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EIU 4114G-001: Senior Seminar Women and Film

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Spring 2017 EIU 4114G, Women and Film Course Syllabus
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Phone Numbers: 581-6003 (Dr. Renaud) or 549-0199 (Dr. Murray)

Office Hours:

Sally: TR 9-10 and F 9-11;

Robin: TR 1-2; W 1-3 and by appointment

Catalog Description: EIU 4114 G asks students to employ the knowledge and approaches of their own disciplines in an interdisciplinary investigation of a single theme. It provides students with background literature on the theme, humanities methods, and theories relative to the theme. The course culminates in a student-designed public integrative learning project.

Course Description for EIU 4114G, Spring 2017: This co-taught course will examine the depiction of women in films of the United States from the silent era to today. Readings of films by and about women will allow us to explore the multiple stages of a woman's life, from childhood to old age, examining representations and stereotypes through historical periods and cultural contexts. By reading U.S. movies through multiple lenses, the course will also intertwine history, media, women's studies, film studies and sociology.

Course materials:

Friedman, Lester, et al. *An Introduction to Film Genres*.

Gay, Roxane. *Bad Feminist*.

Haskell, Molly. *From Reverence to Rape: The Treatment of Women in the Movies*, 3rd edition

Handouts on D2L

Learning objectives. Students completing this course will be able to

1. clearly articulate an understanding of the challenges and advantages of interdisciplinary study;
2. apply the tools and perspectives of two or more humanities disciplines to a contemporary societal issue;
3. differentiate between interdisciplinarity and the discrete methodologies of two or more humanistic fields of study;
4. write analytically and effectively about a contemporary societal issue from an interdisciplinary perspective;
5. demonstrate effective verbal communication, from an interdisciplinary perspective, about a contemporary societal issue.

EIU Learning Goals:

I. Critical Thinking

EIU graduates question, examine, evaluate, and respond to problems or arguments by:

- Asking essential questions and engaging diverse perspectives.
- Seeking and gathering data, information, and knowledge from experience, texts, graphics, and media.
- Understanding, interpreting, and critiquing relevant data, information, and knowledge.
- Synthesizing and integrating data, information, and knowledge to infer and create new insights Anticipating, reflecting upon, and evaluating implications of assumptions, arguments, hypotheses, and conclusions.
- Creating and presenting defensible expressions, arguments, positions, hypotheses, and proposals.

II. Writing and Critical Reading

EIU graduates write critically and evaluate varied sources by:

- Creating documents appropriate for specific audiences, purposes, genres, disciplines, and professions.
- Crafting cogent and defensible applications, analyses, evaluations, and arguments about problems, ideas, and issues.
- Producing documents that are well organized, focused, and cohesive.
- Using appropriate vocabulary, mechanics, grammar, diction, and sentence structure.
- Understanding, questioning, analyzing, and synthesizing complex textual, numeric, and graphical sources.
- Evaluating evidence, issues, ideas, and problems from multiple perspectives.
- Collecting and employing source materials ethically and understanding their strengths and limitations.

III. Speaking and Listening

EIU graduates prepare, deliver, and critically evaluate presentations and other formal speaking activities by:

- Collecting, comprehending, analyzing, synthesizing and ethically incorporating source material.
- Adapting formal and impromptu presentations, debates, and discussions to their audience and purpose.
- Developing and organizing ideas and supporting them with appropriate details and evidence.
- Using effective language skills adapted for oral delivery, including appropriate vocabulary, grammar, and sentence structure.
- Using effective vocal delivery skills, including volume, pitch, rate of speech, articulation, pronunciation, and fluency.
- Employing effective physical delivery skills, including eye contact, gestures, and movement.
- Using active and critical listening skills to understand and evaluate oral communication.

IV. Responsible Citizenship

EIU graduates make informed decisions based on knowledge of the physical and natural world and human history and culture by:

- Engaging with diverse ideas, individuals, groups, and cultures.
- Applying ethical reasoning and standards in personal, professional, disciplinary, and civic contexts.
- Participating formally and informally in civic life to better the public good.
- Applying knowledge and skills to new and changing contexts within and beyond the classroom.

