

**Women's Studies 340 ~3 credit hours~ FALL 2013**  
**THIRD WORLD WOMEN AND FILM-Fulfills I Requirement**  
**Meets TuTh 10:35-11:50 Classroom: CUE 119**

Instructor: Marian Sciachitano e-mail: [sciach@wsu.edu](mailto:sciach@wsu.edu)  
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Office Hrs: TTh 12-1 or by appt. Mailbox: CCGRS Dept. Wilson-Short Hall, Rm 111

**Course Description:**

This course will focus on the intersections of race, gender, class, sexuality, and nation in "Third World" films by both men and women ranging from independent videos and documentaries to contemporary feature films. It is intended to enlighten you about women's experiences globally and to promote cross-cultural understanding and respect for differences. The course will also be an introduction to the rich and growing fields of feminist film theory & criticism, cultural studies, and transnational analyses of power. These tools will equip you to critically analyze how race, gender, class, sexuality, and nation are strategically *represented* in these films and to thoughtfully discuss how these representations are deployed in the U.S. & globally.

**Learning Outcomes:**

- To demonstrate a basic vocabulary and understanding of key terms, concepts & analytical tools for thoughtful discussions, engaged class presentations, and critically informed writing assignments.
- To develop an applied understanding of intersectional analysis in the context of studying women in film and popular culture in general.
- To recognize and understand some of the selected issues & debates central to the study of film and cultural studies.
- To develop critical thinking skills about our specific social locations and looking relations in relation to women and cultures worldwide.
- To write critically informed film analyses about/by diverse women and girls.

**Required Texts: (Purchase CR at Cougar Copies and VG at the Bookie, Crimson & Gray, or on-line)**

**CR** W ST 340 *Course Reader* (available at Cougar Copies in CUB—ground floor)  
**VG** Van Ginneken, Jaap. (2007) *Screening Difference*. Lanham, MD: Rowman & Littlefield Publishers, Inc.

**Grading and Assignments:** Quiz Cards (20%); a take-home Mid-Term (30%); a Final Critical Film Analysis Paper (40%); & a Class Presentation (10%).

**Keeping Track of Your Grade**

- 1. Quizzes (100 points possible): \_\_\_\_\_ x .20= \_\_\_\_\_
  - 2. Mid-Term (100 points): \_\_\_\_\_ x .30= \_\_\_\_\_
  - 3. Critical Analysis Paper (100 points): \_\_\_\_\_ x .40= \_\_\_\_\_
  - 4. Class Presentation (100 points): \_\_\_\_\_ x .10= \_\_\_\_\_
  - 5. Extra Credit (limited to 4@25 points): \_\_\_\_\_ x .10= \_\_\_\_\_
- Point Sub-Total=** \_\_\_\_\_

6. For every unexcused absence over 3, subtract 1 point= \_\_\_\_\_

**Total Points=** \_\_\_\_\_/100

**Course Requirements:**

**Quiz Cards**

I will periodically assign short quizzes that will in turn help you to prepare for the mid-term exam. The material covered on the quiz cards will mainly focus on key terms & concepts and discussions that come up in the assigned readings, but they may include questions based on the films & videos shown in class. These quizzes will be given at the very beginning of class. I will inform you when to expect a quiz--so no surprises. You will need to purchase some 4x6 index cards. Each quiz response will be worth 10 points and will be graded on whether your response is specific and thoughtfully engaged. They will be used both as a springboard for class discussions and as the basis for the mid-term. Quizzes will count 20% of your grade.

**Mid-Term**

The mid-term will be a take-home writing assignment covering information from the assigned course readings, the quizzes, films, and material presented in class. The mid-term will count 30% of your final grade. Mid-term grades are now required for all students enrolled in undergraduate courses. Your grade (A-F) will be based on your quizzes and the midterm, but I will also be taking into account unexcused class absences.

**Critical Film Analysis Paper & Class Presentation**

There will be one major writing assignment and related presentation for this course: an 8-10 page critical film analysis paper and a short 10 minute class presentation on a film of your choice. The purpose of this assignment is *to apply the key terms & concepts* as well as *utilize the tools of critical analyses that address some of the intersections of race, ethnicity, class, culture, gender, sexuality, and nation* as represented in films by/about Third World women. See the presentation guidelines sheet on the back of syllabus.

**Weekly Film & Video Screenings**

Every week we will screen excerpts from films and videos during class time as well as other titles relevant to each unit in order to develop a critical framework for viewing films and to hone your analytical skills. In the event that you should miss a film, some may be viewed on Youtube.com or available at the Holland & Terrell Media Library-located on the ground floor. Many mainstream and independent films may also be rented locally through: Red Box, Safeway, Hastings, or Howard Hughes Video.

