WOMEN’S STUDIES 340 - FALL 2015
THIRD WORLD WOMEN AND FILM – 3 CREDITS [II]
Meets TuTh 2:50-4:05 - Classroom: CUE 219

Instructor: Marian Sciachitano  
e-mail: sciach@wsu.edu
Phone: 335-5372  
Office: Wilson-Short Hall, Rm 10 (J)
Office Hrs: TTh 1-2 & by appt.  
Mailbox: 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 & media criticism, cultural studies, and transnational analyses of power. These critical tools will equip you to analyze how race, gender, class, sexuality, disability, 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 media 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 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. Buy/Rent UE and PW at the WSU Bookie, Crimson & Gray, or on-line)
CR  W ST 340 Course Reader (available at Cougar Copies in CUB—ground floor)

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, disability, and nation as represented in films by/about Third World women.

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, 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 2:50 and end at 4:05. 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, listening to music, surfing the web, playing games, or streaming videos during class time is disrespectful and unacceptable. 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

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

Extra Credit Options
Extra Credit Film Write-Ups—1-1/2-to-2 pages in length, limited to 4 from the film list handout or pre-approved by me. 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 help to make up points missed on quizzes, the mid-term, or to counter unexcused class absences. Submitting extra credit write-ups on films and/or campus events that are not approved by me will not be graded.

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 2015 Instructor: Marian Sciachitano
Meets TuTh - 2:50-4:05 – CUE 219

Week 1: Introduction to Course Objectives
Th, Aug 27: Introduction to “Representation” & Cultural Criticism
View clip from: bell hooks’ Cultural Criticism & Transformation http://www.youtube.com/watch?v=zQUuHFKP-9s

Week 2: Examining “Western Ways of Seeing”: Intro to Spectatorship
T, Sept 1: Defining “Third Worlds,” “Third World Women,” “Third Cinema” and “Fourth World Cinema”
CR Read definitions of “Third World” & “Third World Women”
UE Read sections on “Third World” & “Third World Cinema” (25-31) and “Fourth World & Indigenous Media” (31-37)
CR Read bell hooks on “Revolutionary Attitude”
UE Read section on “The Limits of the Stereotype” (198-204) Possibly view TED Talk: Chimamanda Ngozi Adiche’s “The Danger of a Single Story” (available on youtube.com)

Th, Sept 3: Understanding Our “Ways of Knowing”: Key Terms-Eurocentricism, Hegemony, and Racist/Colonial Ideologies
UE Read “Introduction” (1-8); “The Myth of the West” (13-15); “The Legacies of Colonialism” (15-18); and “Terms of the Debate” (363-364) in “Afterword”
CR Read James Lull on “Hegemony” and Stuart Hall on “The White of Their Eyes: Racist Ideologies and the Media”

Week 3: Hegemonic “Ways of Seeing”: Hollywood Classics
Tu, Sept 8: **What’s “the Gaze,” “the Other,” & “the Exotic”?**
Quiz #1-(will cover assigned readings from last week and today).
View clip: Hitchcock’s *Vertigo* (1958) or *Rear Window* (1954)
[https://www.youtube.com/watch?v=ftgkxzeNuEg](https://www.youtube.com/watch?v=ftgkxzeNuEg) (start at 1:33 hr)
[http://www.youtube.com/watch?v=DS5hVyzsxM&feature=fvwrel](http://www.youtube.com/watch?v=DS5hVyzsxM&feature=fvwrel)

Th, Sept 10: **Hollywood Hegemony in the Film & Media Industry**
PW Begin reading Patricia White’s “Introduction” (1-8)
View short: *The Representation Project*
[https://www.youtube.com/user/MissRepresentation](https://www.youtube.com/user/MissRepresentation)
Also view excerpt from *Miss Representation* (2011)

**Week 4:**

**First World/Western Photographic and Ethnographic Gaze**

Tu, Sept 15: **Anthropological Perspective**
CR Read Lutz & Collins “The Color of Sex: Postwar Photographic Histories of Race and Gender;” Uma Narayan on “Third-World Feminists and Western Anxieties: Confronting the ‘Anthropological Perspective;’” and Williamson’s “Woman is an Island”
View clip: on *NatGeo* from *American Photography* (PBS series)

Th, Sept 17: **Anthropological/Ethnographic Gaze in Film**
View excerpts from: Ian Dunlop’s *Desert People* (1966); possibly Trinh T. Minh-ha’s *Reassemblage*

**Week 5:**

**Orientalism, the Exotic ‘Other,’ the Exotic Gaze**

Tu, Sept 22: **Hollywood’s Representation of Exotic Cultures &Women**
CR Re-read section in Sturken & Cartwright on exotic gaze (31-34)
UE Read “Adams in the Virgin Land” through “Excavating the Dark Continent” (141-148); “The Imaginary of the Harem” (161-170)
*Reel Bad Arabs* recommended viewing for extra credit write-up

