

**FMST 329 / 2 A**  
**Fall 2010**  
**Women and Film**  
3 credits

Prerequisite: FMST 211 or second-year standing.

Room: VA 114 (1395 René-Lévesque West)

Time: Friday 13:15 - 17:15

Instructor: Andrée Lafontaine  
Mel Hoppenheim School of Cinema  
email: [fmst329@gmail.com](mailto:fmst329@gmail.com)  
Office:  
Office hour: Friday 9am to 10am

**Course Description**

An examination of films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relations to ideas in contemporary feminist theory.

This course focuses on English and French language filmmaking and filmwriting. While women's filmmaking and writing is diverse, our course will pay special attention to issues that have been of special interest to women and to alternative modes of expression. It will therefore not provide you with a complete history of women's contributions to film (that would require much more than a semester). This course will also provide you with key concepts in critical and feminist theory.

**Course Objectives**

Students will develop a rich understanding of the diverse interactions women have had with film, and will be able to analyze and discuss contemporary women's film production and feminist film writing in light of historical developments.

**Classroom Environment**

Any questions or concerns related to class material and the classroom environment should be first discussed with the course instructor, who will make every effort to address them. Some of the visual material for this class contains explicit nudity or depictions of sexual acts ; there is material that deals with issues of sexual violence, sexism, homosexuality, and racial stereotypes related to gender. All material has been selected to engage with the course's focus and should therefore be considered from an analytical, rather than a moral perspective. It is your responsibility to see me if you require more specific forewarnings about the content of individual films or readings.

You may use your computer to take notes, but all computers must be turned off during screenings. Turn off and refrain from using your cellphone during classtime.

**Student Responsibilities**

Attendance to all classes is mandatory. E-mail notification is expected if you cannot come to class due to emergency. As the course depends on everyone's contribution, students who

miss more than two classes will be penalized (2% per missed class deducted from final grade unless medical document is provided). Everyone is expected to arrive on time; be discrete if you are late or leave early.

### **Readings**

The required readings are found in a course pack available at the Concordia Bookstore. Some required readings and all supplementary material are also available on reserve at the Webster Library circulation desk.

### **Video Media Resources (VMR) and Other Audiovisual Resources**

The VMR library is located in the Hall Building (1455 de Maisonneuve West), room H-341. Easiest access: Use the McKay Street entrance, go through blue doors on the left (H-285) and go up one flight of stairs to the third floor. The VMR library provides on-line search to films and videos at the following address : <http://fcms.concordia.ca/av.avv01.asp>. All movies must be viewed on site.

Other audiovisual resources:

The Concordia library: <http://library.concordia.ca>

The Grande Bibliothèque: <http://iris.banq.qc.ca/iris.aspx>

The Cinémathèque québécoise: <http://www.cinematheque.qc.ca>

The CinéRobothèque: <http://www.onf-nfb.gc.ca/cinerobothèque>

### **Evaluation and Assignments**

- |                       |  |
|-----------------------|--|
| 1) Quizzes            | 15%  |
| 2) Reaction Papers    | 15% (September 24, October 22 and November 12) |
| 3) Mid-Term Take-Home | 30% (Due October 15)                           |
| 4) Term Paper         | 40% (Due November 26)                          |

All assignments may be submitted in French.

#### **1) Quizzes (15%):**

Three (3) surprise quizzes will be administered throughout the term. They will consist of multiple choices questions, easy to answer if you completed the readings. Each is worth 5%.

#### **2) Reaction Papers (15%):**

You will be asked to write 3 reaction papers after class screenings. Each is worth 5% (3 X 5% = 15%). Each paper is to be submitted on the Monday following the screening:

Reaction Paper 1: Screening: Sept. 24 Due: Monday Sept. 27;

Reaction Paper 2: Screening: Oct. 22 Due: Monday Oct. 25;

Reaction Paper 3: Screening: Nov. 12 Due: Monday Nov. 15.

#### **3) Mid-Term Take-Home (30% Due October 15):**

Mid-Term questions will be distributed in class on October 8. You will be given one week to answer two of the four questions, and write two pages (about 500 words) for each. Mid-term will cover readings, screenings, lectures and class discussions. You will be graded on your understanding of the question, on the clarity of your answer (structure, content, and coherence), and on the quality of your writing (orthography, grammar, syntax). Your mid-term will be evaluated according to the grid provided below (p. 10).

