

Term Information

Effective Term Spring 2014

General Information

Course Bulletin Listing/Subject Area Film Studies
Fiscal Unit/Academic Org Film Studies - D0206
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 7001
Course Title Advanced Theory Seminar: Methods and Applications
Transcript Abbreviation Adv Theory Seminar
Course Description A theory and methods seminar which focuses on one scholarly approach to cinema (auteurism, formalism, historicism, feminism, etc.)
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term No
Max Credit Hours/Units Allowed 9
Max Completions Allowed 3
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0601
Subsidy Level Doctoral Course
Intended Rank Masters, Doctoral

Quarters to Semesters

Quarters to Semesters

New course

Give a rationale statement explaining the purpose of the new course

Film Studies is developing graduate courses that could be used for an MA program. While English 6778 provides an overview of cinema theories, this course focuses on one of those theories for in-depth analysis. No other dept. offers such a course.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To help students become familiar with, evaluate, and engage various works of criticism within one film-studies theory; to enable students to analyze films through the lenses of that theory

Content Topic List

- Auteurism
- Methodologies
- Post-structuralism
- Formalism
- Feminist film theory
- Psychoanalysis
- Close readings
- Genre

Attachments

- Methods and App Sample Syllabus I.docx: Sample Syllabus I

(Syllabus. Owner: Mizejewski, Linda Maria)

- Methods and App Sample Syllabus II.docx: Sample Syllabus II

(Syllabus. Owner: Mizejewski, Linda Maria)

Comments

- Changed effective term to SP14 with approval of unit. *(by Vankeerbergen, Bernadette Chantal on 04/02/2013 12:13 PM)*
- Hello, both syllabi look good but need a few fixes: you have to indicate where the required texts might be available and the boiler plate language for disability and academic misconduct need to be updated. I'll send it to you. *(by*

Heysel, Garrett Robert on 03/01/2013 05:11 PM)

COURSE REQUEST
7001 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/09/2013

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Mizejewski, Linda Maria	02/08/2013 02:02 PM	Submitted for Approval
Revision Requested	Heysel, Garrett Robert	03/01/2013 05:11 PM	Unit Approval
Submitted	Mizejewski, Linda Maria	04/01/2013 04:45 PM	Submitted for Approval
Approved	Heysel, Garrett Robert	04/01/2013 05:05 PM	Unit Approval
Approved	Heysel, Garrett Robert	04/02/2013 10:34 AM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	04/02/2013 10:34 AM	ASCCAO Approval

Film Studies XXXX
Advanced Theory Seminar: Methods and Applications
Topic: Auteur Theory and Methodology
Professor Sean O’Sullivan, 557 Denney Hall, phone 614-247-8797
email: osullivan.15@osu.edu
Office hours: Monday and Wednesday 11 a.m.-1 p.m.

I. Course Description

The Advanced Theory Seminar focuses on an in-depth exploration of one scholarly approach to cinema. The topic of this particular seminar is the auteur theory. Our course will outline the main tenets of the idea that certain film directors, working in an inherently collaborative medium, have nevertheless produced a body of work bearing their personal signature, consisting of a style and of certain thematic preoccupations. It will also interrogate that theory on conceptual and empirical grounds, exploring the limits and complications of the theory as a methodology for understanding works of cinema. Issues such as collaboration, intention, reception, genre, and national cinema will all receive attention as complicating factors for the theory and methodology of auteurism. The auteurs Alfred Hitchcock and Mike Leigh will serve as case studies.

II. Course Objectives

The goals of this course are a) to familiarize students with the auteur theory as it has been set forth and practiced; b) to teach students how to evaluate and compare the various claims made for the auteur theory and for directors to whose films that theory has been applied as a methodology in critical practice; and c) to enable students to analyze individual films through the lenses of auteurist film theory and to become aware of its limitations and strengths as a critical method. The student’s final research paper should demonstrate a sophisticated grasp of auteur theory as well as a persuasive application of that method to a film not discussed in class.

