

Northern Illinois University
Department of Political Science

Spring 2018

POLS 312: Law & Film



This course explores whether there is a tension between actual legal practices in the “real world” and their portrayal in popular culture—specifically motion pictures. We will ask whether cinematic practices and imperatives give rise to a “reel-world” view of the law. We will focus on a number of related themes which may include: the concept of justice, the relationship between economic status and the law, official v. unofficial law enforcement including the quasi-law enforcement of private detectives, legal education, the practice of law, legal ethics, women in law and politics, discrimination and the law, the role of both civil and criminal courts in a political system, the role of the mass media in relation to law and politics, and law and social change. Students should expect to develop a more in-depth understanding of the issues covered as well as a better appreciation of the cultural and political significance of the way that law and legal actors are depicted in the movies. Students are required to view full-length, feature-films ranging from classics such as *The Big Sleep* (1946) and *Adam’s Rib* (1949) to more recent pictures like *Thelma & Louise* (1991) and *Intolerable Cruelty* (2003).

Online Course

Instructor: Artemus Ward
Office Hours: T TH 8-9:30am, Zulauf 405
E-mail: aeward@niu.edu

Learning Outcomes:

1. Students should develop a more in-depth understanding of the legal and political issues covered.
2. Students should develop a better appreciation of the cultural and political significance of the way that law and legal actors are depicted in the movies.

Required Reading:

All required reading material are on-line and linked from the syllabus.

Suggested Texts:

Bergman, Paul and Michael Asimow, *Reel Justice* (Kansas City, MO: Andrews and McMeel, 2006).

Black, David A., *Law in Film: Resonance and Representation* (Urbana, IL: University of Illinois Press, 1999).

Bonsignore, John J., et. al., *Before the Law: An Introduction to the Legal Process*, 8th edition (New York, NY: Houghton Mifflin, 2005).

Burnett, D. Graham, *A Trial by Jury* (New York, NY: Knopf, 2001).

Case, Anthony, *Movies on Trial* (New York, NY: The New Press, 2002).

Denvir, John, ed., *Legal Reelism: Movies as Legal Texts* (Urbana, IL: University of Illinois Press, 1996).

Ehrlich, Matthew C., *Journalism in the Movies* (Urbana, IL: University of Illinois Press, 2004).

Lucia, Cynthia, *Framing Female Lawyers: Women on Trial in Film* (Austin, TX: University of Texas Press, 2005).

Palmer, R. Barton, *Joel and Ethan Coen* (Urbana, IL: University of Illinois Press, 2004).

Web Resources:

[Picturing Justice: The On-Line Journal of Law and Popular Culture](#). University of San Francisco School of Law.

[Law in Popular Culture Collection](#). Jamail Center for Legal Research, Tarlton Law Library, University of Texas School of Law.

[Jump Cut: A Review of Contemporary Media](#) - online film journal archive, 1974-present.

[The Best Films of All Time – A Primer of Cinematic History](#). filmsite.org

[The Internet Movie Database](#) (IMDb).

Film List Chronology:

[Rebecca](#) (1940). Take the room facing the sea. It's always good to have options. Directed by Alfred Hitchcock (Academy Award Nomination—Best Director; Academy Award Winner—Best Picture). Starring Laurence Olivier (Academy Award Nomination—Best Actor), Joan Fontaine (Academy Award Nomination—Best Actress), Judith Anderson (Academy Award Nomination—Best Supporting Actress), Nigel Bruce, Reginald Denny, and George Sanders. 130 minutes.

[The Big Sleep](#) (1946). What is the difference between a detective and a private detective? Maybe it's that private detectives get all the girls. Directed by Howard Hawks. Starring Humphrey Bogart, Lauren Bacall, and Martha Vickers. 116 minutes.

[Adam's Rib](#) (1949). When is a courtroom not a courtroom? When it's really foreplay. Directed by George Cukor. Starring Spencer Tracey and Katherine Hepburn. 101 minutes.

