

 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Graduate Programs		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner _____ Catalog _____
	Department Women, Gender, and Sexuality Studies College Arts and Letters		
Current Course Prefix and Number WST 6339		Current Course Title Sex, Violence in Hollywood	
Syllabus must be attached for ANY changes to current course details. See Template . Please consult and list departments that may be affected by the changes; attach documentation.			
Change title to: Sex, Violence, and Hollywood Change prefix From: _____ To: _____ Change course number From: _____ To: _____ Change credits* From: _____ To: _____ Change grading From: _____ To: _____ Academic Service Learning (ASL) ** Add <input type="checkbox"/> Remove <input type="checkbox"/>		Change description to: Change prerequisites/minimum grades to: Change corequisites to: Change registration controls to: Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade.	
Effective Term/Year for Changes: Fall 2024		Terminate course? Effective Term/Year for Termination:	
Faculty Contact/Email/Phone Nicole Morse, morsen@fau.edu, 7-3083			
Approved by Department Chair _____ College Curriculum Chair _____ College Dean <u>Eric Berlatsky</u> UGPC Chair _____ UGC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____		Date 10/4/23 10-16-23 10-16-23 _____ _____ _____ _____ _____	

Email this form and syllabus to UGPC@fau.edu 10 days before the UGPC meeting.

Sex, Violence, and Hollywood, 3 credits
WST 6339, Fall 2024
Professor Jane Caputi
Office: CU 229; jcaputi@fau.edu.
Telephone: 561-297-3865
Email: jcaputi@fau.edu

I reserve the right to change the syllabus as needed.

Course Description:

This course examines why sex and violence are the two main ingredients of Hollywood cinema and how the two interact to create meanings.

Instructional Method

This is an in-person graduate seminar. There is no remote option for this course.

Prerequisites/Corequisites

Graduate student status

Course Objectives

- Become familiar with a range of interdisciplinary perspectives on sex and violence in American popular film
- Build analytical, writing and critical thinking skills.
- Become able to synthesize various perspectives; argue effectively for or against them, critically think about the issues involved, incorporate ideas from the readings and discussions, and have your own ideas about the movies and the issues involved.

Course Evaluation Method

All students attend and participate in class. All students must complete 3 assignments in addition to class participation: a midterm take-home essay exam (posted Sept. 29, 35 points, due Oct. 13); a creative assignment (20 points) you will present in class (on Nov. 17 or Dec. 1) and, also, write up and hand in due Dec. 10; and, for the third assignment (40 points), MA students can either take a longer final exam or write a final 13-15-page paper while PhD students must write a final paper (20 pages). If writing a paper, you must write a 3-page proposal (due Nov. 10, 5 points).

The final paper can be research based but also, if you wish, it can incorporate elements of creative work (creative non-fiction, poetry, visual art, etc.)

Creative project description: All students also will do a creative project (20 points). This will be a chance to engage with a class theme of your choosing (and hopefully have fun). Please choose a creative mode that suits you – for example, a YouTube-like video, a collage; an original art work; a motivational speech; a performance; a poem, skit, short, story, autobiographical excerpt, or essay that tells a story designed to raise awareness or alter perspectives on a given topic. You do the creative work and write a 2-page commentary (3 pages for PhD students) discussing your creative work and connecting it to class readings and themes. You will cite appropriate class readings in this. I grade you half on your knowledge as indicated in the written segment and half on the creative work itself as to its originality and thoughtfulness. You will present the creative project and also your research paper (if you are doing one) in class on either **Nov. 17 or Dec. 1.** **You will turn in the written component no later than Dec. 15.**

The paper proposal (**5 points**) includes: 1. *title*; 2. a *thesis question or statement*. This statement concerns the central theme you are exploring and/or the question you are posing and seeking to answer, and/or the problem(s) you have identified and want to solve, and/or the theory you are advancing; 3. *background* – a concise review of the most important scholarship or other writings on the proposed topic. 4. *methodological and theoretical* approach(es) of your paper (e.g., intersectionality, close textual reading, discourse analysis, historical investigation; etc.); 5. *substance or data*, the texts you are examining or information sources you are using; 6. *significance*, why your topic is worthy of study, how it relates to class themes and the contribution it will make; 7. *outline* showing the probable progression of the paper; bibliography. (e-mail to me at jcaputi@fau.edu by **Nov. 10**). You will then write the final paper. (40 points, **due Dec. 10**).

The minimum grade required to pass the course is a B.

