FILM3050 - Women and Film
Semester 2, 2008

Course Co-ordinator: Dr Kelli Fuery
Room: GP 215, General Purpose Building
Ph: 0249216064
Fax: 0249216933
Email: kelli.fuery@newcastle.edu.au

Consultation hours: Tuesdays and Thursdays by appointment

Course Overview

Semester 2 - 2008
Unit Weighting 10

Teaching Methods Lecture Screening

Brief Course Description
This course examines representations of femininity in mainstream and avant-garde films. We pay particular attention to questions of gender, race, class and national identity as they impact on strategies and conventions of filmic representation.

Contact Hours
2 hourly seminar per week plus a film screening

Learning Materials/Texts
Course reader available at U print located under the Student Union building.

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2008

CTS Download Date: 22nd January 2008
Course Objectives

Upon successful completion of this course you will be able to demonstrate:

1. a good knowledge and appreciation of both mainstream ‘women’s films’ and avant-garde feminist films
2. an understanding of theoretical, formal and cultural issues in filmic representations of femininity
3. an understanding of methods and issues in film analysis

Course Content

This course examines the representation of femininity in mainstream and independent films, exploring the following theoretical, formal and cultural issues:
(1) developments in feminist film theory and practices of filmmaking
(2) female performance and spectatorship
(3) gender and genre
(4) gender and national identity

Assessment Items

<table>
<thead>
<tr>
<th>Assessment Items</th>
<th>Description</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Film Journal</td>
<td>Two Entries. 500 words each. Value 30%</td>
<td></td>
</tr>
<tr>
<td>Essays / Written Assignments</td>
<td>A 2,000-word essay, worth 40%.</td>
<td></td>
</tr>
<tr>
<td>Projects</td>
<td>Research project. Length 1,200 words. Value 30%</td>
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Assumed Knowledge

Students are expected to have completed 20 units of Film at 1000 level.

Callaghan Campus Timetable

FILM3050
WOMEN AND FILM
Enquiries: School of Humanities and Social Science
Semester 2 – 2008
Seminar Thursday 09:00-11:00 [GP3-18]
Film Screen Wednesday 15:00 – 17:00 [MC132] Commencing Week 2

Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one’s own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another’s ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.
Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

· Reproduce this assessment item and provide a copy to another member of the University; and/or
· Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
· Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at http://www.newcastle.edu.au/policylibrary/000641.html for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

· Requests for Special Consideration must be lodged no later than 3 working days after the due date of submission or examination.
· Requests for Extensions of Time on Assessment Items must be lodged no later than the due date of the item.
· Requests for Rescheduling Exams must be received in the Student Hub no later than ten working days prior the first date of the examination period

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.
Changing your Enrolment

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 1 courses: 31 March 2008
For semester 2 courses: 31 August 2008
For Trimester 1 courses: 18 February 2008
For Trimester 2 courses: 9 June 2008
For Trimester 3 courses: 22 September 2008

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To check or change your enrolment online, please refer to myHub - Self Service for Students

https://myhub.newcastle.edu.au

Faculty Information

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

The four Student Hubs are located at:

Callaghan campus

• Shortland Hub: Level 3, Shortland Union Building
• Hunter Hub: Student Services Centre, Hunter side of campus

City Precinct

• City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

Ourimbah campus

• Ourimbah Hub: Administration Building

Faculty websites

Faculty of Education and Arts

http://www.newcastle.edu.au/faculty/education-arts/

Contact details

Callaghan, City and Port Macquarie  Phone: 02 4921 5000

Email: EnquiryCentre@newcastle.edu.au

Ourimbah  Phone: 02 4348 4030

Email: EnquiryCentre@newcastle.edu.au
Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

FILM 3050 – WOMEN AND FILM

Important Additional Information

Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

Hard copy submission:

- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University Assessment Item Coversheet:** All assignments must be submitted with the University coversheet available at: [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)
- **By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:**
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Opposite Café Central, Ourimbah
- **Date-stamping assignments:** All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be address to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.
- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.
- **Keep a copy of all assignments:** It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

**Online copy submission to Turnitin**

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website available @ [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- Essay
- Research Project

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

**Penalties for Late Assignments**

Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.

