

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DEPARTMENT OF FILM-VIDEO AND MEDIA STUDIES

ADAM, MEET EVE

KELSEY HOFFMAN

SPRING 2012

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in Film and Video
with honors in Film and Video

Reviewed and approved* by the following:

Barbara Bird
Associate Professor of Film/Video
Thesis Supervisor
Honors Adviser

Maura Shea
Senior Lecturer of Film/Video
Faculty Adviser
Second Reader

* Signatures are on file in the Schreyer Honors College

ABSTRACT

In this more permissive age of “hooking up” and “casual sex” it is important to understand the common miscommunications between men and women. Is there a new set of rules that govern our generation since the dating pressures have changed? Growing up within these changes, three classmates and I set out to explore our romantic experiences in this new atmosphere and answer our most personal questions by making a documentary. Our intent is to investigate the difference between a man’s idea of intimacy and a woman’s idea of intimacy in heterosexual relationships. Research included reading books, journal articles, and essays and even watching other documentary films on the topic. Professionals were interviewed in the areas of sociology, psychology, philosophy, anthropology, and biology in order to understand this age-old conflict. We discovered that the rules in romance might not have changed so much after all. A majority of the research led to the conclusion that young daters need to acknowledge their goals and the goals of their partner – a lesson universal to all times and relationships.

Table of Contents

VIEW THE DOCUMENTARY.....	1
INTRODUCTION: THE NEW AGE OF “HOOKING UP”.....	1
RESEARCH FOR THE DOCUMENTARY.....	2
THE MALE-FEMALE CONFLICT.....	3
THE MAKING OF ADAM, MEET EVE.....	10
THE APPROACH.....	10
PERSONAL ENGAGEMENT.....	11
STRUGGLING WITH B-ROLL.....	13
CONCLUSION.....	14
APPENDIX A: DOCUMENTARY TREATMENT.....	16
APPENDIX B: PRODUCTION PLAN.....	19
APPENDIX C: DOCUMENTARY AND B-ROLL OUTLINES.....	22
APPENDIX D: IDEA SUMMARY.....	24
WORKS CITED.....	25
FILMOGRAPHY.....	27

VIEW THE DOCUMENTARY

This thesis is composed of both written and video portions. The written component relates specifically to the film, *Adam, Meet Eve*, as the majority of work and research is compiled within in the documentary. It is recommended that the documentary be viewed before proceeding.

[<link to documentary film>](#)

INTRODUCTION: THE NEW AGE OF “HOOKING UP”

The advent of reproductive freedom, the sexual liberation of women, and the concept of casual sex as well as the technical innovations of texting, social networking, and online dating have added another dimension of accessibility and speed to romantic relationships. Intimate interaction between males and females are not only occurring more quickly, but at younger and younger ages. The past traditional steps of group dating, courting, and waiting for sex until marriage are now often skipped because of the changing landscape of sexual politics (E. Silver Interview). Young heterosexual daters now are more permissive when choosing what they do intimately with their partners.

Amid these interactions with the opposite sex, it would be useful to understand ourselves and our partners a little better. There are common conflicts and miscommunications between guys and girls, and with the fast pace of “hooking up,” my peers are often left confused. This research is by no means starting with a bias towards men or women. Some well-known generalizations have been examined because they have become generalizations for a reason, as proved by past studies investigating the similarities and differences between male and female behaviors (Puts Interview). Within

our white, upper middle class, college student world, we intend this investigation to provide personal clarity rather than be exhaustive.

This new generation of dating inspires new obstacles and concerns that our predecessors may not have faced. Now the commonly accepted concept of casual sex is adding a new dynamic to romantic relationships. Therefore, this fascinating transformation should not go unnoticed, but should be observed and dissected. My peers and I are currently dealing with these issues and would like to examine this evolving social landscape. The main body of my thesis consists of the resulting documentary.

RESEARCH FOR THE DOCUMENTARY

My partners and I worked together on a similar project in an earlier film course and decided to expand on the subject (*Un Deux Trois*, 2010). We spent a great deal of time discussing this topic as filmmakers and as friends, so it only seemed natural to explore it in further detail. Our questions and confusions may be shared by others and, at the very least, can spark a dialogue for viewers.

Some may ask why I researched sex and sexual relationships when I could have simply focused on romantic relationships as a whole. The reason for this is because sex is vital to adult romantic relationships; it is a form of intimacy that goes deeper than some may believe. In an article in *Psychology Today* called “Lust for the Long Haul,” Elizabeth Devita-Raeburn reveals that sex is inherently based on intimacy and analyzes how this affects marriage and vice versa. She interviews David Schnarch, a marital and sex therapist, and discovers that “Problems in the bedroom are too often seen as distinct from the emotional struggles of marriage and partnership. But Schnarch--and a few other therapists--have developed an alternative view, one that puts partnership at the heart of

sexuality and puts both sexuality and intimacy at the center of human development” (44). Therefore, emotional intimacy and sexual intimacy are not black and white. This fact brings about the issue: What does it mean when one has sex with someone that they aren’t in a relationship with? This is the prime example of what often occurs in the generation of casual sex and hookups. It’s this mysterious gray area between emotional intimacy and sexual intimacy that interested us.

