

SIMON FRASER UNIVERSITY

S.83-95

MEMORANDUM

To..... SENATE.

From..... SENATE COMMITTEE ON UNDERGRADUATE
STUDIES.

Subject..... CHANGES - WOMEN'S STUDIES.

Date..... 17 NOVEMBER 1983.

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of November 15, 1983 gives rise to the following motion:

MOTION: "That Senate approve and recommend approval to the Board of Governors, as set forth in S.83-95 , the proposed new course

W.S. 205-3 - Women and Popular Culture"

Subject to approval of the course by Senate and the Board of Governors the Senate Committee on Undergraduate Studies approved waiver of the normal two-semester time lag requirement to permit first offering in Summer 84-2.

SIMON FRASER UNIVERSITY

MEMORANDUM

SCUS 83-60

To.....Mr. H. M. Evans..... Registrar and Secretary to the Senate Committee on Undergraduate Studies Subject, NEW COURSE PROPOSAL, W.S. 205-3, WOMEN AND POPULAR	From.....Janet Blanchet..... Secretary, Faculty of I.D.S. Undergraduate Curriculum..... Committee Date.....October 17, 1983.....
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CULTURE.

At a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on Tuesday, October 11, 1983 members of the Committee approved the new course proposal W.S. 205-3, Women and Popular Culture.

Would you please place this item on the next agenda of the Senate Committee on Undergraduate Studies.

JB/rj

J. Blanchet

RECEIVED

OCT 26 1983

REGISTRAR'S OFFICE
MAIL DESK

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Women's Studies

Abbreviation Code: W.S. Course Number: 205 Credit Hours: 3 Vector: 2-1-0

Title of Course: Women and Popular Culture

Calendar Description of Course:

This course will examine some of the ways in which popular culture organizes female perception and desire. It will focus upon four very successful genres of popular culture, all of which pointedly address a female audience: the Harlequin romance, the contemporary gothic novel, the women's film and the soap opera. We will investigate the social and psychoanalytic ramifications of these four genres as well as their structural and stylistic properties. Attention will also be given to the interpretive process--to the activity of "reading" a popular novel, film or television program.

Nature of course: Lecture/tutorial

Prerequisites (or special instructions): None

What course (courses), if any, is being dropped from the calendar if this course is approved: None

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? Summer 1984

Which of your present faculty would be available to make the proposed offering possible? K. Silverman

3. Objectives of the Course

To provide an overview of the relation of women to popular culture, and a detailed examination of four popular genres which appeal to a female audience. See also the Calendar Description.

4. Budgetary and Space Requirements (For information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library

Audio Visual Rental of four films.