#### 4) **Term Paper** (40 % Due Nov. 26):

Using at least three of the required class readings, you must analyse one of the following films. All are available for viewing at VMR) :

- *Christopher Strong* (Dorothy Arzner, 1933);
- *Female* (Michael Curtiz, 1933);
- *Hard, Fast and Beautiful* (Ida Lupino, 1951);
- *Rear Window* (Alfred Hitchcock, 1954);
- *Peeping Tom* (Michael Powell, 1960);
- *Cléo de 5 à 7* (Agnès Varda, 1962);
- *Alice Doesn't Live Here Anymore* (Martin Scorsese, 1974);
- *Personal Best* (Robert Towne, 1982);
- *Blue Steel* (Kathryn Bigelow, 1989);
- *Orlando* (Sally Potter, 1992);
- *Go Fish* (Rose Troche, 1994);
- *But I'm a Cheerleader !* (Dir. Jamie Babbit, 1999);
- *In the Cut* (Jane Campion, 2003).

You may also work on a different film but you must discuss it with me first.

Note that some readings might not be relevant to the analysis of the movie you chose.

If you are unsure as to which texts would be better suited to discuss a specific film, I'll be happy to discuss it with you.

Those aiming for a higher grade ("A" range) will also need to assess critically the readings  
AND

a) use relevant optional readings (in additional to the three required readings)

OR

b) draw a comparison with another movie (screened in class or not).

Your paper should be written in an essay form, and should be 10-12 pages (approximately 2500 to 3000 words, excluding title page, bibliography, endnotes and illustrations). You must briefly explain the concepts you are using (with proper referencing) and demonstrate how they apply (or not) to the film. Your term paper will be evaluated according to the grid provided below. **Supplementary guidelines will be provided in the third week of class.**

A good strategy would be to select your film early on, and work on your paper throughout the semester, as we discuss the various texts. This will allow you to view your chosen film several times during the course of the semester and work on the final paper while your ideas are still fresh.

#### **General Guidelines for Written Assignments**

Organization, grammar, spelling, syntax, formatting, punctuation, writing style and the use of illustrations will count towards your final grade. Computer difficulties will not be accepted as an excuse for a late submission; you may want to print you paper the night before to avoid last minute problems.

I recommend using a standard writing guide such as the *MLA Style Manual* and Timothy J. Corrigan's *A Short Guide to Writing about Film* ( PN 1995 C66 ). You can also check out the

Concordia Library citation and style guides: <http://library.concordia.ca/help/howto/citations.html>

All written assignments must be given to me, printed, in class, on the due date and as an electronic copy (preferably as a .pdf), to be submitted through Moodle (the electronic submission does not have to be sent before the due date). All assignments are to be written in Times New Roman, 12 pt, and double-spaced. Images are to be added at the end of the document and do not factor in the page count. Late submissions will be penalized (2% per day, including week end days) and you should also expect a delay in my correction. If you are late, make sure you drop your paper at the Mel Hoppenheim School of Cinema, FB 319 (1250 Guy) during their office hours and have your paper date-stamped by the secretary. Otherwise, I will consider that the paper was handed in on the day that I receive it.

The Student Learning Services offers workshops and individual help to improve your writing, research and learning strategies. Don't hesitate to seek their help: you are already paying for it through your tuition fees! <http://learning.concordia.ca/>

### **Plagiarism:**

"The most common offense under the Academic Code of Conduct is plagiarism which the Code defines as "the presentation of the work of another person as one's own or without proper acknowledgement". This could be material copied word for word from books, journals, internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone - it can also refer to copying images, graphs, tables, and ideas. Finally, if you translate the work of another person into French or English and do not cite the source, this is also plagiarism.

In Simple Words: **Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it!"**

(Source: The Academic Integrity Website: <http://provost.concordia.ca/academicintegrity/plagiarism/>)

If you still aren't sure on how to quote or reference some material, I will be more than happy to help. You cannot submit the same paper for more than one course.

