

## FILM 336: Women and Film

Trimester 1 2010

1 March to 4 July 2010

20 Points



### TRIMESTER DATES

Teaching dates:	1 March 2010 to 4 June 2010
Mid-trimester break:	5 April to 18 April 2010
Study week:	7 June to 11 June 2010
Last piece of assessment due:	Monday 14 June 2010

### WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

## **NAMES AND CONTACT DETAILS**

Lecturer: Liv Macassey

Email: Olivia.Macassey@vuw.ac.nz

Phone: 463 6827

Room: 305, 85 Fairlie Terrace

Office Hours: Tues 4-5, Wed 12-1

## **CLASS TIMES AND LOCATIONS**

### **Lectures**

Tuesdays and Fridays                      9-12                      Murphy LT 220

### **Tutorials**

Tuesdays with Liv in 85FT 108 at 1, 2, or 3pm. Students may enrol through S-Cubed. Details will be posted on Blackboard.

## **COURSE DELIVERY**

Women and Film has two lectures/screening slots per week and one 50 minute tutorial. (Screenings first, followed by lectures). Tutorials begin in week 2 and will combine exercises with discussion. In them, we will discuss course concepts, issues, films and readings, and practice skills that are relevant to the assignments. In the second half of the course, there will also be opportunities in tutorial to work towards specific elements of assessment as you develop your own research plan and test your ideas.

## **COMMUNICATION OF ADDITIONAL INFORMATION**

Any additional information concerning the course, including changes, will be posted on Blackboard and announced in class.

## **COURSE CONTENT**

In this course, we'll explore relationships between women and film through three distinct but related lines of inquiry. The first section, on classical and contemporary Hollywood, covers the representation of women onscreen (including performance, narrative function, and spectacle), influential feminist theories of filmic spectatorship, and touches on women's historical involvement in production. The second section, on women's pictures and chick flicks, looks at filmic examples from three traditionally feminine-identified genres (women's melodrama, costume drama, and romantic comedy), in order to consider questions of female pleasure, ideology, and audience reception. In the third section of the course we'll extend course concepts through a study of films by four female directors, considering their engagement with theoretical

frameworks such as feminism, womanism, and postfeminism, and with notions of agency, pleasure, class, ethnicity and sexuality.

### **LEARNING OBJECTIVES**

Undertaking this course should give you an understanding of key issues in the representation of women in film, and of some of the ways in which gender inflects notions of cinematic spectatorship, genre, audience, and film form. You should also gain some knowledge of women's participation in cinema production and reception. Students of this course will be supported in developing their own ideas and arguments in relation to course content, and to independently pursue aspects of that content that most interest them. You should be able to design and undertake a research project with a clear object of enquiry, thesis statement, and appropriate methodology, and you should be able to construct a convincing and well-supported argument. This course will help you to hone your written and oral communication skills. It will enhance your critical and analytical skills, and your ability to apply concepts to specific examples.

### **EXPECTED WORKLOAD**

The University estimates that you should spend about 13 hours per week on for a 20 point course at 300 level. Aside from time spent in class, expect to spend around 7 hours per week reading, preparing for class and doing your assignments.

### **READINGS**

There is no set text for this course. Required readings will be distributed in the first week of trimester and posted on Blackboard. They will be available via Electronic Closed Reserve in the Central Library. You may be directed to additional, optional readings from time to time via Blackboard and in tutorials.

### **ASSESSMENT REQUIREMENTS**

#### **Assignment 1: Analysis Essay (25 %)**

**Due date: Tuesday 30th March**

**2,500 words**

This assignment will require you to write an essay that discusses a thematic concept in relation to two films screened during the first 5 weeks of the course, drawing closely on three key scenes from each film to support your points.

Your essay will need to demonstrate an understanding of issues in the representation of women onscreen and women's involvement in cinema: to demonstrate grasp of concepts through applying concepts to specific texts, and to make an argument using close filmic examples to support your points.

**Assignment 2: Research Plan (25 %)**

**Due date: Friday 14th May**

**2,000 words**

This assignment will require you to devise a plan for the piece of research you propose to undertake for Assignment 3. The research plan will cover the “what, why and how” of your research, and will include your research question and rationale, a draft thesis statement and essay structure, a short methodology statement, and an annotated bibliography of five key sources.

Your research plan will need to demonstrate that you have a clear, valid research question, a viable thesis, an appropriate selection of primary texts, and a coherent plan of action. You will need to demonstrate an awareness of the relation between research aims and methodology, and to critically assess relevant scholarly material in relation to your own ideas.

**Assignment 3: Research Essay (40%)**

**Due date: Monday 14th June**

**3,500 words**

This assignment will require you to write a research essay which addresses and answers a research question of your own devising, in relation to at least two of the films screened on this course, drawing on appropriate primary and secondary material to support your argument.