III. Course Content and Procedures

Each unit of this course will focus on a film text for study in that unit. Students should come to class having screened the film online (drm.osu.edu) and having read the assigned essays in order to be prepared for class discussion and analysis.

IV. Requirements and Evaluation

Participation: 20% of final grade
Leading class discussion: 10% of final grade
Three one-page response papers: 30%
Final paper (20 pages): 40%

1) Attendance, engaged participation, and daily discussion questions: You are responsible for attending every class and engaging in the discussion. Bring to class the readings for that day and be prepared to discuss the material. Your participation grade will reflect your oral responses. **Participation is 20% of final grade.**

2) Leadership of the first hour of class discussion: On the first day of class, you'll sign up to be on a team responsible for leading the first hour of class discussion. Please come prepared with a list of questions. **Leading the discussion is 10% of final grade.**

3) Three one-page response papers (double-spaced): Each response paper should map out the implications of the readings/methods as a starting point for our discussion in class. Each student will be assigned specific weeks for their response papers. **Each response paper is 10% of final grade.**

4) Final research paper: 20 pages due April 25

Choose a film directed by either Alfred Hitchcock or Mike Leigh that is not listed on the syllabus in class as a topic for a research paper suitable for publication.

For your research, I recommend the following databases: Academic Search Premier, MLA Bibliography, and the Film-Television Literature Index.

Research format: You may use either Chicago or MLA style for your papers.

Final paper is 40% of final grade.

V. Grading Scale

Grade	Percentage
D	60
D+	67
C-	70
C	73
C+	77
B-	80
B	83
B+	87
A-	90
A	93

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

VI. Required Texts

All of the following books are available at SBX Bookstore:

Sellors, C. Paul. *Film Authorship: Auteurs and Other Myths*. New York: Wallflower, 2010.

Truffaut, Francois. *Hitchcock*. New York: Simon and Schuster, 1983.

Allen, Richard. *Hitchcock's Romantic Irony*. New York: Columbia UP, 2007.

O'Sullivan, Sean. *Mike Leigh (Contemporary Directors)*. U of Illinois P, 2011.

Required outside screenings: The films assigned for each unit are available online at drm.osu.edu. Many are also available for streaming through Amazon and/or Netflix.

Essays on Carmen:

Barr, Charles. "The Lodger." *English Hitchcock*. Moffat, Scotland: Cameron, 1999. 31-43.

Bazin, Andre. "The Evolution of the Language of Cinema." In *What Is Cinema?* Vol. 1. Ed. and Trans. Hugh Gray. Berkeley: University of California Press, 1971. 23-40.

Bordwell, David. "The Art Cinema as a Mode of Film Practice." In Leo Braudy and Marshall Cohen (eds.), *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP, 1999. 716-724.

Bordwell, David. "Staging and Style." *Figures Traced in Light: On Cinematic Staging*. Berkeley: U of California Press, 2005. 1-42.

Brill, Lesley. "North by Northwest and Romance." *The Hitchcock Romance: Love and Irony in Hitchcock's Films*. Princeton: Princeton UP, 1988. 3-21.

Buruma, Ian. "The Way They Live Now." *The New York Review of Books* 41:1-2 (1994). 7-10.

Carney, Ray and Leonard Quart. "Stylistic Introduction: Living Beyond Consciousness" and "Desperate Lives: *Naked*." *The Films of Mike Leigh: Embracing the World*. Cambridge: Cambridge UP, 2000. 14-30, 227-238.

Coveney, Michael. "In Soho" and "The World According to Mike Leigh." *The World According to Mike Leigh*. London: HarperCollins, 1996. 1-18.

Foucault, Michel. "What Is an Author?" In Paul Rabinow and Nikolas Rose, *The Essential Foucault, 1954-1984*. New York: New Press, 2003. 377-392.

Fuller, Graham. "Mike Leigh's Original Features." In Mike Leigh, *Naked and Other Screenplays*. London: Faber and Faber, 1995. xi-xli.

Hill, John. "The British Cinema and Thatcherism." *British Cinema in the 1980s*. Oxford: Clarendon Press, 1999. 3-30.

