

Part II: (Continuation)

Intersectionalities and Various Approaches to Film Criticism

A study of film genres and the ideologies of race, class, gender, and sexuality.

Week 6: Sexuality, Gender, Ideology

Objectives 1:

After completing the activities for Week 6A, you should be able to do the following:

- ◆ Explain Rubin's main objectives divided into six assumptions.
- ◆ Explain and explore reconsiderations of sexual stereotypes.
- ◆ Identify the connection with lecture V's emphasis on gender as an ideological construct in classical Hollywood cinema.

Objectives 2:

After completing the activities for Week 6B, you should be able to do the following:

- ◆ List and explain Weber's "Common Themes in Race, Class Gender and Sexuality Scholarship."
- ◆ Discuss socially constructed ideologies.
- ◆ Begin to apply the ideological framework to all films viewed.

Aims

1. According to Rubin what are the ideological formations that centralize heterosexual union in marriage as normality and distribute rewards and punishments according to this heterosexist hierarchy of sexuality?
2. What are some key differences in the portrayal of male and female in the films viewed?
3. Using film form, illustrate three visual techniques involved in the rendering of gender and sexuality in the films viewed.

READINGS

1. Rubin, "Thinking Sex"
2. Weber, "A Conceptual Framework for Understanding Race, Class, Gender & Sexuality"
3. Rubin, "Trafficking in Women" (optional)
4. Benschoff, Chapter I (optional)

Lectures

Read the online lectures:

Sexuality, Gender and Ideology: An Exploration of Gayle Rubin's "Thinking Sex . . ."

Sexuality, Gender and Ideology: Lyn Weber's Conceptual Framework

Assignments

◆ Threaded Discussions due Monday night by 12:00AM

DRAFT OF PAPER DUE. A draft of your final paper is due this week. The paper should be 5-7 pages in length, double-spaced, using an 11 or 12 point font. This paper should be a comparison of two films seen in the course and it should integrate issues of race, class, gender, and sexuality as ideologies explored by the lectures and readings. You should include supplemental resource material into your paper. These readings can be found at Strozier Library.

Week 7: Love and Ideology

Objectives

After completing the activities for Week 7, you should be able to do the following:

- ◆ Define the term, “genre,” and explains its importance in classical Hollywood cinema
- ◆ Explain the ideological overlapping of genres and question the discreteness of any given genre
- ◆ Explain one ideological formation, love, within the classical Hollywood Romance genre and explain the cinematic formation of love in relation to the society that produces and consumes it.

Aims

1. Explain how genre films do not directly address or counteract social concerns, but displace issues in the past (western and horror) or in the future (science fiction).
2. Explain what is meant by the statement “However, love is a concept that is transhistorical and constructed.”
3. Using film form, illustrate three visual techniques used to render the “look of love” in the romance genre.

Readings

1. Belton, “Genre and the Genre System”
2. Wright, “Genre Films and the Status Quo”
3. Cooper, “Love, Danger and the Professional Ideology of Hollywood Cinema”
4. Robin Woods, “Ideology, Gender and the Auteur”

Lectures

Read the online lecture:

Love and Ideology: “Genre System, its Critics and the Romance Genre”

Assignments

- ◆ **Threaded Discussions due Monday night by 12:00AM**

Week 8: Film Noir, Action/Adventure Films, Masculinity and Femininity

Objectives

After completing the activities for Week 8, you should be able to do the following:

- ◆ Define the film noir and action film genres.
- ◆ Explain how both genres perpetuate definitions of masculinity.
- ◆ Discuss Thompson's ideas about rejecting traditional masculinity.

Aims

1. Describe the similarities and differences between the portrayal of masculinity in the film noir and in the action film.
2. Discuss some of the challenges and reasonable approaches to Thompson's "rejection of traditional masculinity."
3. Using film form, give three examples of the portrayal of traditional masculinity, and three examples of a potentially new form of masculinity from the films viewed.

Readings

Belton, "Film Noir: Somewhere in the Night"

Thompson, "We Should Reject Traditional Masculinity"
Place, "Women in the Film Noir" (optional)

Lecture

Read the online lecture

Film Noir, Masculinity and Femininity: "Post WWII French Critics and the Birth of Noir."

Assignments

- ◆ **Threaded Discussions due Monday night by 12:00AM**

Week 9: Independent Films

Objectives

After completing the activities for Week 9, you should be able to do the following:

- ◆ Apply techniques of film analysis learned up to this point to any film we have taken up.
- ◆ Define and discuss the Independent film.
- ◆ Discuss whether classical Hollywood film has influenced non-mainstream film makers.

Aims

1. Using the Simmons article as your starting point, are Independent films truly a radical departure from classical Hollywood style?
2. Discuss ways in which the nostalgia movement of the Reaganite era is manifested in films and other parts of society.
3. How do independent film makers attempt visually to create a radical departure from traditional Hollywood style. Use specific examples from the films viewed.

Readings

Simmons
Belton, "Counterculture Strikes Back"

Read the online lecture:

Lectures

Independent Films and Counterculture of the late 20th Century Lecture

Assignments

- ◆ **Threaded Discussions due Monday night by 12:00AM**

Week 10: MID TERM

PAPER DUE. Your final paper is due this week. The paper should be 5-7 pages in length, double-spaced, using an 11 or 12 point font. This paper should be a comparison of two films seen in the course and it should integrate issues of race, class, gender, and sexuality as ideologies explored by the lectures and readings. You should include incorporate supplemental resource material into your paper. These readings can be found in the Strozier Library. You should integrate the comments from the draft version you handed in earlier into this final paper.

Directions: Draw on the theories, terms, concepts, and arguments presented in the course readings and lectures and describe their relationship to a selected film.

- ◆ The paper is to be written in a standard MLA format, typewritten, double-spaced, 12 point font, 1 inch margin with parenthetical citation (in MLA format with a Works Cited page). **You must confer film credits and spell the characters' and actors' names CORRECTLY.**
- ◆ The paper must make reference to and apply ideas found in two *Multicultural Dimensions of Film* articles and two articles from the course bibliography.
- ◆ The thesis of your paper is to be followed by a series of arguments using specific examples (shots, scenes) from the film and associated readings (quotes, summaries).