## **CALENDAR**

*This calendar gives you a week by week description of what will be discussed in class, as well as required reading (to be done prior to class) and screenings. You will want to consult the calendar a few days before each class. The description will give you an idea of what you should look for as you do the readings. The readings are not easy! You may need to go over them more than once in order to be fully prepared for class discussion. I have also added optional (possible but not compulsory) readings if you want to dig deeper into the issue/director. Course calendar is subject to change.*

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**Week 1 Sept. 10**

**Course Intro**

**READ:**

- Butler, Alison. "Introduction: From Counter-Cinema to Minor Cinema". *Women's Cinema: The Contested Screen*. London: Wallflower, 2002. 1-23.

SCREENING:

*The Bigamist*. Dir. Ida Lupino. USA. 1953. 80 min.

Optional reading:

- Kuhn, Annette. "Introduction: Intestinal Fortitude" *Queen of the B's: Ida Lupino Behind the Camera*. Ed. Annette Kuhn. Westport: Greenwood Press, 1995. 1-12.
- Hastie, Amelie. *The Bigamist*. London: Palgrave Macmillan. 2009.
- Seiter, Ellen, "The Bigamist (1953)". *Queen of the B's: Ida Lupino Behind the Camera*. Ed. Annette Kuhn. Westport: Greenwood Press, 1995. 103-117.

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**Week 2 Sept. 17**

**Early Cinema and Avant-Garde**

READ:

- Dozoretz, Wendy. "Madame Beudet's Smile : Feminine or Feminist ?". *Film Reader 5* (1982): 41-46.

SCREENING:

1) *A House Divided*. Dir. Alice Guy. USA. 1913. 13 min.

2) *La souriante Madame Beudet*. Dir. Germaine Dulac. France. 1923. 40 min.

Optional reading:

- Flitterman-Lewis, Sandy. Chapter 2 "Germaine Dulac: First Feminist of the Avant-Garde". *To Desire Differently*. Urbana: U of Illinois P, 1990. 47-77.

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**Week 3 Sept. 24 \*Reaction Paper 1\***

**Women Filmmaker and Classical Hollywood Cinema**

READ:

- Johnston, Claire. "Dorothy Arzner : Critical Strategies". *Feminism and Film Theory*. Ed. Constance Penley. New York : Routledge, 1988. 36-45.

SCREENING:

*Dance, Girl, Dance*. Dir. Dorothy Arzner. USA. 1940. 90 min.

Optional reading:

- Suter, Jacquelyn. "Feminine Discourse in *Christopher Strong*". *Feminism and Film Theory*. Ed. Constance Penley. New York : Routledge, 1988. 89-103.
- Cook, Pam. "Approaching the Work of Dorothy Arzner". *Feminism and Film Theory*. Ed. Constance Penley. New York : Routledge, 1988. 46-56.
- Gaines, Jane. "Dorothy Arzner's Trousers". *Jump Cut*, no. 37 (July 1992): 88-98. Available online: <http://www.ejumpcut.org/archive/onlinessays/JC37folder/ArznersTrousers.html>
- Kuhn, Annette. "Introduction: Intestinal Fortitude" *Queen of the B's: Ida Lupino Behind the Camera*. Ed. Annette Kuhn. Westport: Greenwood Press, 1995. 1-12.

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## **Week 4 Oct. 1**

### **Early Feminist Film Theory and Activism**

#### READ:

- Smith, Sharon. "The Image of Women in Film: Some Suggestions for Future Research". *Women and Film*, no. 1, 1972. 13-21. Rpt in *Feminist Film Theory. A Reader*. Ed. Sue Thornham. New York: NYU, 1999. 14-19.
- Thornham, Sue. "Forerunners and beginnings". *Passionate Detachments. An Introduction to Feminist Film Theory*. London: Arnold, 1997. 1-21.

#### SCREENING:

*Blackmail*. Dir. Alfred Hitchcock. GB. 1929. Excerpt.

*Frenzy*. Dir. Alfred Hitchcock. USA. 1972. Excerpt.

*Mourir à tue-tête*. Dir. Anne Claire Poirier. Can. 1979. 96 min.