**Special Circumstances**

Students wishing to apply for Special Circumstances or Extension of Time should apply online @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

**No Assignment Re-submission**

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

**Re-marks & Moderations**

A student may only request a re-mark of an assessment item before the final result - in the course to which the assessment item contributes - has been posted. If a final result in the course has been posted, the student must apply under ‘Procedures for Appeal Against a Final Result’ (Refer - [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-
mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the number of original markers, that is,
   a) whether there was a single marker, or
   b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

For further detail on this University policy refer - ‘Re-marks and Moderations - Procedure 000769’ available @ http://www.newcastle.edu.au/policylibrary/000769.html

Return of Assignments

Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style

In this course, it is recommended that you use the use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors’ last names (or by titles for works without authors). For further information on referencing and general study skills refer - ‘Infoskills’ available @ www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

Student Representatives

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Student Communication

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.
Essential Online Information for Students

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services is available @ http://www.newcastle.edu.au/currentstudents/index.html

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - www.blackboard.newcastle.edu.au/

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant). Refer - www.blackboard.newcastle.edu.au/

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students
FILM 3050 - WOMEN AND FILM

Semester Two - 2008
Screenings Wednesday 3-5pm
Seminars Thursday 9-11am
Dr Kelli Fuery
Kelli.Fuery@newcastle.edu.au
**Introduction**

This course examines the representation of women in popular film and introduces students to concepts and methodologies in feminist film criticism.

Since the late 1960s film has been one of the most crucial terrains on which feminist debates about culture, representations and identity have been played out. The reason for this has to do with what feminist film critic Laura Mulvey describes as woman’s ‘to-be-looked-at-ness’, or as Judith Mayne explains:

One of the most basic connections between women’s experience in this culture and women’s experience in film is precisely the relationship of spectator and spectacle. Since women are spectacles in their everyday lives, there’s something about coming to terms with film from the perspective of what it means to be an object of spectacle and what it means to be a spectator that is really a coming to terms with how that relationship exists both up on the screen and in everyday life.

Feminist studies of the representation of women have produced not only a range of critical approaches to woman as image but also to questions of spectatorship and reception. Throughout this course we will consider both of these aspects of women and film as they relate to dominant figures of femininity in classic and contemporary narrative film. There is a strong emphasis on the reception of these films and to facilitate this mode of inquiry, we draw on psychoanalytic theories which in themselves have heavily influenced theories of spectatorship and identity within the area of film studies.

The course also looks at the shift in feminist critical debates of recent years away from sexual difference as the sole principle for delineating the study of women in film toward questions of gender and difference. It has been argued that the study of women in film has to account for differences between women. Following this line of argument, we will examine the ways in which representation of women intersect with other social categories of identity such as race, class and sexuality.

By the end of this course, you will be able to identify the social implications of images of women in contemporary media and locate women’s creative contribution to popular cinema with regards to different genres.

**Text**

There is no set text for this course. Set weekly readings are collated in the *Women and Film Course Reader*, available from Student Union printery & on short loan in Auchmuty library. All references from this reader will be made available in the library on short loan. Some readings are required but are NOT included in the reader. They are digitised. This is to help promote active research practice and going to the library.
Weekly Schedule

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<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
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<td>1</td>
<td>24/07/2008</td>
<td>Introduction: Setting the context</td>
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<tr>
<td>2</td>
<td>31/07/2008</td>
<td>Feminist Frameworks and Issues</td>
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<td>3</td>
<td>07/08/2008</td>
<td>The ‘weepie’ and the female spectator: 1940s</td>
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<td>4</td>
<td>14/08/2008</td>
<td>Film Noir</td>
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<td>5</td>
<td>21/08/2008</td>
<td>The Hysterical Female</td>
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<td>6</td>
<td>28/08/2008</td>
<td>Pornography &amp; melodrama</td>
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<td>7</td>
<td>04/09/2008</td>
<td>Monstrous Feminine</td>
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<td>8</td>
<td>11/09/2008</td>
<td>Gender and Identification</td>
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<td><strong>Semester 2 Recess</strong> Monday 29 September to Friday 10 October 2008</td>
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<tr>
<td>9</td>
<td>18/09/2008</td>
<td>Cross-Gender Identification and Appropriation</td>
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<td>10</td>
<td>25/09/2008</td>
<td>Bodies ‘as social problem’</td>
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<td>11</td>
<td>16/10/2008</td>
<td>Fantasy and Gaze</td>
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<td>12</td>
<td>23/10/2008</td>
<td>Power, Desire, Trauma</td>
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<td>13</td>
<td>30/10/2008</td>
<td>Race and Ethnicity</td>
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<tr>
<td>14</td>
<td>06/11/2008</td>
<td>Essay week</td>
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Examination Period: Monday 10 November to Friday 28 November 2008
Course Content – Week by Week