[A Place in the Sun](#) (1951). George Eastman has a future in the family business—unless of course he can't keep his hands off the hired help! Directed by George Stevens (Academy Award Winner—Best Director). Starring Montgomery Clift (Academy Award Nomination—Best Actor), Shelley Winters (Academy Award Nomination—Best Actress), Elizabeth Taylor, and Raymond Burr. 122 minutes.

[Vertigo](#) (1958). You should never keep mementos of a killing. You should never be that sentimental. Directed by Alfred Hitchcock. Starring James Stewart, Kim Novak, and Barbara Bel Geddes. 129 minutes.

[Chinatown](#) (1974). Isn't that sweet? The kindly old grandfather just wants to see his granddaughter. Awww. Directed by Roman Polanski (Academy Award Nomination—Best Director; Academy Award Nomination—Best Picture). Starring Jack Nicholson (Academy Award Nomination—Best Actor), Faye Dunaway (Academy Award Nomination—Best Actress), John Huston, and Burt Young. 131 minutes.

[Kramer v. Kramer](#) (1979). When a confused wife and mother walks out on her self-centered, career-focused husband, little Billy is caught in between. Who will grow up first? 3-1 odds on Billy. Directed by Robert Benton (Academy Award Winner—Best Director; Academy Award Winner—Best Picture). Starring Dustin Hoffman (Academy Award Winner—Best Actor), Meryl Streep (Academy Award Winner—Best Supporting Actress), and Jane Alexander (Academy Award Nomination—Best Supporting Actress). 105 minutes.

[Manhattan](#) (1979). Life imitates art. Directed by Woody Allen. Starring Woody Allen, Diane Keaton, Mariel Hemingway (Academy Award Nomination—Best Supporting Actress), and Meryl Streep. 96 minutes.

[*Thelma & Louise*](#) (1991). Die rebel die! Directed by Ridley Scott (Academy Award Nomination—Best Director). Starring Geena Davis (Academy Award Nomination—Best Actress), Susan Sarandon (Academy Award Nomination—Best Actress), Harvey Keitel, and Brad Pitt. 129 minutes.

[*Primal Fear*](#) (1996). Sure, being a defense attorney can lead to fame and fortune, but it can also lead to failed relationships and a nagging conscience. Caveat Emptor. Directed by Gregory Hoblit. Starring Richard Gere, Edward Norton (Academy Award Nomination—Best Supporting Actor), Laura Linney, and Frances McDormand. 129 minutes.

[*The Big Lebowski*](#) (1998). The rug really tied the room together. Directed by Joel and Ethan Coen. Starring Jeff Bridges, John Goodman, Julianne Moore, Steve Buscemi, Philip Seymour Hoffman, John Turturro, Tara Reid, Flea, and Aimee Man. 117 minutes.

[*Intolerable Cruelty*](#) (2003). When the Massey is signed, only love is in mind. Or is it? Directed by Joel and Ethan Coen. Starring George Clooney, Catherine Zeta-Jones, and Billy Bob Thornton. 100 minutes.

Course Requirements:

On-Line Participation

You are required to go to the discussion board on Blackboard and for each module post one (and not more than two) messages (roughly 3-4 sentences) about the relevant course material or anything that relates to the course. You can either start your own thread or respond to a post that has already been made. You should also read the posts that the other students in the class make. Your participation grade will be posted at the end of the course and is based on making at least one quality post in each of the different modules. Thus, making one quality post in each module will earn you a perfect score for participation. You must complete all of your posts by the end of the semester by the date listed on the syllabus

Term Paper

You are required to write one 5-6 page research paper which is due at the end of the course on the date specified on the syllabus. In this paper I expect you to go beyond the course material. You can either examine themes in required films and then add to that by screening similar films on your own, or you can choose a theme that we do not cover in the course but that relates to the course topic: law and film. The paper must include an appropriate discussion of:

1. At least four films that are relevant to your topic. These films can be ones we view in class and/or films you view on your own. They must be discussed and

cited in your essay and also listed in a bibliography at the end of your paper (in any form you like).