THE MALE-FEMALE CONFLICT

The differences between men and women have forever been a hot topic for heterosexuals. Men and women are constantly attempting to see eye-to-eye in order to coexist harmoniously. But what exactly is in the way of us being on the same page with our significant others? This subject has been researched endlessly; however, I am most interested in what this information means to my generation of daters. Young adults born in the 1990s and early 2000s are deeply influenced by many new pressures, such as movies, television, advertisements, the instant access of the internet, and more. Emphasis on idolizing celebrities and valuing the immediacy and constancy of social media has grown from past generations. In this age, we may know our partners for shorter amounts of time before becoming intimate or become intimate with people that aren’t committed partners. I think that learning to navigate more smoothly with less arguments and more communication could really help my generation that is interacting intimately sooner and more frequently with the opposite sex – with sky-high expectations.

Obviously there are many factors that play a role in these miscommunications between men and women, not just psychological and biological. Social pressures and cultural norms are almost as constricting as our own biology, if not more so. Therefore, I

decided to approach this topic from many different angles, including psychology, biology, anthropology, sociology, and philosophy, in order to more thoroughly understand this conflict between men and women.

Biologically, men have more sperm than women have eggs, said Professor Kytham Dawood, Ph.D., who I interviewed in the Psychology Department at Penn State University. Men can afford to have sex and spread this DNA, while for women the stakes are higher, especially because women risk the chance of pregnancy and having to raise a child (Dawood Interview). Due to the abundance of sperm, males would benefit by having multiple instances of casual sex because they'd have chances for more offspring, whereas women couldn't possibly benefit from having more sex once already pregnant from a single act of sex (Puts Interview). Obviously these circumstances have changed since the creation of birth control, but our actions could still be affected by our underlying biology. In addition, the fear of sexually transmitted diseases cannot be overlooked, because this also deters people from having casual sex. Young adults are now educated on these diseases and, although still afraid of them, are more proactive in avoiding them. However the "it will never happen to me" mindset of young adults often misguides youths about the probability of pregnancy and acquiring STDs.

In relation to our biology, the human species has changed and evolved according to our genetic strengths and weaknesses for thousands of years. Evolutionarily, men have been sent out to hunt and to fight in war, while women have traditionally stayed at home to raise children (E. Silver Interview). These activities have drastically different social and emotional tolls. Hunting and fighting not only are more individual tasks, they are also more focused on strategy and problem solving. Primarily, men had no choice but to

ignore the emotional repercussions of physical exhaustion and death and had to focus strictly on completing their tasks. Women, on the other hand, worked in small and intimate groups, valuing emotional discussions and well-being. Therefore, men and women were almost forced to learn different forms of communication, ones that might not translate smoothly to one's opposite-sexed partner, causing some misinterpretations and confusion. Although these roles have since changed, it's impossible to shed hundreds of years of conditioning. Dr. Stacy Silver, a sociology professor with a focus on human development, notes that even childhood behavior on a playground reflects this exact difference. In general, boys play strategy games which are governed by strict rules, while girls chat and play games of make-believe. As her husband, Dr. Eric Silver, stated in his recent interview, our biology and evolution are like memories and cannot be ignored.

In our culture, we value love and romance enough to investigate how to improve and understand our relationships (Richards Interview). In two articles published on Match.Com, Chelsea Kaplan interviews psychiatrist, professor, and author, Dr. Louann Brizendine. The articles, "What makes men tick," and "What makes women tick," ask questions about male and female behavior that the opposite sex doesn't understand. For men, women ask the following questions:

1. Why is he always so intent on "fixing" my problems? Why can't he just listen and empathize?
2. Why is he so "physical?" I wish he'd come to the farmer's market with me one Saturday, but all he wants to do is play football with his buddies.
3. Why is he so competitive? It's like he always is obsessed with winning and being number one!

4. Why is he always so focused on sex, sex, sex?
5. Why is he not as in love with our new baby niece as I am? (Kaplan, Match.com)

For women, men ask the following questions:

1. Why is she so baby-obsessed? I just want to hang out and enjoy being a couple.
2. Why is she so bossy? It's like she always has to be right!
3. Why is she always so emotional? Things that I'd easily let roll off my back could have her crying for days!
4. Why isn't she interested in more frequent sex?
5. I like my guy friends and all, but her girlfriends are practically her entire world. What gives? (Kaplan, Match.com)

These questions aren't as stereotypical as they might seem. Dr. Brizendine explains the psychological and biological differences between men and women that cause us to act the ways that we do. Males and females have different bodies and hormones, often leading them to have different emotions and desires. These differences also affect the male and female ideas of "intimacy." In *A Billion Wicked Thoughts*, Dr. Ogi Ogas and Sai Gaddam pinpointed why porn has such a large male audience and such a small female audience. It has been scientifically tested and proven that men are much more strongly visually aroused than women are. However women tend to be turned on more emotionally by romance novels and detailed sex scenes (Ogas and Gaddam, 85). What causes this? Dr. Laurie Mulvey, lecturer in sociology, even goes so far as to say that her husband must be physically close in order to be emotionally close, while she feels that she functions in the

reverse order. Perhaps the way that we think isn't solely based on our personalities, possibly the fact that we were born male or female has something to do with it. Facts like these could help us understand our significant others.

