

WOMAN AND FILM
FILM 3395 SECTION 02 CRN 19211
FALL 2016

INSTRUCTOR: Nakisha Acosta

OFFICE HOURS: After class or by email

LOCATION: Old Main RM 306

DATE AND TIME: Tues 4:30 – 7:20PM

EMAIL: ntacosta@utep.edu

COURSE DESCRIPTION:

This course will cover the significant participation of women in front of and behind the camera. Emphasis will be placed on the historical contributions of women writers, producers, and directors. Attention will also be given to screen images of women and how they reflect the American culture.

COURSE OBJECTIVES:

After completing this course a student can expect to know the contributions women have brought to the film industry both in front and behind the camera. A student can also expect to have a better understanding of Hollywood's view of women throughout film history.

DIGITAL MEDIA PRODUCTION SEQUENCE OUTCOMES:

Students will be able to:

- Demonstrate disciplinary knowledge
Assessment tool: Final paper in FILM 1390
Standard: 80% will receive an A, B, or C grade on final paper
- Apply communication theories to communication events
Assessment tool: Final paper in COMM 3371
Standard: 80% will receive an A, B, or C grade on final paper.
- Evaluate and employ various research methods
Assessment tool: Final exam in COMM 4372
Standard: 80% will receive an A, B, or C grade on the final exam
- Demonstrate knowledge and skills in digital media preproduction and production
Perform competency in the preparations, processes, and practices of beginning and completing a digital media production project
Perform competency in a variety of digital media production environments such as in a studio and on location
Perform competency in using production hardware and software
Assessment tool: film project in COMM 2342

- Standard: 80% will receive an A, B, or C grade on film project
- Demonstrate aptitude in storytelling techniques in terms of postproduction
 - Perform competency in conceptualizing, evaluating, and implementing filming and editing techniques
 - Assessment tool: Final exam and film project in COMM 3343
 - Standard: 80% will receive an A, B, or C grade on final exam and film project
- Demonstrate the ability to produce a film combining conceptual, creative, and technical skill sets
 - Apply all three phases of production
 - Aggregate various forms of communication to create a topical basis for a documentary film project
 - Pursue assorted outlets and venues to showcase a film
 - Assessment tool: Final exam and film project in COMM 3346
 - Standard: 80% will receive an A, B, or C grade on their final exam and film project

ATTENDANCE:

Attendance is Mandatory. Your attendance and participation are integral to the class curriculum. It is imperative that you attend class regularly and on time. Everyone is allowed one emergency absence. After that point your grade will be dropped one full letter grade for any unexcused absence acquired thereafter. Likewise, a student will be dropped after three unexcused absences. An unexcused absence is any absence without valid documentation explaining the reason for missing class. An excused absence will have valid documentation explaining why the student was absent. It is under the discretion of the instructor if an absence can be considered excused. Students will be considered absent if they are not present for roll call at the beginning of class. Likewise, if a student leaves during class the student will be considered absent.

GRADING:

If you come to class regularly and on time, take your assignments and screenings seriously, and participate in the class discussions, (i.e. asking questions, and sharing your opinions) you can expect to do well in this class.

Completion of a midterm paper, presentation, and final paper are required in order to pass this class. No late papers will be accepted.

Grading Scale: 100

100 – 90 = A

89 – 80 = B

79 – 70 = C

69 – 60 = D

59 and below = F

GRADING BREAKDOWN:

Attendance: 10%
Participation: 10%
Mid-Term: 30%
Presentation: 20%
Final: 30%

REQUIRED READINGS:

From Reverence to Rape by Molly Haskell

A Woman's View: How Hollywood Spoke to Women, 1930-1960 by Jeanine Basinger

Women Directors and Their Films by Mary G. Hurd

These textbooks are available in the UTEP bookstore.

ASSIGNMENTS:

Mid-Term: Choose any film discussed in class or listed in the book, and write a 7 – 10 page paper explaining the portrayal of the female characters using the ideas discussed in class. Make sure to include examples. Include a works cited page. Note: Citations from the course books are necessary, but outside research can also be beneficial to your research. Include at LEAST one outside source aside from the textbooks and the film.