2. At least four different scholarly sources such as academic books or journal articles that relate to the films you are discussing. These sources can be on-line and can be sources linked from the syllabus and/or sources you locate on your own. They must be discussed and cited in your essay and also listed in your bibliography. While you may use any book or article, in order to earn an “A” on the paper all four sources must be scholarly books from university presses or lengthy articles (10 or more pages) in academic journals. Toward this end I strongly recommend using JSTOR or another scholarly database to find articles in film studies, communications, and other related areas. Papers that do not meet the minimum scholarly source requirement and that do not follow directions generally will result in full grade deductions. Note: course lectures do NOT count as sources toward this requirement.

Scholarly sources combine discussion of individual films, genres and directors with in-depth considerations of the medium and the conditions of its production and reception. Scholarly books and articles contrast with film reviewing in newspapers, magazines, and on-line which principally serve as a consumer guide to movies. If you are unsure of whether a source counts as a scholarly source, please consult the course instructor. Here is a list of scholarly film journals: http://en.wikipedia.org/wiki/List_of_film_periodicals

As with all papers, the paper for this class must be type-written or word-processed, double-spaced, with 12 pt., Times New Roman font and one-inch margins all around. Do not include a cover page. You may put your name at the top of the paper but DO NOT list any other details such as the course name, instructor name, etc. Make sure that you properly attribute and cite whenever you use information from a source such as a book, article, webpage, or film. You may use any accepted citation format such as within-text-cites, footnotes, or endnotes and any accepted bibliographic style. Consult a resource such as the Chicago Style manual or similar work if you are unsure of proper citation/bibliographic formats. This is particularly crucial for internet sources. Note: journal articles must have the following information: volume number, year, beginning and ending page numbers. Also, films should be cited in the bibliography by title and year.

Before you start writing this or any essay, ask yourself: What is my overall argument/thesis? Am I supporting my position with reasons and/or evidence? Am I structuring my discussion so that it is as clear and comprehensive as it can be? Have I provided examples and explanations for each argument that I advance? What are the possible counter-arguments that my critics might bring up and how would I respond to those criticisms? In grading your essays I will consider whether you have (a) developed a clear and thoughtful thesis, (b) supported your thesis with a well-reasoned and well-organized discussion, (c) taken into account opposing points of view, (d) demonstrated your familiarity with course materials, and (e) followed the paper requirements including length, sources, and the rules of

proper grammar, spelling, and citation/bibliographic format. Note: JSTOR is not a source and should not be cited in your bibliography. It is a highly recommended search engine which allows you to locate specific sources such as Literature Film Quarterly; Mass Communication & Society; Western Journal of Communication; and Studies in Law, Politics, & Society to name a few.

Exams

Each exam will take place on Blackboard. You may take them at any time over the course of the semester but you may only take them once and you must take them all by the end of the semester on the date specified on the syllabus. It is recommended that you take them over the course of the semester as the weeks progress at the suggested points on the syllabus. The exams are not comprehensive and will only cover the specific material listed on the syllabus prior to the exam. Each exam will consist of 25 multiple choice and true-false questions. You will have 30 minutes to answer the questions once you begin the exam. Be sure to use a reliable computer with a reliable internet connection during the exam as technical difficulties on your end may result in none of your answers being saved. Because you have all semester to complete the exams, if you wait until the last day or so of the class to take them, you take an awful risk. Any personal issue such an illness or technical issue that you may have that makes it impossible to complete your exams will result in scores of zero.

Grading System:

Final grades will be determined by the following scale:

93.5-100 = A

89.5-93.4 = A-

86.5-89.4 = B+

83.5-86.4 = B

79.5-83.4 = B-

74.5-79.4 = C+

69.5-74.4 = C

59.5-69.4 = D

0-59.4 = F

...	<i>% of Total Grade</i>
On-Line Participation	10%
Mid-Term Exam	35%
Term Paper	20%
Final Exam	35%
Total=	100%

Course Policies:

1. Extracurricular Activities - It is your responsibility to notify me in advance of any activities that will disrupt your participation in the class. If your activities make it impossible for you to keep up with the course material you should consider withdrawing from the course.

