Friday March 4: no classes – March Break

Film for Week 9: *The Eyes of Laura Mars* (Irving Kershner, 1978) 104 minutes

Monday, Mar 7

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

Wednesday, Mar 9

ARES: “Film Bodies: Gender, Genre, and Excess” (Linda Williams)

Friday, Mar 11

Discuss Film (*The Eyes of Laura Mars*)

Film for Week 10: *Rosemary’s Baby* (Roman Polanski, 1968) 136 minutes*

Monday, March 14

ARES: “Notes of Teaching Film Style” from *Style and Meaning* (Andrew Klevan)

Film clips from Nicholas Ray’s *In A Lonely Place* (1950)

Wednesday, Mar 16

Discuss the Analysis paper

Friday, Mar 18

Discuss the film (*Rosemary’s Baby*)

Film for Week 11: *Mrs. Parker and the Vicious Circle* (Alan Parker, 1994)

Monday, Mar 21

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

Wednesday, Mar 23**Analysis Essay Due -- 250 points**

Mrs. Parker and the Vicious Circle – clips

Friday, Mar 25

Mrs. Parker and the Vicious Circle – clips

Film for Week 12: *Imitation of Life* (Douglas Sirk, 1959) 125 minutes***Monday, Mar 28**

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

Wednesday, March 30

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

Friday, April 1

No class today – work on your DISCUSSION entries on your own

Film for Week 13: *Some Like It Hot* (Billy Wilder, 1959) 120 minutes**Monday April 4**

Discuss the film (*Imitation of Life*)

Wednesday, April 6

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

Friday, April 8

Discuss the film (*Some Like it Hot*)

Film for Week 14: *Double Indemnity* (Billy Wilder, 1944) 113 minutes**Monday, Apr 11**

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

Wednesday, Apr 13

ARES: Unthinking Eurocentrism (Shohat and Stam)

Friday, Apr 15

Discuss Film (*Double Indemnity*)

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

Film for Week 15: *Frozen* (Chris Buck and Jennifer Lee, 2013) 102 minutes**Monday, Apr 18****Discussion Entries 5 – 8 and Responses 3 and 4 DUE: 50 points**

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

Wednesday, Apr 20

Discuss the film (*Frozen*)

Final Exam: To be determined – await schedule

External Consultation Results (departments with potential overlap or interest in proposed course, if any)

Department	Name and Title
_____	_____
Phone Number	E-mail
_____	_____
Comments	

Department	Name and Title
_____	_____
Phone Number	E-mail
_____	_____
Comments	

Department	Name and Title
_____	_____
Phone Number	E-mail
_____	_____
Comments	