However, outside of our bodies, society's own pressures influence our behavior. Historically, humans have assigned specific gender roles to males and females in relationship to one another (Wong Interview). As individuals, girls are expected to act, dress and excel differently than boys. According to Matt Mutchler, these traditional roles paved the way for what is expected of heterosexual men and women. He states, "The traditional script for doing 'feminine sex' is referred to as romantic love." Based on their femininity, girls are expected to save sex for romantic marriage and to fulfill childcare roles (Mutchler, 35). However, Mutchler continues, "The traditional script for men is referred to as the adventure script. Men are expected to play the active role, seeking sex for adventure," (35). Because of these gender-based assumptions, these masculine and feminine characteristics become entangled with their sexuality when men and women interact (Hoffman, 1).

In the past, it was commonly believed that gender and sexuality were the outermost expression of some deeper essence of one's identity. However, theorists have challenged this essentialist view of gender and sexuality claiming that neither concept is a fixed, innate trait (Taylor, 107-9). Deconstructionists such as Jacques Derrida have promoted this theory due to their observation that the meanings of these essences are in fact sculpted by culture and history and that no naturally occurring essences exist (Sullivan, 50). According to these theories gender is not a naturally occurring identity. Instead, gender and its sexual counterpart, heterosexuality, are learned social roles.

Gender norms enforce what is expected of a person according to their biological sex and sexual norms enforce what is expected of a person's sexual role as a masculine or feminine partner in a heterosexual relationship (Hoffman, 2).

However, even within this reasoning, it is still difficult to shed the social norms that have attempted to constrict sexuality for so long. Just like our biological memory, we have a social memory as well. Sullivan comments, "But poststructuralist theorists argue that changing your life is not simply a matter of changing your mind. This is because we embody the discourses that exist in our culture, our very being is constituted by them, they are a part of us, and thus we cannot simply throw them off," (41).

Due to the construction of gender, different problems arise within heterosexual couples in which the genders interact and often collide. There exists an inequality between women and men in many western cultures, and this is further enforced by the traditions of heterosexuality (Hoffman, 6). The authors of *Male in the Head* claim, "Men [are] simply required to act as men, while women, much more problematically had to discipline their unruly bodies into conformity with male desires," (Holland et al., 8-9). Dr. Sam Richards, sociology professor at Penn State University, agrees that "there's only one way of being and the way of being is to be like a man" (Interview). Due to the traditional gender norms, females are expected to acquiesce to male domination. Men, on the other hand, are pressured to conform to the extremely narrow and problematic construction of masculinity. Only if women resist feminine norms can they be free to have some control over their relationships with men. And only if men resist masculine norms will they be capable of more open expression.

However, in the newest generation after the third wave of feminism, we see women trying to break away from female subordination. Unfortunately, because our only social cues are still male-oriented, women seem to be digging themselves deeper into their gender role. The sexual nature of women in the media and the roles of women in porn are encouraging women not only to be sexually liberated, but also to “have sex like men.” This behavior is currently seen in American young adults and sometimes even teens. My partners and I have struggled with this in the college setting and address this in our film. This concept is highlighted in the documentary because these false guidelines that women are following could greatly affect their romantic relationships. This idea then also gives rise to the double standard between male and female sexual tendencies. Male promiscuity is still not as heavily frowned upon as female promiscuity despite the recent sexual liberation of women (Wong Interview). The norms have changed but the old roles haven't. If women are acting in a way that is unnatural to them, that is, trying to have sex like men, then how are they satisfying their true needs and desires? If true intentions are hidden or withheld, then conflicts can occur.

This conflict of hiding ones goals refers back to the foundation of communication between partners. Despite all of these different influences, communication is the only way to express one's needs or desires to a short-term or long-term partner (Dawood Interview). Due to our biological differences and evolutionary past, women may be more emotional and communicate differently from men. And, caused by social pressures enforcing the gender divide, men might further suppress their emotions in fear of losing their masculinity in the eyes of others.

THE MAKING OF ADAM, MEET EVE

THE APPROACH

Our documentary is not an exhaustive analysis of all male/female relationships, but rather a personal exploration of the questions and issues that bother my peers and I. We are not performing a study or collecting quantitative data. I decided to produce a film instead of just a research paper in order to better connect with the audience to which this topic most applies: our generation. The most appealing quality of film is that it has the power to “show” instead of just “tell.” *Directing the Documentary* sums up this concept:

“What can I show?” is the key issue because the screen isn’t like other forms of communication. Film persuades when it shows people and situations in action[...]

Doing and feeling is more interesting, more inherently credible, than talk about doing or feeling. (Rabiger, 47)

We hope that our own take on this universal matter and what we found out about ourselves and our relationships along the way will be relatable and provoke discussion.

As seen in the Documentary Treatment in Appendix A and the Documentary Outline in Appendix C, most of our ideas were considered “tentative” until we were actually able to capture the footage we needed and to determine a cohesive structure. Producing a documentary on such a broad idea with such an unclear solution took a lot of planning, debate, and compromises. As the director, I really needed to hammer down a focus and avoid gender bias. My biggest challenge was transferring my research onto the screen. How could I get across all that I had read, written, and observed over the past year? I needed to discover a way to entertain my viewers both visually and emotionally.

