

Female representation in the American series	
<p><i>Art and Power / fiction and reality</i>: series have been broadcasted ever since the beginning of television. And it is an easy way to convey powerful representations, yet, as far as women are concerned, biased because of the stereotype of housewife representation.</p>	
	<p>How has the female representation evolved in the US series?</p>
<p>At the end of the Unit, I will be able to</p>	<ul style="list-style-type: none"> - define what a housewife is - see how this fantasy has stuck to women through the years - talk about how women have been and are depicted
<p>What vocabulary will I need ?</p>	<ul style="list-style-type: none"> - housewife - physical description
<p>What grammatical structure will I need ?</p>	<ul style="list-style-type: none"> - past - comparison - -ING structure
<p>What documents will be used ?</p>	<p>1- Ideal Housewives : a definition 1a- 50ies kitchen ads 1b- The Good Wife's Guide, 1955</p> <p>2- Depicting a witchy Housewife : <i>Bewitched</i>, 1964 2a- Witch representation over the years 2B- <i>Betwitched</i>, opening credit 2b- Endora and her son-in-law</p> <p>3- Desperate housewives, 2004: 3a-opening credit+ original paintings : "Adam and Eve" - Lucas Cranach the Elder, The Tomb Paintings of Queen Nefertari ; "The Arnolfini Portrait" - Jan Van Eyck, 1434 ; "American Gothic" - Grant Wood, 1930 ; "Pin Up Girl" - Gil Elvgren ; "Am I Proud!" - Dick Williams, 1946 ; "Campbell's Soup Cans" - Andy Warhol, 1964 ; "Romantic Couple" & "Couple Arguing" - Robert Dale 1955 ; 3b- Comparing The Scavo and the Van De Kamp 3c- Diner at the Van De Kamp 3d- Diner at the Scavo's</p> <p>4- Women Attorney 4a- <i>Ally Mc Beal</i>, `1997</p>

	<p>4b- <i>How to Get Away with Murder</i>, 2014</p> <p>5- Belles of the South and doctor Hart 5a- Southern Belle : a definition, historyengine.richmond.edu 5b- <i>Gone with the wind</i> script : the opening scene (+ vidéo) 5c- <i>Gone with the wind</i> script : Bonnet scene (+ vidéo) 5b- <i>Hart of Dixie</i>, 2011</p> <p>6- new representations? 6a-6b from modern housewife to political figure: Claire Underwood, <i>House of cards</i> (vidéo 1 Francis and Claire et vidéo 2 Hail to the Chief House of Cards Tribute) 6c- independent woman, <i>The Queen's Gambit</i> 6d- 6e- Real life issues: The Crown trailer + The Guardian Patrick Greenfield, Tue 13 Mar 2018</p>
What will I learn about ?	<ul style="list-style-type: none"> - the definition of housewife - how some stereotypes last in modern series, - ... and in real life.
Final Task	You will introduce us to a new serie through a trailer or opening credits, making it's main theme a revisited stereoptyped representation.

Instructions for your Final Task :

- 1) you will need to have a full synopsis to tell us about
- 2) You will to introduce us to your serie and to what you would like to make of it
- 3) convince us on how modern this representation will be
- 4) You may use any type of support, so long as there is all the elements of a trailer / an opening credit

1) ideal housewife :

1a- 50ies kitchen ads: travail d'imagination: une image par pair work => ½ de la classe a le droit à 3 mots pour décrire son image, l'autre ½ les écoute et quand ils ont fait le tour de tt le monde, se mette avec ceux dont ils pensent avoir la pair

travail d'écriture ensuite en pair work: rédaction d'une histoire autour de l'image => exagération des éléments en utilisant le document 1b:

1b- *The Good Wife's Guide*, 1955

puis les histoires sont mélangées, les publicités initiales mise au tableau, à charge pour chacun de retrouver l'histoire qui correspond.

2- Depicting a witchy Housewife

2a- introduction à évolution des sorcières à travers les années : explication de l'image de la sorcière et tout l'imaginaire derrière pour ensuite faire le parallèle avec Bewitched
cf diapo: un élève par photo décrit, passage au tableau en improvisation (doit tenir le plus longtemps possible, prise de note en commun)

2b - explain the opening credits : <https://www.youtube.com/watch?v=oOOFdNWPP04>

capture image à remettre dans l'ordre en groupe work => Classe divisée en 2, doivent aller au tableau et remettre chacun leur image dans l'ordre.