Your essay will need to demonstrate an understanding of relevant key issues and concepts raised on the course (such as issues of spectatorship, audience pleasure, women’s involvement in film production). It will need to display evidence of academic research, a clear thesis, and a well supported argument that is well-written and logically developed. Above all, it must show your own independent thought and engagement with the topic.

**Tutorial Participation (10%)**

**(weekly)**

This assessment component will require you to participate in tutorials and to engage with tutorial activities. It is related to the learning objectives that you enhance your critical, analytical, and communication skills, and that you develop your own ideas and arguments in relation to this course.

Further details on assignments and marking criteria will be posted on Blackboard.

## **ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

## **PENALTIES AND EXTENSIONS**

Work submitted after the deadline will be penalised by a 2 percent deduction from your total mark per work day or part work day, starting from the hour the work is due. This means late work will drop one 'grade-step' every second day—i.e. from C+ to C, or A- to B+. Late work also receives only minimal comments from your marker.

### **Extensions**

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

## **CLASS REPRESENTATIVES**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

## **MANDATORY COURSE REQUIREMENTS**

There are no mandatory requirements for this course; however, in order to do well you are strongly encouraged to attempt all assignments and to view the films screened.

## **STATEMENT ON LEGIBILITY**

You are expected to present work that meets appropriate standards. Work submitted during the course (i.e. work that is internally assessed) should be typed or prepared on a computer.

## **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

## **TURNITIN**

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

## **GENERAL UNIVERSITY POLICIES AND STATUTES**

You should familiarise yourself with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)

## **COURSE PROGRAMME**

### **Part 1: Hollywood, Women and Representation**

<b>Week 1</b>	<b>Introduction: Women/Film/Representation</b>
Tuesday	<i>Alien Resurrection</i> (Jean-Pierre Jeunet, 1997)
Friday	<i>Strange Days*</i> (Kathryn Bigelow, 1995)
<b>Week 2</b>	<b>Agency and Narrative</b>
Tuesday	<i>American Beauty</i> (Sam Mendes, 1999)
Friday	<i>Thelma and Louise</i> (Ridley Scott, 1991)
<b>Week 3</b>	<b>Spectacle, Performance, Stardom</b>
Tuesday	<i>Gentlemen Prefer Blondes</i> (Howard Hawks, 1953)
Friday	<i>Charlie's Angels</i> (McG [Joseph Nichols], 2000)
<b>Week 4</b>	<b>Masquerades and Monsters</b>
Tuesday	<i>Sunset Blvd.</i> (Billy Wilder, 1950)
Friday	<i>Single White Female</i> (Barbet Schroeder, 1992)
<b>Week 5</b>	<b>Women and Hollywood History</b>
Tuesday	<i>Dance Girl Dance</i> (Dorothy Arzner, 1940)
	<b>ASSIGNMENT 1 DUE Tuesday 30th March</b>

**Mid Trimester Break: Friday 2 April– Sunday 18 April 2010**

### **Part 2: Chick Flicks and Women's Pictures**

<b>Week 6</b>	<b>Maternal Melodrama</b>
Tuesday	<i>Stella Dallas</i> (King Vidor, 1937)
Friday	<i>Imitation of Life</i> (Douglas Sirk, 1959)
<b>Week 7</b>	<b>Costume Drama</b>

Tuesday *Pride and Prejudice* (Joe Wright, 2005)

Friday *The Piano* (Jane Campion, 1993)

**Week 8 Romantic Comedy**

Tuesday *Bridget Jones's Diary* (Sharon Macguire, 2001)

Friday *You've Got Mail* (Nora Ephron, 1998)

**Part 3: Case Studies**

**Week 9 Sally Potter's *Orlando***

Tuesday *Orlando* (Sally Potter, 1992)

Friday *Thriller* (Sally Potter, 1979)

**ASSIGNMENT 2 DUE Friday 14th May**

**Week 10 Julie Dash's *Daughters of the Dust***

Tuesday *Daughters of the Dust* (Julie Dash, 1991)

Friday *Illusions* (Julie Dash, 1982)

**Week 11 Catherine Breillat's *Sex is Comedy***

Tuesday *Sex is Comedy* (Catherine Breillat, 2002)

Friday *Fat Girl (À ma soer)\** (Catherine Breillat, 2001)

**Week 12 Nicole Holofcener's *Friends with Money***

Tuesday *Friends with Money* (Nicole Holofcener, 2006)

Friday *Lovely and Amazing* (Nicole Holofcener, 2001)

**ASSIGNMENT 3 DUE Monday 14th June**

\* *Strange Days* and *Fat Girl* contain scenes that some people may find disturbing or triggering. Viewing these films is completely optional.

**Study Week:** Monday 7 June to Friday 11 June 2010

**Examination Period:** Friday 11 June – Sunday 4 July 2010