

**WOMEN'S STUDIES 340 - FALL 2017**  
**THIRD WORLD WOMEN AND FILM – 3 CREDITS**  
**Meets MWF 10:10-11:00 - Classroom: CUE 114**

Instructor:	Marian Sciachitano	e-mail:	<a href="mailto:sciach@wsu.edu">sciach@wsu.edu</a>
Phone:	335-5372	Office:	Wilson-Short Hall, Rm 10(J)
Office Hrs:	W 3:10-5:00 & 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 conceptual tools will equip you to thoughtfully analyze how race, gender, class, sexuality, disability, and nation are strategically *represented* in these films and to critically engage with 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.

**One Required Text:** *WST 340 Course Reader* (Available for purchase on August 28<sup>th</sup> at *Cougar Copies*--located on the ground floor of the CUB—across from *Reunion*. Open Monday-Friday 7:30a.m-8:00 p.m., Saturday 11:00-5:00 p.m., Sunday 1:00-5:00 p.m.).

**Grading and Assignments:** 10 Quizzes (20%); 1 take-home Mid-Term Paper (30%); a Final Critical Film Analysis Paper (40%); & a Class Presentation (10%).

Keeping Track of Your Grade	Percentage-Based
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= _____
	Subtotal Points= _____
5. For every <i>unexcused</i> absence over 3, subtract 1 point: _____	
6. Extra Credit (limited to 4@25 points): _____	x .10= _____
	Total Points= _____/100

## **Course Requirements:**

### **Quizzes**

I will assign 10 short response quizzes that will in turn help you to prepare for the take-home mid-term paper assignment. The material covered on the quizzes will mainly focus on key terms, concepts, and critical discussions that come up in the assigned readings, but they may include questions based on material presented in class along with 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. If you miss a quiz, then it will be your responsibility to make it up within a week from the day it is given. Otherwise, barring extraordinary circumstances, you will forfeit the opportunity to make that quiz up.

You will need to purchase some 4x6 index cards. Each quiz response will be worth 10 points and will be graded on whether or not your response demonstrates an understanding of the material assigned in this class. The responses may be used as a springboard for class discussions and referenced on the mid-term. Quizzes will count 20% of your grade.

### **Mid-Term Paper**

The mid-term will be a take-home essay assignment (typewritten, double-spaced, 12 pt. font, 4 pages minimum) 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 required for all students enrolled in undergraduate courses. Your mid-term grade (A-F) is due October 11<sup>th</sup> and it will be based not only on your quizzes and the midterm paper, but I will also be taking into account *unexcused* class absences.

### **Critical Film Analysis Paper & Class Presentation**

There will be a final 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.

### **Film & Video Screenings**

Most weeks we will screen excerpts from films and videos during class time as well as other titles relevant to key concepts and issues 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 of them may be viewed cost-free on Youtube.com, checked out through the Holland & Terrell Media Library (located on the ground floor), or accessed through the Holland & Terrell Library website via Kanopy e-video streaming service (WSU Sign-in Required). Some mainstream and indie films may also be rented locally via Red Box or at Howard Hughes Video Co-op. You can also access many films & videos if you subscribe to online providers such as Netflix and Amazon.

## **Course Policies:**

### **Attendance & Absences**

Since this is a 50-minute class period meeting three times a week (with the exception of Personal Days (up to 3 allowed without penalty), Labor Day 9/4, Veteran's Day 11/10, Professor's Day 11/17, Thanksgiving Break Week of 11/20-24<sup>th</sup>), 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. If 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 all assigned readings, attend class anyway to avoid missing film examples, assignments, and in-class notes/discussions. Only approved excuses will be accepted for serious illness/surgery, a family/personal emergency, or a university-approved activity. This means a courtesy call, e-mail, or an official class absence form documenting/explaining why you will be absent from class. **If you have more than 3 unexcused absences beyond the allotted personal days, 1 point will be subtracted for every class where you are recorded as being absent.**