Puis confrontation avec le générique original.

// avec l'imaginaire et la façon dont la sorcière est perçue. Place du mari + de la house wife

travail de repérage sur opening credits Bewitched -> she does magic despite herself, she can't control everything, Darrin Stephens is lost, she tries to conform to what is expected of her

mise en // avec housewife et Endora dans l'épisode 3 : Mother meets whats- his- name travail de repérage à partir du titre et de la photo du couple

conclusion sur la modernité et l'image de la housewife

<https://www.youtube.com/watch?v=IMjgPky78VU>

pendant le visionnage: travail en pair work : une personne est retournée, l'autre regarde et indique ce qu'il voit.

Prise de note : confrontation avec les images

ou

mots clé écrit au tableau et explication au fur et à mesure

3- Desperate housewives, 2004:

3a-opening credit+ original paintings :

travail préparatoire : group work tableaux originaux : une photocopie couleur, une autre plus petite mise de l'autre tableau)

groupe 1 reçoit une grande image avec l'autre plus petite et a le droit de parler et de décrire son image, doit mettre qqles erreurs exprès (se référer aux petites images mise avec l'image travaillée)

le 2nd groupe écoute et doit trouver son / ses partenaires (dans la mesure du possible, mettre 2 fois les mêmes tableaux originaux pour constituer des groupes de 4 pour la suite)

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pt grammaire : rappel règle de comparaison

travail à 4 : visualiser le générique : travail de repérage de ts les classiques et faire le // avec les images du générique

<https://www.youtube.com/watch?v=bHjKxETaQzo>

comparaison des tableaux en groupe : un tableau présente l'original, l'autre celui du générique => conclusion : what does it mean ?

Support : <https://www.powtoon.com/c/e84jYNNkrsx/1/m>

3b- Comparing The Scavo and the Van De Kamp

image Lynette + image Bree

travail sur les deux femmes: comparaison Lynette / Bree ->what would one or the other think of the other?

travail de rédaction dans son cahier

exercice oral: improvisation: what would one think about the other? (gossips, women together, 1st meeting...)

travail écrit: imagine what their husband would think?

barème: fil des pensées avec un suivi, 2 pt; intéressant 1 pt; en lien avec les housewives expectations 1pt, anglais syntaxe: 3 pt, vocabulaire: 3 pt

impro: autour des deux images what would one tell about the other after their 1st meeting

3c- Diner at the Van De Kamp

episode 1, season

https://www.youtube.com/watch?v=_wwyWTtJQJ0

mettre les élèves par groupe de 4. repérage à partir du son: who / what?

2nd écoute: repérer une parole par personnage + image qui va avec

freeze game: chaque groupe a un numéro et lorsqu'il est appelé chacun doit dire la phrase et freeze l'expression

confrontation avec la vidéo, partage et TE en commun : describe the atmosphere, how the children / husband feel like. According to you: who puts pressure on the other ? conclude on the image given about housewives

Et ensuite faire jouer la scène à partir du script.

Possibilité de les faire jouer en utilisant d'autres ambiances (mafiosi, stern, hysterical, loving family, bored, slow, angry)

3d – Diner at the Scavo's

donner la photo et faire faire écrire un script du diner puis faire jouer la scène à partir du script.

Possibilité de les faire jouer en utilisant d'autres ambiances (mafiosi, stern, hysterical, loving family, bored, slow, angry) : ambiance tirée au hasard

4- Women Attorney

4a- *Ally Mc Beal*, `1997 + 4b- *How to Get Away with Murder*, 2014

Travail à partir des dossiers de chaque série: un groupe de 4 reçoit les doc de sa série et doit se les approprier. Temps limité, droit à des notes mais pas à des phrases complètes.

Reprendre l'ensemble des documents après le temps imparti.

