EMF 205
Women and Gender in Film

Screening: Once a week.

Required Texts/Readings:


2. **(packet)** Packet of assigned readings from bookstore

   Bennett, Tony and Woollacott, Janet. Bond and Beyond. Excerpts
   Boozer, Jack. “Seduction and betrayal in the heartland: Thelma and Louise”
   Chan, Kenneth. “Global Return of the Wu Xia Pian”
   Neale, Steve. “Masculinity as Spectacle”
   Turner, Graeme. “Film Languages”
   Williams, Linda. “Discipline and Fun: Psycho and postmodern cinema”

3. **(library)** Readings on electronic reserve

   Brookey, Robert, and Westerfelhaus, Robert. “Hiding Homoeroticism…”
   Everett, Anna. “Double Click: The Million Woman March…”
   Hendriks, Alexandra. “Examining the Effects of Hegemonic Depictions…”
   Henry, Matthew. “Don’t Ask Me, I’m Just a Girl”
   Kaplan, E. Ann. “Global Feminisms and the State of Feminist Film Theory”
   Kilker, Robert. “All Roads Lead to the Abject…”
   Modleski, Tania. “The Rhythms of Reception…”
   Owen, Susan. “Vampires, Postmodernity, and Postfeminism”
   Parks, Lisa. “Flexible Microcasting…”
   Petro, Patrice. “The ‘Place’ of Television in Film Studies”
   Place, Janet. “Women in Film Noir”
   Ta, Lynn M. “Hurt So Good: Fight Club, Masculine Violence, and…”
   Williams, Linda “Why I Did Not Want to Write This Essay”
Course Format:

The course will consist of lecture, discussion, and screenings. The course will examine the major trends in feminist film theory since the late 1960’s and look at images of women and gender in Hollywood mainstream film from various decades. By the end of the course students should be able to identify and understand the application of various theoretical approaches ranging from semiotics to psychoanalysis to intertextual negotiation and beyond to both film and other media.

Requirements:

1. Reading Questions: Reading focus questions will be distributed in class. Students are encouraged to use the questions for every reading to help them interact with the material. Toward that end, students will also sign up for two articles where they are primarily responsible for the questions. They will turn in typewritten responses for the questions and will be called upon in class to help with the discussion of the texts.

2. Paper: One 4-5 page paper will be submitted. The topic of the paper will be discussed further in class along with distribution of a detailed assignment sheet. Citations are required.

3. Midterm exam: BRING A BLUE exam book. DO NOT write your name on it. Books will be re-distributed. The exam will cover material presented in lectures, screenings and readings. Length and format will be discussed in class.

4. Final exam: BRING A BLUE exam book. DO NOT write your name on it. Books will be re-distributed. A final exam based on all material covered will be given. The exam will be cumulative and cover topics in the readings as well as specific films screened in class. Anyone not taking the final exam will not only receive a zero for the exam but will also loose substantial class participation points, thus making it difficult to pass the course. Length and format of the exam will be discussed in class.

5. Attendance/class participation: Anyone missing 50% of classes/screenings or more will receive an F or F/X for the course. Students should please contact me immediately, preferable in advance of class, if they will be absent. Absences will not be excused unless students contact me immediately. Class participation will comprise part of the final grade. This grade will be based on contribution to class discussions. Chronic tardiness will also affect class participation points.
Class Rules and Conduct:

1. In-class behavior: Please turn off cell phones, blackberries/PDAs and all other electronic devices during class. Students may NOT answer cell phones during class, screenings or an exam! Students may use personal computers during class (not exams or screenings) but are on their honor to only use them to record notes and to refrain from other activities. No private conversations of any kind will be tolerated.

2. Assignments: Assignments will not be accepted by email unless arranged with the instructor. All late assignments will be lowered by 5% per weekday. This penalty may be waived in cases of illness or emergency documented to my satisfaction. Computer/technology problems are NOT necessarily valid excuses for late work.

3. Pre-existing factors: All students should have a TU email account. Students cannot repeat a TU course more than once without the permission of the Academic Standards Committee. If you have been diagnosed with a learning disability or you play for a Towson team you are required to inform me at the beginning of the semester.

4. Academic Integrity: Please view the following page:
http://wwwnew.towson.edu/provost/resources/studentacademic.asp
Students are expected to review and understand this document. Academic dishonesty of any kind will not be tolerated. Anyone feeling that they still do not understand the policy or have specific questions should arrange to meet with the instructor.