THESE MOVIES ADDRESS RAPE AND SEXUAL VIOLENCE

#### Optional reading:

- McCabe, Janet. "Structuring a Language of Theory". *Feminist Film Studies. Writing the Woman into Cinema*. London: Wallflower, 2004. 14-36.
- Gledhill, Christine. "Developments in Feminist Film Criticism". *Re-vision. Essays in Feminist Film Criticism*. Eds. Mary Ann Doane, Patricia Mellencamp and Linda Williams. Los Angeles: AFI, 1984. 18-45.
- Modleski, Tania. "Rituals of Defilement: Frenzy". *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Methuen, 1988. 103-115.

You may also want to take a look at these two books to get a feel of the style, the concerns and methodologies of the early 70s.

- Rosen, Marjorie. *Popcorn Venus*. New York: Coward, 1973.
- Haskell, Molly. *From Reverence to Rape*. New York: Holt, 1974.

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## **Week 5 Oct. 8 \*Mid-Term questions distributed today\***

### **The Gaze, take 1**

#### READ:

- Mulvey, Laura. "Visual Pleasure and Narrative Cinema". Rpt. in *Visual and Other Pleasures*. London: Palgrave Macmillan, 2009 (1989). 14-27.

#### SCREENING :

*Vertigo*. Dir. Alfred Hitchcock. USA. 1958. 120 min.

#### Optional reading:

- Merck, Mandy. "Mulvey's Manifesto". *Camera Obscura* 66, V.22, n. 3 (2007): 1-23.
- Modleski, Tania. "Femininity by Design". *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Methuen, 1988. 87-100.

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## **Week 6 Oct. 15 \*Mid-Term due today\***

### **Women's Spectatorship and the "Woman's Film"**

#### READ:

- Doane, Mary Ann. "The Woman's Film : Possession and Address". *Re-Vision : Essays in Film Criticism*. Eds. Doane, M.A., Mellencamp P. and Williams, L., Los Angeles : American Film Institute, 1984. 67-82.

SCREENING :

*The Women*. Dir. George Cukor. USA. 1939. B/W and Color. Excerpt.

*Gaslight*. Dir. George Cukor. USA. 1944. B/W. 114 min.

Optional reading:

- Gledhill, Christine. "Pleasurable Negotiations". *Female Spectators: Looking at Film and Television* Ed. Pribram, E. Deirdre. London and New York: Verso, 1988. 64-77.
- Kaplan, Ann E. "Is the Gaze Male?". *Women & Film. Both Sides of the Camera*. London and New York: Routledge, 1983. 23-35.
- Sue Thornham. "Female Spectators, Melodrama and the 'Woman's Film'". *Passionate Detachments : An Introduction to Feminist Film Theory*. London : Arnold, 1997. 45-66.
- Kuhn, Annette. "Women's Genres: Melodrama, Soap Opera and Theory". *Screen* 25:1 (1984): 18-28. Rpt in Sue Thornham (ed.). *Feminist Film Theory. A Reader*. New York: NYU, 1999. 146-156.
- Cavell, Stanley. "Naughty Orators: Negation of Voice in *Gaslight*". *Contesting Tears. The Hollywood Melodrama of the Unknown Woman*. Chicago. U of Chicago P, 1996.47-78.

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**Week 7 Oct. 22 \*Reaction Paper 2\***

**The Female Gaze**

READ:

- Koch, Gertrud. "Why Women Go to the Movies". *Jump Cut* 27 (July 1982): 51-53. Article available online at <http://www.ejumpcut.org/archive/onlinessays/JC27folder/KochonWmSpectship.html> \*\*\*NOT IN COURSEPACK\*\*\*
- Weiss, Andrea. "A Queer Feeling When I Look at You: Hollywood Stars and Lesbian Spectatorship in the 1930s". *Multiple Voice in Feminist Film Criticism*. Eds. Diane Carson, Linda Dittmar and Janice R. Welsch. U of Minnesota P, 1994. 330-341.

SCREENING:

*Queen Christina*. Dir. Rouben Mamoulian. USA. 1933. B/W. Excerpt.

Shakespeare in Love. Dir. Shekhar Kapur. UK. 1998. Except.