Th, Sept 24: **Western Representations of the Asian Female Other**
CR Read Chandra Mohanty’s “Under Western Eyes”
CR Read Leung Wing-Fai’s “The Transnational Journey of O Ren Ishii: the American Cultification of the Asian Female Avenger”
Quiz #3 (over exotic gaze and the western feminist gaze)
Possible clip from Quentin Tarantino’s *Kill Bill Vol 1* (2003)
Deborah Gee’s *Slaying the Dragon: Reloaded* (2011)
recommended for extra credit write-up

**Week 6:**

**Counterhegemonic Filmmaking & Spectatorship**
Tu, Sept 29: **The Struggle Over Representation & the Oppositional Gaze**
CR Read bell hooks’ “The Oppositional Gaze”
CR Read Gwen Limbach’s “You the Man, Well, Sorta” (115-101)
UE Read Chapter 5 (178-219)
**Quiz #4** (over bell hooks, Limbach, & Chpt 5)
Begin: Julie Dash’s *Illusions* (1982)

Th, Oct 1: Finish *Illusions* and discuss oppositional gaze
UE Read (224-225)—discussion of *Illusions*
**Mid-Term Handout in Class—One week to complete!**

**Week 7:** Experimental Filmmaking and De-colonial Projects
Tu, Oct 6: **Challenging Hegemonic Gazes: Who is Looking at Whom?**
UE Read “From Reconquista to Conquista” & “The Columbus Debate” (58-70). Suggested reading (71-77)
View: Fusco & Heredia’s *The Couple in the Cage* (1993)
*[http://www.youtube.com/watch?v=gLX2Lk2tdcw](http://www.youtube.com/watch?v=gLX2Lk2tdcw)*

Th, Oct 8: Finish & Discuss film. Possibly view: Fatimah Tobing Rony’s *On Cannibalism* (experimental short)

**Mid-term can be turned in today or left into my mailbox located Wilson-Short Hall, Rm 111 by 4:30 on Friday, Oct 9th.**

**Week 8:** Third World Cinema: Revolutionary Women, Then & Now
Tu, Oct 13: **Revolutionary Body & Dress Politics**
CR Read Ella Shohat’s “Post-Third Worldist-Culture: Gender, Nation, & Cinema”—especially sections on *The Battle of Algiers* and *Interrogating the Aesthetic Regime*. **Quiz #5**—over Shohat

Th, Oct 15: **Revolutionary Feminist Politics & Performance**
CR Read Jennifer Suchland’s “Contextualizing Pussy Riot” (129-131)

**Week 9:** Under Third World Women’s Eyes: “To Each Her Own”
Tu, Oct 20: **Women’s Cinema, Women Directors & Cinematographers**
PW Read Chapters 1 & 2 (29-67; 68-103)
Possibly view clips: Meshkini’s *The Day I Became a Woman* (2000) and/or Mehta’s *Water* (2005) and/or *Women Behind the Camera* [http://www.womenbehindthecamera.com/about.html](http://www.womenbehindthecamera.com/about.html)

Th, Oct 22: **Constructing Diverse Femininities in the South Asian Diaspora**
CR Read Kurian’s “Gender, Identity, and the Diaspora …” (103-112)
View clips: Chadha’s *Bhaji on the Beach* (1993)
Week 10: Challenging Western Images of Middle Eastern Women
Tu, Oct 27: New Politics of Representing the Female Vampire
CR Read Heidenreich’s “Colonial Pasts, Utopian Futures” (133-149) and Heing’s film review (153) Quiz #8
Th, Oct 29: Finish film & discuss

Week 11: Challenging Hollywood “Chick Flicks” & “RomComs”
Tu, Nov 3: Representing Diverse Girls
CR Read Chapter 3 (104-131); Chapters 4 & 5—optional reading
View excerpts: Jeong’s Take Care of My Cat (2004)
Th, Nov 5: New Politics of Representing Diverse Girls Cont’d
CR Read Projansky’s “Gender, Race, Feminism, and the International Girl Hero” (154-169)
CR Read Chakraborty’s “Crossing Race, Crossing Sex . . .”
Quiz #9 (over all readings assigned)
View possible clips: Caro’s Whale Rider (2002) and/or Chadha’s Bend it Like Beckham (2003)

Week 12: Re-Writing Heroism?
Tu, Nov 10: Finish film clips and discuss
Th, Nov 12: No Class

Week 13: Re-Envisioning Heroism?
TTh Nov 17 & 19: Disability on the Screen
CR Read Russell Meeuf’s “Chocolate’s Ass-Kicking Autistic Savant” (2008)
View clips: Chocolate (2008)

Week 14: Artistic Integrity and Accountability
TTh Nov 19 & 21: Who Can Represent? Does it Matter?
CR Read bell hooks’ “artistic integrity: race and accountability”
Quiz #10-over hooks


Week 16: Dead Week: Final Class Presentations & Course Evaluation
TTh Dec 1st & 3rd: Final Presentations. Final Film: The Sapphires (2012)
TTh Dec 8th & 10th: Final 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. Thursday, Dec 10th 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 11th. No Final. Congrats to 2015 Grads!