2. Late Work – No late work is accepted under any circumstances.

3. Cheating and Plagiarism - Students cheating and plagiarizing will fail the assignment on which they have committed the infraction and will be referred to the appropriate judicial board for disciplinary action. The submission of any work by a student is taken as guarantee that the thoughts and expressions in it are the student's own except when properly credited to another. Violations of this principle include giving or receiving aid in an exam or where otherwise prohibited, fraud, plagiarism, or any other deceptive act in connection with academic work. Plagiarism is the representation of another's words, ideas, opinions, or other products of work as one's own, either overtly or by failing to attribute them to their true source.

4. Undergraduate Writing Awards - The Department of Political Science will recognize, on an annual basis, outstanding undergraduate papers written in conjunction with 300-400 level political science courses or directed studies. Authors do not have to be political science majors or have a particular class standing. Winners are expected to attend the Department's spring graduation ceremony where they will receive a certificate and \$50.00. Papers, which can be submitted by students or faculty, must be supplied in triplicate to a department secretary by the end of February. All copies should have two cover pages - one with the student's name and one without the student's name. Only papers written in the previous calendar can be considered for the award. However, papers completed in the current spring semester are eligible for the following year's competition even if the student has graduated.

4. Accessibility Statement - Northern Illinois University is committed to providing an accessible educational environment in collaboration with the Disability Resource Center (DRC). Any student requiring an academic accommodation due to a disability should let his or her faculty member know as soon as possible. Students who need academic accommodations based on the impact of a disability will be encouraged to contact the DRC if they have not done so already. The DRC is located on the 4th floor of the Health Services Building, and can be reached at 815-753-1303 (V) or drc@niu.edu. To assist NIU in providing an accessible and inclusive environment, the following suggested accessibility statements are provided for departmental and programmatic use. Please

contact a DRC staff member with questions or concerns about regarding access for and inclusion of students with disabilities at NIU.

6. Department of Political Science Web Site - Undergraduates are strongly encouraged to consult the Department of Political Science web site on a regular basis. This up-to-date, central source of information will assist students in contacting faculty and staff, reviewing course requirements and syllabi, exploring graduate study, researching career options, tracking department events, and accessing important details related to undergraduate programs and activities. To reach the site, go to <http://polisci.niu.edu>.

Course Calendar:

You are responsible for finding and watching the films on your own. Some films are available for free on line or on TV and others might require you to pay for them via a streaming service like netflix, youtube, or amazon. Of course there are no required textbooks for the course so any cost you might incur in securing these films will inevitably be much cheaper than if the instructor assigned a handful of new books. That said, there are many avenues for watching films on-line. If you are having trouble locating a specific film I suggest posting a query on the discussion board. Happy viewing!

I suggest that you watch the film before accessing the course materials on it. You should also take notes while viewing. Many of these films are highly complex and, as you will be discussing some of them in your final paper, you will want to refer to specific characters, scenes, and even dialogue. If you are like me and prefer to watch films without knowing anything about what you are about to see, then I recommend doing the assigned readings and accessing lecture material AFTER you watch each film. You may find that after viewing the film once and then accessing the course materials, you may want to watch the picture again and again... I have seen most of these pictures dozens of times and have memorized much of the dialogue. If you are not careful, you may end up in the same, sad shape... films are addicting! Caveat emptor!

Module 01: Reel Justice

Course introductory lecture.

Class Justice and Morality

Module 02: Class, Justice and Morality I

Film: *Rebecca* (1940).

Reading:

- Dirks, Tim, "[Rebecca \(1940\)](#)," filmsite.org, undated.
- Wood, Robin, "[The Two Mrs. de Winters](#)," The Criterion Collection, undated.
- "[Mad about the Girl](#)," *The Guardian*, June 28, 2006.
- "[Devil in a Black Dress](#)," *The Guardian*, June 28, 2006.

Recommended Reading:

- Mulvey, Laura, "[Visual Pleasure and Narrative Cinema](#)," *Screen* 16 (3, Autumn, 1975): 6-18.
- Modleski, Tania, [The Women Who Knew Too Much: Hitchcock and Feminist Theory](#), 2nd ed. (New York: Routledge, 2005).