### **Academic Etiquette**

Class will begin promptly at 10:10 and end at 11:00 am. 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, streaming videos, having side conversations, or doing your homework for other classes is disrespectful and unacceptable. You may bring a drink or small snacks to class, but I would prefer that you eat major meals outside of class. 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 documented disabilities and chronic medical conditions. 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 will not be tolerated and will result in a failing grade for the course [see Student Handbook WAC 504-26-010]. In all instances, you must do your own work, arrive at your own independent thought, and document your sources. Should there be suspicion of plagiarism or cheating, I will discuss the situation with you before any penalties are enforced or reported to the Office of Student Conduct. To learn more about the definition of plagiarism, go to <http://conduct.wsu.edu/policies>. If you have any questions about standards of conduct, email [standards@wsu.edu](mailto:standards@wsu.edu). If you need assistance with citing sources, go to <http://www.wsulibs.wsu.edu/general/research.html>. I also recommend the Purdue Online Writing Lab at <https://owl.english.purdue.edu/> for help with citation formatting. If you would like more hands-on writing support, drop by the WSU Undergraduate Writing Center located in CUE 303 or go to <https://writingprogram.wsu.edu/undergraduate-writing-center/> to see what services they offer and what times they are open.

### **Extra Credit**

Extra Credit Film Write-Ups—1-1/2-to-2 pages in length, limited to 4 from the film list handout or films approved by me. They are worth up to 25 points each, but will be added up and weighted as 10% of your final grade. Please note: Extra credit cannot serve as a substitute for the main writing assignments since they do not carry the same grade percentage. However, they can help to: 1) make up for some points missed on quizzes and the mid-term, 2) counter unexcused class absences, or 3) make-up points for a missed class presentation. Submitting extra write-ups on unapproved films or campus events will be returned ungraded.

### **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>

<p style="text-align: center;"><b><i>THIRD WORLD WOMEN AND FILM</i></b> <b>W ST 340 Syllabus (Subject to Changes)</b> <b>Fall 2017 Instructor -- Marian Sciachitano</b> <b>Meets MWF - 10:10-11:00 – CUE 114</b></p>
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| <b>Week 1</b> | <b>Introduction to Course Objectives</b>   |
| M, Aug 21:    | Read Syllabus. Review Course Objectives & Requirements.<br>The Bechdel Test <a href="http://feministfrequency.com/?s=Oscars">http://feministfrequency.com/?s=Oscars</a>  |
| W, Aug 23:    | <b>Introduction to Tropes &amp; “Representation”</b><br>Tropes in Film <a href="http://vtropes.org/pmwiki/browse.php">http://vtropes.org/pmwiki/browse.php</a>   |
| F, Aug 25:    | <b>Intro to Cultural Criticism &amp; The Power of Representation</b><br>View clip from: bell hooks’ <i>Cultural Criticism &amp; Transformation</i><br><a href="http://www.youtube.com/watch?v=zQUuHFKP-9s">http://www.youtube.com/watch?v=zQUuHFKP-9s</a><br>View examples from The Race Bechdel Test<br><a href="http://citizenshipandsocialjustice.com/race-bechdel-test/">http://citizenshipandsocialjustice.com/race-bechdel-test/</a> |
| <b>Week 2</b> | <b>Examining “Western Ways of Seeing”: Intro to Spectatorship</b>  |
| M, Aug 28:    | View & Discuss TED Talk: Chimamanda Ngozi Adiche’s “The Danger of a Single Story” (available on youtube.com)   |
| W, Aug 30:    | <b>Defining “Third Worlds,” “Third World Women,” “Third Cinema” and “Fourth World Cinema”</b><br><u>Reading 1</u> Definitions of “Third World” & “Third World Women”<br><u>Reading 2</u> Shohat & Stam on “Third World” & “Third World Cinema” (25-31) and “Fourth World & Indigenous Media” (31-37)   |
| F, Sept 1:    | <u>Reading 3</u> bell hooks on “Revolutionary Attitude”<br><b>Quiz #1—will cover TED Talk &amp; Readings 1-3</b>   |
| M, Sept 4:    | No Class! Labor Day—All University Holiday   |