Jones, Edward Trostle. "Homage to and Deconstruction of the Heritage Film: *Topsy-Turvy*." *All or Nothing: The Cinema of Mike Leigh*. New York: Peter Lang, 2004. 145-164.

Kael, Pauline. "Circles and Squares." *Film Quarterly* 16:3 (Spring 1963). 12-26.

Kapsis, Robert E. "The Making of a Thriller Director." *Hitchcock: The Making of a Reputation*. Chicago: U of Chicago P, 1992. 16-68.

Lay, Samantha. "Social Realism in the British Context." *British Social Realism*. London: Wallflower, 2002. 5-25

Leitch, Thomas. "Notorious: Hitchcock's Pivotal Film." *Hitchcock Annual*. 17 (2011): 1-42.

Modleski, Tania. "Rape vs. Mans/laughter." *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Methuen, 1988. 17-30.

- Quart, Leonard. "Raising Questions and Positing Possibilities." In Howie Movshovitz (ed.), *Mike Leigh: Interviews*. Jackson: UP of Mississippi, 2000. 131-134.
- Raphael, Amy (ed.). "Introduction." *Mike Leigh on Mike Leigh*. London: Faber and Faber, 2008. 1-44.
- Rebello, Stephen. "The Director: The Trouble with Alfred." *Alfred Hitchcock and the Making of Psycho*. 1990. New York: Harper, 1991. 15-24.
- Rosenbaum, Jonathan. "Shortcuts to Happiness." *Chicago Reader*, October 24, 1996. <http://www.jonathanrosenbaum.com/?p=27514>
- Rothman, William. "*Psycho*." *Hitchcock: The Murderous Gaze*. Cambridge: Harvard UP, 1982. 246-341.
- Ryall, Tom. "Hitchcock and Genre: 'The Classic Thriller Sextet.'" *Alfred Hitchcock & the British Cinema*. Urbana: U of Illinois P, 1986. 115-140.
- Sarris, Andrew. "Notes on the Auteur Theory in 1962." In Leo Braudy and Marshall Cohen (eds.), *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP, 1999. 515-519.
- Schatz, Thomas. "Introduction: 'The Whole Equation of Pictures'" and "Universal: The System Takes Shape." *The Genius of the System: Hollywood Filmmaking in the Studio Era*. New York: Pantheon, 1988. 3-28.
- Skerry, Philip J. "Homage." *Psycho in the Shower: The History of Cinema's Most Famous Scene*. New York: Continuum, 2009. 261-269.
- Sontag, Susan. "The Decay of Cinema." *The New York Times Magazine*, February 25, 1996. 60-61.
- Truffaut, Francois. "A Certain Tendency of the French Cinema." In Joanne Hollows, Peter Hutchings, and Mark Jancovich (eds.), *The Film Studies Reader*. New York: Oxford UP, 2000. 58-63.
- Walker, Michael. "Blondes and Brunettes." *Hitchcock's Motifs*. Amsterdam: Amsterdam UP, 2005.
- Watson, Garry. "Establishing a New Context" and "In Search of the Missing Mother/Daughter" *The Cinema of Mike Leigh: A Sense of the Real*. London: Wallflower, 2004. 3-31, 125-138.
- Whitehead, Tony. "Laughter – Tears – Curtain." *Mike Leigh*. Manchester: Manchester UP, 2007. 147-161.
- Williams, Carolyn. "Intimacy and Theatricality: Mike Leigh's *Topsy-Turvy*." *Victorian Literature and Culture* 28 (2000). 471-476.
- Wollen, Peter. "The Auteur Theory in 1962." In Leo Braudy and Marshall Cohen (eds.), *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP, 1999. 519-536.
- Wood, Robin. "*Vertigo*." *Hitchcock's Films Revisited*. New York: Columbia UP, 1989. 108-130.

