

**Women's Studies 317**  
**Women and Film**  
**Spring, 2000**

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Office Hours: Tues., 10-12  
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**REQUIRED TEXTS** (Available at SBX)

Berger, Ways of Seeing  
Landy & Villarejo, Queen Christina  
Dash, Daughters of the Dust

**OPTIONAL:** LaValley, ed., Mildred Pierce

In addition to these texts, a packet of required course material is for sale at COPEZ.

**COURSE DESCRIPTION AND OBJECTIVES**

This course is a critical survey of cinematic works by and about women, with examples drawn from different modes of cinematic expression (mainstream fiction films as well as alternative film and video [including documentaries, experimental, & narrative]) and from different historical periods (from the 1930s to the present). The goals of this course are to understand how the film medium has functioned, historically and aesthetically, in its representations of women and to understand how and why women filmmakers have created alternative visions of women in film.

**COURSE REQUIREMENTS**

Because there is a great deal of foundational material to be covered in this class and because much of class time will be devoted to the viewing of films, discussion time in both the lecture and recitation classes will be limited. Our goals are to give you guidelines for ways of reading the films discussed in this class and to raise questions in the lectures and recitations for you to ponder after class (even, perhaps, in discussions with your classmates). If you are having difficulty with the course or have questions, please visit either myself or your TA during our office hours.

**Paper:** There will be one paper for this class, which will be six to eight pages, typewritten and double-spaced. Details and topics will be discussed later in the quarter. This paper will account for 25% of your final grade.

**Midterm:** The midterm examination will be a combination of short identification and essay questions. The midterm will cover all required material read/seen/discussed up to that point--including films, class lectures and discussions, and readings. The midterm will account for 30% of your final grade.

**Final:** The final examination will consist of short and long essay questions. The final examination will account for 25% of your final grade.

**Quizzes:** Five short quizzes will be given in the recitation sections. These quizzes will account for 10% of your final grade.

**Class Participation:** The final 10% of your grade will be based on class participation in both the lecture and recitation sections. Attendance will be taken and you are expected to attend all lecture and recitation classes as part of your class participation grade.

Please note that the paper is due on the date designated in the syllabus. If an emergency arises and you make arrangements with the TA ahead of time, the TA may agree to accept a late paper. If the TA does not agree or if prior arrangements with her have not been made, you will receive a lowered grade for that assignment. **Make-up quizzes, midterm, and/or final exam will be administered only if you have an official university excuse.**

Films noted by \* \* are on reserve in Denney 060 for a second viewing. Other films are owned by OSU and are **not** in Denney (or at video rental stores).

### CLASS SCHEDULE

T, 3/30	Introduction PACKET: "Film Glossary"
R, 4/1	Discussion continued PACKET: Rosen, M. - "Popcorn Venus" Bordwell & Thompson - "The Work of Film Production" Bordwell & Thompson - "The Significance of Film Form"
T, 4/6	Discussion continued READING: Berger, <u>Ways of Seeing</u> PACKET: Kaplan, Part Two from <u>Women and Film</u>
R, 4/8	Screening of <u>Queen Christina</u> (USA, Rouben Mamoulian, 1933) **
T, 4/13	Discussion of <u>Queen Christina</u> : Women and the classical Hollywood cinema READING: Landy & Villarejo, <u>Queen Christina</u>
R, 4/15	Screening of <u>Mildred Pierce</u> (USA, Michael Curtiz, 1945) ** READING: LaValley, <u>Mildred Pierce</u> (OPTIONAL) PACKET: LaValley - "A Troublesome Property to Script"
T, 4/20	Discussion of <u>Mildred Pierce</u> : Women and the classical Hollywood cinema READING: Williams - "Feminist Film Theory: <u>MP</u> and the Second World War"
R, 4/22	Screening of <u>Dance, Girl, Dance</u> (USA, Dorothy Arzner, 1940) **
T, 4/27	Discussion of <u>Dance, Girl, Dance</u> : A female director in Hollywood PACKET: Johnston, C. - "Dorothy Arzner: Critical Strategies" Cook, P. - "Approaching the Work of Dorothy Arzner"

Kay, K. & Peary, G. - "Dorothy Arzner's DGD"

**MIDTERM**

R, 4/29

Screening of Union Maids (USA, James Klein & Julia Reichart, 1976)

Discussion of Union Maids: Feminist alternative cinema (documentaries)

PACKET: Lesage, J. - "Political Aesthetics . . ."

Gordon, L. - "Union Maids . . ."

Citron, M. - ""Women's Film Production . . ."

R, 5/6

Screening of Daughter Rite (USA, Michelle Citron, 1978)

Discussion of Daughter Rite: Feminist alternative cinema (experimental)

PACKET: Feuer, J. - "Daughter Rite: Living with Our Pain and Love"

T, 5/11

Screening of The Displaced View (Canada, Midi Onodera, 1988)

Discussion of The Displaced View: Feminist alternative cinema (experimental)

PACKET: Onodera, "Locating the Displaced View"

Banning, "The Canadian Feminist Hybrid Documentary"

R, 5/13

Screening of First Comes Love (USA, Su Friedrich, 1991)

Discussion of First Comes Love: Feminist alternative cinema (experimental)

PACKET: Kuhn, definitions from Women in Film

Dargis, M. - "Don't Blink"

Klawans, S. - The Nation article

T, 5/18

Screening of A Question of Silence (Netherlands, Marleen Gorris, 1983) \*\*

**T, 5/18**

**SECOND SCREENING OF UNION MAIDS and DAUGHTER RITE (6:00-8:00 P.M. IN ROOM 19, LORD HALL)**

**W, 5/19**

**SECOND SCREENING OF UNION MAIDS and DAUGHTER RITE (6:00-8:00 P.M. IN ROOM 19, LORD HALL)**

R, 5/20

Discussion of A Question of Silence: Feminist alternative cinema (narrative)

PACKET: Root, J. - "Distributing A Question of Silence"

Glaspell, S. - "A Jury of Her Peers"

Williams, L. - "A Jury of Their Peers"

T, 5/25

SCREENING OF FIRST COMES LOVE, THE DISPLACEDVIEW, AND ILLUSIONS

PACKET: Bobo, J. - "The Color Purple . . ."

Larkin, A. - "Black Women Film-makers . . ."

R, 5/27

Screening of Illusions (USA, Julie Dash, 1982)

Discussion of Illusions: Feminist alternative cinema (narrative)

PACKET: Harris, K. - "New Images"

Mayne, J. - excerpt from The Woman at the Keyhole

Welbon, Y. - "Calling the Shots"

**PAPER DUE**

T, 6/1

Screening of Daughters of the Dust (USA, Julie Dash, 1992) \*\*

R, 6/3

Discussion of Daughters of the Dust: Feminist alternative cinema (narrative)

READING: Dash, Daughters of the Dust

PACKET: Rich, B. R. - "In the Eyes of the Beholder"

**FINAL EXAM: Tuesday, June 8, 3:30-5:18**