Course Requirements:

1. Film Journal/Blog Responses: You will complete a film blog response after watching and taking notes on the films viewed in class. We will distribute a handout to explain the elements you should include. These will be due each week on D2L by 5:00 on the Sunday after the film screening.

2. Midterm Project: As a way to add depth to the syllabus and course schedule, your midterm and final project will ask you to examine the filmography and one work of an Oscar winner or nominee for Best Actress or Best Supporting Actress. You will become a mini-expert in that woman and her film, and share your findings with the class. We will distribute a prompt for this project and provide opportunities for peer reviews/conferences.

3. Final Oral Presentation: For the final project due the final week of class, you will watch your midterm project film again. You will hone your initial analysis for a more in-depth presentation to the class. Details on the assignment will be distributed at midterm. You will present these during the last week of class.

4. Final Exam: You will complete a final exam responding to the readings, ppts., discussions, and films explored after midterm. There will be a review sheet and explanation available a week before the exam on D2L.

5. Entrance Cards: At the beginning of each class period, you will complete an entrance card answering a question about the film(s) screened and/or text read for that class. These will be discussion starters and provide participation points each class.

Grades:

1. Film Journal/Blogs:	20%
2. Midterm Project:	20%
3. Final Oral Presentation Based on Midterm Project:	20%
4. Final Exam Reflection:	20%
5. Entrance Cards:	20%
	=====
	100%

Other Policies:

Tech Support: If you need assistance with D2L, call the Center for Online Learning (217-581-8452) during regular business hours or email col@eiu.edu. D2L tutorials and guides are available 24/7 under the "Help for Students" widget on the D2L My Home page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, contact the ITS Helpdesk (217-581-HELP). If you have a question regarding course content, contact your instructor.

Students with Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Plagiarism: The English Department states, "Any teacher who discovers an act of plagiarism -- 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' -- has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of "F" in the course."

Electronic Writing Portfolio: This class is a writing intensive class, so you may submit either of your papers as a writing portfolio sample, following the instructions on the CASL Website. Submissions must be made during the course of the class to receive my approval. Please note that the Writing Center is available for help with all writing assignments, as well. Take advantage of this free service.

Writing Center: Ambitious students can also seek help from the Writing Center. Call for an appointment (581-5920) or visit ((CH3110) at any point in the writing process, from brainstorming, planning and drafting, to final editing. Bring your assignment sheet and any written work and/or sources with you. The Writing Center is open Monday-Thursday, 9-3 and 6-9, and Friday from 9-1.

Please Note: You must complete all major assignments to complete this course. You will only receive credit for entrance cards if you complete them in class. Please also cite quotations from texts included in your responses in MLA Format.

See citation examples below:

Works Cited (at the end of your responses):

Haskell, Molly. *From Reverence to Rape: The Treatment of Women in The Movies*. Chicago: University Of Chicago Press, 2016. Print.

In-Text citations:

a) with author's name in sentence: As Haskell asserts, "There are two cinemas: the films we have actually seen and the memories we have of them" (42).

b) without author's name: Knowing what we do about film history, it should come as no surprise that "There are two cinemas: the films we have actually seen and the memories we have of them" (Haskell 42).

EIU 4114G Spring 2017 Tentative Course Calendar

January

Early American Film and “The Big Lie”: Dr. Murray and Dr. Renaud:

1● Introduction to the course and each other.

A. Introduce yourself: name, email, phone number, last film/favorite film, something unique about yourself following this format:

M&M Icebreaker Activity:

1. Each student should first write down their name and email on their card and take at least five pieces of M&M's (hopefully different colors)

2. Then answer questions according to this key for what each color means:

Blue – Favorite Movie

• Green – Favorite Actor (female)

• Red – Favorite Hobbies

• Brown – Favorite Book

• Yellow – Something Unique About Yourself

3. Each student will take turns introducing themselves and explaining information about themselves corresponding to each color M&M. Then instructors will introduce themselves.