On change les élèves de groupes: 2 personnes dans chaque groupe recompose les groupes de 4. Dans un 1er temps, seuls la 1/2 de la classe parle pendant que l'autre 1/2 écoute. Faire changer les groupes à chaque fois après un temps limité, et faire parler à chaque fois un binôme différent (soit celui d'Ally, soit celui d'Annalise)

=> sans avoir vu les documents des autres, proposer par groupe une comparaison des personnages et une évolution de la woman attorney.

Recap ensemble : it is interesting to see how women are over represented in Law series. One of the earliest portrayals of a woman lawyer on American television was Mary Bancroft (played by Elsie Ferguson) in *Scarlet Pages* in the 1930s and interest in female characters in the legal profession seems to have increased in the last decade : *Ally McBeal* , *The Good Wife*, *Scandal*, *How to Get Away with Murder*, *Suits*, are just a few of on-screen attorneys we have become familiar with .

let's focus on two of characters : Ally McBeal (in the eponymous series) and Annalise Keating (*How to Get Away with Murder*) and see how female representation have changed over the years :

travail de repérage des 2 jackets séparants les débuts et finale des 2 séries

- Ally Mac Beal; 1- black mini dress, light blue jacket, alluring – 1 woman 3 men
- 2- sexy, lacy underwears / panties, sliver man shirt, spent the night over there
- 3 women, 1 men

= > revolves around Ally and her love story, competition

- How to get away with Murder: 1- broad angle, portrait- black woman → looks determined, short hair

Murder in white, red background with ink, title =>

powerful attorney

2- white background, blood drops / stains – looks up – close angle earring, feminine (long hair)

<https://view.genial.ly/5ee714942dbd970d0fe9135d/game-action-femal-representation-lawyers>

5- Belles of the South and doctor Hart

5a- Southern Belle : a definition

donner doc à 2 élèves (un doc par pair work) : repérage et explication de son texte
mise en commun en groupe work : donner une définition de Souther Belle

idée d'activité : donner une définition qui soit 100 % fiable - 50 % fiable – 0% fiable

passage au tableau pour présentation puis recap ensemble

3c- Diner at the Van De Kamp, Season 1, episode 1, *Desperate Housewives* (script)

[Gentle classical music]

DANIELLE : Why can't we ever have normal soup?

BREE: Danielle, there is nothing abnormal about basil purée.

DANIELLE :Once, can we have a souppeople have heard of? Like French onion or navy bean?

BREE: Your father can't eat onions. He's deathly allergic. And I won't even dignify your navy bean suggestion. So, how's the osso buco?

ANDREW: It's OK.

BREE: It's OK? Andrew I spent three hours cooking this meal. How do you think it feels when you say, "It's OK" in that sullen tone?

ANDREW: Who asked you to spend three hours on dinner?

BREE: Excuse me?

ANDREW: Tim Harper's mom gets home from work, pops open a can of pork and beans, and boom they're eating, everyone's happy.

BREE: You'd rather I served pork and beans?

DANIELLE : Apologize now, I beg.

ANDREW: I'm saying do you always have to serve cuisine? Can't we just have food?

BREE: Are you doing drugs?

ANDREW: What?

BREE: Change in behavior is a warning sign and you have been as fresh as paint for the last six months. It explains why you're always in the bathroom.

DANIELLE : Oh trust me ! That is not what he's doing.

ANDREW: Shut up. Mom, I'm not the one with the problem here. You're the one acting like she's running for Mayor of Stepford.

BREE: Rex... seeing that you're the head of this household, I'd appreciate you saying something.

REX: Pass the salt?

Southern Belle

A southern belle was a girl who was expected to grow up into a lady. She was supposed to be fragile and flirtatious while also sexually innocent. She was beautiful but risky to touch, like porcelain. Every southern belle was expected to be up-to-date on the latest fashions, which often proved tricky and expensive because fashion was constantly changing throughout the nineteenth century. A true lady embodied the ideals of the South, and was thus hospitable and graceful. Newspapers often took it upon themselves to update their lady readers on the newest fashion trends.

By following the newspapers' reports, women had easy access to the information about the changing fashions, but only the wealthiest of them could actually afford to keep up with them. In some families, being overly concerned with the latest fashion was looked down upon because a southern lady was supposed to solely exist to support her husband, raise their children, and submit to God.