Module 03: Class, Justice and Morality II.

Film: *A Place in the Sun* (1951).

Reading:

Dirks, Tim, "[A Place in the Sun \(1951\)](#)," filmsite.org, undated.

White, Clayton L., "[Classic: A Place in the Sun](#)," filmschoolrejects.com, March 6, 2007.

Week 04: Class, Justice and Morality III.

Film: *Vertigo* (1958).

Reading:

- Dirks, Tim, "[Vertigo](#)," filmsite.org, undated.
- Locke, John, "[Last Laugh: Was Hitchcock's Masterpiece a Private Joke?](#)" *Bright Lights Film Journal*, 1997.

Recommended Films: *The Ox-Bow Incident* (1943); *Rosbomon* (1950); *Judgment at Nuremburg* (1961); *A Man for All Seasons* (1966); *Breaker Morant* (1980); *Gandhi* (1982); *Crimes and Misdemeanors* (1989); *Goodfellas* (1990); *Gangs of New York* (2003).

Recommended Reading:

- Grant, Judith, "Morality and Liberal Legal Culture," in *Legal Realism*, Ch.8.

- Grant, Judith, "[Gangs of New York](#)," *Picturing Justice: The On-Line Journal of Law & Popular Culture*, March 4, 2003.
 - DiSalvo, Charles R., [Gandhi: The Spirituality and Politics of Suffering](#), 22 Oklahoma City University Law Review 51 (1997)
 - Ghosh, Shubha, [Gandhi and the Life of the Law](#), 53 Syracuse Law Review 1273 (2003).
 - Felix, Robert Louis, [The Ox-Bow Incident](#), 24 Legal Studies Forum 645 (2000).
-

Law Enforcement—Crime and Detection in the City of the Angels

“The best crime movies...are not about who did it, or why. They are about how the characters feel about what happened.”

– Roger Ebert, 1996.

Module 05: Law Noir

Film: *The Big Sleep* (1946)

Reading:

- Blaser, John, No Place for a Woman: The Family in Film Noir and Other Essays. April 1999. "[Film Noir's Progressive Portrayal of Women](#)" and "[Film Noir and the Hard-Boiled Detective Hero](#)."
-

Module 06: Postmodern Law Noir

Film: *The Big Lebowski* (1998).

Reading:

Singer, Marc, "['Trapped by their Pasts': Noir and Nostalgia in *The Big Lebowski*](#)," *Post Script* 27 (2, Winter-Spring 2008).

Daseler, Graham, "[Infinte Jest: The Big Lebowski](#)," *Bright Lights Film Journal*, Issue 81, August 2013.

The mid-term exam will cover modules 1-6 and must be completed by the end of the course on the date listed at the end of the syllabus.

Module 07: Retro Law Noir

Film: *Chinatown* (1974).

Reading:

- Denvir, John, "[Chinatown](#)," *Picturing Justice: The On-Line Journal of Law & Popular Culture*, March, 1998.
- Dirk, Tim, "[Chinatown \(1974\)](#)," filmsite.org, undated.

Recommended: *M* (1931); *Fury* (1936); *Marked Woman* (1937); *Stranger on the Third Floor* (1940); *The Maltese Falcon* (1941); *Double Indemnity* (1944); *Call Northside 777* (1948); *Force of Evil* (1948); *Knock on Any Door* (1948); *DOA* (1950); *Psycho* (1960); *The Long Goodbye* (1973); *Foul Play* (1978); *Blade Runner* (1982); *Beverly Hills Cop* (1984); *Fletch* (1985); *The Silence of the Lambs* (1991); *Pulp Fiction* (1994); *L.A. Confidential* (1997); *Get Shorty* (1995); *Midnight in the Garden of Good and Evil* (1998); *I, Robot* (2004).