*Morocco*. Dir. Joseph Von Sternberg. USA. 1930. B/W. 92 min.

Optional reading :

- Straayer, Chris. "The Hypothetical Lesbian Heroine in Narrative Feature Film". *Multiple Voices in Feminist Film Criticism*. Eds. Diane Carson, Linda Dittmar and Janice R. Welsch. U of Minnesota P, 1994. 343-357.

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**Week 8 Oct. 29**

**Dressing up: Parades, Masquerades, props, and lots of anxiety**

READ:

- Doane, Mary Ann. "Film and the Masquerade: Theorising the Female Spectator". Rpt in *Femmes Fatales. Feminism, Film Theory, Psychoanalysis*. New York: Routledge, 1991. 17-32.

SCREENING:

*Blonde Venus*. Dir. Josef von Sternberg. USA. 1932. B/W. Excerpt.

*Gilda*. Dir. King Vidor. USA. 1946. B/W. 110 min.

Optional reading :

- Gaines, Jane. "Introduction : Fabricating the Female Body". *Fabrications. Costume and the Female Body*. Eds. Jane Gaines and Charlotte Herzog. New York and London : Routledge, 1990. 1-27.
- Studlar, Gaylyn. "Masochism, Masquerade, and the Erotic Metamorphoses of Marlene Dietrich". *Fabrications : Costume and the Female Body*. Eds. Jane Gaines and Charlotte Herzog. New York : Routledge, 1990. 229-249.

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**Week 9 Nov. 5**

**The Femme Fatale in Noir and Neo-Noir**

READ:

- Jermyn, Deborah. "Rereading the Bitches from Hell: A Feminist Appropriation of the Female Psychopath". *Screen* 37: 3 (Autumn 1996): 251- 267.

SCREENING:

*Fatal Attraction*. Dir. Adrian Lyne. USA. 1987. Excerpt.

*Single White Female*. Dir. Barbet Schroeder. USA. 1992. 107 min.

Optional reading:

- Stables, Kate. "The Postmodern Always Rings Twice: Constructing the *Femme Fatale* in 90s Cinema". *Women in Film Noir*. Ed. E. Ann Kaplan. London. BFI. 2007 (1978).

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**Week 10 Nov. 12 \*Reaction Paper 3\***

**Counter Cinema 1: Non-Fiction**

READ:

- de Lauretis, Teresa. "Aesthetic and Feminist Theory : Rethinking Women's Cinema". *Female Spectators. Looking At Films and Television*. Ed. E. Deirdre Pribram. London and New York : Verso, 1988. 174-195.
- Johnston, Claire. "Women's Cinema as Counter Cinema". *Notes on Women's Cinema*, London: Society for Education in Film and Television. 1975. Rpt in Sue Thornham (ed.), *Feminist Film Theory. A Reader*, Edinburgh U. P.1999. 31-40.

SCREENING:

Three films by Barbara Hammer:

*Dyketactics* (USA. 1974 - 4 min).

*Multiple Orgasm* (USA. 1976 - 6 min).

*Women I Love* (USA. 1979 - excerpt).

Two films by Sadie Benning :

*A Place Called Lovely* (USA. 1991. 14 min).

*Girl Power* (USA. 1993, 15 min).

One film by Sally Potter:

*Thriller* (GB. 1979. 45 min).



Optional reading:

- Renov, Michael. "New Subjectivities: Documentary and Self-Representation in the Post-Vérité Age". *Feminism and Documentary*. Eds. Diane Waldman and Janet Walker. Minneapolis: U of Minnesota P, 1999. 84-94.
- Gaines, Jane. "Women and Representation", in Patricia Erens, ed. *Issues in Feminist Film Criticism*. Bloomington: Indiana UP, 1990. 75-92.
- Kuhn, Annette. "Textual Politics". *Women's Pictures: Feminism and Cinema*. London: Routledge, 1982. Rpt. in *Issues in Feminist Film Criticism*. Ed. Patricia Erens. Indiana UP, 1990. 250-267.
- "Filling in the Blank Screen" in Maggie Humm. *Film Fatales*.
- Hammer, Barbara. *Hammer : Making Movies out of Sex and Life*. New York : Feminist Press, 2010. (Autobiography).
- Citron, Michelle. "Women's Film Production : Going Mainstream". *Female Spectators : Looking at Film and Television*. Ed. E. Deirdre Pribram. London. Verso. 1990.
- Hammer, Barbara. "Lesbian Filmmaking : Self-birthing". *Film Reader* 5 (1982). 60-66.
- Tay, Sharon Lin. "On the Edges of Art Cinema: Sally Potter and the Feminist Response". *Women on the Edge: Twelve Political Film Practices*. London: Palgrave, 2010. 84-107.

