

## WST 338 [H,D] [HUM] Women and Popular Culture

Spring 2018

Dr. Gordillo

Class: Tuesday and Thursday 12:00-1:15 VLIB 201

Office Hours: T – TH 1:20 – 2:20 MMC 202 U

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### Course Description and Goals:

Cultural production in societies has been a point of contention and challenge for many scholars. How do we represent ourselves through various mediums of dissemination? What are the things about our cultural practices that we market and enhance popularly? What are the things that we don't "talk" about in popular TV series, films, and literary work? The purpose of this course is twofold: First we will look at how we construct different "texts" to disseminate social meanings and messages; visually, literary, and through sound. Secondly, we will critically analyze who are the main contributors of these images/messages and how these are disseminated.

Women and popular culture have had a historical symbiotic relationship whereby women have played different roles in the dissemination and creation of societal constructs about gender. In this course we will carefully deconstruct how we create social "texts" in the form of popular culture. Cultural critic Cynthia Orozco, "U.S. mainstream popular culture should be exposed for what it is – an ambassador of modern day imperialism." What are the implications of this statement? Do we replicate social norms that are normalized via the media and accept them without challenge? Do we knowingly contribute to the many recycled stereotypes that we see on TV and in film about Euroamerican women and women of color? How do we construct and perform gender in popular culture?

The course will approach the study of women in popular culture through lectures, films, music, and discussion of secondary and primary source readings. It is critical to read with care each assignment (refer regularly to syllabus schedule) and come to class prepared to contribute your thoughts, questions, insights, and evaluations. The success of the class depends on the full participation of all members. We will strive to create an atmosphere of cooperation, respect, openness, and good humor. This is a hybrid course that will have some film and video viewing online.

I strongly encourage the continuation of our discussions outside of the classroom via email, Blackboard, or in my office. Priority goals for the course include improving your reading comprehension, historical analysis, critical thinking, writing, and oral communication skills, as well as to expand your knowledge of the study of representations of women in popular media.

### Required Readings:

1. Strinati, Dominic, *An Introduction to Theories on Popular Culture*
2. Andi Zeisler, *Feminism and Pop Culture*
3. Jill Lepore, *The Secret History of Wonder Woman*

Extra readings will be available through blackboard.

### Course Requirements:

All the assignments are due by the date marked on the syllabus. **No late assignments will be accepted (refer to the extra credit at the end of this syllabus).**

1. Critical Paper: A 4-page critical essay of *The Secret History of Wonder Woman*. Provide a critical analysis of the book and underline important arguments advanced by Jill Lepore. Identify tropes that define femininity and masculinity and illustrate how gendered constructions of worlds (futuristic or otherwise) are socially organized in comics. In 1945, Wonder Woman, according to her creator William Moulton Marston, was “the new type of woman who should, I believe, rule the world.” Find out why and what he meant by that. This essay must focus on intersections of class, gender, race, and sexuality **100 points (Go to Blackboard under Content for prompts and guidelines for all your writing assignments).**
2. The second assignment begins today: Start an informal journal at the beginning of class on any TV show that provides a gendered representation of ‘female’ super heroines/heroes. The show must have women who display diverse heroine-like powers/abilities. For example, the invisible woman in the *Fantastic Four* showcasing a scientist who is a powerful hero/heroine in the U.S. The instructor must approve the TV show that you select. Outline the representations of women’s roles, attitudes, race, class, nationality, and sexualities. How are women treated in the episode (all women not just the main characters)? What is their relationship to science/technology? You must have 10 entries by the end of the course. Your entries should be one-page each. Include the following information: In one or two lines describe very briefly the episode (include the name and date) and include a clear thesis; in a paragraph or two make comments about representations of gender/race/class/sexuality/nationality. The journal should be 10 pages. You will submit the journal in two parts: first five entries then the last five entries **150 points (Go to Blackboard under Content for prompts and guidelines for all your writing assignments and see an example of an entry on page 10 of this syllabus).**
3. A mid-term **200 points**
4. A Final exam **200 points**
5. A class group presentation (students need to discuss the topic in advance) **150 points**
6. Five posts on Blackboard **(Go to Blackboard under Content for further instructions on all writing assignments) 20 points each for a total of 100 points**
7. Two film question responses **(Go to Blackboard under Content for further instructions on all writing assignments) 25 each for a total of 50 points**
8. Attendance: Class meetings will rely more heavily on discussion than lecture. Be prepared to discuss the readings for each class. Participation weighs heavily in evaluation of your performance. **50 points**

Identify an important signifier in the film and explain why it is important?

**Example of a film response:** “In the film *Sleeping with the Enemy* the wedding ring, though usually a signifier of love and commitment, signifies patriarchal oppression, captivity, and abuse against women. Furthermore, the film normalizes domestic abuse by representing male dominance in a powerful, successful, middle aged, Euroamerican, good-looking man.” **You must edit and revise your work before you turn it in.**

All assignments should be double-spaced, with Times New Roman 12 font; max 1-inch margins. All assignments must be revised prior to submission. Please go to Blackboard under Content for

prompts and guidelines for all writing assignments. Visit the Writing Center to make sure your essay is revised.