Southern women possessed the characteristics of much of what the South is known for. They were supposed to be southern belles, who were pure and untouchable until they were married. They were honorable (or supposed to be) in the sense that they were faithful to their husbands, who in return would defend their honor if it was ever challenged. Their loyalty lay with God and their families, but it was also tacitly expected that they were to keep up with the latest fashions of the time to the best of their ability. The presence of southern women and the graceful air that supposedly surrounded them was not only felt in Mississippi, but throughout the entire South and became one of its defining characteristics.

<https://historyengine.richmond.edu/episodes/view/2259>

GONE WITH THE WIND

NB : *Gone with The Wind* is one of the most famous book about the Southern way of life. Very controversial because despite it being about the American Civil War and the Southern particularities, slavery is described as a caring and welcomed way of life. It was turned into a very successful movie in which Clark Gable and Vivien Leigh were the main characters.

Scarlett O'hara is the stereotype of the rebel Southern Belle. Both completely matching the expectations and yet rebellious against this way of living which allowed her to make it out of the after Secession War.

Scene 1: the opening scene

<https://www.youtube.com/watch?v=ybmvQJcLDc>

Tara is the beautiful homeland of Scarlett, who is now talking with the twins, Brent and Stew, at the door step.)

BRENT:What do we care if we were expelled from college, Scarlett. The war is going to start any day now so we would have left college anyhow.

STEW:Oh, isn't it exciting, Scarlett? You know those poor Yankees actually want a war?

BRENT:We'll show 'em.

SCARLETT:Fiddle-dee-dee. War, war, war. This war talk is spoiling all the fun at every party this spring. I get so bored I could scream. Besides, there

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isn't going to be any war.

BRENT:Not going to be any war?

STEW:Ah, buddy, of course there's going to be a war.

SCARLETT:If either of you boys says "war" just once again, I'll go in the house and slam the door.

BRENT:But Scarlett honey..

STEW:Don't you want us to have a war?

BRENT:Wait a minute, Scarlett..

STEW:We'll talk about this...

BRENT:No please, we'll do anything you say...

SCARLETT:Well-but remember I warned you.

BRENT:I've got an idea. We'll talk about the barbecue the Wilkes are giving over at Twelve Oaks tomorrow.

STEW:That's a good idea. You're eating barbecue with us, aren't you, Scarlett?

SCARLETT:Well, I hadn't thought about that yet, I'll...I'll think about that tomorrow.

STEW:And we want all your waltzes, there's first Brent, then me, then Brent, then me again, then Saul. Promise?

SCARLETT:I just love to.

STEW:Yahoo!

SCARLETT:If only ..if only I didn't have every one of them taken already.

BRENT:Honey, you can't do that to us.

STEW:How about if we tell you a secret?

SCARLETT:Secret? Who by?

BRENT:Well, you know Miss Melanie Hamilton, from Atlanta?

STEW:Ashley Wilkes' cousin? Well she's visiting the Wilkes at Twelve Oaks.

SCARLETT:Melanie Hamilton, that goody-goody. Who wants no secret about her.

BRENT:Well, anyway we heard..

STEW:That is, they say..

BRENT:Ashley Wilkes is going to marry her.

STEW:You know the Wilkes always marry their cousins.

BRENT : Now do we get those waltzes?

SCARLETT:Of course.

BRENT:Yahoo!

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SCARLETT:It can't be true...Ashley loves me.

STEW:Scarlett!

(Scarlett couldn't accept the fact of Ashley's marriage, she rushes to find her father. Mr. O'Hara is just back from a ride.)

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Green Bonnet scene :

<https://www.youtube.com/watch?v=CVn8tpcV3QE>

Script :

(In the Hamiltons. Rhett pays a visit to Scarlett and brings her a bonnet from Paris.)

SCARLETT:Oh, oh, oh the darling thing. Oh, Rhett, it's lovely, lovely! You didn't really bring it all the way from Paris just for me!

RHETT:Yes. I thought it was about time I got you out of that fake mourning. Next trip I'll bring you some green silk for a frock to match it.

SCARLETT:Oh, Rhett!