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### **Week 11 Nov. 19**

#### **Sex and Gender in Contemporary Women Filmmaker's Practices I**

READ:

- Gorton, Kristyn, "The Point of View of Shame": Re-viewing female desire in Catherine Breillat's *Romance* (1999) and *Anatomy of Hell* (2004)", *Studies in European Cinema*, Vol. 4, No. 2 (2007): 111-124.

SCREENING:

*Une vraie jeune fille*. Dir. Catherine Breillat. France. 1976. Excerpt.  
*Romance*. Dir. Catherine Breillat. France. 1999. 98 min.

Optional reading:

- Ince, Katherine. "Is Sex Comedy or Tragedy? Directing Desire and Female Auteurship in the Cinema of Catherine Breillat". *The Journal of Aesthetics and Art Criticism*, vol. 64, no. 1. Special Issue: Thinking Through Cinema; Film as Philosophy (Winter 2006): 157-164.

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### **Week 12 Nov. 26 \*Term Paper Due Today\***

#### **Sex and Gender in Contemporary Women Filmmaker's Practices II**

READ:

- Chilcoat, Michelle. "Brain Sex, Cyberpunk Cinema, Feminism, and the Dis/Location of Heterosexuality". *NWSA*, Vol. 16, No. 2 (Summer 2004) 156-176.

SCREENING:

*Strange Days*. Dir. Kathryn Bigelow. USA. 1995. 145 min.

Optional reading:

- Showalter, Elaine. "The Rise of Gender". *Speaking of Gender*. Elaine Showalter (Ed.) New York: Routledge, 1989.
- Jermyn, Deborah and Sean Redmond. "Hollywood Transgressor: The Cinema of Kathryn Bigelow". *The Cinema of Kathryn Bigelow: Hollywood Transgressor*. London: Wallflower, 2003. 1-19.

- Brooker, Will. "Rescuing *Strange Days*: Fan Reaction to a Critical and Commercial Failure". *The Cinema of Kathryn Bigelow: Hollywood Transgressor*. London: Wallflower, 2003. 198-219.
- Tasker, Yvonne. "Bigger than Life." in *Sight & Sound* 9 (May 1999):13-15.
- Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action". *Cinema Journal*. Vol. 37, No. 4 (Summer 1998): 59-81.

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**Week 13 Dec. 3  
Semester Review**

SCREENING:

*The Piano*. Dir. Jane Campion. Australia, New Zealand and France. 1993. Excerpt.  
*Holy Smoke!* Dir. Jane Campion. USA. 1999. 115 min.

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**MARKING GRID**

Your grade is necessarily a composite assessment of a number of factors, represented on the chart below. Each of the factors can be conceived of as a general range of performance.

Topic not understood	0		15	Topic well-understood
Does not answer the question(s)	0		5	Clearly answers the question(s)
Does not satisfy the parameters of the assignment	0		5	Satisfies all parameters of the assignment
Does not define/understand key terms and concepts	0		15	Defines/understands key terms and concepts
Does not use relevant sources efficiently	0		10	Uses relevant sources efficiently
No critical understanding of the literature	0		20	Solid critical understanding of the literature
Points are unclear and inconsistent	0		5	Points are clear and consistent
Unfounded assertions and description	0		5	Uses evidence-based reasons and argument(s)
Essay is rambling and without structure	0		5	Essay is logically structured and consistent
Numerous grammatical and/or spelling errors*	0		5	Few or no grammatical and/or spelling errors
Poorly implemented/inconsistent writing style	0		5	Consistent and well-implemented writing style
Unacceptable referencing	0		5	Acceptable referencing
Final Grade (before late penalty if applicable)				/100

\* I do take into account students whose native language is neither English nor French. It is your responsibility to let me know if that is the case.

