

PHIL/GWS330: FEMINIST PHILOSOPHY
PAPER 1: OPPRESSION

Two options for this student-guided assignment:

IN YOUR OWN WORDS:

If you choose to write this paper in your own words, this means you will not quote or paraphrase from any course material. You will also not cite any external sources (i.e., texts you find by Googling) or use AI at any stage of the writing process.

Pick this option if you want practice articulating the ideas from the course in your own words and want a maximally deep understanding of the relevant topic.

WITH CHATGPT:

If you choose this option, you can use Chat at any stage of the writing process (to brainstorm or even copy and paste part of its answers directly into the essay). You should still not quote or paraphrase directly from the readings, nor should you use any external sources.

Additionally, you will submit the completed “Writing with ChatGPT” reflection assignment along with your paper. The assignment is appended to this document.

Pick this option if you want practice taking advantage of AI to produce smart, thorough writing.

Rules for all students:

1. **D2L submission:** You are to submit a copy of your paper on D2L under “Assignments.”
2. **No outside sources:** There is absolutely no reason for you to consult outside sources at any point in the writing process. Your essay must be “green” when submitted to TurnItIn (you will be able to see your TurnItIn report upon submission) to reflect this. If you violate this rule, your paper will receive an automatic 0 and your paper may be reported as a violation of the University’s policy on academic integrity.
3. **Late papers:** If you have some reasonable excuse for submitting the paper late, you must let me know *before* the due date. If you submit it late without a good excuse, you will be deducted a half letter grade for each day it is late.

The assignment:

In “Oppression,” Marilyn Frye introduces the concept of a *double bind*. In “Oppressive Double Binds,” Sukaina Hirji provides a discussion of how these *double binds* lead us to make “imperfect” or “self-undermining” choices. Write a short 3-4 page essay (12 point font, double spaced, 1 inch margins) in which you explain the concept of *double binds*, explain how they lead us to make “imperfect” choices, and provide an original example of a *double bind* faced by you or someone you know. Finally, tell us about the chooser’s reaction to the *double bind* they (or you) faced (either how the chooser navigated the situation or how it felt to be in the situation). For a bonus point, tell us how you think the chooser’s *agency* was impacted by the choice (you can agree or disagree with Hirji on this).

Evaluation:

IN YOUR OWN WORDS:

Grammar and spelling	2 points
Clarity and organization	3 points
Accuracy – paragraph 2	What is a <i>double bind</i> ? 2 points How do <i>double binds</i> contrast to other suboptimal choices? 2 points
Accuracy – paragraph 3	How do <i>double binds</i> lead us to make “imperfect” or “self-undermining” choices? 2 points
Originality & thoughtfulness – paragraph 4	What is an original example of a double bind? 2 points Why does it count as a double bind? 1 point What was the chooser’s reaction? 1 point
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Total	15 points

WITH CHATGPT:

Grammar and spelling	1 point
Clarity and organization	2 points
Accuracy – paragraph 2	What is a <i>double bind</i> ? 1 point How do <i>double binds</i> contrast to other suboptimal choices? 1 point
Accuracy – paragraph 3	How do <i>double binds</i> lead us to make “imperfect” or “self-undermining” choices? 2 points
Originality & thoughtfulness – paragraph 4	What is an original example of a double bind? 2 points Why does it count as a double bind? 1 point What was the chooser’s reaction? 1 point
“Writing with ChatGPT” reflection	Did you thoroughly and thoughtfully complete the reflection? 4 points
Total	15 points

PHIL/GWS330: FEMINIST PHILOSOPHY
PAPER 2: KNOWLEDGE & EMOTION

Two options for this student-guided assignment:

IN YOUR OWN WORDS:

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Pick this option if you want practice articulating the ideas from the course in your own words and want a maximally deep understanding of the relevant topic.

WITH CHATGPT:

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Rules for all students:

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The assignment:

We’ve been discussing the role emotion can play in our moral reasoning and fighting oppression. Little, Ashton & McKenna, Srinivasan, Lorde, Frye, and Bell all discuss the usefulness, aptness, or insightfulness of emotions in some form or other. But it’s true that the possession or expression of emotions can sometimes lead us astray: emotions can distort our thinking, be costly to experience, or lead to bad consequences.