Grading:
It is possible to earn 500 pts. in this class weighted as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm Exam</td>
<td>100 (20%)</td>
</tr>
<tr>
<td>Paper</td>
<td>150 (30%)</td>
</tr>
<tr>
<td>Weekly responses</td>
<td>50 (10%)</td>
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<td></td>
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<tr>
<td></td>
<td>25 (10%)</td>
</tr>
<tr>
<td>typed questions</td>
<td>(15 x 2)</td>
</tr>
<tr>
<td>class discussion</td>
<td>(10 x 2)</td>
</tr>
<tr>
<td>Final Exam</td>
<td>150 (30%)</td>
</tr>
<tr>
<td>Class participation</td>
<td>50 (10%)</td>
</tr>
</tbody>
</table>

The following percentages scale will be used to assign the final grade:

- 93-100 A
- 90-92 A-
- 86-89 B+
- 83-85 B
- 80-82 B-
- 76-79 C+
- 70-75 C
- 66-69 D+
- 60-65 D
- 59 and below
CLASS CALENDAR

Week 1  Semiotics and Psychoanalysis
READING: Turner “Film Language” (packet)
Place “Women in film noir” (library)
SCREENING: Double Indemnity

Week 2  Psychoanalysis: The female spectator
READING: Mulvey “Visual Pleasure and Narrative Cinema” (FFT, p58-69)
SCREENING: Rear Window

Week 3  Psychoanalysis: The male spectator
READING: Neale “Masculinity as Spectacle” (packet)
SCREENING: Die Hard (LONG screening)

Week 4  Textual Negotiations
READING: Gledhill “Pleasurable Negotiations” (FFT, p166-177)
SCREENING: Casino Royale (LONG screening)

Week 5  Re-thinking Differences: race issues
READING: Bennett and Woollacott “Bond and Beyond” (packet)
bell hooks “The Oppositional Gaze…” (FFT, p307-319)
SCREENING: The Color Purple (LONG screening)

Week 6  Re-thinking Differences: colonial issues
READING: Bobo “The Color Purple: Black Women as…” (packet)
SCREENING: Crouching Tiger, Hidden Dragon

Week 7  Fantasy theory/Monstrous Feminine / MIDTERM EXAM!! OCT. 10th
READING: Chan “The Return of the Wu Xia Pian” (packet)
Williams “Film Bodies: Gender, Genre and Excess” (FFT, 267-280)
SCREENING: Alien

Week 8  Monstrous Feminine cont.
READING: Creed “Horror and the Monstrous-Feminine…” (FFT, p251-265)
SCREENING: The Shining (LONG screening)

Week 9  Postmodernism
READING: Kilker “All Roads Lead to the Abject…” (library)
SCREENING: Thelma and Louise
Week 10  Postmodernism
READINGS: Boozer “Seduction and betrayal in the heartland” (packet)
SCREENING: Fight Club

Week 11  Postmodernism and new technology
READINGS: Ta , Lynn M. “Hurt So Good: Fight Club…” (library)
Brookey and Westerfelhaus. “Hiding Homo…” (library)
SCREENING: The Simpsons

Week 12  ***Papers DUE Nov 12th: Discussion / Television approaches
READING: Petro, Patrice. “The ‘Place’ of Television in Film…” (library)
Hendriks, Alexandra. “Examining the Effects…” (library)
Modleski, Tania. “The Rhythms of Reception…” (library)
SCREENING: Buffy the Vampire Slayer

Week 13  TV cont.
READING: Owen, Susan. “Vampires, Postmodernity…” (library)
Henry, Matthew. “Don’t Ask Me, I’m Just a Girl” (library)
NO SCREENING

Week 14  Convergence
READINGS: Everett, Anna. “Double Click: The Million Women…” (library)
Parks, Lisa. “Flexible Microcasting…” (library)
SCREENING: Psycho (1960)

Week 15  “Rumors of my death have been greatly exaggerated!” Where do we go now?
READING: Kaplan, E. Ann. “Global Feminisms and Film Theory…” (library)
Williams, Linda “Why I Did Not Want to Write This Essay” (library)
Williams, Linda. “Discipline and Fun: Psycho…” (packet)
NO SCREENING

Week 16  Review

*****Final Examination*****

Syllabus and screenings subject to change but not without advanced notice.