Week 1: Introduction

Reading:

Week 2: Feminist Frameworks and Issues

Screening: Flashdance (dir. Adrian Lyne, 1983)

Required Reading:

Recommended (available in library. Not included in reader)
Mellencamp, Patricia ‘Five Ages of Film Feminism’ pp. 19-32 in Kiss Me Deadly

Questions:

• How has feminist film theory’s concern with the representation of women in film contributed to our understanding of existing cinema?
• How has film feminism created new forms of cinema?
• How has film feminism opened the way for new modes of viewing cinema?

Week 3: The ‘Weepie’ and the Female Spectator: 1940s

Screening: Now, Voyager (dir. Irving Rapper 1942)

Recommended: Mildred Pierce (dir. Michael Curtiz, 1945)
Reading:
Doane, Mary Ann, ‘Film and the Masquerade: Theorising the Female Spectator’ in Patricia Erens (ed.) Issues in Feminist Film Criticism, Bloomington and Indianapolis: Indiana University Press

Questions:

❖ A woman’s film is a film about women addressed to women. In what ways does Now, Voyager address female spectators?

❖ Who controls the narrative of the film? And to what effect?

❖ Does the film invite female spectators to identify with Charlotte?

❖ How significant is self-image in this story? In what ways does the film position woman’s relation to her image?
Week 4: Film Noir

Screening: *Double Indemnity* (dir. Billy Wilder, 1944)

Reading:
Evans, Peter William ‘Double Indemnity (or Bringing Up Baby) in *The Movie Book of Film Noir*, London: Studio Vista

Week 5: The Hysterical Female

Screening: *Psycho* (dir. Alfred Hitchcock, 1960)

Required Readings:

Clover, Carol J., ‘Her Body, Himself: Gender in the Slasher Film’ in *Fantasy and Cinema*

Week 6: Pornography & Melodrama

This week we consider the longstanding feminist debate about women and pornography. We will consider the reception of Breillat’s films in Australia and around the world.

Screening: *À ma soeur!* (dir. Catherine Breillat, 2001)
Recommended: *Romance* (dir. Catherine Breillat, 1999)

Required Reading:


Recommended
Annette Kuhn, from *Cinema, Censorship and Sexuality*
Pamela Church Gibson, *More dirty looks: gender, pornography and power*

Week 7: Monstrous Feminine

Screening: *Carrie* (dir. Brian de Palma, 1976)
Recommended: *Aliens* (dir. James Cameron, 1986)

Try to watch both if possible

Required Reading:

Recommended Reading:
Questions
- How do these films help to construct and sustain a notion of the ‘monstrous feminine’?
- How does Creed outline the ‘monstrous feminine’?
- In what other genres does this concept appear – but in a more implicit fashion?

**Week 8: Gender and Identification**

Screening: *I've heard the mermaid singing* (dir. Patricia Rozema 1987) or *When Night Is Falling* (dir. Patricia Rozema, 1995)

Required Reading:
Stacey, Jackie, ‘Desperately Seeking Difference’ in *Issues in Feminist Film Criticism*

**Week 9: Cross-Gender Identification and Appropriation**

Screening: *All About My Mother (Todo Sombre Mi Madre)* (dir. Pedro Almodovar, 1999)

Required Reading:
*Not in reader*
Stacey, Jackie, ‘Feminine Fascinations: Forms of Identification in Star-Audience Relations’ in *Feminist Film Theory*

Questions:
- Discuss strategies of both gender and cinematic appropriation and imitation in all *About My Mother*.
- How do these strategies contribute to our understanding of woman as image and theories of the reception of this image by cinema audiences?
- In what ways does the film respond to/build upon the themes of crisis and grief? To what effect?

**Week 10: Bodies as ‘social problem’**

This week we look at the debate by feminist and other cultural critics about the politics of gender and class in Kimberley Peirce’s *Boys Don’t Cry* – a film that depicts the true story of the murder of Brandon Teena in a small town in mid western USA in the mid 1990s. We pay attention to the function of the social problem film and the question of why this film created such polarised responses amongst filmgoers and critics alike. The aim of the discussion is to shift the focus away from the transgender status of the main character, Brandon Teena, toward the opportunities this film opens up for transgendered, cross-class spectatorship.