Write a short 3-4 page dialogue (12 point font, double spaced, 1 inch margins) between two characters who are disagreeing about the claim that “Emotions are morally and politically valuable in the fight against oppression.” The first character, *Logos*, must be somehow skeptical of the role of emotions in this fight. The second character, *Pathos*, should be arguing for the importance of emotions in the fight against oppression. Your task is to draw out their disagreement. You can write the dialogue in a way that ultimately takes one side, but you don’t need to! It can be totally open-ended. Either way, both sides must offer thoughtful and charitable versions of their positions.

The dialogue should have clear indications of who is speaking, using the following format:

Logos: [Your text here]
Pathos: [Your text here]

The discussion should center around the role of emotions in the fight against oppression, but you should make this more concrete by focusing on a specific act of resistance; i.e., is it appropriate to resent one's sexist friend for a specific misstep? Is it productive to stage an angry protest at the recent passage of a law? Logos and Pathos must disagree in the dialogue. This is not a formal essay, so feel free to be creative with the writing style and narrative.

Evaluation:

IN YOUR OWN WORDS:

WITH CHATGPT:

Grammar and spelling	2 points
Clarity and organization	3 points
Logos character	Does your Logos character offer a plausible, charitable discussion of the role of emotions in the fight against oppression? 3 points Does your Logos character reflect an understanding of the course material on knowledge and emotion? 1 point
Pathos character	Does your Pathos character represent a plausible, charitable defense of the role of emotions in the fight against oppression? 3 points Does your Pathos character reflect an understanding of the course material on knowledge and emotion? 1 point
Originality & thoughtfulness	Does your dialogue offer a balanced and thoughtful discussion of these issues? 2 points
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Total	15 points

Grammar and spelling	1 point
Clarity and organization	2 points
Logos character	Does your Logos character offer a plausible, charitable discussion of the role of emotions in the fight against oppression? 2 points Does your Logos character reflect an understanding of the course material on knowledge and emotion? 1 point
Pathos character	Does your Pathos character represent a plausible, charitable defense of the role of emotions in the fight against oppression? 2 points Does your Pathos character reflect an understanding of the course material on knowledge and emotion? 1 point
Originality & thoughtfulness	Does your dialogue offer a balanced and thoughtful discussion of these issues? 2 point
"Writing with ChatGPT"	Did you thoroughly and thoughtfully complete the reflection? 4 points
Total	15 points

PHIL/GWS330: FEMINIST PHILOSOPHY
PAPER 3: GENDERED LABOR

Two options for this student-guided assignment:

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Pick this option if you want practice articulating the ideas from the course in your own words and want a maximally deep understanding of the relevant topic.

WITH CHATGPT:

If you choose this option, you can use Chat at any stage of the writing process (to brainstorm or even copy and paste part of its answers directly into the essay). You should still not quote or paraphrase directly from the readings, nor should you use any external sources.

Additionally, you will submit the completed “Writing with ChatGPT” reflection assignment along with your paper. The assignment is appended to this document.

Pick this option if you want practice taking advantage of AI to produce smart, thorough writing.

Rules for all students:

- 4. D2L submission:** You are to submit a copy of your paper on D2L under “Assignments.”
- 5. No outside sources:** There is absolutely no reason for you to consult outside sources at any point in the writing process. Your essay must be “green” when submitted to TurnItIn (you will be able to see your TurnItIn report upon submission) to reflect this. If you violate this rule, your paper will receive an automatic 0 and your paper may be reported as a violation of the University’s policy on academic integrity.
- 6. Late papers:** If you have some reasonable excuse for submitting the paper late, you must let me know *before* the due date. If you submit it late without a good excuse, you will be deducted a half letter grade for each day it is late.

The assignment:

The readings from the Housework and Epistemic & Emotion Work units describe the particular burden women bear in heterosexual partnerships for maintaining comfortable home environments, social relationships (with family and friends), and internal harmony between partners. In “Wages Against Housework,” Silvia Federici argues that seeking wages for this physical and cognitive labor is an important step to addressing this inequality. Write a short 3-4 page essay (12 point font, double spaced, 1 inch margins) in which you explain Federici’s proposal then evaluate it (explaining why or why not you think financially compensating household labor would serve our feminist aims). Finally, offer your own (competing or supplementary) proposal for addressing the gendered division of household labor. Your proposal must be *specific, detailed*, and directly responsive to the barriers to fair labor divisions discussed in class.