RHETT:It's my duty to blade boys at the front, to keep our girls at home looking pretty

SCARLETT:It's been so long since I had anything new.

(Scarlett tries the bonnet on. Then she diverts it, considering this is the right way.)

SCARLETT:How do I look?

RHETT:Awful, just awful.

SCARLETT:Why, what's the matter?

RHETT:This war stopped being a joke when a girl like you doesn't know how to wear the latest fashion.SCARLETT:Oh, Rhett, let me do it. But Rhett, I don't know how I'd dare wear it.

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RHETT: You will, though. And another thing. Those pantalets. I don't know a woman in Paris wears pantalets anymore.

SCARLETT: What do they... you shouldn't talk about such things.

RHETT: You little hypocrite, you don't mind my knowing about them, just my talking about them.

12 - Hart of Dixie : Look at the following extract, where Zoe meets Lemon and fill in the grid

	ZOE	LEMON
Clothes		
job		
attitude		
Reason for this attitude		
Opinion about the other		

<https://www.youtube.com/watch?v=N5BIQWoOk9U>

explanation of Belles :

<https://www.youtube.com/watch?v=oO5c8AJGJBY>

// entre Lemon Breeland and Zoe Hart old fashion / desire to cling to the past and modernity

- new representations?

6a-6b from modern housewife to political figure: Claire Underwood, *House of cards*
travail sur les 2 vidéos (soit en group work et en divisant la classe en deux pour échange ensuite autour des vidéos, soit prise de note en commun en vue de la comparaison et description de la façon dont Claire Underwood a évolué. Possibilité d'évoquer les raisons pour lesquels Spacey a été évincé de la série

video 1 : Francis and Claire

<https://www.youtube.com/watch?v=G9e4sglhtXk>

vidéo 2- Hail to the Chief | House of Cards Tribute

<https://www.youtube.com/watch?v=8i1cKiRxAS8>

6c- independent woman, *The Queen's Gambit*

travail sur le mp3 => repérage des personnages, intonation, bruits, sujets évoqué
puis vidéo => les habits, les mimiques, la housewife avec alcool (faire le // avec Claire Underwood + évoqué combien l'alcool est aussi présent dans les séries comme Ally Mc Beal ou Desperate Housewives

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6d- Real life issues :

Travail sur le trailer de The Crown => insister sur le fait que le personnage principale est bien évidemment Elisabeth II puis article The guardian sur

script The Queen's Gambit:

Beth?

Beth Harmon?

Margaret Neil.

Well, Margaret Johnson now.

Fairfield High?

Margaret.

Right. Hi.

Mike and I tied the knot
right after graduation.

Congratulations.

Not long after,
we were blessed with this little one.

What's her name?

Jean, after Mike's grandmother.

I read about you.

The chess and the traveling.

It must be exciting.

It is.

Being around all those boys
is a real thrill.

You wanted to know
what the boys were like,

if I dated any of them.

That time I came over to your house
with the Apple Pis.

Oh! Gosh!

That seems, uh...

like a million years ago, doesn't it?

I should probably get my errands done,
before this one gets...

Really fussy,
and the window of opportunity,

as we like to say, slams shut.

It was nice to see you.

You, too.

Evolution of Female stereotype over the years

Introduce us to a stereotyped character of a serie of your choice. Now propose a reboot of this character : how would you represent it in modern way ?

Adequation à la tâche	Pertinence du contenu	Recevabilité linguistique: prononciation et intonation	Richesse de la langue: grammaire et syntaxe	Richesse de la langue: lexique
Présentation de 2 minutes 0.5	Présentation approfondi du personnage choisi (biographie, description physiques...) 1 / 2	J'hésite un peu trop souvent, mes phrases sont parfois saccadées, mon accent n'est pas toujours très compréhensible mais dans l'ensemble je me fais comprendre 3 B1	Mes phrases sont assez simples, je fais des erreurs mais je sais aussi me faire comprendre. J'utilise un peu trop souvent les mêmes structures de phrases 4 B1	Il me manque du vocabulaire pour être fluide, je me répète parfois, j'ai essayé d'utiliser le vocabulaire vu en classe 4 B1

