### OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department and the material will vary

- see course syllabus available from instructor

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<th>FACULTY/DEPARTMENT:</th>
<th>Visual Arts</th>
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<td>COURSE NAME/NUMBER</td>
<td>FILM 210</td>
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<tr>
<td>FORMER COURSE NUMBER</td>
<td>The Woman’s Film of the 1940s</td>
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### CALENDAR DESCRIPTION:

This course provides an introduction to both the Hollywood woman’s film of the 1940s as well as readings in contemporary film theory. The theory will be used to examine the cinematic representation of subjectivity in the woman’s film and will include an introduction to Freudian and Lacanian psychoanalysis and introductory film semiotics. Films presented will include sub-genres of the woman’s film such as the medical discourse film, the maternal melodrama, and the gothic romance film.

PREREQUISITES: None. FILM 110 or FILM 120 recommended.

SYNONYMOUS COURSE(S)

(a) Replaces: (Course #) for further credit. (Department/Program)

(b) Cannot take: (Course #) for further credit. (Department/Program)

TOTAL HOURS PER TERM: 45 TRAINING DAY-BASED INSTRUCTION

STRUCTURE OF HOURS:

- Lectures: 25 Hrs
- Seminar: Hrs
- Laboratory: Hrs
- Field Experience: Hrs
- Student Directed Learning: Hrs
- Other (Specify): screening 20 Hrs

LENGTH OF COURSE:

HOURS PER DAY:

MAXIMUM ENROLLMENT: 25

EXPECTED FREQUENCY OF COURSE OFFERINGS: Every 2 years

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)  Yes  No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)  Yes  No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:  Yes  No

### AUTHORIZATION SIGNATURES:

Course Designer(s): Lorette Clement-Smith

Chairperson: Curriculum Committee

Department Head: Jacqueline Nolte

Dean: Eric Davis

UPAC Approval in Principal Date:  Mar. 2, 2007
LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

1. Define classic cinema and distinguish it from other forms of cinema
2. List key signifiers of cinematic subjectivity
3. Identify point of view shots and framing devices within film texts
4. Describe the apparatus of enunciation and its relation to the spoken subject
5. Define the key concepts in Sigmund Freud's "On Dreams" including wishfulfillment, displacement, and condensation
6. Distinguish between voyeuristic and fetishistic cinematic representations of men and women
7. Determine through shot analysis the representations of subjectivity in a particular film
8. Describe the historical background of the woman's film of the 1940s
9. Identify central features of the medical discourse film
10. Explain the role of the medical authority in the medical discourse film
11. Identify key characteristics of the gothic romance
12. Outline the central features of the maternal melodrama

METHODS:

Screenings, discussions, lectures.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:)  ☒ Yes  ☐ No

METHODS OF OBTAINING PLAR:

Challenge exam and interview.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Text: Freud, S. "On Dreams"
Doane, M.A. "Clinical Eyes"
"The Love Story"
"The Moving Image: Pathos and the Maternal"
"The Woman's Film: Possession and Address"
Mulvey, L. "Visual Pleasure and Narrative Cinema"
Waldman, D. "At last I can tell it to someone" Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s"
Williams, L. "Something Else Besides a Mother"

Films:
Notorious (1946)
Rebecca (1940)
The Snake Pit (1948)
Gaslight (1944)
Letter from an Unknown Woman (1948)
Suspicion (1941)
The Guilt of Janet Ames (1947)
Johnny Belinda (1948)
Now Voyager (1942)
Possessed (1947)
Mildred Pierce (1945)

SUPPLIES / MATERIALS:

See above

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

First assignment 10%
Participation and attendance 10%

Quiz 20%

Midterm 25%

Final paper 35%

**COURSE CONTENT:**

[Course content varies by instructor. An example of course content might be:]

Week 1: Introduction, Course Overview, Definitions, Historical Overview, Cinematic Markers of Subjectivity

Week 2: Sigmund Freud, "On Dreams"

Week 3: Introduction to Lacanian Theory

Week 4: Introduction to Film Semiotics

Week 5: Mulvey: Voyeurism and Fetishism in Narrative Cinema

Week 6: The Medical Discourse Film

Week 7: M.A. Doane's "Clinical Eyes" and "Now Voyager"

Week 8: "Clinical Eyes" and "The Snake Pit"

Week 12: The Love Story

Week 13: The Maternal Melodrama

Week 11: The Gothic Romance Film Prior to World War II

Week 12: Waldman, D and Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s

Week 13: The Gothic Romance Film During World War II