

English 345: Women Filmmakers

Schedule

This schedule may be altered at any point in the term at the instructor's discretion, particularly as the class finalizes a SIFF viewing calendar for weeks 8-10. Students must complete listed readings by the time class meets on the dates indicated. "ER" indicates a reading available online or in PDF form via Canvas; "F2F" and "Online" denote, respectively, face-to-face class meetings and online activities during weeks 8-10.

WEEK 1			
Date	Activity	Reading	Due
3/26	Course introduction Screening: <i>The Blot</i> (Lois Weber, USA, 1921, 80 min.),		
3/27	Screening: <i>A House Divided</i> and <i>Matrimony's Speed Limit</i> (Alice Guy Blaché, USA, 1913, 13 min. and 14 min.) Discuss film form in <i>The Blot</i> and Guy Blaché shorts	<i>Film Art</i> , Chapter 2: "The Significance of Film Form" (50-71)	Complete student survey by noon via Canvas
3/29	Discuss contexts for <i>The Blot</i> , melodrama as genre, and approaches to group presentation	Cook, "Melodrama and the Women's Picture" (ER); Parchesky, "Lois Weber's <i>The Blot</i> " (ER)	Response to <i>The Blot</i> due by noon via Canvas
WEEK 2			
4/2	Screening: <i>Christopher Strong</i> (Dorothy Arzner, USA, 1933, 77 min.)		
4/3	Discuss narrative in <i>Christopher Strong</i>	<i>Film Art</i> , Chapter 3: "Narrative Form" (72-99), "The Development of the Classical Hollywood Cinema (1908-1927)" (460-463), and "The Classical Hollywood Cinema After the Coming of Sound (1926-1950)" (474-477)	Response to <i>Christopher Strong</i> due by noon via Canvas
4/5	Discuss <i>Christopher Strong</i> and feminist film theory; introduction to clip annotation Clip annotation assigned	Hollinger, "What is Feminist Film Theory?" (ER); Mulvey, "Visual Pleasure and Narrative Cinema" (ER)	
Weekend homework: Attend screening of Lynn Shelton's <i>Inside Out</i> at SIFF Cinema Uptown			
WEEK 3			
4/9	Screening: <i>The Piano</i> (Jane Campion, Australia/New Zealand/France, 1993, 121 min.)		
4/10	Discuss mise-en-scene in <i>The Piano</i>	<i>Film Art</i> , Chapter 4: "The Shot: Mise-en-Scene" (112-140)	Response to <i>The Piano</i> due by noon via Canvas
4/12	Discuss <i>The Piano</i> , Campion's career, and <i>Outside In</i>	McHugh, "Film Feature Narration" and " <i>The Piano</i> " (ER); Bruzzi, "Tempestuous Petticoats" (ER)	

WEEK 4			
Date	Activity	Reading	Due
4/16	<i>Daughters of the Dust</i> (Julie Dash, USA, 1991, 112 min.)		
4/17	Discuss cinematography in <i>Daughters of the Dust</i>	<i>Film Art</i> , Chapter 5, "The Shot: Cinematography" (159-215)	Response to <i>Daughters of the Dust</i> due by noon via Canvas
4/19	Discuss <i>Daughters of the Dust</i> as diasporic film	Students with last names A-K read Brouwer, "Repositioning Center and Margin in Julie Dash's <i>Daughters of the Dust</i> " (ER) Students with last names L-Z read Gaither, "Close-Up and Slow Motion in <i>Daughters of the Dust</i> " (ER)	
4/20			Clip annotation due by noon via Canvas
WEEK 5			
4/23	Screening: <i>Vagabond</i> (Agnes Varda, France/UK, 1985, 105 min.)		
4/24	Discuss editing in <i>Vagabond</i>	<i>Film Art</i> , Chapter 6: "The Relation of Shot to Shot: Editing" (216-262) and video on editing in <i>Vagabond</i> (available at http://youtu.be/Xwp5aos5FXY)	Response to <i>Vagabond</i> due by noon via Canvas
4/26	Discuss <i>Vagabond</i> and gender	Flitterman-Lewis, "The 'Impossible Portrait' of Femininity: <i>Vagabond</i> " (ER)	
WEEK 6			
4/30	Screening: <i>The Holy Girl</i> (Lucrecia Martel, Argentina/Italy/Netherlands/Spain, 2004, 106 min.)		
5/1	Discuss sound in <i>The Holy Girl</i>	<i>Film Art</i> , Chapter 7, "Sound in the Cinema" (263-302)	Response to <i>The Holy Girl</i> due by noon via Canvas
5/3	Discuss <i>The Holy Girl</i> and approaches to Essay 1	Russell, "Lucretia Martel—A Decidedly Polyphonic Cinema" (ER); skim section on <i>La Ciénaga</i> and read rest of article in depth	
WEEK 7			
5/7	Screening: <i>Ratcatcher</i> (Lynne Ramsay, 1999, UK/France, 94 min.)		
5/8	Discuss style in <i>Ratcatcher</i>	<i>Film Art</i> , Chapter 8: "Summary: Style and Film Form" (303-324); Kuhn, excerpt from <i>Ratcatcher</i> (ER)	Response to <i>Ratcatcher</i> due by noon via Canvas
5/10	Peer review Essay 1 drafts and prepare for transition to hybrid instruction		Essay 1 draft; bring in print or electronic format on laptop
5/11			Essay 1 due by noon via Canvas

WEEK 8			
Date	Activity	Reading	Due
5/14	Screening: <i>Advantageous</i> (Jennifer Phang, USA, 2015, 90 min.)		
5/15	Discuss <i>Advantageous</i> and the science fiction genre	Nishime, Excerpt from "Whitewashing Yellow Futures" (ER)	
End of Week 8 (Online)	SIFF Begins 5/18. Screen selected SIFF film(s), compose SIFF blog entry and respond to peer's blog entry or instructor follow-up questions		
WEEK 9			
5/21 (F2F)	Screening: <i>The Babadook</i> (Jennifer Kent, Australia/Canada, 2014, 93 min.)		
5/22 (F2F)	Discuss <i>The Babadook</i> and the horror genre	Quigley, "When Good Mothers Go Bad" (ER)	
End of Week 9 (Online)	<p>Screen selected SIFF film(s), compose SIFF blog entry and respond to peer's blog entry or instructor follow-up questions</p> <p>View online lecture "Greta Gerwig: Background and <i>Lady Bird</i> Screening Cues before watching <i>Lady Bird</i></p> <p>Screen <i>Lady Bird</i> (Greta Gerwig, USA, 2017, 94 min.). Film available on Amazon Video, Google Play, iTunes, and YouTube.</p>		
WEEK 10			
5/28	Memorial Day		
5/29 (F2F)	Discuss <i>Lady Bird</i> and coming-of-age films	NPR, "Greta Gerwig takes on Mother-Daughter Love (and Angst) in <i>Lady Bird</i> " (ER in audio and text formats)	
	Course evaluation		
	Essay 2 assigned		
End of Week 10 (Online)	Screen selected SIFF film(s), compose SIFF blog entry and respond to peer's blog entry or instructor follow-up questions		
FINALS WEEK			
6/5			Essay 2 due by noon via Canvas