## Course Policies:

### Attendance & Absences

Since this class meets only twice a week, attendance will be critical to your success in this course. At each class meeting, an attendance sign-in sheet will be passed around and it is your responsibility to make sure you sign it before leaving for the day. In the event you know that you will have to miss class for some reason, contact me beforehand to see whether arrangements can be made to turn in work earlier or to make up missed quizzes etc. Even if you have not finished a reading or film screening, attend class anyway to avoid missing further assignments and in class notes/discussions. Only approved excuses will be accepted (for serious illness/surgery, a family emergency, or university-approved activity), this means a call, an e-mail, or an official form before class. If you have more than 3 unexcused absences, 1 point will be subtracted for every day you are absent.

### Academic Etiquette

Class will begin promptly at 10:35 and end at 11:50. Arriving late and leaving early on a regular basis is unacceptable; if you have time conflicts, please make arrangements now. If you habitually arrive late or leave early without informing me of your reasons, I will be counting you absent for that class. During class time, please make sure your cell phone and other personal electronics are turned off. Responding to calls, texting, tweeting, listening to music, surfing the web, playing games, or streaming videos during class time is disrespectful and unacceptable. If you are observed *texting* during class time, you will be penalized 1 point per occurrence. Finally, but most importantly, toleration for diverse beliefs and opinions voiced in this course is essential. I will expect you to treat each other and the instructor with respect.

### Disability Accommodations

Reasonable accommodations are available for students with a documented disability. Please notify me during the first 2 weeks of class for any accommodations needed for the course. Late notification may result in the request being unavailable. All accommodations must be approved through the Access Center (stop by Washington Bldg, Room 217— same bldg. as Health and Wellness or call 509-335-3417 to set up an appointment with an Access Advisor). For information on what is available, go to <http://accesscenter.wsu.edu> or e-mail your questions to [Access.Center@wsu.edu](mailto:Access.Center@wsu.edu)

### Academic Integrity

Plagiarism or Cheating of any kind on any assignment or exam will not be tolerated and will result in a failing grade for the course [see Standards for Student Conduct WAC 504-26-010]. In all instances, you must do your own work and arrive at your own independent thought. Should there be any suspicion of plagiarism or cheating, I will discuss the situation with you before any penalties are enforced and/or reported to the Office of Student Standards and Accountability. To learn more about Academic Integrity and how to avoid plagiarism, go to <http://conduct.wsu.edu/academic-integrity-policies-and-resources>. If you have any questions about student standards, email [standards@wsu.edu](mailto:standards@wsu.edu)

### Extra Credit Options

Extra Credit Film Write-Ups—2 pages in length, limited to 4 from the film list handout. They are worth 25 pts and weighted 10%. Note: extra credit cannot serve as a substitute for the main assignments since they do not carry the same grade percentage. However, they can make up for points missed on quizzes or to counter class absences. There will also be an opportunity on October 24<sup>th</sup> to attend a lecture by Professor of Black Popular Culture--Mark Anthony Neal. Check out: <http://newblackman.blogspot.com>

### **Campus Safety & University Emergency Plans**

In the event of campus safety concerns or university emergencies, you can check out plans and procedures at the following WSU websites: <http://safetyplan.wsu.edu> and <http://oem.wsu.edu/emergencies>