Fortunately, due to the wide variety of professionals that the Pennsylvania State University has to offer, I decided that I should interview professionals from each of my areas of interest. In this way, I could get knowledgeable adults to speak about the new dating generation in terms of their expertise, and I could edit it into an essay-like format. Because of the areas of my focus overlap, I assumed I'd be able to locate points for smooth transitions. I especially targeted professors that were married to other academics in their field in order to capture them interacting as both partners and professionals on camera. I hoped this would make for more charismatic and visually interesting interviews as well as display good examples of heterosexual communication – another benefit to making a film instead of just a written thesis.

PERSONAL ENGAGEMENT

Growing up within this new generation of “hooking up,” my crew and I were curious about these questions as they relate to our own personal lives and relationships. We aimed to explore our own world and to speak for ourselves in order to find some aspect of truth. Because this subject matter is so universal and yet so personal, we struggled with how to engage our audience.

We knew that spotlighting specific “real-life” couples would help some viewers to relate. However, we feared that it would completely disengage other viewers who are unlike the couples we chose to highlight. Inevitably there will be viewers that like and dislike the film. In addition, if we featured no real relationships, our film would risk being too stale and detached. We wanted to avoid making a film that seemed lecture-based or patronizing.

After speaking to a few professionals, we decided that making our own personal relationships public and documenting them on film was our best option in order to really show our experiences and behaviors. Michael Rabiger declares, “The screen is now ours to chronicle what we see and feel,” (24). This would be a way to gather true qualitative research on human behavior. Filmmaker and director Barbara Bird used this technique wonderfully in her films *Handmaidens* (1995) and *Album* (2002). This choice included the best of both alternatives, combining the academic and personal. We would capture non-fictional experiences and we could also address that we are not perfect examples of exemplary couples and were purposely invading our own privacy. The only experiences we own are our individual experiences; these were the only ones we felt honest to share. This primary source material is then intercut with expert interviews in order to express both perspectives.

As a film targeted towards our age and generation, it only made sense that we include ourselves in the film and express our own frustrations and questions. We’re not speaking for others, but for ourselves in the hopes of raising questions many people may be asking. We are aware that this film’s point of view only acknowledges college-aged, white, heterosexual couples, but that is the price for making the film personal and relatable. As human beings, we enjoy watching other peoples’ lives, as proved by reality television and celebrity gossip. People are fascinated with other people. We’re exposing only a glimpse of our own experiences for the benefit of our audiences. It gives our film a more human factor, and acknowledges the courage it took to put our experiences out there to be scrutinized.

However, including ourselves in the film brought forth a new set of issues. Would we be able to open up in front of the camera? Would it come off as cliché or cheesy? Would it seem staged? Luckily, as filmmakers and friends, we were able to warm up to the camera and get some deeply personal footage concerning our own relationships and struggles. However, getting our boyfriends to participate was another story. My boyfriend backed out of the film in its late stages of production. Working around this was difficult but we found a way to use it to our advantage. In the *7UP* series (Paul Almond and Michael Apter, 1964-present), one of the subjects' husbands refused to be in the film. Paul Almond addressed the issue and suddenly the woman's relationship stuck out from the others. I liked Almond's approach and decided to do the same. Not only could I use my boyfriend's absence to remind my audience of the sacrifices we made to expose our private lives, but also to show how women may be more willing to talk candidly on camera than men.

This process of looking for answers turned into quite a journey. My crew and I learned a lot about our relationships and ourselves. We were enlightened and our perspectives changed as we learned more from our research and interviews. Documenting this transformation seemed like the best way to engage our viewers.

STRUGGLING WITH B-ROLL

In addition to devising a plan for viewer engagement, we also needed to decide on what B-roll – supporting footage/images to intercut with the interviews - to use throughout the film. This is often a tough choice in documentary because B-roll can really impact the tone and attitude of the film. Once again, we didn't want to use specific couples in our B-roll images in fear that it might put off some of our audience members.

We also didn't want to use explicit sexual images to coincide with the sexual and romantic theme of our topic. We still wanted our film to look professional and be taken seriously despite its intimate subject matter.

After much debate, we decided, in addition to archival footage, to film our own B-roll with an Adam and Eve theme, inspired by our title. We cast two actors with generic and clean-cut looks to play the notorious roles of Adam and Eve. However, we didn't want to personify such well-known characters in fear that it would be poorly received or too bold. We studied traditional Italian paintings from the Renaissance and knew that interpreting them on film would be challenging. Therefore, we decided on extreme close-ups of various interactions between the actors. In the B-Roll Shot List in Appendix C, we tried to give Adam and Eve's interactions a narrative arc that flows with the journey of the film. As my crew and I gather more answers and information about the opposite sex, Adam and Eve grow closer and more understanding of one another.

CONCLUSION

Our general research and the making of our documentary proved that our overall dating guidelines might not have changed so much after all. Most of our interviews and discussions returned to two main points: knowing yourself and your desires and communicating them. For example if one is only interested in a sexual relationship, let your partner know so that he or she can decide if that is similar to his or her own goal. If one tries to be clear and mindful of what he or she wants out of a romantic or sexual encounter, the chances are greater that happiness will ensue. Regardless of our differences, men and women need to articulate their desires so that both sides feel heard.