Space None

Equipment Access to projector for six weeks, and video monitor for two weeks

5. Approval

Date: October 4, 1983 20 Oct 83

K. Silverman J. A. Holbert Chairman, SCUS
Department Chairman Dean

Women's Studies 205-3
WOMEN AND POPULAR CULTURE

<u>Week</u>	<u>Topic</u>	<u>Suggested Reading/Viewing</u>
1.	Introduction	
2.	The Harlequin Romance	Pargeter, <u>Hold Me Captive</u> Way, <u>A Lesson In Loving</u> Modleski, <u>Loving With A Vengeance</u> , Ch. 1 & 2
3.	The Harlequin Romance	Kent, <u>Enemy Lover</u> Stratton, <u>Chateau D'Amor</u> Wiebel, <u>Mirror Mirror: Images of Women Reflected in Popular Culture</u> (excerpts)
4.	The Contemporary Gothic Novel	Randall, <u>Dragonmede</u> Eden, <u>An Afternoon Walk</u> Modleski, <u>Loving With A Vengeance</u> , Ch.3.
5.	The Contemporary Gothic Novel	Whitney, <u>Spindrift</u> Minton, <u>Orphan of the Shadows</u> Russ, "Somebody is Trying to Kill Me" Symonds, "Phobias After Marriage: Women's Declaration of Independence"
6.	The Woman's Film: The Gothic Romance	Cukor, <u>Gaslight</u> Freud, "Psychoanalytic Notes Upon an Autobiographical Account of a Case of Paranoia" and "Certain Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality"
7.	The Woman's Film: The Gothic Romance	Hitchcock, <u>Suspicion</u> Doane, <u>The Woman's Film</u> , Ch.7 (unpublished ms.)
8.	The Woman's Film: The Medical Discourse	Cukor, <u>A Woman's Face</u> Mulvey, "Visual Pleasure and Narrative Cinema" Heath, "Difference"
9.	The Woman's Film: The Medical Discourse	Litvak, <u>Snakepit</u> Doane, <u>The Woman's Film</u> , Ch.3 (unpublished ms.)
10.	The Woman's Film: The Domestic Melodrama	Vidor, <u>Stella Dallas</u> Elsaesser, "Sound and Fury"
11.	The Woman's Film: The Domestic Melodrama	Sternberg, <u>Blond Venus</u> Jameson, "Reification and Utopia in Mass Culture"
12.	The Soap Opera	4 episodes from <u>All My Children</u> Modleski, <u>Loving With A Vengeance</u> , Ch.4
13.	The Soap Opera	4 episodes from <u>General Hospital</u> Lopate, "Daytime Television: You'll Never Want to Leave Home" Porter, "Soap Time: Thoughts on a Commodity Art Form" Edmonson & Round, <u>The Complete Soap Opera Book</u> .

Notes on the Course Outline

The course outline begins with those forms most closely allied with the eighteenth and nineteenth century novel -- the Harlequin romance and the contemporary gothic novel -- and concludes with those most closely allied with twentieth century technology and media development -- the woman's film and the soap opera. Half of the course is devoted to the woman's film because that genre had enjoyed the most complex development.

The secondary reading is designed to develop analytic skills in the student. It situates the four genres to which the course is devoted within a number of important contexts, ranging from the aesthetic to the historical, the economic, the psychoanalytic and the broadly cultural.

Rationale

The twentieth century has witnessed a rapid acceleration in the production of what is generally called "mass culture." Our lives intersect at multiple points with that culture; to a very large degree it shapes our perceptions, our desires, and even our concrete behavior. Yet despite its profound influence upon our view of ourselves and our world, popular culture has only recently become the accepted object of intellectual inquiry. Even now that inquiry remains peculiarly selective, focusing attention primarily upon those forms which implicitly address a male reader or viewer, such as the detective novel, the film western and the film noir.

This course will attempt to rectify that imbalance, taking as its object of investigation four popular forms which make woman their point of address, and for which there is an extremely wide female market: the Harlequin romance, the contemporary gothic novel, the woman's film and the soap opera. We will examine the structure and mode of expression specific to each of these forms, as well as their relation to the eighteenth and nineteenth century novel and to the larger spectrum of twentieth century popular culture. We will also explore the normative fantasies with which all four genres equip their female readers and viewers. Finally, this course will analyze some of the ways in which the Harlequin romance, the contemporary gothic novel, the woman's film and the soap opera articulate the social and psychic conflicts which characterize female existence within patriarchal culture.

Bibliography

1. Harlequin Romances

Kent, Pamela. Enemy Lover. Toronto: Harlequin, 1964.
Pargeter, Margaret. Hold Me Captive. Toronto: Harlequin, 1976.
Stratton, Rebecca. Chateau D'Armor. Toronto: Harlequin, 1976.
Way, Margaret. A Lesson in Loving. Toronto: Harlequin, 1976.

2. Contemporary Gothic Novels

Eden, Dorothy. An Afternoon Walk. New York: Coward, McCann & Geoghegan, 1971.
Minton, Paula. Orphan of the Shadows. New York: Prestige, 1965.
Randall, Rona. Dragonmede. New York: Ballantine, 1974.
Whitney, Phyllis A. Spindrift. New York: Fawcett Crest, 1976.