Screening: *Boys Don’t Cry* (dir. Kimberley Peirce, 2000)

Required Reading:
Week 11: Fantasy and the Gaze

Screening: Belle de Jour (dir. Luis Bünuel, 1967)

Required Reading:

MID SEMESTER RECESS

Week 12: Power, Desire, Trauma

Screening: The Night Porter (dir. Liliana Cavani, 1974)
Recommended: Blue Velvet (dir. David Lynch, 1986)

Required Reading:
Creed, Barbara (1988) ‘A Journey through Blue Velvet: Film, Fantasy and the Female Spectator’ in New Formations, 6 (Winter)

Week 13: Race and Ethnicity

Screening: She’s Gotta Have It (dir. Spike Lee, 1986)

Required Reading:

Not in reader
**Assessment**  
**Assessment: Seminar Research Project**

Length: 1,200 words  
Due: 13th October 5pm  
Value: 30%

**On representing ‘Mothers’ in cinema**

This research project is aimed at deconstructing one of the myths surrounding women in film – motherhood.

You will need to research material on the issue and theme of motherhood and analyse its varying cinematic representations. You are free to use as many examples from the cinema as helps your argument. **However, you must make a clear statement on the issue of motherhood and how it is constructed in cinema.**

You can choose from the following themes to focus your research, or alternatively, create your own in consultation with me.

- Appearance vs. reality  
- Mad vs. sane  
- Good vs. bad  
- Love vs. Hate

These binarisms are problematic in themselves but offer a starting point for your reading.

There is no question to answer. Consider this a position piece in response to the representation of mothers in cinema.

Readings that may help:  
Roland Barthes ‘ Myth Today’ in *Mythologies* (This reading doesn’t talk or refer to motherhood but outline the architecture, manufacture and practice of myth in culture – a good source).

E. Ann Kaplan’s *Women and Film: Both sides of the cinema* is another good *starting* reference

**Assessment: Film Journals**

Length: 500 words each  
Weight: 30%  
Due: Week 7/ Week 13

You are required to submit two journal entries via separate instalment.  
**First Instalment due Week 7**  
**Second Instalment due Week 13**

Each journal entry MUST BE 500 words. The aim of each journal entry is to illustrate your critical interpretation of films that you have viewed during the course. Only films that have
been screened within the course must be referred to. Preparation for the journal can come from weekly discussions and personal research.

Journal 1
A woman’s film is a film about women addressed to women. In what ways do the films screened (and recommended) between week’s 1-6 address female spectators.

The journals are NOT intended to be descriptions or narrative outlines of films. Marks will not be awarded for this type of journal entry.

Due: By 4pm 4th September 2008
Length: 500 words

Journal 2
You have been assigned by a film journal to write a critical review on one of the films studied in weeks 7-13 and one contemporary woman’s film of your choice (it can be the same director).

You can choose from the following titles:
“Women and Action: New Heroines”
“Gender-Bending/Gender Blending”
“Unruly Women”
“Women’s Cinema: Does it have a future?”

or invent your own... (check with me first)

The review must demonstrate and critique key concepts and debates in recent feminist film criticism (the action heroine, gender and difference, gender-blending and trans-gender identification, etc.) and film form.

Remember, this needs to be compelling and accessible. The critical review must include a bibliography.

Due: 30th October 2008 by 4pm
Length: 500 words

Total Value: 30%

Assessment: Essay: Woman as Image: Spectacle and Spectatorship

One of the most basic connections between women’s experience in this culture and women’s experience in film is precisely the relationship of spectator and spectacle. Since women are spectacles in their everyday lives, there’s something about coming to terms with film from the perspective of what it means to be an object of spectacle and what it means to be a spectator that is really a coming to terms with how that relationship exists both up on the screen and in everyday life.

Discuss Judith Mayne’s proposition in relation to two of the films studied (or recommended for viewing) throughout the course. Your discussion should include one scene from each film.
In this assessment you are required to construct a solid analysis of the material you have been presented with during the course as well as show initiative. This means referring to texts outside of those listed in the required reading/screening categories.

Due: By 5pm, Thursday 6th November 2008
Length: 2000 words
Value: 40%

Marking criteria
Below is the grading guide against which your assessments will be marked. Refer to it as necessary during the completion of your projects/assignments.

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<tr>
<th>Grading guide</th>
<th>Mark</th>
<th>Description</th>
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<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc.). May include extensive plagiarism.</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
</tr>
<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
</tr>
<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
</tr>
</tbody>
</table>