SCHEDULE: (essays are on Carmen except for chapters from course texts as noted: FA=Film Authorship, HT=Hitchcock by Truffaut, HRI=Hitchcock's Romantic Irony, ML=Mike Leigh)

Week One **The Language of Auteurism**

 "A Certain Tendency of French Cinema," Truffaut (5 pp)

“Notes on the Auteur Theory in 1962,” Sarris (4 pp)
“The Auteur Theory,” Wollen (17 pp)
“The Art Cinema as a Mode of Film Practice,” Bordwell (8 pp)

Week Two

Objections and Controversy

“What Is an Author?” Foucault (15 pp)
“Circles and Squares,” Kael (15 pp)
“Introduction” and “Universal: The System Takes Shape,” Schatz
(25 pp)
“The Evolution of the Language of Cinema,” Bazin (17 pp)
Assigned Screening: *Citizen Kane* (1941)

Week Three

Auteur Theory and the Birth of “Hitchcock”

Chap. 1, “Film Directors and Auteurs,” *FA* (17 pp)
“The First True Hitchcock: *The Lodger*,” *HT* (18 pp)
“*The Lodger*,” Rothman (50 pp)
“*The Lodger*,” Barr (12 pp)
Assigned Screening: *The Lodger* (Hitchcock, 1926)

Week Four

Auteurism and Reception

Chap. 2, “Authorship and Reception,” *FA* (24 pp)
“Psycho,” *HT* (17 pp)
“The Director: The Trouble with Alfred,” Rebello (8 pp)
“Homage,” Skerry (8 pp)
Assigned Screening: *Psycho* (Hitchcock, 1960)

Week Five

Auteurism and Narration

Chap. 3, “Narrator and Author,” *FA* (22 pp)
“Hitchcock’s First Sound Film: *Blackmail*,” *FT* (20 pp)
“Knowledge and Sexual Difference,” *HRI* (32 pp)
“Rape vs. Manslaughter: *Blackmail*,” Modleski (13 pp)
Assigned Screening: *Blackmail* (Hitchcock, 1929)

Week Six

Hollywood Classicism and an Auteur’s Personal Style

Chap. 4, “Cinematic Expression,” *FA* (24 pp)
“*Notorious*,” *HT* (6 pp)
“Expressionism,” *HRI* (53 pp)
“*Notorious*: Hitchcock’s Pivotal Film,” Leitch (40 pp)
Assigned Screening: *Notorious* (Hitchcock, 1946)

Week Seven

The Auteur and/as Genre: The Master of Suspense

“The Lady Vanishes,” *HT* (9 pp)
“Romantic Irony,” “Suspense,” *HRI* (33 pp)
“The Making of a Thriller Director,” Kapsis (52 pp)
“Hitchcock and Genre: ‘The Classic Thriller Sextet,’” Ryall

(7 pp)

Assigned Screening: *The Lady Vanishes* (Hitchcock, 1938)

Week Eight

Hitchcock Preoccupation: The Wrong Man Theme

Chap. 5, "Intention," *FA* (22 pp)

"*North by Northwest*," *HT* (8 pp)

"Sexuality and Style," *HRI* (46 pp)

"*North by Northwest* and Romance," Brill (18 pp)

Assigned Screening: *North by Northwest* (Hitchcock, 1959)

Week Nine

Hitchcock Preoccupation: The Guilty Woman Theme

"*Vertigo*," *HT* (6 pp)

"Color Design," *HRI* (32 pp)

"*Vertigo*," Wood (23 pp)

"Blondes and Brunettes," Walker (17 pp)

Assigned Screening: *Vertigo* (Hitchcock, 1958)

Week Ten

Leigh: Auteurism and Context

"The Nature of Contrivance" and "Character and Plot," *ML*
(30 pp)

"Social Realism in the British Context," Lay (20 pp)

"The British Cinema and Thatcherism," Hill (27 pp)

"In Soho" and "The World According to Mike Leigh," Coveney
(18 pp)

Assigned Screening: *Meantime* (Leigh, 1983)

Week Eleven

Leigh: Auteurism and Process

"How to Watch a Mike Leigh Movie," *ML* (22 pp)

"Stylistic Introduction: Living Beyond Consciousness" and
"Desperate Lives: *Naked*," Carney and Quart (29 pp)