Evaluation:

IN YOUR OWN WORDS:

Grammar and spelling	2 points
Clarity and organization	3 points
Accuracy – paragraph 2	What is Federici’s proposal? 1 point Why does Federici think wages for housework are an important goal for feminists? 1 points
Critical thinking & thoughtfulness – paragraph 3	Is Federici’s proposal well suited to serve our feminist aims? 1 point Why or why not? 2 points
Originality & thoughtfulness – paragraph 4	What is your alternative OR supplementary proposal to Federici’s? 3 points What specific, detailed steps must we undertake to address the gendered division of domestic labor? 2 points
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Total	15 points

WITH CHATGPT:

Grammar and spelling	1 point
Clarity and organization	2 points
Accuracy – paragraph 2	What is Federici’s proposal? 1 point Why does Federici think wages for housework are an important goal for feminists? 1 points
Critical thinking & thoughtfulness – paragraph 3	Is Federici’s proposal well suited to serve our feminist aims? 1 point Why or why not? 1 points
Originality & thoughtfulness – paragraph 4	What is your alternative OR supplementary proposal to Federici’s? 2 points What specific, detailed steps must we undertake to address the gendered division of domestic labor? 2 points
“Writing with ChatGPT” reflection	Did you thoroughly and thoughtfully complete the reflection? 4 points
Total	15 points

PHIL/GWS330: FEMINIST PHILOSOPHY
WRITING WITH CHATGPT

This handout must be submitted with your paper and is worth 4 (out of 15 total) points. Your answers must be a minimum of four sentences. They should be thorough and demonstrate that you are making thoughtful, reflective, and informed choices about your use of Chat.

1. Walk me through how you used Chat in your writing process (brainstorming phrasing or ideas, copying and pasting individual sentences, copying and pasting entire paragraphs, etc.)?
2. Based on your understanding of the course material, how successfully was Chat able to answer the prompts? What, if anything, did the software struggle with? What, if anything, did you do to navigate this?
3. How do you think your use of Chat impacted the quality of your paper? In what specific ways is the paper better or worse because of Chat?
4. What are your two biggest takeaways from this experience? These can be things like “I realized something AI is good/bad at,” “I improved as a student in the following way,” “I decided I’d rather write in my own words for the following reason...”

PHIL/GWS330: FEMINIST PHILOSOPHY
READING REACTION

Three options for this student-guided assignment:

CLASS PRESENTATION:	INDIVIDUAL MEETING:	REACTION JOURNAL:
<p>If you choose the class presentation option, you'll present your Reading Reaction to the whole class and we will have a group discussion about it.</p> <p>Those who want to do a class presentation will sign up for their presentation slots first since they are generously agreeing to present to the whole class.</p>	<p>If you choose the individual meeting option, you'll present your Reading Reaction to me in an individual meeting.</p> <p>To do this, you will schedule a meeting with me <u>within 2 weeks</u> of the day your chosen reading is assigned to the class.</p> <p>Folks who want to do a small group presentation will sign up <i>after</i> those who want to present to the whole class and are responsible for scheduling a meeting with me in a timely manner.</p>	<p>If you choose to write a reaction journal, you'll write down your Reading Reaction and submit it by 11:59pm the night before the relevant class.</p> <p>For this option, you'll do this for <u>two</u> (instead of one) readings, since you will not have to do a presentation. You can pick any two readings (even if other folks are signed up to present them).</p>

How to proceed:

Reading stage

Read the relevant reading carefully. You will likely need to re-read it and devote more time to fully understanding this reading than usual. As you are re-reading, write down some notes about (1) the main ideas discussed and defended in the text, (2) if the author has any *opponents* or views they are *disagreeing with*, and (3) what your reactions are as you're reading. Do you feel surprised? Anxious? Annoyed? Triumphant? Depressed? Do you find yourself agreeing or disagreeing with parts of it? All of these are worth noting.