## ***THIRD WORLD WOMEN AND FILM***

**W ST 340 Syllabus (Subject to Changes)**

**Fall 2013 Instructor: Marian Sciachitano**

**Meets TuTh - 10:35-11:50 – CUE 119**

- Week 1:**  
T, Aug 20: **Introduction to Course Objectives**  
Handout Syllabus. Review Course Objectives & Requirements.
- Th, Aug 22: **Introduction to “Representation” & Cultural Criticism**  
View brief excerpt from: bell hooks’ *Cultural Criticism & Transformation* (Holland & Terrell DVD or YouTube link below)  
<http://www.youtube.com/watch?v=zQUuHFKP-9s>
- Week 2:**  
T, Aug 27: **Examining Our “Ways of Seeing”: An Intro to Spectatorship**  
**Introduction to “Third Worlds,” “Third World Women,”**  
**“Third and Fourth World Cinemas”**  
CR Read definitions of “Third World” & “Third World Women”  
CR Read Gordon Gray on “Third Cinema”  
CR Read Robb Schaap “No Country for Old Women”  
CR Read bell hooks “Revolutionary Attitude”
- Th, Aug 29: **Dominant “Ways of Seeing”: What’s “the Gaze,” “the Other,”**  
**& “the Exotic”?**  
CR Read Sturken & Cartwright on “The Gaze,” “Changing Concepts of the Gaze,” “Discourse, Gaze & the Other,” “Gaze & the Exotic”  
**Quiz #1 (will cover all assigned readings this week)**  
View Hitchcock’s 1) *Vertigo* (1958) or 2) *Rear Window* (1954)  
<http://www.youtube.com/watch?v=xU1tOILkIP4>  
<http://www.youtube.com/watch?v=DS5hVyzsxaM&feature=fvwrel>  
[http://www.youtube.com/watch?v=-B6rfV\\_wH4U](http://www.youtube.com/watch?v=-B6rfV_wH4U)
- Week 3:** **Representing “Others” & “Otherness” from Whose POV?**

- Tu, Sept 3:  
**CR**  
**CR**  
**"The Anthropological Perspective" & Western Gaze**  
 Read Narayan "Third-World Feminists and Western Anxieties: Confronting the 'Anthropological Perspective'"  
 Read Lutz & Collins "The Color of Sex: Postwar Photographic Histories of Race and Gender"  
 View excerpt: *National Geographic Magazine* from *American Photography* (PBS documentary film series)
- Th, Sept 5:  
**VG**  
**CR**  
**Cross-cultural Looking Relations**  
**Quiz # 2** (on Narayan, Lutz & Collins, Van Ginneken)  
 Read Chapter 4 on "The Tamers and the Wild" (pages 63-82)  
 Read Griger on *Nanook of the North* (1922)  
 View excerpt: Robert Flaherty's *Nanook of the North* (1922)  
<http://www.youtube.com/watch?v=kaDVovGjNOc&feature=watch-now-button&wide=1>  
 Possibly view: <http://www.youtube.com/embed/aeXRZn4NmPg>
- Week 4:**  
 Tu, Sept 10:  
**VG**  
**CR**  
**CR**  
**Representing the Pacific 'Other'**  
**The Gaze and the Exotic/Erotic "Other"**  
 Read Chapter 6 on "The Prude and the Lewd"  
 Read Williamson "Woman is an Island . . ."  
 Read Suaalii's "Deconstructing the 'Exotic' Female Beauty of the Pacific Islands"  
**Quiz #3** (over all today's readings)  
 View excerpt from: *Nanook Revisited* (1990)
- Th, Sept 12:  
**VG**  
**Then & Now: Hollywood's Representation of Exotic Women**  
 Read Chapter 7 on "Helpers and Helpless: Colonial Adventure"  
 View excerpts from: John Cromwell's *Son of Fury* (1942) & Guy Jenkins' *The Sleeping Dictionary* (2003)  
<http://www.youtube.com/watch?v=1KEsHibxanU>  
<http://www.youtube.com/watch?v=kSfOWaVB87Q>  
<http://www.youtube.com/watch?v=nvToTRlwHJk>
- Week 5:**  
 Tu, Sept 17:  
**CR**  
**Challenging the Exotic/Erotic and Colonial Gazes**  
**Pacific Islanders and Global Indigenous Peoples**  
 Read Wood "Uses and Abuses of Indigenous Films"  
 View & Discuss: Lindsey Buyers' *Then There Were None* (1996)  
<http://www.youtube.com/watch?v=fAmK2LQ0sWc>
- Th, Sept 19:  
**CR**  
**VG**  
**Looking Relations from a First World/Western Location**  
 Read Mohanty "Under Western Eyes"  
 Read Chapter 3 on "Civilized & Savage: Antiquity Movies"  
**Quiz #4** (over Wood, Mohanty & VG)  
 Finish & Discuss *Then There Were None*
- Week 6:**  
 Tu, Sept 24:  
**Looking at Intersections of Gender, Race, Class, & Sexuality**  
**The Oppositional Gaze**