"Mike Leigh's Original Features," Fuller (30 pp)

"The Decay of Cinema," Sontag (2 pp)

Assigned Screening: *Naked* (Leigh, 1993)

Week Twelve

Leigh: Auteurism and Genre

"Art and Narrative," *ML* (25 pp)

"Establishing a New Context" and "In Search of the Missing
Mother/Daughter," Watson (42 pp)

"Introduction," Raphael (44 pp)

"Shortcuts to Happiness," Rosenbaum (2 pp)

Assigned Screening: *Secrets and Lies* (Leigh, 1996)

Week Thirteen

Leigh: Auteurism and the Unexpected

"Topsy-Turvy Girls, Career Boys" and "Interview," *ML* (41 pp)

"Laughter – Tears – Curtain," Whitehead (15 pp)

“Homage to and Deconstruction of the Heritage Film: *Topsy-Turvy*,” Jones (20 pp)
“Intimacy and Theatricality,” Williams (6 pp)
Assigned Screening: *Topsy-Turvy* (Leigh, 1999)

Week Fourteen

Leigh: Auteurism and Career

“Five Lessons, Four Seasons,” *ML* (14 pp)
“Staging and Style,” Bordwell (42 pp)
“Raising Questions and Posing Possibilities,” Quart (4 pp)
“The Way We Live Now,” Buruma (3 pp)
Assigned Screening: *Another Year* (Leigh, 2010)

Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Plagiarism: As defined in University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” It is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources’ always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Film Studies XXXX
Advanced Theory Seminar: Methods and Applications
Topic: Feminist Film Theory
Prof. L. Mizejewski, 113D University Hall, phone 292-2467
email: mizejewski.1@osu.edu
Office hours: Tues. and Thurs. 11 a.m.-1 p.m.

I. Course Description

The Advanced Theory seminar offers intensive study of the methods and applications of one scholarly approach to cinema. The topic of this seminar is feminist film theory. In its early years, feminist film scholarship was predominantly psychoanalytic in its theory and methods. However, since the 1990s, “feminist film theory” has been more broadly identified as an ideological framework rather than a single method or theory. Feminist scholarship in film has gradually adapted a number of methodologies as reflected in the units of study offered in this course. This seminar provides an historical overview of these approaches through the study of key readings and the analysis of films through a number of methodologies.

II. Course Objectives

The goals of this course are a) to familiarize students with the history and ongoing development of feminist theories and methods in film studies; b) to teach students how to evaluate and compare these methods and theories; and c) to enable students to analyze individual films through the lenses of feminist film theories. The student’s final research paper should demonstrate a sophisticated grasp of feminist theory as well as a persuasive application of that theory to a film not discussed in class.

III. Course Content and Procedures

Each unit of this course will focus on a film text for study in that unit. Students should come to class having screened the film online (drm.osu.edu) and having read the assigned essays in order to be prepared for class discussion and analysis.

IV. Requirements and Evaluation

Participation: 20% of final grade

Reading response paper: 10% of final grade

Two close-reading papers: 15% each

Final paper: 40% (10%-proposal; 30%- final draft)

1) Attendance, engaged participation, and daily discussion questions: As with any graduate seminar, you are responsible for attending every class and engaging in the discussion. Bring to class the day’s readings, marked with questions and comments, and expect to be called on. Because I am assigning a grade for participation, please be courteous in giving your colleagues in the seminar an opportunity to make thoughtful responses. Even though this is a small class, raise your hand and wait to be called on.

For each reading, please post to Carmen a discussion question. Your participation grade will reflect your oral responses but also the quality and thoughtfulness of your Carmen questions. **Participation is 20% of final grade.**

2) Reading-response paper: On the first day of class, you'll sign up to deliver a two-page response to the readings on a given day. We will use your paper as an entry into discussion of the readings. **Reading-response paper is 10% of final grade.**

3) Two short close-reading papers (2 pp. double-spaced): Each short paper will demonstrate a particular methodology applied to the film assigned that week. You may choose any two weeks/methods to write your paper, except for the week you are delivering a reading-response paper (#2 above). Bring the completed close-reading paper to class so we can utilize it in our discussions. **Each paper is 15% of final grade.**

4) Final research paper: 20 pp. due April 25

Choose a film we have not covered in class as a topic for a research paper suitable for publication. **Your paper proposal** containing a one-paragraph description of your project, your research questions, your methodology, and a beginning bibliography of at least 5 items, is **due April 4. The proposal is 10% of final grade.**

For your research, I recommend the following databases: Academic Search Premiere, Gender Studies, MLA Bibliography, and the Film-Television Literature Index.