Organizing your thoughts

Before presenting or writing up your Reading Reaction, you will need to organize your thoughts into two sections: a Summary of the reading, and your Reaction to the reading. For the Class Presentation or Individual Meeting option, you may use a Powerpoint to keep yourself organized and aid your discussion if you'd like, but this is not necessary. You may just prefer having notes to work from.

If you are completing Reaction Journals, make sure to include three sections:

1. Introduction: Write a brief introductory paragraph in which you explain which reading you've selected and briefly outline the rest of the reflection. (You're welcome to mention why this one struck your interest!)
2. Summary: Outline the main ideas in the reading. Do your best accurately capturing what you think the author is arguing and who/what you think she is arguing against.
3. Reactions: Offer at least two reactions to the reading. These can be things you agreed or disagreed with while reading, but they can also be less considered; emotions are perfectly legitimate reactions.

Evaluation:

CLASS PRESENTATION OR INDIVIDUAL MEETING:

Clarity of presentation/discussion	Did you present the material in a clear and easy to follow way? 3 points
Accuracy – Summary	Did you accurately summarize the main ideas from the relevant reading? 3 points
Thoughtfulness – Reaction	Did you mention at least two reactions you had to the reading? 1 point Did you make a sincere effort to reflect on your reaction to the relevant reading? 3 points
Total	10 points

REACTION JOURNAL:

Grammar, spelling, and clarity	Did you present the material in a clear and easy to follow way? .5 point x 2 journals = 1 point
Accuracy – Summary	Did you accurately summarize the main ideas from the relevant reading? 2 points x 2 journals = 4 points
Thoughtfulness – Reaction	Did you mention at least two reactions you had to the reading? 1 point x 2 = 2 points Did you make a sincere effort to reflect on your reaction to the relevant reading? 1.5 points x 2 journals = 3 points
Total	5 points x 2 = 10 points

**PHIL/GWS330: FEMINIST PHILOSOPHY
MOVIE ANALYSIS**

Three options for this student-guided assignment:

CLASS PRESENTATION:	WRITTEN ANALYSIS:	GET CREATIVE:
<p>If you choose the class presentation option, you'll present your Movie Analysis to the class as a 20-minute lecture. You are welcome to use a Powerpoint if you'd like.</p>	<p>If you choose this option, you will submit your Movie Analysis as a paper. These are due by December 5th at 11:59pm.</p> <p>See the instructions below.</p>	<p>If you'd like to present your Movie Analysis in a different format (song, poem, painting, interpretive dance, film, etc.), you are welcome to propose an alternative format and get it approved.</p> <p>To take this option, send me an email by November 21st proposing a format for your analysis (details below).</p>

The assignment:

Your task is to watch one of the movies from the appended list and provide an analysis of the film using the concepts and ideas from the course. Some ideas for concepts for the course include (but are not limited to): *double binds*, *agency*, *gendered bodily comportment*, *anger*, *the erotic*, *the relationship between emotion and knowledge*, *gender/sex*, *work*, *care*, *hermeneutic labor*, and *objectification*. (I've included some suggestions for course concepts relevant to each movie on the list, but these are not exhaustive! They are just to offer a bit of inspiration and help you pick.)

You will offer the following sort of critiques:

1. **CRITIQUE BY THE FILM:** Does the *film itself* offer any kind of feminist critique? Can we understand the "message" of the film (or individual scene) as resistant of oppression? This requires you to interpret what the film is telling us about its characters based on how they speak, move, look, and act (and how other characters treat them).

Example: "This film offers a resistant representation of a disabled female character. As Jenny Morris pointed out, we often erase disabled women by assuming they are entirely passive 'objects of care' or must identify entirely with the role of 'carers.' This character isn't defined by either of those roles. This is clear from the fact that she moves the plot along by making choices in her own interest rather than having people (especially male characters) make choices for her or by choosing solely in the interest of people she cares for. For example..."

2. **CRITIQUE OF THE FILM:** Can *you* offer a resistant critique of the film? In other words, does the film *perpetuate* or *enact* oppression in a way that you (using the concepts and ideas from the class) can identify and criticize? It might do this by putting characters in certain plot roles, or by portraying them as speaking, moving, looking, and acting in ways that reinforce oppressive.