**Quizzes: The class relies on discussion of the readings. If there's any doubt whether students have done the reading, I will administrate a quiz based on reading comprehension of the assigned readings. Students may use these quizzes for extra credit.**

#### **Class Attendance:**

**Students are required to attend all face to face class meetings.** Any changes in this syllabus or in the scheduling of the exams or readings will be announced during class meetings. **Students are responsible for any material missed in case of an excused absence.** After one unexcused face to face absence, your grade will be affected (to the discretion of the professor). This syllabus is tentative and subject to change. The Professor will notify students of any changes ahead of time. Regular attendance and completion of all assignments is critical for success in the course. Students are allowed one unexcused absence, after that your grade will be affected. In addition, to earning good grades in this class, you must complete all reading assignments in time for class, as indicated on the syllabus; submit all writing assignments on time; work with the writing center staff to make sure that your papers have a clear thesis and organization; participate actively in class discussions, and not be absent during film-clips showing days and power point presentation days. If there are more than two absences at one time during the showing of the film, the Professor will assign the rest of the films for the course as homework. **Attendance is mandatory during face to face meets and during power point presentations unless excused due to an emergency.**

The instructor assumes that an absence is due to an illness or family emergency, and the STUDENT IS RESPONSIBLE FOR MISSED INFORMATION AND INSTRUCTIONS. This means that if you are absent you do not e-mail your professor and say, "Dear Dr. Gordillo I was absent last week. Did I miss anything? Can you please tell me what went on in class?" This is inappropriate and unprofessional. Your best option is to ask a peer if they may inform you of what material was covered in class. Since critical announcements and instructions are usually delivered at the beginning of class, **please be in the classroom on time.** Also, please be courteous to fellow students and the instructor. No cell phones, arriving late or leaving early. You may not, under any circumstances, record Dr. Gordillo without her approval ahead of time.

#### **Academic Integrity:**

Academic integrity is the cornerstone of the university and will be strongly enforced in this course. Any student caught cheating on any assignment will be given an "F" for the assignment and will be referred to the Office of Student Conduct. **Plagiarism** is considered cheating. It is when you present someone else's words or ideas as your own, in writing or in speaking; present ideas without citing the source; paraphrase without crediting the source; use direct quotes with no quotation marks; use direct quotes without citation of the source; submit material written by someone else as your own (this includes purchasing a paper); submit a paper or assignment for which you have received so much help that it is no longer your own work. Consult with the instructor if you do not have a clear understanding of plagiarism. For additional information about WSU's Academic Integrity policy/procedures, please contact (360)546-9573.

**All WSU employees** who have information regarding an incident or situation involving sexual harassment or sexual misconduct are required to promptly report the incident to the Office for Equal Opportunity (OEO) or to one of the designated Title IX Co-Coordinators. Students who are the victim of and/or witness sexual harassment or sexual misconduct should also report to OEO or WSU Vancouver's Title IX Coordinator, who is Nancy Youlden ([youlden@wsu.edu](mailto:youlden@wsu.edu) or (360) 546-9571.

### **Grading Scale**

1000-930: A  
 929-900: A-  
 899-870: B+  
 869-830: B  
 829-800: B-  
 799-770: C+  
 769-730: C  
 729-700: C-  
 699-670: D+  
 669-600: D  
 590 and Bellow

### **Tabulate Your Own Grade Course Requirements (points)**

Four-page critical essay	100 points	_____
10-page Journal (10 entries)	150 points	_____
Midterm exam	200 points	_____
Power point	150 points	_____
Final Exam	200 points	_____
Five posts	100 points	_____
Film Response #1	25 points	_____
Film Response #2	25 points	_____
Attendance	50 points	_____

**Possible total of 1000 points for a perfect grade.**

### **Washington State University Learning Outcomes**

<b>At the end of this course, students should be able to:</b>	<b>Course topics (and dates) that address these learning outcomes are:</b>	<b>This outcome will be evaluated primarily by:</b>
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Use evidence and context to increase understanding of representations of women in pop culture. (Critical and Creative Thinking)	All- Especially discussions on theoretical approaches: Feb 15- March 8	Weekly participation/ short assignments, essay exams, and film analysis papers.
Locate and evaluate information from multiple sources. (Information Literacy)	All but more specifically when the class has a visit from Karen Diller Associate Library Director	Weekly analysis of primary and secondary sources, data bases.
Integrate different approaches to and sources about cultural theory. (Depth, Breadth, and Integration of Learning)	All; especially March - April	Analysis and discussion of required readings and incorporation into exam essays.
Identify and explain key events, people, and movements in cultural production (Communication)	All	Weekly discussions and Blackboard postings, and essay exams.
Understand how events and actions of the past shaped inequalities in U.S. popular culture. (Diversity)	All; especially feminism and popular culture; women's roles in U.S. media; Marxism and media	Discussions of pertinent readings and essay exams. But more specifically discussions on Marxism, Feminism, and the Frankfurt School.