We aren't aiming for men and women to be equal, as in mentally and emotionally the same, but we do think that understanding these differences may help us communicate effectively with our partners. The stakes are higher now than ever for women because striving to "have sex like men" can be equal to, if not more of a trap than, their previous gender role as submissive objects of male sexual desire. Women now may not only be putting themselves at a higher risk for pregnancy and STDs, but they are also fighting their most natural urges and desires.

In an article concerning the new dating scene, Melissa Beattie-Moss interviews Dr. Sarah Vasilenko, an expert in human development and family studies. Despite the lack of traditional dating steps, she says "the desire for close romantic partnerships remains... and will remain strong in the future" (Beattie-Moss, *Penn State Live*). So despite this new age of hooking up and casual sex, our underlying desires for companionship and love are still present. Yes, people have sexual cravings, but our emotional desires have not been stamped out. The dating scene might be evolving, but these new pressures, roles, and influences have yet to change our fundamental human desire to be emotionally intimate with another person as well as physically.

APPENDIX A: DOCUMENTARY TREATMENT

Documentary Treatment for *Adam, Meet Eve*

Director: Kelsey Hoffman

Producer: Jenna Diliberto

DP: Kelly Lynch

Editor: Dana Wiker

Working Title: *Adam, Meet Eve*

Working Hypothesis: Within the new fast-paced generation of “hooking-up” and casual sex, we four girls believe there are significant reasons men and women don’t always see eye-to-eye.

Format: 15 minutes, shot in HD format, edited on FinalCut Pro 7

Purpose: The purpose of this film is to investigate the difference between a man’s idea of intimacy and a woman’s idea of intimacy. Its aim is to help uncover why men commonly think of intimacy as physical sex while women tend to think of intimacy as emotional love.

We will approach this topic from many different angles: sociology, psychology, philosophy, gender studies, biology, etcetera in order to more thoroughly understand this conflict between men and women. This project is intended to help people understand the opposite sex better and perhaps improve the communication between them.

During the last 20th and early 21st Century, the politics of sex have changed drastically in the U.S by slowly making its way from private to public. With all of these changes occurring so rapidly, it is important to understand the difference between men and women and their views on intimacy. Why do men seem to be more focused on sex while women focus more on their relationships? Are men really more promiscuous? Why do women want to get to know a person before having sex while men don’t necessarily seem to mind? Men and women often think and feel differently about sex, but why? Is this difference culturally constructed or does it go deeper? These questions are especially important as relationships and dating begin at younger and younger ages and men and women have more opportunities to interact intimately. In this new age of “hooking up” and “casual sex” these miscommunications between males and females must be addressed and discussed in order for both sides to be heard.

Plan: All of the pre-production and shooting (of interviews and B-roll) will take place this fall semester 2011. Interviews will be set up with professionals in the

various fields we have mentioned above. We plan to interview professors, marriage counselors, etc. In addition, peer-interviews will also take place with a sampling of college students over 18 years of age (both individuals and couples) who are presently engaged in the new age of hooking up. During spring semester 2012, all editing and cutting down of footage will occur in order to form a final project. All of the research that has been gathered will be analyzed and a final conclusion for the film will be decided upon.

So far we plan to interview the following professionals:

1. Dr. Eric Silver, a sociology professor, and his wife, Stacey Silver, a human development professor.
2. Ms. Cori Wong, a philosophy professor who teaches a class on sex and love.
3. Dr. Sam Richards and his wife Dr. Laurie Mulvey, both sociology professors.
4. Dr. Kytham Dawood, a psychology professor, who addresses Human Sexuality
5. Dr. David Puts, a anthropology professor with a focus on sexual behavior

Theme: The theme centers around men and women rediscovering one another within this hectic new dating scene. Many changes have taken place in the past few decades and it seems that men and woman have sort of lost themselves within conflicting pressures and influences. There will be an Adam and Eve theme to represent men and women coming together once more to communicate and understand each other.

Structure: The film will begin with our personal issues and concerns growing up in this new dating scene. Therefore our conflicts and struggles will be apparent from the very start. As the film continues, we will document our journey to seek these answers from professionals of different intellectual areas. All conflicts we deem important will be discussed. Our boyfriends and we will respond to the information we learn from these professionals and how they relate to our own relationships. Although there is no single answer to our questions, we will end with one conclusion that can help guide new, young daters to allow for the best communication possible with the opposite sex.

Point of View: This documentary will be from the point of view of the filmmakers. We are all white, heterosexual, college girls. Some of us are in a relationship and some of us are not. This is important because these issues closely relate to us as we navigate through the new dating scene and struggle to understand our male counterparts. The conflict will begin with personal stories and end with some real

Style: Stylistically, we intend the film to feel personal and intimate. We want it to have a little of a bit or a “racy twist” in order to grasp the audience’s attention that we are aiming for: young daters. We plan to include ourselves in the documentary to show our journey in trying to find the answers to our questions, curiosities and concerns. After all, we are all personally interested and related to this topic. This will make the documentary more personal and hopefully allow the viewers to more comfortably relate to the subject matter. These parts of the film will have a “home-video” feel with hand-held camerawork and unscripted dialogue.