Research format: You may use either Chicago or MLA style for your papers.

The completed paper is 30% of final grade.

V. Grading Scale

Grade	Percentage
D	60
D+	67
C-	70
C	73
C+	77
B-	80
B	83
B+	87
A-	90
A	93

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

VI. Required Texts

Kaplan, E. Ann. Feminism & Film. Oxford: Oxford UP, 2000. **Available at Long's Bookstore.**

Online texts (Web E-books through OSU library):

Ovalle, Priscilla. Dance and the Hollywood Latina: Race, Sex, and Stardom. New Brunswick: Rutgers UP, 2011.

Staiger, Janet. Perverse Spectators: The Practices of Film Reception. New York: NYU, 2000.

Required outside screenings: The films assigned for each unit are available online at drm.osu.edu. Many are also available for streaming through Amazon and/or Netflix.

Essays on Carmen:

Bean, Jennifer. "Toward a Feminist Historiography." A Feminist Reader in Early Cinema. Ed. Jennifer Bean and Diane Negra. Durham and London: Duke, 2002. 1-28.

Beltrán, Mary C. "The Hollywood Latina Body As Site Of Social Struggle: Media Constructions Of Stardom And Jennifer Lopez's 'Cross-Over Butt'." Quarterly Review Of Film And Video 19.1 (2002): 71-86.

Chow, Rey. "Film and Cultural Identity." Film Studies: Critical Approaches. Eds. John Hill and Pamela Gibson. Oxford: Oxford U P, 2000. 167-174.

Dyer, Richard. "Monroe and Sexuality." Heavenly Bodies. London: Routledge, 2003. 17-64.

Geraghty, Christine. "Re-Examining Stardom: Questions Of Texts, Bodies And Performance." Reinventing Film Studies. London, England; New York, NY: Arnold; Oxford UP, 2001. 183-201.

Gopinath, Gayatri. "Local Sites/Global Contexts: The Transnational Trajectories of Fire and 'The Quilt.'" Impossible Desires: Queer Diasporas and South Asian Public Cultures. Durham and London: Duke UP, 2005. 131-60.

Hastie, Amelie, and Shelley Stamp. "Women And The Silent Screen: Cultural and Historical Practices." Film History: An International Journal 18.2 (2006): 107-230.

Iordanova, Dina. "Representing Women's Concerns." Cinema of Flames: Balkan Film Culture and the Media. London: British Film Institute, 2008. 156-171.

Jenkins, Henry. "Reception Theory And Audience Research: The Mystery Of The Vampire's Kiss." Reinventing Film Studies. London, England; New York, NY: Arnold; Oxford UP, 2001. 165-82.

Kipnis, Laura. "Pornography." Film Studies: Critical Approaches. Eds. John Hill and Pamela Gibson. Oxford: Oxford U P, 2000. 151-156.

_____. "Clothes Make the Man." Bound and Gagged. Durham Duke U P, 1998. 64-93.

Kuhn, Annette. "Women's Genres." Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2000. 437-49.

Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I." Écrits. New

- York: W.W. Norton, 1977. 1-8.
- Lacan, Jacques. "Feminine Sexuality in Psychoanalytic Doctrine." Feminine Sexuality. Eds. Juliet Mitchell and Jacqueline Rose. New York: W.W. Norton, 1982. 123-137.
- Levitin, Jacqueline. "Excerpts from a Master Class with Deepa Mehta." In Women Filmmakers: Refocusing. Ed. J. Levitin. Vancouver: U of BC P, 2002. 284-90.
- . "An Introduction to Deepa Mehta: Making Films in Canada and India." Women Filmmakers: Refocusing. Ed. J. Levitin. Vancouver: U of BC P, 2002. 273-83.
- Martin, Angela. "Refocusing Authorship in Women's Filmmaking." Women Filmmakers: Refocusing. Ed. J. Levitin. Vancouver: U of BC P, 2002. 29-37.
- . "Identification, Mirror." *Imaginary Signifier*. Bloomington: Indiana U P, 1982. 42-58.
- . "Condensations and Displacements of the Signifier." *Imaginary Signifier*. Bloomington: Indiana U P, 1982. 281-298.
- Mayne, Judith. "Bed and Sofa." *Kino and the Woman Question*. Columbus: Ohio State U P, 1989. 57-82.
- Modleski, Tania. "Femininity by Design." *The Women Who Knew Too Much*. London: Routledge, 2005. 89-103.
- . "The Resurrection of a Hitchcock Daughter." *The Women Who Knew Too Much*. London: Routledge, 2005. 123-161.
- Petro, Patrice. "Feminism And Film History." Camera Obscura (1990): 8-27.
- Perez, Hiram. "Two Or Three Spectacular Mulatas And The Queer Pleasures Of Overidentification." Camera Obscura: A Journal Of Feminism, Culture, And Media Studies 23.67 [1] (2008): 113-143.
- Read, Jacinda. "Popular Film, Popular Feminism: The Critical Reception of the Rape Revenge Film." Scope: An Online Journal of Film & TV Studies. Autumn, 2012. <http://www.scope.nottingham.ac.uk/reader/chapter.php?id=3>
- Rowe, Kathleen. "Comedy, Melodrama, and Gender: Theorizing the Genres of Laughter." Classical Hollywood Comedy. Eds. Kristine Brunovska Karnick and Henry Jenkins. New York and London: Routledge, 1995. 39-62.
- Smelik, Anneke. "Gay and Lesbian Criticism." *Film Studies: Critical Approaches*. Eds. John Hill and Pamela Gibson. Oxford: Oxford U P, 2000. 133-146.
- Stacey, Jackie. "The Lost Audience: Methodology, Cinema History, and Feminist Film Criticism." Feminist Cultural Theory: Process and Production. Ed. Beverley Skeggs. Manchester and New York: Manchester UP, 1995. 97-118.
- White, Patricia. "Feminism and Film." Film Studies: Critical Approaches. Eds. John Hill and Pamela Gibson. Oxford: Oxford U P, 2000. 115-133.
- Williams, Linda. "Film Bodies: Gender, Genre, and Excess." Film Quarterly 44. 4 (1991): 2-13.

**SCHEDULE: (essays are on Carmen except for book or book chapters as noted;
FF=Feminism & Film)**

Week One

Psychoanalysis

Lacan, "The Mirror Stage as Formative of the Function of the I (8 pp)

Lacan, "Feminine Sexuality in Psychoanalytic Doctrine" (14 pp)

Metz, "Identification, Mirror" (14 pp)

Metz, "Condensations and Displacements of the Signifier" (18 pp)

Assigned screening: The Lady Vanishes (Hitchcock, 1938)

Week Two

Psychoanalysis and Feminism I

White, "Feminism and Film" (18 pp)

Mulvey, "Visual Pleasure and Narrative Cinema" (FF) (15 pp)

Doane, "Woman's Stake: Filming the Female Body" (FF) (14 pp)

Assigned screening: The Devil is a Woman (Sternberg, 1935)

Week Three

Psychoanalysis and Feminism II

Kaplan, "Is the Gaze Male?." (FF) (20 pp)

Doane, "Female Spectatorship: Caught and Rebecca" (FF) (18 pp)

Modleski, "Femininity by Design" (14 pp)

Modleski, "The Resurrection of a Hitchcock Daughter" (28 pp)

Assigned screening: Rebecca (Hitchcock, 1940)

Week Four

Semiotics and Ideology

Johnston, "Women's Cinema as Counter Cinema" (FF) (12 pp)