Example: "This character is portrayed as a 'natural' carers and relationship expert for her male partner. In this scene, we see that he expects her to attend to his emotional needs thoughtfully, but we never see him reciprocating in the film. As Ellie Anderson has shown us, this stereotype of women as relationship experts perpetuates the exploitation of women's hermeneutic labor."

Class Presentation

You have 20 minutes to present your Movie Analysis to the class. In the course of your presentation, you must accomplish the following:

1. Provide a very brief overview of the movie. This should be extremely brief, except when you need to give us details on a particular scene, character, or plot point that will be relevant for your analysis. You're welcome to show a short (no more than 2 minute) clip from your movie if you think it would be helpful to your audience.
2. Offer two distinct *critiques* of the film using concepts we discussed in the class. These can both be CRITIQUES BY THE FILM, both be CRITIQUES OF THE FILM, or they can be one of each. Either way, you need to have two separate critiques.
3. Wrap up with some general remarks about the role of this film in the fight against oppression. You might think it reinforces oppression, fights oppression, or a complicated mix. You're welcome to offer thoughts about how media like movies should feature in this fight.

Written Analysis

If you are writing a Written Analysis of your movie, expect to write an analysis of about 3-4 double-spaced pages. It should be structured the following way:

4. Introduction: Write a brief introductory paragraph in which you explain what you will accomplish in the analysis.
5. Background: Tell us some relevant background information about the movie. Include details only when you will be analyzing a particular scene, character, or plot point in your critiques.
6. First critique: Offer your first critique using concepts from the class (either a CRITIQUE BY THE FILM or a CRITIQUE OF THE FILM).
7. Second critique: Offer a second critique using concepts from the class (either a CRITIQUE BY THE FILM or a CRITIQUE OF THE FILM).
8. Conclusion: Conclude with some general remarks about the role of this film in the fight against oppression. You might think it reinforces oppression, fights oppression, or a complicated mix. You're welcome to offer thoughts about how media like movies should feature in this fight.

Get Creative

If you would like to choose the Get Creative option for this assignment, you must email me a proposal for your assignment format by *November 21st at 11:59pm*. Your email must include (1) a description of the assignment format idea, (2) a brief explanation of how it will allow you to make two critiques of the film, (3) how you will present it (including whether you need class time to do so), and (4) some remarks on why it's worth 19 points of your grade.

Evaluation:

Clarity of presentation/discussion	Did you present the material in a clear and easy to follow way, accessible to someone who has not seen the movie? 4 points Did you take advantage of your chosen presentation format? 2 points
Summary	Did you briefly summarize relevant background information about the film (including specific scenes, characters, or plot points you critiqued)? 2 points
Critiques	Did you offer two distinct critiques of the film? 3 points Did your critiques draw on the course material accurately and thoughtfully? 6 points Did you offer some general, thoughtful remarks about the role of this film in the fight against oppression? 2 points
Total	19 points

GWS/PHIL330: FEMINIST PHILOSOPHY MOVIE LIST

* = indicates a movie that's quite violent or disturbing; please thoroughly investigate before selecting it.

Propose your own! | If you have an excellent idea for a film you'd like to analyze which is *not* on this list, send me an email by November 14th and I will let you know if I approve you using the film for this assignment.

Force Majeure (2014) | A black comedy following the marital tension resulting from an apparent avalanche in the French Alps, during which the husband prioritizes his escape over the safety of his wife and two children. (You may know the director, Ruben Östlund, from his recent film, Triangle of Sadness.) An excellent option for folks who are interested in thinking more about *housework, heterosexuality, emotion/epistemic work, and lost knowledge*. Trailer [here](#).

***Max Max: Fury Road (2015)** | You may think this steampunk, post-apocalyptic, dystopian action movie (with lots of exploding cars) is about the titular Max, but it's really about the Furiosa (Charlize Theron), a war captain attempting to free a group of enslaved concubines. Choose this one if you want to think more about *disability, bodies, and resistance* (or if you just want to see the exploding cars... they have skulls on them). Trailer [here](#).

She's Gotta Have It (1986) | This classic, low-budget comedy-drama launched Spike Lee's career. It follows Nola Darling as she juggles three suitors. This is a good option if you want to think more about *race, intersectionality, heterosexuality, and objectification*. Trailer [here](#).