B. Review Film Beginnings, Technologies, Language, and Early Filmmakers PPT with video illustrations.

Film History Beginnings.pptx

C. Introduce syllabus and calendar and assignments.

D. Discuss and practice film responses in response to a short silent film.

Post-Class Reading: Read Forward, Introduction to 3rd Edition, and “The Big Lie” in *From Reverence to Rape* for Thursday.

12 Reading due for Practice Entrance Card. Discuss reading and review film analysis prompt.

View the following and choose one to respond to:

Alice Guy, The Cabbage Fairy (1896)

Melies' A Trip to the Moon (1902)

Porter's Great Train Robbery (1903)

Dream of a Rarebit Fiend

A Christmas Carol: Edison (1907)

Fantasmagorie (1908)

In the Land of Nod (1908)

How a mosquito operates (1912)

Perils of Pauline (1914) opening

Foster Photoplay Company

Matrimony's Speed Limit (Alice Guy, 1913)

Post-Class Reading: Read “The Twenties” in *From Reverence to Rape* and excerpts from “Slapstick Comedy” in *An Introduction to Film Genres* for Tuesday.

Post-Class Assignment: Complete a film analysis response for Sunday by 5:00.

“The 1920s”: Dr. Murray:

17 **Entrance Card.** Discuss reading and review responses. Explore the following resources and apply them to *From Reverence to Rape* and film screenings:

History of Cinema Overview.docx

Film Industries and how they shape films

- The Motion Picture Patents Company and the Star System.
- Multi-reel features and increasing sophistication of narrative.
- D.W. Griffith as pioneer.

Griffith Wiki Page

earlyamfilm1920s.pptx

19 **Entrance Card.** Prepare for film screening and film analysis response.

Screen the following films, discuss, and write a response to one of them due next week:

Sherlock, Jr. (Keaton, 1924)

Way Down East (1920) opening

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

Post-Class Reading: “The Thirties” in *From Reverence to Rape* for Tuesday, January 24.

“The 1930s”: Dr. Renaud:

24 **Entrance Card.** Discuss reading and review responses. Explore resources and apply them to *From Reverence to Rape* and film screenings. Begin screening *Destry Rides Again* (1939).

26 **Entrance Card.** View rest of *Destry Rides Again* and discuss.

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

Post-Class Reading: “The Forties” in *From Reverence to Rape* for Tuesday, January 31.

“The 1940s”: Dr. Renaud:

31 **Entrance Card.** Discuss reading and review responses. Explore resources and apply them to *From Reverence to Rape* and film screenings. Begin screening *The Lady Eve* (1941).

February

2 **Entrance Card.** View rest of *The Lady Eve* and discuss.

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

Post-Class Assignment II: Choose the topic for your midterm project by Tuesday, February 7.

Post-Class Reading: Review “The Forties” in *From Reverence to Rape* for Tuesday, February 7.

“The 1940s,” Part II: Dr. Renaud:

7 **Entrance Card. Midterm Project topic choice due.** Discuss reading and review responses. Explore resources and apply them to *From Reverence to Rape* and film screenings. Begin screening *National Velvet* (1944).

9 **Entrance Card.** View rest of *National Velvet* and discuss.

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

Post-Class Reading: Read “The Fifties” in *From Reverence to Rape* for Tuesday, February 14.

“The 1950s”: Dr. Renaud:

14 **Entrance Card.** Discuss reading and review responses. Explore resources and apply them to *From Reverence to Rape* and film screenings. Begin screening *All That Heaven Allows* (1955).

16 **Entrance Card.** View rest of *All That Heaven Allows* and discuss.

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

Post-Reading Reading: Read “The 1960s” in *From Reverence to Rape* for Tuesday, February 21.

“The 1960s”: Dr. Murray:

21 **Reading due, “The 1960s” for Entrance Card.** Discuss the reading and your film analysis responses. Explore representations of women and women filmmakers of the 1960s:

1960s Wiki Page

women filmmakers

Watch clips of American 1960s films from various genres and prepare for film screening and analysis.