Cowie, "'Woman as Sign'." (FF) (18 pp)

De Lauretis, "Strategies of Coherence: Narrative Cinema, Feminist Poetics and Yvonne Rainer." (FF) (22 pp)

Assigned screening: Gentlemen Prefer Blondes (Hawks, 1953)

Week Five

Political/Cultural readings

Chow, "Film and Cultural Identity" (17 pp)

Mayne, "Bed and Sofa" (23 pp)

Iordanova, "Representing Women's Concerns" (17 pp)

In-class screening: Bed and Sofa (selected scenes) (Room, 1927)

Assigned screening: Monkey in Winter (Andonova, 2006)

Week Six

Post-structuralist Approaches to Pornography

Kipnis, "Pornography" (5 pp)

Kipnis, "Clothes Make the Man" (29 pp)

Copjec, "The Orthopsychic Subject: Film Theory and the Reception of Lacan" (FF) (22 pp)

In-class screening: Emmanuelle (selected scenes) (Jaeckin, 1974)

Week Seven

Focus on Bodies and Sexualities

Smelik, "Gay and Lesbian Criticism" (22 pp)

Silverman, "Male Subjectivity and the Celestial Suture: It's a Wonderful Life" (FF) (21 pp)

Neale, "Masculinities as Spectacle: Reflections on Men and Mainstream Cinema." (FF) (16 pp)

Dyer, "Monroe and Sexuality" (47 pp)

Assigned screening: It's a Wonderful Life (Capra, 1946)

Week Eight

Feminist Genre Studies

Kuhn, "Women's Genres" (FF) (12 pp)

Rowe, "Comedy, Melodrama, and Gender" (20 pp)

Williams, "Body Genres" (11 pp)

Kaplan, "Case of the Missing Mothers" (FF) (13 pp)

Williams, "'Something Else Besides a Mother'" (FF) (26 pp)

Assigned screening: Stella Dallas (Vidor, 1937)

Week Nine

Critical Race and Ethnicity Studies

Gaines, "White Privilege and Looking Relations" (FF) (20 pp)

Pajaczkowska and Young, "Racism, Representation" (FF) (19 pp)

Minh-Ha and Chen, "Speaking Nearby" (FF) (19 pp)

Assigned screening: Shoot for the Content (Minh-Ha, 1992)

Week Ten

Feminism and Auteurism

Mayne, "Lesbian Looks: Dorothy Arzner and Female Authorship" (FF) (21 pp)

Martin, "Refocusing Authorship in Women's Filmmaking" (8 pp)

Gopinath, "Local Sites/Global Contexts" (29 pp)

Levitin, "An Introduction to Deepa Mehta" (10 pp)

“Excerpts from a Master Class with Deepa Mehta” (6 pp)
Screening, Fire (Mehta, 1996)

Week Eleven

Feminist Reception Studies

Staiger, pp. 1-43 and 115-190 (118 pp)
Jenkins, “Reception Theory and Audience Research”
(17 pp)
Assigned screening: Thelma & Louise (Scott, 1991)

Week Twelve

Feminist Studies in Stardom:

Geraghty, “Re-examining Stardom” (18 pp)
Hansen, “Pleasure, Ambivalence” (FF) (25 pp)
Neale, “Masculinity as Spectacle” (FF) (12 pp)
Studlar, “Masochism and the Perverse Pleasures of
the Cinema” (FF) (27 pp)
Assigned screening: Blonde Venus (Von Sternberg 1932)

Week Thirteen

Race, Stardom, and Performance Theory

Ovalle, Chapters One, Two, Four, Five, Six (126 pp)
Assigned screening: Out of Sight (Soderbergh, 1998)

Week Fourteen

Feminist Film Historiography

Bean, “Toward a Feminist Historiography” (28 pp)
Stacey, “The Lost Audience” (22 pp)
Petro, “Feminism and Film History” (19 pp)
Hastie and Stamp, “Women and the Silent Screen” (37 pp)
Assigned screening: Pandora’s Box (Pabst, 1929)

Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

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