Face-to-face interviews will be conducted with professionals and we plan to have the sets similar and consistent throughout the film. Here, our voices will be heard but the camera will be focused on the interviewee. Stylistically, we intend the settings for the interviews to be lowly and intimately lit with a plain black background in parallel to the film’s themes. Lastly, we will be using b-roll and perhaps media clips in order to back up our findings and to make the film more visually interesting.

For b-roll, we plan to hire actors to play a modern version of Adam and Eve to act out the situations and concerns at hand. We envision them to be in “traditional” Adam and Eve costumes, however, these scenes will be highly stylized and artistic. We will place these actors in modern situations and direct them to interact with no dialogue, just body language, the most primal form of communication. The b-roll we plan to shoot will be up-close and sensual, with dramatic color and playful lighting (we will play with shadows). At the start of the film, these actors will be strangers, uncomfortable and curious. By the end of the film, they will be close, happy and intimate in order to coincide with the structure and conclusion of our documentary.

Acting roles for b-roll:

1. Adam..... Played by Mark Blashford
2. Eve..... Played by Nazli Sarpkaya

As for music, we want a subtle and yet seductive “poppy” beat in the background. This music will be composed by Nikolai Balashov, a music student assigned to us by Paul Barsom.

Goal: Although there is no clear conclusion or right answer to this question, we are able to approach this topic from many different viewpoints, allowing us to gain a fuller understanding of why men and women tend to think differently in terms of love and sex. The final product will be a documentary that forms a conclusion based on the research and interviews. The intended outcome of our project is to help more deeply comprehend the difference in views on intimacy between sexes in order for men and women to better understand one another.

APPENDIX B: PRODUCTION PLAN

Production Plan

Title: *Adam, Meet Eve*

Production Team:

Director – Kelsey Hoffman (kfh5030@psu.edu/215-630-1466)

Camera – Kelly Lynch (kal5255@psu.edu/201-463-1390)

Audio/Editor – Dana Wiker (dmw5118@psu.edu/717-799-7614)

Producer – Jenna Diliberto (jmd5495@psu.edu/516-524-3452)

Equipment:

Camera – HVX

Mics – 416 Mic

Lights – Arri Kit and Diva Light

Drives – Seagate GoFlex External Drive (1 TB)

Western Digital External Drive (500 GB)

Hypothesis: Four college women investigate how the rules of dating have changed within today’s generation of “hooking up” and casual sex.

Synopsis: In this new age of “hooking up” and casual sex it is important to understand how the pressures of dating have changed over the past few decades for both men and women. Growing up with these changes and thoroughly affected by them, four college women have documented their journey as they sought answers to their most personal questions. Are there fundamental differences between guys and girls that people should know about before they fool around or settle down? These young filmmakers search far and wide to investigate the differences between a man’s and a woman’s idea of “intimacy,” and what they discover will have us all talking long after the credits roll.

Tentative Calendar:

Dr. Eric Silver and Stacy Silver Interview

- 10/19/2011 @ 2:00 p.m. (Dr. Silver’s Office)

1st Group Interview

- 10/23/2011 (Kelly's Apartment)

Dr. Sam Richards and Laurie Mulvey Interview

- 11/07/2011 @ 3:00 p.m. (Dr. Richard's Classroom)

Dr. Cori Wong Interview

- 11/16/2011 @ 4:00 p.m. (Willard 316)

Dr. Kytham Dawood Interview

- 11/17/2011 @ 10:00 a.m. (316 Willard)

Dr. David Puts Interview

- 11/17/2011 @ 1:00 p.m. (316 Willard)

Jenna Personal Interview

- 02/04/2012 (Jenna's Apartment)

Kelsey Personal Interview

- 02/12/2012 (Kelsey's Apartment)

Dana Personal Interview

- 02/12/2012 (Dana's Apartment)

2nd Group Interview

- 02/22/2012 (Jenna's Apartment)

B-Roll – Adam and Eve Shoot

- 02/29/2012 (Innovation Park Studio)

Kelly Personal Interview

- 03/13/2012 (Kelly's Apartment)

Music – Film is to be scored by music composition student Nikolai Balashov. We are looking for a subtle and seductive beat that isn't intrusive to the film's dialogue.

Budget: Overall = Approx. \$367.00

Travel – Gas Money approx. \$100.00

Parking Pass – \$6.00 (x2) = \$12.00

Interview Silk Background – \$30.00

Thank Yous – TBD (Tentatively \$50)

B-roll Materials – TBD (Tentatively \$25)

Actress Makeup/Nails at Designer's Den – \$50/\$25.00

Poster Designer/Photographer –\$50.00

Printing – TBD (Tentatively \$25.00)

APPENDIX C: DOCUMENTARY AND B-ROLL OUTLINES

Tentative Outline for Documentary

1. Opening shots of Adam and Eve during titles and credits
 - a. Extreme close-ups that are in and out of focus/stylized
 - b. Ongoing throughout the film*
2. Conversation amongst the filmmakers
 - a. Introductions of ourselves and our curiosities/concerns
 - b. Home-video style
 - c. Ongoing throughout the film*
3. Main Interviews: Conversations between filmmakers and professionals (although we won't be in the frame). In order of appearance:
 - a. Dr. Eric Silver and Dr. Stacy Silver – Sociology and Human Development
 - b. Dr. Sam Richards and Dr. Laurie Mulvey– Sociology
 - c. Cori Wong – Philosophy and Feminism
 - d. Dr. Kytham Dawood – Psychology
 - e. Dr. David Puts – Anthropology

These elements will all be intercut according to the general discussion of the interviews and the plot as the filmmakers on their journey for answers.