3. Secondary Writings on Harlequin Romances and Contemporary Gothic Novels:

Abartis, C. "Ugly-Pretty, Dull-Bright, Weak-Strong Girl in the Gothic Mansion," Journal of Popular Culture 13 (1979): 257-63.
Fleenor, Juliann E., ed. The Female Gothic. Montreal: Eden, 1983.
Modleski, Tania. Loving With A Vengeance: Mass-Produced Fantasies for Women. Hamden, Connecticut: Archon, 1982.
Wiebel, Kathryn. Mirror Mirror: Images of Women Reflected in Popular Culture. Garden City, New Jersey: Anchor, 1977.

4. Secondary Writings on the Soap Opera

Compesi, R.J. "Gratification of Daytime T.V. Serial Viewers." Journalism Quarterly 57 (1980): 15-58.
Edmonson, Madeleine, and Rounds, David. The Complete Soap Opera Book. New York: Stein and Day, 1976.
Johnson, R.E. "Dialogue of Novelty and Repetition: Structure in All My Children," Journal of Popular Culture 10 (1976): 560-70.
Lopate, Carol. "Daytime Television: You'll Never Want to Leave Home," Radical America 2 (1977): 33-51.
Modleski, Tania. Loving With A Vengeance: Mass-Produced Fantasies for Women. Hamden, Connecticut: Archon, 1982.
Porter, Dennis. "Soap Time: Thoughts on a Commodity Art Form." College English 38 (1977): 782-88.

5. Secondary Writings on the Woman's Film and on Women in Film

de Lauretis, Teresa. "Woman, Cinema and Language," Yale French Studies 1, 2 (1980): 5-21.
Doane, Mary Anne. "Misrecognition and Identity." Cinettracts 3, 3 (1980): 25-32.
----- The Women's Film (unpublished ms.)
----- "Woman's Stake: Filming the Female Body." October 17 (1981): 22-36.

- Patricia Mellencamp and Linda Williams, eds. Feminist Re-Visions. Los Angeles: AFI. 1983.
- Flitterman, Sandy. "Woman, Desire and the Look: Feminism and the Enuciative Apparatus in Cinema, Cine-Tracts 2, 1 (1978): 63-68.
- Haskell, Molly. From Reverence to Rape: The Treatment of Women in the Movies. New York: Holt, Rinehart and Winston, 1973.
- Heath, Stephen. "Difference." Screen 19, 3 (1978): 50-112.
- Kuhn, Annette. Pictures of Women. London: Routledge & Kegan Paul, 1982.
- Williams, Linda. "Film Body: An Implantation of Perversions," Cine-Tracts 3, 4 (1981): 19-35.

6. General Theory and Background Reading

- Elsaesser, Thomas. "Tales of Sound and Fury: Observations on the Family Melodrama," Monogram 4 (1973): (1972): 2-15.
- Freud, Sigmund. On Creativity and the Unconscious, ed. Benjamin Nelson. New York: Harper, 1958.
- Sexuality and the Psychology of Love, ed. Philip Rieff. New York: Macmillan, 1968.
- Three Case Histories, ed. Philip Rieff. New York: Collier, 1973.
- Horton, S.R. "Desire and Depression in Women's Fiction: The Problematic and Economics of Desire." Modern Fiction Studies 24 (1978): 181-195.
- Jameson, Fredric. "Reification and Utopia in Mass Culture." Social Text 1 (1979): 130-48.
- Regan, N. "Home of One's Own: Women's Bodies in Recent Women's Fiction." Journal of Popular Culture 11 (1978): 772-88.
- Symonds, Alexandra. "Phobias After Marriage: Women's Declaration of Dependence." In Psychoanalysis and Women. eds. Jean Baker Miller. New York: Penguin, 1978.
- Watt, Ian. The Rise of the Novel: Studies in Defoe, Richardson and Fielding. Berkeley: University of California, 1957.