Course Grading Scale

A = 94-100

A- = 93-90

B+ = 89-87

B = 86-84

B- = 83-80

C+ = 79-77

C = 76-74

C- = 73-70

D+ = 69-67

D = 66-64

D- = 63-60

F – 59 or below

Grading Criteria:

In assigning the grades on each component of the requirements, as well as for the final grade, I consider how well you have met the standards for scholarship at a graduate level, including these factors:

1. Does the work respond to the specific assignment and answer the particular question or problem posed? If a research paper, is it a substantive project relevant to this course, and one with a clearly stated thesis and adequate and appropriate supporting material? Does the work show awareness of the relevant academic debates, competing theoretical perspectives, appropriate research, and the history of thought on this subject? If the answer is to a take-home essay exam, does it make ample and defensible use of relevant class readings and materials? (34%)
2. Does the work show an ability to read class texts and external sources synthetically, integrating elements from each in both support and contestation, as you develop a perspective, interpretation and/or argument? Does the paper or exam show an ability to think critically, interrogating the assumptions of those you cite as well as your own? (33%)
3. Is it well organized? Does it clearly introduce the ideas? Does it have a point and stick to it? Are there transitions and good flow among the ideas? Is the paper or exam free from long (or even short) quotations and summaries that remain unanalyzed and are not put into context? Is there a clear flow of ideas in the writing? Is it “finished,” like a poem or work of art can be if it is good? In other words, does it come to a full conclusion, or does it simply stop? (33%)
4. Additional credit will be given in cases: a) where an original contribution to knowledge has been made but such contribution is not a requirement for course work; and b) where there is a lively, intelligent, interesting, and thoughtful voice informing the writing.

Policy on Makeup Tests, Late Work, and Incompletes

All work is expected by the due date. If you need an extension, please ask for it prior to the assignment being due. Grades of Incomplete (“I”) are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Attendance Policy

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student’s responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student’s final course grade as a direct result of such absence.

Policy on the Recording of Lectures

Because of a new Florida Statute in 2021, the following model language is suggested for inclusion in course syllabi, at the discretion of individual faculty:

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student

presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Statement: Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Critical Thinking and Debate

One of the objectives of this course is to facilitate critical thinking and debate around topics, theories, and concepts where disagreement is not only anticipated, but encouraged. The ability to think critically, express your ideas clearly, and respond to the professor and other students civilly are the keystones of the academic experience. In this course, the professor will provide instruction in an objective manner and will remain open to a wide variety of viewpoints, so long as those viewpoints are evidence-based and presented in a respectful way. During class, the professor may take positions and make statements for the sole purpose of accomplishing an academic objective or enhancing the learning environment. As a result, students should keep in mind that the ideas presented or discussed during class may not necessarily reflect the professor's personal beliefs or opinions on the subject matter.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices

across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Course Evaluation Method and Assignments: Almost all films will need to be viewed outside of class. Two take-home essay style exams (50 points each).

Required Texts:

Sissela Bok, Mayhem: Violence as Public Entertainment (Reading, MA: Perseus Books, 1998).

James Gilligan, Violence: Reflections on a National Epidemic (New York: Random House, 1996).

Linda Hogan, The Woman Who Watches Over the World, Norton, 2001

There also are a number of required articles. These are available through the FAU library or are on the internet and the syllabus shows a link to find them.

Weekly Schedule:

1. Introduction to class: View in class, excerpts from *This Film Is Not Yet Rated*. Watch outside of class for next week: Gladiator (Ridley Scott, 1999)

2. Discuss Gladiator

Read and be prepared to discuss for today:

Bok, *Mayhem*, pp. 1-89, 140-144.

Stephanie Pappas. "APA issues first-ever guidelines for practice with men and boy," APA 2019, Vol 50, No. 1, <https://www.apa.org/monitor/2019/01/ce-corner>

3. : The International Spy: Sex, Violence, Race-Ethnicity and Masculinity

View: True Lies (James Cameron, 1994, 144 minutes) and *Casino Royale* (2006)

Read: Hanh, excerpts from *Peace is Every Step*. pp, 39-134.

Bernard, Jami. "Mother-Whore Dilemma in True Lies." Flesh and Blood. 102-07.