Presentation: Choose one of the many ideas or theories discussed in *From Reverence to Rape* and apply that to a 10-20 minute film sequence of your choosing. The Presentations should be the same length as your clip.

Final: Choose any female film director listed in the text *Women Directors & Their Films* and write a 10 page analysis of one of their films. Apply the ideas and theories that we have discussed in class to the story, cinematography, and mise-en-scene of the film. Include a works cited page. Include at LEAST two outside sources aside from the textbooks and the film.

PAPER GUIDELINES

The paper **MUST** have a cover page, and works cited page done in MLA format. The cover page should include your name, date, class number, and topic. The page should have a maximum of 1-inch margins. The font should be size 12, and commonly used like Times New Roman or Arial. Double spaced.

ACADEMIC INTEGRITY

The University of Texas at El Paso prides itself on its standards of academic excellence. In all matters of intellectual pursuit, UTEP faculty and students must strive to achieve excellence based on the quality of work produced by the individual. In the classroom and in all other academic activities, students are expected to uphold the highest standards of academic integrity. Any form of academic dishonesty is an affront to the pursuit of knowledge and jeopardizes the quality of the degree awarded to all graduates of UTEP. It is imperative, therefore, that the members of this academic community understand the regulations pertaining to academic integrity and that all faculty insist on adherence to these standards. Any student who commits an act of academic dishonesty is subject to discipline. Academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, and any act designed to give unfair advantage to a student or the attempt to commit such acts. Proven violations of the detailed regulations, as printed in the *Handbook of Operating Procedures (HOP)*, and available in the Office of the Dean of Students and on the homepage of the Dean of Students at www.utep.edu/dos, may result in sanctions ranging from disciplinary probation, to a failing grade on the work in question, to a failing grade in the course, to suspension or dismissal, among others.

CASS POLICY

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu. Or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

COURSE SCHEDULE

Note: This course calendar may change at any time under the discretion of your instructor.

Chapters should be read before the class date in which they are assigned.

WEEK 1

AUG. 23 Course introduction, and syllabus

WEEK 2

AUG. 30 Readings: *Women Directors* Ch. 1
Screenings of *La Fee aux Choux* (The Cabbage Fairy), 1896
Where Are My Children, 1916
Outrage, 1950

WEEK 3

SEP. 6 *From Reverence to Rape* Intro, Ch. 1 The Big Lie and Ch.2 The Twenties
Clips from *The General*, *The Gold Rush*, *City Lights*, *Modern Times*
Broken Blossoms

WEEK 4

SEP. 13 *From Reverence to Rape*, CH. 3 The Thirties
*Start reading *A Woman's View*, The Genre and The Woman Herself. This text will help you with your ideas regarding the midterm papers

WEEK 5

SEP. 20 Continuing *Reverence to Rape*, CH. 3 The Thirties and CH. 4 The Woman's Film
**A Woman's View*, "Duality: "My God! There's two of Her!" "Fashion and Glamour," and "The Stars Who Play Her"

WEEK 6

SEP. 27 Continuing *Reverence to Rape*, CH. 4 The Woman's Film
* *A Woman's View*, "Ways of Seeing Her," "The Woman's World," "Men," and "Marriage"

WEEK 7

OCT. 4 *Reverence to Rape*, CH.5 The Forties and CH. 6 The Fifties
* *A Woman's View*, "Motherhood," and "The Woman in the Man's World"

WEEK 8

OCT. 11 **MIDTERM PAPERS DUE**

WEEK 9

OCT. 18 *Reverence to Rape*, CH.7 The Europeans
Federico Fellini and Luchino Visconti, and Jean Luc Goddard
Nights of Cabiria, 1957

WEEK 10

OCT. 25 *Reverence to Rape*, CH.8 The Sixties

WEEK 11

NOV. 1 *Reverence to Rape*, CH.9 The Age of Ambivalence

WEEK 12

NOV. 8 Women Directors & Their Films Ch. 2 and 4
Nora Ephron, Amy Heckerling, Kathryn Bigelow, and Jane Campion

WEEK 13

NOV. 15 Women Directors & Their Films Ch. 5 and 6
Sophia Coppola, and Barbra Streisand

WEEK 14

NOV. 22 Presentations

WEEK 15

NOV. 29 Presentations

WEEK 16

DEC. 6

FINAL