***Midsommar (2019)** | This folk horror film follows Dani and Christian's dysfunctional relationship as Dani navigates a personal tragedy on their trip to a remote Scandinavian village. As the couple and their friends find the village's pagan "midsummer festival" increasingly cultlike and horrifying, Dani is forced to confront her relationship with Christian. It is only for folks who can stomach horror, including graphic violence and some unsettling sex scenes. This movie touches on *heterosexuality, emotional labor, knowledge & emotion, lost knowledge, resistance, and disability*. Trailer [here](#).

***The Woman King (2022)** | Based on a true story about the West African kingdom of Dahomey, this bloody action-adventure follows general Nanisca (Viola Davis), leader of a ruthless group of all-female warriors known as the Agojie. There is SO much to think about when it comes to *gendered body comportment, power, intersectionality, race, anger, exploitation, and sexual objectification*. It's full of violent fight scenes as well as some sexual violence. Trailer [here](#).

American Gigolo (1980) | This 80's crime drama follows a male escort named Julian Kay (Richard Gere) who is accused of murdering one of his clients. As a male, financially vulnerable sex worker, Gere's grapples with powers outside of his control – and with his relationship to a mysterious politician's wife – in ways that reflect these nuanced identities and bear intersectional analysis. This movie is good for thinking about *objectification, gendered body comportment, power, intersectionality, and heterosexuality*. It's also got an incredible soundtrack. Trailer [here](#).

Wonder Woman (2017) | This DC superhero movie follows Diana Prince, who was raised in the secret home to the Amazons, a group of woman warriors created by the Olympian gods to protect mankind. There's no better way to tap into dominant cultural ideas about gender and power than turning to who we consider a hero. Think about *feminine body comportment, power, heterosexuality, and resistance*. Trailer [here](#).

Ex Machina (2014) | A science fiction psychological thriller, this unsettling story follows Caleb Smith, a programmer who has won a contest to visit the luxurious, isolated home of an eccentric tech CEO named Nathan Bateman. As Nathan reveals his passion project to Caleb, a humanoid robot named Ava with a sophisticated AI

system, things become increasingly sinister. Why are all of Nathan's robots women, and why must they be so sexy? Watch to think about *objectification, emotion work, emotion and reason, and class*. Trailer [here](#).

Tár (2022) | This psychological drama starring Cate Blanchett tells the story of Lydia Tár, the first female chief conductor of the Berlin Philharmonic. A challenging and often eerie film, it leaves plenty of room for you to interpret what is happening, and what we should conclude about Tár's relationship to power, success, and gender. Watch it on a TV with good speakers to enjoy the incredible soundtrack, and if you're interested in thinking about *oppression, power, lost knowledge, and emotion/epistemic work*. Trailer [here](#).

The Princess and the Frog (2009) | For those in the mood for a Disney movie, here's the story of the hardworking Tiana, who is mistaken for a princess by a bewitched prince and ends up transformed into a frog. Think about *agency, race, class, and intersectionality*. Disney movies have a fraught reputation for their representations of non-male and nonwhite characters... how does this one do? Trailer [here](#).

***Suspiria (2018)** | Luca Guadagnino directs this supernatural horror film which takes place in a prestigious dance academy in Berlin. Fair warning: this movie is SCARY. Watch if you are interested in thinking more about *bodies, objectification, resistance, gendered body comportment...* And if you are comfortable with body horror and other unsettling content. Trailer [here](#). (Please make sure you're watching the 2018 version, not the 1977 version.)

Her (2013) | This sometimes-funny, sometimes-sad, sometimes-bizarre science-fiction romance drama follows the lonely Theodore Twombly (Joaquin Phoenix) as he develops a relationship with an artificially intelligent operating system. This movie will allow you to think more about *heterosexuality, emotional/epistemic work, and hermeneutic labor*. Samantha the AI has a woman's voice and a robot's boundless emotional bandwidth; what can this movie tell us about why so many of our robotic assistants have women's voices, and what sort of work we want them to do for us? Trailer [here](#).

***Black Swan (2010)** | This psychological horror follows Nina (Natalie Portman), a young dancer with the New York City Ballet company living with her overprotective mother. You should only watch this movie if you are comfortable with lots of suspense and some body horror. It is a great option for thinking about *objectification and beauty, double binds, motherhood/carework, and power*. Does the movie critique objectification – or engage in it? Trailer [here](#).