- Week 3**  
W, Sept 6: **Hegemonic “Ways of Knowing”**  
**Understanding Our “Ways of Knowing”: Key Terms- Eurocentricism, Hegemony, and Racist/Colonial Ideologies**  
Reading 4 -from Shohat & Stam’s *Unthinking Eurocentricism* “Introduction” (1-8); “The Myth of the West” (13-15); “The Legacies of Colonialism” (15-18)  
Reading 5 James Lull on “Hegemony”  
Reading 6 Stuart Hall on “The White of Their Eyes: Racist Ideologies and the Media”  
**Quiz #2—over all of today’s assigned readings**
- F, Sept 8: **Hegemony in the Transnational Film & Media Industry**  
Reading 7—Tanner Mirlees on *Avatar* is Global Entertainment  
View clip: <https://www.youtube.com/watch?v=fEmgCFQf7WA>  
View short: *The Representation Project*  
<https://www.youtube.com/user/MissRepresentation2>  
View Gender & Racial Inequality in Hollywood: New York Film Academy Infographics: <https://www.nyfa.edu/infographics/>  
Possible excerpt from *Miss Representation* (2011)
- Week 4**  
M, Sept 11: **Hegemonic “Ways of Seeing”**  
**What’s “the Gaze,” “the Other,” & “the Exotic”?**  
Reading 8 -- Sturken & Cartwright’s *Practices of Looking* on “The Gaze,” “Changing Concepts of the Gaze,” “Discourse, Gaze & the Other,” and the “Gaze & the Exotic”  
View clip: Hitchcock’s *Vertigo* (1958) or *Rear Window* (1954)  
<https://www.youtube.com/watch?v=ftgkxzeNuEg> (start at 1:33hr)  
<http://www.youtube.com/watch?v=DS5hVyzsxaM&feature=fvwrel>
- W, Sept 13: **First World/Western Photographic-Ethnographic Gaze and Confronting the “Anthropological Perspective”**  
Reading 9 Lutz & Collins “The Color of Sex: Postwar Photographic Histories of Race and Gender”  
Reading 12 Uma Narayan “Third-World Feminists and Western Anxieties: Confronting the ‘Anthropological Perspective;’”  
Reading 14 Judith Williamson “Woman is an Island”  
View clip: on *NatGeo* from *American Photography* (PBS series)  
**Quiz #3** - (covers all of this week’s assigned readings)
- F, Sept 15: **Anthropological/Ethnographic Gaze in Film**  
View & discuss excerpts from: Ian Dunlop’s *Desert People* (1966) & Trinh T. Minh-ha’s *Reassemblage* (1982)
- Week 5**  
M, Sept 18: **Orientalism, the Exotic ‘Other,’ the Exotic Gaze**  
**Hollywood’s Representation of Exotic Cultures & Women**

Review Reading 7 section on the exotic gaze (31-34)  
Reading 17 Kendra Marston “The World Is Her Oyster: Negotiating White Womanhood in Hollywood”  
View excerpts from: John Cromwell’s *Son of Fury* (1942), Guy Jenkins’ *The Sleeping Dictionary* (2003), Ryan Murphy’s *Eat, Pray, Love* (2010). Recommended viewing for extra credit: Sut Jhally’s *Reel Bad Arabs* (2006) and Deborah Gee’s *Slaying the Dragon: Reloaded* (2011).

W, Sept 20:

**Western Representations of “Third World Others”**

Reading 13 Chandra Mohanty’s “Under Western Eyes”  
Reading 15 Poonam Arora “Third World Subjects for First World Consumption.” View possible excerpts from Mira Nair’s *Salaam Bombay* (1988), Aparna Sen’s *Parama* (1984), and Danny Boyle’s *Slumdog Millionaire* (2008)

F, Sept 22:

Reading 16 Gina Marchetti “Contradiction and Viewing Pleasure: The Articulation of Racial, Class, & Gender Differences in *Sayonara*”  
Reading 18 Wing-Fai’s “The Transnational Journey of O Ren Ishii: the American Cultification of the Asian Female Avenger”  
**Quiz #4** (over all assigned readings for week)  
Possible clips from *Sayonara* (1957) and from Quentin Tarantino’s *Kill Bill Vol 1* (2003)

**Week 6**

M, Sept 25:

**Counterhegemonic Filmmaking & Spectatorship**  
**The Struggle Over Representation & the Oppositional Gaze**  
Reading 19 bell hooks’ “The Oppositional Gaze”  
**Quiz #5** (over bell hooks)  
View Julie Dash’s *Illusions* (1982)

W, Sept 27:

Finish *Illusions*, if needed. View Lindsey’s *Then There Were None*

F, Sept 29:

**Mid-Term Handout in Class—One week to complete!**

**Week 7**

M, Oct 2:

**Experimental Filmmaking and De-colonial Projects**  
**Challenging Hegemonic Gazes: Who is Looking at Whom?**  
Reading 22 Shohat & Stam “From Reconquista to Conquista” & “The Columbus Debate” (58-70).