Module 08: Divorce 70s-Style I

Film: *Kramer v. Kramer* (1979)

Reading:

- Asimow, Michael, "[Divorce in the Movies: From the Hays Code to Kramer vs. Kramer](#)," *Legal Studies Forum* 24 (2, 2000): 221-67.
-

Module 09: Divorce 70s-Style II

Film: *Manhattan* (1979)

Reading:

- Lurvey, Ira and Selise E. Eiseman, "[Divorce Goes to the Movies](#)," *University of San Francisco Law Review* 30 (4, 1996): 1209-19.
 - Crary, David, "U.S. Divorce Rate at Lowest Level since '70," *Associated Press, Chicago Tribune*, May 11, 2007. [Available in the Content section of Blackboard].
-

Module 10: Postmodern Divorce

Film: *Intolerable Cruelty* (2003)

Reading:

- Asimow, Michael, "[Intolerable Inaccuracy in Intolerable Cruelty](#)," *Picturing Justice: The On-Line Journal of Law & Popular Culture*, October 17, 2003.
- Berardinelli, James, "[Intolerable Cruelty](#)," *reelreviews.net*, 2003.

Recommended Films: *The Divorcee* (1930); *Platinum Blonde* (1931); *Born to Love* (1931); *The Gay Divorcee* (1934); *One More River* (1934); *The Awful Truth* (1937); *It Happened One Night* (1934); *The Women* (1939); *The Letter* (1940); *My Favorite Wife* (1940); *Mr. & Mrs. Smith* (1941); *The Postman Always Rings Twice* (1946); *The Paradine Case* (1947); *Payment on Demand* (1951); *Man on Fire* (1957); *The Parent Trap* (1961); *Divorce Italian Style* (1962); *Divorce American Style* (1967); *Play It Again, Sam* (1972); *Blume in Love* (1973); *Paper Moon* (1973); *Scenes from a Marriage* (1973); *Network* (1976); *An Unmarried Woman* (1978); *E.T. the Extra-Terrestrial* (1982); *Irreconcilable Differences* (1984); *Pretty in Pink* (1986); *War of the Roses* (1989); *Boyz n the Hood* (1991); *My Girl* (1991); *Husbands and Wives* (1992); *Mrs. Doubtfire* (1993); *Sleepless in Seattle* (1993); *My Girl II* (1994); *Bye Bye Love* (1995); *Losing Isaiah* (1995); *Waiting to Exhale* (1995); *The First Wives Club* (1996); *One Fine Day* (1996); *As Good As It Gets* (1997); *Stepmom* (1998); *Big Daddy* (1999); *Music of the Heart* (1999); *The Story of Us* (1999); *The Squid and the Whale* (2005).

Recommended Reading:

- Stack, Steven, "Divorce, Suicide, and the Mass Media: An Analysis of Differential Identification, 1948-1980." *Journal of Marriage and Family* 52 (2, 1990): 553-60.
- Leon, Kim and Erin Angst, "Portrayals of Stepfamilies in Film: Using Media Images in Remarriage Education," *Family Relations* 54 (1, 2005): 3-23.
- Coyle, Jake, "[In Movies, No Marriage Woes Are Irreconcilable](#)," *Associated Press*, August 9, 2011.

Module 11: Bar Girls: Women in the Courtroom I

Film: *Adam's Rib* (1949)

Reading:

- Suggs, Jon-Christian, "[Adams Ribs: Get 'em While They're Hot](#)," *Picturing Justice: The On-Line Journal of Law & Popular Culture*.
- Kamir, Orit, "[X-Raying Adam's Rib: Multiple Readings of a \(Feminist?\) Law-Film](#)," *Studies in Law, Politics and Society* 22 (2000): 103.

Module 12: Bar Girls: Women in the Courtroom III

Film: *Primal Fear* (1996)

Reading:

- Ebert, Roger, "[Primal Fear](#)," *rogerebert.com*, April 5, 1996.

- Lasher, Katherine M., "[The Portrayal of Women in Film After 1970](#)," *Picturing Justice: The On-Line Journal of Law & Popular Culture*, May 13, 2002.