Begin watching *The Trouble with Angels*. (Dir. Ida Lupino, 1966)

23 **Entrance Card.** Prepare for film screening and analysis. Discuss Midterm Project.

Film Screening: *The Trouble with Angels* (Dir. Ida Lupino, 1966).

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

28 Midterm Project draft due for mini-conferences and peer review.

March

2 Midterm Project due. Discuss Final oral presentations.

Post-Class Reading: Read “The 1970s” in *From Reverence to Rape* for Tuesday, March 7.

“The 1970s”: Dr. Renaud:

7 **Entrance Card.** Discuss reading and review responses. Explore resources and apply them to *From Reverence to Rape* and film screenings. Watch excerpts from *Klute* (1971). Begin screening *Norma Rae* (1979).

9 **Entrance Card.** View the rest of *Norma Rae* and discuss.

Post-Class Assignment: Complete a film analysis response for Sunday at 5:00.

Post-Class Reading: Read “1974-1987: The Age of Ambivalence” in *From Reverence to Rape* for March 21.

13-17 Spring Break! No Classes

“The 1980s”: Dr. Murray:

21 **Entrance Card.** Discuss *From Reverence to Rape* chapter. Discuss American Cinema of the 1980s:

[American Cinema of the 1980s Wiki](#)

Watch clips of American 1980s films from various genres.

Prepare for screening and film analysis response.

Begin screening *Losing Ground*.

23 **Entrance Card.** Screen *Losing Ground* (Dir. Kathleen Collins, 1982) and discuss.

Post-Class Assignment: Complete Film Analysis response for Sunday at 5:00.

Post-Class Reading: Read Essays from *Bad Feminist* by group and excerpts from “The Social Problem Film” in *Introduction to Film Genres*.

“The 1990s”: Dr. Murray:

28 **Entrance Card.** Discuss *Bad Feminist* Essays in groups. Discuss American Cinema of the 1990s and “The Social Problem Film”:

[American Cinema of the 1990s](#)

Watch clips of 1990s films from various genres.

Prepare for screening and film analysis response.

Begin viewing *Eve's Bayou*.

30 **Entrance Card.** Screen the rest of *Eve's Bayou* (Dir. Kasi Lemmons, 1997) and discuss.

Post-Class Assignment: Complete a film analysis response by Sunday at 5:00.

Post-Class Reading: Read Essays from *Bad Feminist* by group.

April

“The 2000s”: Dr. Murray:

4 **Entrance Card.** Discuss *Bad Feminist* essays in groups. Discuss American Cinema in the 2000s:

[American Cinema of the 2000s wiki](#)

Watch clips of 2000s films from various genres.

Prepare for screening and film analysis response.

Begin viewing *Frozen River*.

6 **Entrance Card.** Prepare for screening and film analysis response.

View the rest of *Frozen River* (Dir. Courtney Hunt, 2008)

Post-Class Assignment: Complete a film analysis response by Sunday at 5:00.

“The 2010s, Part I”: Dr. Renaud:

11 **Entrance Card.** Discuss reading and review responses. Explore resources and apply them to *From Reverence to Rape* and film screenings. Begin screening *Twentieth Century Women* (2016).

13 View rest of *Twentieth Century Women* and discuss.

Post-Class Reading: excerpts from “The Musical” in *Introduction to Film Genres*.

Post-Class Assignments: Complete a film analysis response by Sunday at 5:00 and bring in a list of your favorite films from 2016.

“The 2010s,” Part II: Dr. Murray:

18 **Entrance Card.** Discuss “The Musical” and American Cinema in the 2010s. Watch clips of films from various genres and platforms and from your lists. Discuss oral presentations.

Prepare for your last screening and film analysis response.

20 View *Lemonade* (Dir. Beyonce Knowles, 2016). Discuss oral presentations.

Post-Class Assignment: Complete a film analysis response by Sunday at 5:00. Prepare for Oral Presentation.

Oral Presentations

25 Presentations

27 Presentations. Prepare for final exam.

May

Final Exam Week