Recommended: Funnell L. (2011) Negotiating Shifts in Feminism: The "Bad" Girls of James Bond. In: Waters M. (eds) *Women on Screen*. Palgrave Macmillan, London

- 4: Classics of sex-and-violence,

Psycho (Alfred Hitchcock, 1960) and *Silence of the Lambs* (Jonathan Demme, 1991)

Read:

Catharine MacKinnon, "The Art of the Impossible," from *Feminism Unmodified*, Harvard U Press, 1987, 1-17.

Caputi, Jane, "American Psychos: The Serial Killer in Contemporary Fiction." Journal of American Culture 16.4 (1993): 101-12. (You do not need to read all of this, e.g., on American Psycho; Read the intro and section on Silence of the Lambs)

Caputi, Jane, "Rapist Culture on the Screen." In *Violence Against Women: Philosophical Perspectives*, ed. Wanda Teays (Springer Press, 2019, 207-223.

Schechter, Harold. The Bosom Serpent: Folklore and Popular Art. 2nd ed. New York: Peter Lang, 2001, excerpt.

Mogul, Ritchie and Whitlock, "Gleeful Gay Killers," *Queer (In)Justice*, Beacon Press, 2011, 20-44 (Chapter 2 in the excerpt I am sending to you):

5. View: *American Me* (Edward James Olmos, 1992, 126 minutes) and *Stranger Inside* (Cheryl Dunye, 2001)
Read: Gilligan (entire book)

Recommended: Jared Sexton, "Shadow and Myth: On Stranger Inside and Moonlight," in *Black Masculinity and the Cinema of Policing*, Palgrave Macmillan, 2017

Beth Ritchie, "Queering Anti-Prison Work." In *Global Lockdown: Race, Gender and the Prison-Industrial Complex*, ed. Julia Sudbury (New York: Routledge, 2005), 73-85.

6. Violence, America's Origins and Indigenous Perspectives
View: The Searchers (John Ford, 1956, 159 minutes)
Hogan, Linda, Woman who Watches . . . READ AT LEAST UP TO P. 151
Cawelti, John. Violence and Apple Pie: Reflections on Literature, Culture and Violence. In Mystery, Violence, and Popular Culture. Madison, University of Wisconsin Popular Press: 210-216.
Ruth Hopkins, "Mass Shooting Are Connected to America's Legacy of Anti-Indigenous Violence," *Teen Vogue*, Nov. 29. 2019. <https://www.teenvogue.com/story/sand-creek-massacre-wounded-knee-mass-shootings>
Recommended: film, *Wind River* (2017)

7. *Sex, Violence and American Origins*
Twelve Years a Slave (Steve McQueen, 2013, 134 minutes.
Readings:
DuBois, E. C. and L. Dumenil (2016). Through Women's Eyes: An American History. Boston, Bedford/St. Martin's. (excerpt)
Williams, Delores, "Sin, Nature and Black Women's Bodies"
Gay, Roxane. (2014). "Beyond the Struggle Narrative," in Bad Feminist. New York, Harper Perennial, pp. 226-232.
Tara Green, "Black Masculinity and Black Women's Bodies," *Palimpsest*, 2015.
Boyce-Davies, Carol, "12 Years a Slave fails to represent black resistance to enslavement" <https://www.theguardian.com/world/2014/jan/10/12-years-a-slave-fails-to-show-resistance> April

8: The Sex God/Goddess, Sex Object: Marilyn Monroe and Channing Tatum
View: The Seven Year Itch (Billy Wilder, 1957 105 minutes; *Magic Mike XXL*, 2015
Read: Steinem, Gloria. 1991. "Women in the Dark: Of Sex Goddesses, Abuse, and Dreams." *Ms.*, Jan./Feb., 35-37.
Dyer, Richard. "Male Sexuality in the Media," in The Magic of Images. New York: Routledge, 1992, pp. 111-122.

Roxane Gay, "I want to hug every part of him with my mouth," <http://the-toast.net/2015/07/01/magic-mike-xxl-recap/>
[Spencer Kornhaber](#), [Megan Garber](#), and [Sophie Gilbert](#), "The Gender Politics of Magic Mike XXL," *The Atlantic Monthly*,
<http://www.theatlantic.com/entertainment/archive/2015/07/magic-mike-gender-sex-politics-roundtable/397385/>

9. Sex or Violence, Love or Abuse?

View: *Pretty Woman* (Gary Marshall, 1991, 125 minutes). *Fifty Shades of Grey* (Sam Taylor Johnson 2015)

Caputi, Jane. "Sleeping with the Enemy as *Pretty Woman* Part 2: Or, What Happened after the Princess Woke Up." *Goddesses and Monsters: Women, Myth, Power and Popular Culture* (U Wisconsin Press, 2004).