Recommended Films:

Career Woman (1936), *The Lady Objects* (1938), *The Bachelor and the Bobbysoxer* (1947), *Tell it to the Judge* (1949), *And Justice for All* (1979); *Seems Like Old Times* (1980); *First Monday in October* (1981); *Legal Eagles* (1986); *Suspect* (1987); *Jagged Edge* (1988); *The Accused* (1988); *Music Box* (1989); *Presumed Innocent* (1990); *Curly Sue* (1991); *Defenseless* (1991); *A Few Good Men* (1992); *The Firm* (1993); *Guilty as Sin* (1993), *Philadelphia* (1993), *The Client* (1994); *Disclosure* (1994); *Liar, Liar* (1997); *Erin Brockovich* (2000); *High Fidelity* (2000); *The Family Man* (2000); *Bridget Jones's Diary* (2001); *I Am Sam* (2001); *Legally Blonde* (2001); *High Crimes* (2002); *Two Weeks' Notice* (2002); *Legally Blonde 2* (2003); *Laws of Attraction* (2004); *Batman Begins* (2005); *Slow Burn* (2007); *Beyond a Reasonable Doubt* (2009); *Serious Moonlight* (2009); *Storm* (2009); *The Change-Up* (2011); *The Lincoln Lawyer* (2011); *Something Borrowed* (2011).

Recommended Reading:

- Asimow, Michael, "[And Now for the Heroic Paralegal](#)," *Picturing Justice: The On-Line Journal of Law & Popular Culture*.
- Bergman, Paul and Michael Asimow, "Class Action," in *Reel Justice*, pp. 171, 176, 198, 233.
- Caplow, Stacy, "Still in the Dark: Disappointing Images of Women Lawyers in the Movies," *Women's Rights Law Reporter* 20 (No. 2/3 Spring/Summer 1999): 55.
- Graham, Louise Everett and Geraldine Maschio, "A False Public Sentiment: Narrative and Visual Images of Women Lawyers in Film," *Kentucky Law Journal* 84 (1996): 1027.
- Miller, Carolyn Lisa, "'What a Waste. Beautiful, Sexy Gal. Hell of a Lawyer': Film and the Female Attorney," *Colorado Journal of Gender & Law* 4 (1994): 203.
- Shapiro, Carole, "Women Lawyers in Celluloid: Why Hollywood Skirts the Truth," *University of Toledo Law Review* 25 (1995): 955.
- Tushnet, Mark V., "Class Action: One View of Gender and Law in Popular Culture," in *Legal Reelism*, Ch. 12.

Module 13: Women as Legal Outlaws

Film: *Thelma and Louise* (1991)

Reading:

- Wiegand, Shirley A., "Deception and Artifice: Thelma, Louise, and the Legal Hermeneutic," *Oklahoma City University Law Review* 22 (1, 1997): 25-50. [Available in the Content section of Blackboard].
- Russell, David, "['I'm Not Gonna Hurt You': Legal Penetrations in *Thelma and Louise*](#)," *Americana: The Journal of American Popular Culture, 1900-present*, Spring 2002, Volume 1, Issue 1.
- Gibson, Caitlin, "[25 Years Ago, 'Thelma and Louise' was a Radical Statement. Sadly, it Still is](#)," *Washington Post*, April, 20, 2016.

Recommended Films: *The Letter* (1940); *Arsenic and Old Lace* (1944); *Psycho* (1960); *Harold and Maude* (1971); *Norma Rae* (1979); *A Cry in the Dark* (1988); *Fried Green Tomatoes* (1991); *The Silence of the Lambs* (1991); *Point of No Return* (1993); *Set It Off* (1996); *Wild Things* (1998); *Monster* (2003); *Kill Bill: Vol.1* (2003); *Kill Bill: Vol.2* (2004); *Domino* (2005).

Recommended Readings:

- King, Neal and Martha McCaughey, *Reel Knockouts: Violent Women and the Movies* (Austin: University of Texas Press, 2001).

-
- **Research papers must be uploaded to Blackboard by Wednesday April 25th at noon.**
 - **All discussion board posts must be completed by Wednesday May 2nd at noon.**
 - **Final Exam will cover Modules 7-13. All exams must be completed by Wednesday May 2nd at noon. No exceptions.**
-