4. Concluding shots will be of the filmmakers coming to some sort of a conclusion. As of right now we believe we've pinpointed a rough conclusion. The final advice that most of our interviewees have given to our "hooking up" generation was similar: Overall, it's best to know your own goals/wants and the goals/wants of your partner, whether they are a long-term or short-term partner, in order to avoid miscommunications within a relationship.
 - a. The final images will be similar to the opening shots of Adam and Eve.

B-Roll Shot List and Narrative Arc

1. **Scene One – Ignorant and Exploring**
 - a. They will be barely touching, looking curiously, discovering, exploring themselves, mostly close-ups of hands and eyes.
2. **Scene Two – Flirtation and Attraction**
 - a. Smiling, small touches on face and hands, running fingers through hair, finger on lips. Then confusion, looking at other men/women, embarrassing flirting, minor fighting or offensiveness.
3. **Scene Three – Desire and Sex**
 - a. Intimate, stroking hands along their bodies, exploring, subtle facial expressions of enjoyment and pleasure, closing their eyes, grabbing the sheets, curling toes. Then one wanting sex while the other doesn't (and vice versa), confusion, rejection, desires not met.
4. **Scene Four – Communication and Argumentation**
 - a. Talking, touching, smiling, laughing, cuddling. Then one pulling away and leaving the other alone (and vice versa), fighting, arms crossed, shaking head, arms crossed, suspicion, jealousy, one wanting to talk and the other not (and vice versa).
5. **Scene Five - Conclusion and Understanding**
 - a. Holding hands, content, walking away, moving on, looking into each other's eyes, smiling, maybe even a bit of playful dancing and spinning.

*We are currently considering using an apple in these scenes. The apples would possibly be used as symbolism of temptation and sin. They actors can offer, bite, enjoy, or refuse.

APPENDIX D: IDEA SUMMARY

Doc Idea Summary

Topic: The new age of “hooking up” and “casual sex” and how it is important to understand the common miscommunications between males and females. Is there a new set of rules we should follow now that dating pressures have changed?

My Views: I believe that there are some fundamental characteristics about the opposite sex that we don’t know or understand. Because of this, I think that some of the common miscommunications between long-term and short-term couples could easily be reconciled with the application of this new information. There are simply some gender stereotypes that may have more meaning behind them. For example, why are women more emotional and why do they get attached more quickly? And why are men more physical and why do they seem to fear commitment? In this new age of hooking up in which we interact more often with the opposite sex, I think this is a very important topic to investigate.

Conflict: The main conflict in this film is between men and women and the filmmakers struggle to understand this conflict.

Audience: I want my audience to feel informed and enlightened. I want them to understand the difference between a man’s idea of intimacy and a woman’s idea of intimacy. In the end, I hope that they more clearly understand the opposite sex and they can more easily communicate with them.

WORKS CITED

- Angert, Alex. "Chivalry Is Dead: Men at PSU Need to Step up." Editorial. *The Daily Collegian* [University Park] 22 Sept. 2011. Print.
- Bailey, William C., *Relation of Sex and Gender Role to Love, Sexual Attitudes, and Self-Esteem*, Sex Roles, 16:11/12 (1987:June) p.637
- Beattie-Moss, Melissa. "Probing Question: How Much Has Dating Changed in Recent Years?" *Penn State Live* - Penn State Live, 1 Mar. 2012. Web. 05 Mar. 2012. <<http://live.psu.edu/story/58100>>.
- Dawood, Dr. Kytham. "Professional Interview with Dr. Kytham Dawood." Personal interview. 17 Nov. 2011.
- Devita-Raeburn, Elizabeth. "LUST FOR THE LONG HAUL." *Psychology Today* 39.1 (2006): 38-48. *Academic Search Complete*. EBSCO. Web. 4 May 2011.
- Ford, Chris. "Threesome Rules - AskMen.com." *AskMen.com - Men's Online Magazine*. Web. 23 Sept. 2010. <http://www.askmen.com/dating/love_tip_200/201_love_tip.html>.
- Gillis, Stacy, Gillian Howie, and Rebecca Munford. *Third Wave Feminism: a Critical Exploration*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2004. Print.
- Hoffman, Kelsey. "Sexuality." Unpublished essay. University of Westminster, Mar. 14, 2011.
- Holland, Janet. "Sex, Gender and Power." Introduction. *The Male in the Head: Young People, Heterosexuality and Power*. London: Tufnell, 1998. 1-13. Print.
- Kaplan, Chelsea. "What Really Makes Men Tick." *Match.com on Yahoo! Happen Magazine*, 29 Feb. 2012. Web. 29 Feb. 2012. <<http://yahoo.match.com/cp.aspx?cpp=/cphp/yahoo/article.html>>.
- Kaplan, Chelsea. "What Really Makes Women Tick." *Match.com on Yahoo! Happen Magazine*, 29 Feb. 2012. Web. 29 Feb. 2012. <<http://yahoo.match.com/magazine/article.aspx?articleid=12514>>.
- "Men Are From Mars -- Neuroscientists Find That Men And Women Respond Differently To Stress." *Science Daily: News & Articles in Science, Health, Environment & Technology*. 1 Apr. 2008. Web. 04 May 2011. <http://www.sciencedaily.com/videos/2008/0403-men_are_from_mars.htm>.
- Mutchler, Matt G. "Young Gay Men's Stories in the States: Scripts, Sex and Safety in the Time of AIDS." *Sexualities* 3 (2000): 31-54. Print.