Support : un personnage de fiction réel 0.5	Éléments stéréotypés identifiés 1 / 2	Je fais beaucoup de fautes de diction, j'ai un accent français un peu marqué, les accents parfois sont mal placés, j'ai un débit parfois saccadé, c'est parfois difficile de me comprendre 2 A2 -> B1	C'est parfois difficile de me comprendre, ou mon anglais est un peu trop basique, je ne maîtrise peu de structures grammaticales 3 A2 -> B1	Je cherche parfois mes mots, j'ai un vocabulaire limité, je me répète souvent, je ne sais pas toujours comment répondre 3 A2 -> B1
Présentation du personnage en photo 0.5	Proposition de moderniser le personnage cohérente 1	Je fais beaucoup de fautes de diction, j'ai un accent français trop marqué, les accents sont mal placés, j'ai un débit saccadé, c'est difficile de me comprendre 1 A2	C'est difficile de me comprendre, ou mon anglais est vraiment trop basique, je ne maîtrise que très peu de structures grammaticales 2 A2	Je reste trop souvent silencieux, je cherche à demander les mots tout le temps, je ne sais pas quoi dire 2 A2
Présentation de son évolution (image ou oral) 0.5	Intéressante 1	Je parle avec un accent très français, je ne fais visiblement que peu d'effort pour mon accent, on ne me comprends pas 0.5	Je fais trop de fautes pour être compris, même avec si mon interlocuteur fait les efforts nécessaires pour 1	Il me manque du vocabulaire pour être fluide, je me répète beaucoup je n'ai utilisé que très peu le vocabulaire vu en classe 1
Moins d'une minute 30 -1	Présentation dynamique, peu de lecture 1	Prononciation française très marquée, très peu compréhensible 0	C'est difficile de me comprendre, ou mon anglais est vraiment trop basique, je ne maîtrise que très peu de structures grammaticales 0,5	Il me manque beaucoup de vocabulaire pour être fluide, je me répète souvent je n'ai utilisé que très peu le vocabulaire vu en classe 0,5

The Crown's Claire Foy paid less than male co-star, producers admit
Foy, who starred as the Queen in hit series, earned less than Matt Smith who played Prince Philip



Claire Foy and Matt Smith in a scene from The Crown. Photograph: Robert Viglasky/AP

Claire Foy, who plays the Queen in The Crown, was paid less than her co-star Matt Smith during the first two seasons of the hit show, producers of the Netflix series have revealed. Executive producers for the series made the disclosure when asked during a panel event in Jerusalem on Tuesday if Smith, who played a young Prince Philip in the first and second seasons, was paid more than Foy.

In response, the series' producers, Suzanne Mackie and Andy Harries, acknowledged the 35-year-old male English actor was paid more owing to his Doctor Who fame, but said the practice would be rectified in the future, according to the US entertainment magazine Variety "Going forward, no one gets paid more than the Queen," Mackie told the audience.

Foy, who was reportedly paid \$40,000 (£29,000) an episode, will not appear in the third series of **The Crown**, which starts filming this summer, as every part on the show has since been recast. She won a Golden Globe in 2017 for her portrayal of the current monarch during the early years of her reign.

Olivia Colman will play the Queen in the third series.

Speaking to the Guardian before the launch of the second series of The Crown last year, Foy said she believed women were expected to follow pre-accepted norms.

"If all the women in the world suddenly went: 'I've just realised I can't be arsed with this any more'," she said.

"You're told as a young woman what's attractive, what's acceptable, what's the right or wrong way to be. I'm lucky I discovered acting as a way of expressing myself, but unless you're given the permission to do that, you can't get it out."

"So with my child, I'm like: 'Run around! Scream! Shout! Go on!' I wish there was a way of

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saying to girls: 'You don't have to be polite and pretty in order to survive and have people love you.' The idea that you should be like everybody else genuinely breaks my heart. And I'm going to have to do something about it."

The first season of *The Crown*, which received widespread critical acclaim, is understood to have been the most expensive series commissioned by **Netflix** at the time, reportedly costing the streaming company £100m.

The Guardian [Patrick Greenfield](#), Tue 13 Mar 2018 19.47 GMT