Madison, D. Soyini. "Pretty Woman through the Triple Lens of Black Feminist Spectatorship." *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*. Eds. Elizabeth Bell, Lynda Haas and Laura Sells. Bloomington, Indiana: Indiana University Press, 1995. 224-35.

Love or Abuse continuing

Read: Gay, Roxane. (2014). "The Trouble with Prince Charming," in *Bad Feminist*. New York, Harper Perennial, pp. 192-204.

10: LGBTQ Breakthrough films

View: *Boys Don't Cry* (1999), *Brokeback Mountain* (2005)

Brandon Tina Story and Boys Don't Cry, "20 years later,"

<https://www.npr.org/2019/10/21/771451650/20-years-later-boys-don-t-cry-still-inspires-admiration-and-debate>

Boys Don't Cry: A Divisive Legacy, NY Times, 2019

Halberstam, Jack, "Hiding the Tears in My Eyes,"

<https://bullybloggers.wordpress.com/2016/12/07/hiding-the-tears-in-my-eyes-boys-dont-cry-a-legacy-by-jack-halberstam/>

Donna Minkowitz, "how I broke and botched the Brandon Tina Story,"

<https://www.villagevoice.com/2018/06/20/how-i-broke-and-botched-the-brandon-teena-story/>

Read: Rich, B. Ruby, "Hello Cowboy," <http://www.guardian.co.uk/film/2005/sep/23/3>

Patterson, Eric, *On Brokeback Mountain* (Lexington Books, 2008), excerpt.

11. *Moonlight* (2016)

Als, Hilton, *Moonlight Undoes Our Expectations*, New Yorker,

<https://www.newyorker.com/magazine/2016/10/24/moonlight-undoes-our-expectations>

"Moonlight: Musings on Motherhood . . . "

<http://www.crunkfeministcollective.com/2016/10/28/moonlight-musings-motherhood-on-paula-teresa-and-the-complicated-role-of-bad-black-mamas-in-film/>

Jared Sexton, "Shadow and Myth: On *Stranger Inside* and *Moonlight*," in *Black Masculinity and the Cinema of Policing*, Palgrave Macmillan, 2017

James Baldwin, "Here Be Dragons," *Playboy*, 1985,

<https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/1073/Full%20Text%20Here-be-Dragons-James-Baldwin.pdf>

12. Badass Women and the *Femme Fatale*

Coffy (Jack Hill, 1973); *Bound* (1999)

Mia Mask "Pam Grier: A Phallic Idol of Perversity and Sexual Charisma," in Divas on Screen: Black Women in American Film. Urbana and Chicago: University of Illinois Press, 2009, 58-104.

Read: Kessler, Kelly. "Bound Together: Lesbian Film That's Family Fun for Everyone." Film Quarterly 56.4 (2003): 13-22.

13. Rape Revenge

View: *Thelma and Louise* (1991). We can watch an independent film by Cecile Condit in class, <https://celluloidsisters.com/a-conversation-with-cecelia-condit/>

Read: Oler, Tammy. "The Brave Ones." Bitch Winter 2009: 30-34.

Gay, Roxane. (2014). in Bad Feminist. New York, Harper Perennial, pp. 128-146.

Brit Marling, "I Don't want to be the strong female lead," New York Times, Feb. 9, 2020, <https://www.nytimes.com/2020/02/07/opinion/sunday/brit-marling-women-movies.html>

We will watch an hour-long doc on *Thelma and Louise* in class.

14. Watch 2 episodes of Law and Order SVU, including "Transgender Bridge," *Law & Order: SVU*, 2015.

Read: Evelyn Deshane, "Signs, Saints, and Symbols: Transgender kids in media are not here to forgive you." *Bitch*, 16, no. 72, Fall 2016. <https://www.bitchmedia.org/article/transgender-kids-television>.

Gennis, Sadie. "7 Reasons Why Women Love Law and Order SVU So Much." *TV Guide*. Nov. 4, 2014. <http://www.tvguide.com/news/reasons-women-love-svu-1088704/>.

Megan Garber, "The Bittersweet Lessons of Law and Order SVU." *The Atlantic*, Dec. 2019, theatlantic.com/entertainment/archive/2019/12/watching-law-order-svu-first-time/602686/

[Final exam posted.](#)

Final exam due on Canvas by 11:59 pm.