W, Oct 4:

Begin: Fusco & Heredia’s *The Couple in the Cage* (1993)  
<http://www.youtube.com/watch?v=gLX2Lk2tdcw>

F, Oct 6:

Finish film & discuss. View Fatimah Tobing Rony’s *On Cannibalism* (experimental short)

**Mid-term can be turned in class today or put into my mailbox located in Wilson-Short Hall, Rm 111 by 4:30pm. I will accept an electronic submission (if sent via e-mail as an attached Microsoft Word document) “to meet the deadline,” but your soft-copy must be followed up with a hardcopy (in class or mailbox by next week).**

**Week 8**

M, Oct 9: Reading 20 van Ginneken “Children and Adults: Animated Cartoons”  
View excerpt from *Mickey Mouse Monopoly* and Disney movies

W, Oct 11: Finish Reading 20  
Mid-Term Grades Due

F, Oct 13 Reading 21 Gwen Limbach’s “*You the Man, Well, Sorta*”  
**Quiz #6** (covers Readings 20 & 21)

**Week 9**

M, Oct 16: **Third World Cinema: Revolutionary Women, Then & Now  
Revolutionary Women in Film**  
Reading 23 Ella Shohat’s “Post-Third Worldist-Culture: Gender, Nation, & Cinema”—especially sections on *The Battle of Algiers* and *Interrogating the Aesthetic Regime*. View clips from G. Pontecorvo’s *The Battle of Algiers* (1966)

W, Oct 18: **Western Beauty Ideals**  
Reading 23 Shohat’s section on *Interrogating the Aesthetic Regime*  
View excerpts from Chris Rock’s *Good Hair* and/or Patricia Cardoso’s *Real Women Have Curves* (2002)  
**Quiz #7**—over Reading 23

F, Oct 20: Reading 24 Basuli Deb “Cutting across Imperial Feminisms toward Transnational Feminist Solidarities”

**Week 10**

M, Oct 23: **Under Third World Women’s Eyes: “To Each Her Own”  
Women’s Cinema, Women Directors & Cinematographers**  
Begin Reading 25 Patricia White “Framing Feminisms, Women’s Cinema as Art Cinema.” View excerpt: Deepa Mehta’s *Water* (2005) <http://www.womenbehindthecamera.com/about.html>

W, Oct 25: Continue Reading 25 View excerpts from Marjane Satrapi’s *Persepolis* (2007) and possibly

F, Oct 27: Finish Reading 25 **Quiz #8** View excerpt from Shirin Neshat’s *Women without Men* (2009)

- Week 11**  
 M, Oct 30: **Representing Women’s Rights as Human Rights**  
 Begin Reading 26 Patricia White “Is the Whole World Watching: Fictions of Women’s Human Rights”—focus just on the section related Sabiha Sumar’s *Silent Waters* (2003)
- W, Nov 1: Continue Reading 26—section on Jamila Zabanic’s *Gravica: The Land of My Dreams* (2005)
- F, Nov 3: Finish Reading 26—last section on Claudia Llosa’s *Milk of Sorrow* (2009) and *Madeinusa* (2006)
- Week 12**  
 M, Nov 6: **Artistic Integrity and Accountability**  
**Who Can Represent? & Does it Matter?**  
Reading 27 bell hooks’ “artistic integrity: race and accountability”
- W, Nov 8: **Quiz #9** over Reading 27
- F, Nov 10: No Class. Veteran’s Day—All University Holiday
- Week 13**  
 M, Nov 13: Class Presentations  
 W, Nov 15: Class Presentations  
 F, Nov 17: No Class (I will be out of town for a conference)
- Week 14**  
 No Class -- Thanksgiving Vacation Nov 20-24<sup>th</sup>
- Week 15**  
 M, Nov 27: Reading 28 Sophie Mayer “Pocohontas No More: Indigenous Women Standing Up for Each Other in Twenty-First Century Cinema”  
**Quiz #10**
- W, Nov 29: Class Presentations  
 F, Nov Dec 1: Class Presentations
- Week 16**  
 MWF Dec 4, 6, 8: **Dead Week: Final Presentations & Online Course Evaluation**  
 Final Class Presentations  
 Final Paper can either be turned anytime this week in class or put in my mailbox located in the Department of CCGRS, Wilson-Short Hall, Rm 111 by 4:30 p.m. Monday, Dec 11<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 15<sup>th</sup>.  
 No Final. Congrats to 2017 Grads!