Garden State (2004) | This eccentric rom-com stars Zach Braff, who plays a struggling actor who has just returned home to New Jersey following his mother's death, but you should really focus on the Natalie Portman character. Think about *women and emotion, emotion/epistemic/hermeneutic work, and heterosexuality* as it relates to their relationship. It may also be helpful to think about the "manic pixie dream girl" archetype in film. Trailer [here](#).

***American Psycho (2000)** | Christian Bale plays a New York investment banker named Patrick Bateman with a double life as a serial killer. We know the murder is bad, but some of the more interesting themes in this movie relate to other ways Bateman treats his victim. Why are they all women? How does he treat and relate to them before the murdering starts? Think about *emotion/epistemic work, objectification, heterosexuality, and more*. Trailer [here](#).

Thelma and Louise (1991) | Often funny and sometimes read as a queer romance, this classic road trip adventure film follows two friends who get into trouble after one of them is assaulted. This film contains depictions of sexual violence. A good option for thinking more about *exploitation, violence, anger, heterosexuality, bodies, and resistance*. Trailer [here](#).

Tully (2018) | This comedy-drama explores a friendship between Marlo, a mother of three young children, and her new night nanny, Tully. Tully enters Marlo's life right when she needs it most, overwhelmed with a newborn and a lack of support from her husband. With some seriously dark moments, this movie doesn't shy away from exploring the impossible expectations of motherhood, and you will have to decide whether it delivers on the

ending. A good chance to think about *carework, double binds, housework, the erotic, exploitation, emotion work, anger, and disability*. Trailer [here](#).

Tangerine (2015) | Experimentally filmed with an iPhone, this very funny slice-of-life movie begins when a trans sex worker discovers that her boyfriend has cheated on her. It's a good opportunity to think about *intersectionality, anger, race, double binds, and objectification*. Trailer [here](#).

Princess Mononoke | In this fantastic Studio Ghibli anime, a young warrior named Ashitaka finds himself in the middle of a struggle between Lady Eboshi and her loyal all-female clan of sex workers and the gods of the forest (led by Princess Mononoke). You can think about *agency, anger, emotion and knowledge*, especially if you are interested in tying these to environmental themes as well. Trailer [here](#).

American Beauty (1999) | Middle-aged and unhappily married Lester Burnham develops an inappropriate infatuation with his 16-year-old daughter's friend. How do the various characters in this movie wield power? What do they strive to resist, and how do they do so? Think about *objectification, the erotic, anger, sexuality, housework, heterosexuality*. Trailer [here](#).

The Favourite (2018) | This black comedy set in 18th century England follows the power struggle between two cousins as they seek the Queen's favor. Think about how these three women exert and strive for power. A good movie for thinking about *anger, sexuality, objectification, class, intersectionality, and queerness*. Trailer [here](#).

The Forty-Year-Old Version (2020) | Approaching forty, Radha turns to rap when she feels her playwrighting career is going nowhere (thanks, in part, to her reluctance to compromise by writing stereotypical Black characters in her plays). Think about *intersectionality, the erotic, double binds, race, emotion and knowledge*, and more. Trailer [here](#).

Roma (2018) | This touching and beautifully-filmed black-and-white movie follows Cleo, a live-in housekeeper for an upper-class family in Mexico City in 1970. Think about *intersectionality, housework, emotion work, gendered body comportment, double binds, and class*. Trailer [here](#).

A Fantastic Woman (2017) | Mourning the sudden death of her partner Orlando, Marina Vidal navigates the suspicion and cruelty of his family, who are reluctant to accept Orlando and Marina's relationship. This gripping and beautifully-filmed movie is regarded as having one of the best representations of a trans character in contemporary film. An excellent opportunity to think about *lost knowledge, intersectionality, emotion and uptake, gender/sex, resistance, double binds, and objectification*. Trailer [here](#).

Lady Bird (2017) | This very funny, touching coming-of-age movie follows an eccentric high school senior eager to escape her hometown of Sacramento navigating a strained relationship with her mother. Think about *carework, heterosexuality, intersectionality, and class*. Trailer [here](#).