- CR** Read bell hooks' "The Oppositional Gaze"  
**Quiz #5** (over bell hooks)  
 View: Julie Dash's *Daughters of the Dust* (1992)
- Th, Sept 26: Finish & Discuss Dash's *Daughters of the Dust*  
**Mid-Term Handout in Class—One week to complete!**
- Week 7:**  
 Tu, Oct 1: **Experimental Filmmaking and De-colonial Projects**  
**Challenging Hegemonic Gazes: Who is Looking at Whom?**  
 Possible film: Fusco & Heredia's *The Couple in the Cage* (1993)  
<http://www.youtube.com/watch?v=gLX2Lk2tdcw>
- Th, Oct 3:  
**CR** **Experiential Filmmaking: Under Third World Women's Eyes**  
 Read Marian Quigley's "Drawing on Experience: Animation as History in *Persepolis*"
- CR** Read María Hernández's "A Film of One's Own: The Animated Self-Portraits of Young Contemporary Female Animators"  
 View excerpts from Paronnaud & Satrapi's *Persepolis* (2007)
- Mid-term Exam is due in class today or put into my mailbox located in Wilson-Short Hall, Rm 111 by 5 on Friday, Oct 4<sup>th</sup>.**
- Week 8:**  
 Tu, Oct 8:  
**CR** **Third World Cinema: Representing Middle Eastern Women**  
**Revolutionary Body & Dress Politics**  
 Read Ella Shohat's "Post-Third Worldist-Culture: Gender, Nation, & Cinema"—especially sections on *The Battle of Algiers* and *Interrogating the Aesthetic Regime*.  
**Quiz #6**—over Shohat  
 View excerpts from G. Pontecorvo's *The Battle of Algiers* (1966) & possibly Hany Abu-Assad's *Paradise Now* (2005)  
<http://www.youtube.com/watch?v=7hYtN2zWX8c>  
[http://www.youtube.com/watch?v=7bOr\\_U\\_92xE&feature=related](http://www.youtube.com/watch?v=7bOr_U_92xE&feature=related)  
<http://www.youtube.com/watch?v=tD35MnIXfcl&feature=plcp>
- Th, Oct 10:  
**CR** **Western Beauty Ideals**  
 Re-read Shohat—section on *Interrogating the Aesthetic Regime*  
 View excerpts from Chris Rock's *Good Hair* and/or Patricia Cardoso's *Real Women Have Curves* (2002)
- Week 9:**  
 Tu, Oct 15:  
**CR** **Representing Gender in the "War on Terror"**  
**Contemporary World Cinemas**  
 Read Cardullo "An Afghan Is a Woman"  
 View excerpt from: Siddiq Barmak's *Osama* (2005)
- Th, Oct 17: **Quiz #7**—(over Cardullo and Lynes). Continue discussing Barmak's *Osama* (2004)
- Week 10:**  
 Tu, Oct 22: **Children & Third World Representations**  
**Animating Others & Otherness**

- VG** Read Chapter 2  
**Quiz #8**—over VG  
 View excerpt from *Mickey Mouse Monopoly* or Disney classics
- Th, Oct 24:  
**CR** **Re-Writing Third World Traditions & Heroism**  
 Read Sarah Projansky’s “Gender, Race, Feminism, and The International Girl Hero.”  
 View film: Niki Caro’s *Whale Rider* (2002)  
 Extra Credit Opportunity: Attend lecture by Professor Mark Anthony Neal (time & place TBA)
- Week 11:** **A New or a Neo-Colonial Politics of Representation?**  
 Tu, Oct 29:  
**CR** *Whale Rider* Cont’d  
 Read Brendan Hokowhitu’s “The Death of Koro Paka: ‘Traditional’ Maori Patriarchy”  
**Quiz #9**-over Projansky & Hokowhitu
- Th, Oct 31: No Class. Happy Halloween.
- Week 12:** **Class Presentations**  
 Tu, Nov 5: **Class presentations**  
 Th, Nov 7: **Class Presentations**
- Week 13:** **Artistic Integrity & Accountability**  
 Tu, Nov 12:  
**CR** Who Can Represent? Does it Matter?  
 Read bell hooks’ “artistic integrity: race and accountability”
- Th Nov 14: **Last Quiz! & Class Presentations**  
**Quiz #10**-over hooks & VG Chapter 11
- Week 14:**  
 TTh Nov 19 & 21: **Class Presentations**
- Week 15:** No Class. Thanksgiving Vacation Nov 25-29<sup>th</sup>, 2013
- Week 16:** **Dead Week: Final Class Presentations & Course Evaluation**  
 TTh Dec 3<sup>rd</sup> & 5<sup>th</sup>: Last week of Class Presentations. Final papers can either be turned anytime this week or leave them in my mailbox located in the Department of CCGRS, Wilson-Short Hall, Rm 111 by 4:30 p.m. Tuesday, Dec 10<sup>th</sup> without any late penalty. But after that day & time, 5 points off for each day the final paper is late. Note: Any work sent via e-mail must be followed up with a hardcopy in my mailbox by Friday, Dec 13<sup>th</sup>. No Final. Congrats to December 2013 Grads!