### Extended Bibliography

- Acker, Ally, *Reel Women: pioneers of the cinema, 1896 to the present*. New York: Continuum, 1991.
- Becker, Edith, Michelle Citron, Julia Lesage and B. Ruby Rich (eds). *Jump Cut* 24-25. Special Issue on Lesbians and Film. 1981.
- Bergstrom, Janet and Doane, Mary Ann, eds. *Camera Obscura. A Journal fo Feminism and Film Theory*. Special Issue "The Spectatrix", 20-21. 1989.
- Bobo, Jacqueline. *Black Women as Cultural Readers*. New York: Columbia UP, 1995.
- Bruzzi, Stella. *Undressing Cinema: Clothing and Identity in the Movies*. London: Routledge, 1997.
- Butler, Alison. *Women's Cinema: The Contested Screen*. London: Wallflower, 2002.
- Butler, Judith. "Freud and the Melancholia of Gender". *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990. 57-65.
- Carson, Diane, Linda Dittmar and Janice R. Welsch eds. *Multiple Voices in Feminist Film Criticism*. Minnesota: Minnesota UP, 1994.
- Clover, Carol. *Men, Women, and Chain Saws. Gender in the Modern Horror Film*. London: BFI, 1992.
- Cole, Janis and Holly Dale. *Calling the Shots: Profiles of Women Filmmakers*. Ontario: Quarry P, 1993.
- Cook, Pam. "Approaching the Work of Dorothy Arzner". Rpt. in *Feminism and Film Theory*. Ed. Constance Penley. New York: Routledge, 1988. 46-56.
- Cook, Pam and Philip Dodd, eds. *Women and Film: A Sight and Sound Reader*. Philadelphia: Temple UP, 1993.
- De Lauretis, Teresa. *Alice Doesn't: Feminism, Semiotics, Cinema*. Bloomington: Indiana UP, 1984.
- De Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film and Fiction*. Bloomington: Indiana UP, 1987.
- De Lauretis, Teresa. "Sexual Indifference and Lesbian Representation". *Theater Journal* 40 (2), 1988. 155-177.
- De Lauretis, Teresa. *The Practice of Love: Lesbian Sexuality and Perverse Desire*. Bloomington: Indiana UP, 1994.
- Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge, 1989.
- Doane, Mary Ann. *The Desire to Desire: The Woman's Film of the 1940s*. Bloomington: Indiana UP, 1987.
- Dyer, Richard. *Now You See It. Studies on Lesbian and Gay Film*. London: Routledge, 1990.
- Erens, Patricia, ed. *Issues in Feminist Film Criticism*. Bloomington: Indiana UP, 1990.
- Fischer, Lucy. *Shot/Counter-shot: Film Tradition and Women's Cinema*. Princeton: Princeton UP, 1989.
- Flitterman-Lewis, Sandy. "From Fantasy to Structure of the Fantasm". *To Desire Differently: Feminism and the French Cinema*. Urbana: U of Illinois P, 1990. 98-112.
- Gaines, Jane. "White Privilege and Looking Relations: Face and Gender in Feminist Film Theory". *Screen* 29 (4), 1988. 12-27.
- Gaines, Jane and Charlotte Herzog eds. *Fabrications: Costume and the Female Body*.

- New York: Routledge, 1990.
- Galvin, Angela. "Basic Instinct: Damning Dykes". in *The Good, the Bad and the Gorgeous. Popular Culture's Romance with Lesbianism*. Ed. Diane Hamer and Belinda Budge. London: Pandora, 1994. 218-231.
- Gibson-Hudson, Gloria. "Aspects of Black Feminist Cultural Ideology in Films by Black Women Independent Artists". Rpt. in *Multiple Voices in Feminist Film Criticism*. Ed. Diane Carson, Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 365-379.
- Gledhill, Christine ed. *Home is Where the Heart Is: Studies in Melodrama and the Women's Film*. London: British Film Institute, 1987.
- Gledhill, Christine ed. *Stardom: Industry of Desire*. London: Routledge, 1991.
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