Ogas, Ogi, and Sai Gaddam. *A Billion Wicked Thoughts: What The World's Largest Experiment Reveals About Human Desire*. New York: Dutton, 2011. Print.

Puts, Dr. David. "Professional Interview with Dr. David Puts." Personal interview. 17 Nov. 2011.

Rabiger, Michael. *Directing the Documentary*. 5th ed. Amsterdam: Focal/Elsevier, 2009. Print.

Richards, Dr. Sam, and Laurie Mulvey. "Professional Interview with Dr. Sam Richards and Laurie Mulvey." Personal interview. 7 Nov. 2011.

Sabbatini, PhD, Renato M.E. "Are There Differences between the Brains of Males and Females?" *"Brain & Mind" Magazine - WWW Home Page*. 1997. Web. 04 May 2011. <<http://www.cerebromente.org.br/n11/mente/eisntein/cerebro-homens.html>>.

Silver, Stacy, and Dr. Eric Silver. "Threesome Interview." Personal interview. 10 Dec. 2010.

Silver, Dr. Eric, and Stacy Silver. "Professional Interview with Dr. Eric and Stacy Silver." Personal interview. 19 Oct. 2011.

Sullivan, Nikki. *A Critical Introduction to Queer Theory*. New York: New York UP, 2003. 37-56. Print.

Tannen, Ph.D., Deborah. "You Just Don't Understand; Communication Styles of Men and Women." *Index of/*. William Morrow and Company, 1990. Web. 04 May 2011. <<http://www.homestar.org/bryannan/tannen.html>>.

Taylor, Yvette. "Chapter Seven: Sexuality." Ed. Victoria Robinson and Diane Richardson. *Introducing Gender and Women's Studies*. 3rd ed. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2008. 106-22. Print.

Tisdale, Sallie. *Talk Dirty to Me: an Intimate Philosophy of Sex*. New York: Anchor, 1995. Print.

Whipple PhD, RN, Beverly. "Women's Sexuality in the 21st Century." Editorial. *Medical Aspects of Human Sexuality* May 2001: 7-8. Print.

Wong, Dr. Cori. "Professional Interview with Dr. Cori Wong." Personal interview. 16 Nov. 2011.

FILMOGRAPHY

49 UP (Paul Almond and Michael Apted, 2006) 180'

100 Years In Carnegie Nov 18 1904-2004 (Barbara Bird, 2004) 16'

Album (Barbara Bird, 2002) 30'

The Bridge (Eric Steel, 2006) 94'

Change of Life (Barbara Bird, 1992) 8'

Closer (Mike Nichols, 2004) 104'

Film as a Second Language (David Rockwell, 2010) 8'

Gender and Relationships: Male-Female Differences in Love and Marriage (Dane Archer, 2002) 42'

Handmaidens (Barbara Bird, 1995) 33'

No. 4 Street of Our Lady (Barbara Bird, Judy Maltz, and Richie Sherman, 2009) 90'

No Reception (2011) 7'

Olivia's Story (2011) 11'

The Risk Is Real (2000) 7'

Toward Daylight (Barbara Bird, 2010) 19'

Un Deux Trois (Kelsey Hoffman, 2010) 9'

When Harry Met Sally (Rob Reiner, 1989) 96'

ACADEMIC VITA of Kelsey Hoffman

Kelsey Hoffman
17 Oakmont Place
Media, PA 19063
khoff729@gmail.com

EDUCATION

Bachelor of the Arts in Film and Video, Minor in English
The Pennsylvania State University, Schreyer Honors Scholar
Expected Graduation: Spring 2012
Thesis Title: *Adam, Meet Eve*
Thesis Supervisor: Professor Barbara Bird

WORK EXPERIENCE

Valley Magazine 2011-2012
State College, PA

Videographer /Editor

Shot and edited footage of behind-the-scenes Valley photo shoots and promotional videos to be posted on their website.

Red Giant Media 2011-2012
New York, NY

Script Reader

Read and edited 2-3 film scripts a week, wrote coverage, notes and outlines. Also completed research tasks when assigned.

Center City Film and Video 2010
Philadelphia, PA

Intern

Worked in the office at the Comcast Building on A&E Biography transcriptions and went on weekly On Demand shoots with the production crew.

Grundy Recreational Center 2007-2008
Bristol, PA

Figure Skating Coach

Developed young figure skaters through a structured program focused on technical skills and choreography.

GRANTS RECEIVED

Carmen Finestra Film Production Grant

COMMUNITY SERVICE/ACTIVITIES

President of the Penn State Figure Skating Club 2011-2012
United States Figure Skating (USFS) competitor and performer 2008-2012
Studied abroad at the University of Westminster Spring 2011
THON 2008-2012