### **Communications:**

This course utilizes the **Blackboard** website: <https://lms.wsu.edu/>. To access your account, use your WSU User ID and password (the same as for My WSU). Announcements, lectures, assignments, and other materials will be posted on Blackboard.

### **Additional WSUV Policies:**

**Reasonable Accommodation Statement:** Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please contact the Access Center at [360-546-9238](tel:360-546-9238) or [van.access.center@wsu.edu](mailto:van.access.center@wsu.edu). The Access Center is located in the Classroom Building, room 160. Accommodations may take some time to implement so it is critical that you contact the Access Center as soon as possible.

All accommodations must be approved through the Access Center, located in the Classroom Building, Room 160, at [360-546-9238](tel:360-546-9238) or [van.access.center@wsu.edu](mailto:van.access.center@wsu.edu)

### **Safety and Weather Policy:**

Classroom and campus safety are of paramount importance at Washington State University, and are the shared responsibility of the entire campus population. WSU urges students to follow the "Alert, Assess, Act," protocol for all types of emergencies and the "Run, Hide, Fight" response for an active shooter incident. Remain ALERT (through direct observation or emergency notification), ASSESS your specific situation, and ACT in the most appropriate way to assure your own safety (and the safety of others if you are able). Please sign up for emergency alerts on your account at MyWSU. For more information on this subject, campus safety, and related topics, please view the FBI's Run, Hide, Fight video and visit the WSU safety portal.

WSU has made an emergency notification system available for faculty, students, and staff. Please register at MyWSU with emergency contact information (cell, email, text, etc.). You may have been prompted to complete emergency contact information when registering for classes at ROnet. In the event of a building evacuation, refer to the map at each classroom entrance, which shows the evacuation point for each building. Finally, in case of class cancellation campus-wide, please check local media, the WSU Vancouver web page and/or the FlashAlert Newswire. Individual class cancellations may be made at the discretion of the instructor. Each individual is expected to make the best decision for their personal circumstances, taking safety into account. It is highly recommended that you review the Campus Safety Plan and visit the Office of Emergency Management web site (<http://oem.wsu.edu/>) for a comprehensive listing of university policies, procedures and information. (<http://www.vancouver.wsu.edu/safety-plan>; <http://safetyplan.wsu.edu/>)

**Important Dates and Deadlines:** Students are encouraged to refer to the academic calendar often to be aware of critical deadlines throughout the semester. Questions regarding the academic calendar can be directed to the Office of Student Affairs in VSS.

**Important Dates and Deadlines:** [www.registrar.wsu.edu/Registrar/Apps/AcadCal.ASPX](http://www.registrar.wsu.edu/Registrar/Apps/AcadCal.ASPX)

I reserve the right to make adjustments to this syllabus including changes in the films listed below. Students are responsible to make note of any changes to this syllabus. The readings in parenthesis will be posted on Blackboard ahead of time.

This syllabus tells you the dates by which you need to have the material read. Some films will not be seen in their entirety and or will be viewed online due to time restrictions. The students are responsible for completing the films and videos. All films and videos are available in the library or online.

## Module 1

### Week 1

- Jan 9 Introduction to the class; Definitions; Film: Little Angry Asian Girl  
Review your syllabus and mark important due dates.
- Jan 11 Introduction to Theories on Popular Culture  
Strinati, xiii-21 (xi-19); Zeisler 18-19 Be ready to discuss the readings in class.  
(Power point on Women in Popular Culture an introduction)

### Week 2

- Jan 16 Americanization and Mass Culture  
Strinati, 21–50 (19-43); Lepore 1-23 (Power Point on Mass Culture and Americanization)  
Watch and Discuss Wonder Woman Season 1  
You Tube: Wonder Woman Season 1 DVD Extras  
<https://www.youtube.com/watch?v=K8zz4JA3loc>  
**Post #1 Due: Select a quote from the readings that best describes the main argument and explain why you selected it (one-page)**

### Online

- Jan 18 The Frankfurt School  
Strinati, 51-85 (45-76)

Watch:

1. (YouTube) Jill Lepore, author of *The Secret History of Wonder Woman* at BEA Librarian Breakfast 2014 (13:47)  
<https://www.youtube.com/watch?v=LML9d6wF7x8>
2. Book TV: Jill Lepore, “The Secret History of Wonder Woman” (11:11)  
<https://www.youtube.com/watch?v=HaQk9zNrmTI>
2. Cultural Theory: Frankfurt School Critical Culture  
[https://www.youtube.com/watch?v=5ULLZm\\_x\\_YE](https://www.youtube.com/watch?v=5ULLZm_x_YE)

### Week 3

Jan 23

Gender Representations in Film \*

Lepore 24-42;

TV Episodes on You Tube: *Wonder Woman* Season 1, “Bullets and Bracelets” (4:51) and “Wonder Woman Pilot 1975” (5:15)

Online

Jan 25

Zeisler 1-21; (hooks, 1-20 reading available on Blackboard)

Watch on You Tube: *Wonder Woman* S03 DVD Extras “The Ultimate Feminist Icon” 13:51)

[https://www.youtube.com/watch?v=B19qk6ywPaM&list=PLYwJPbm-kWkmc1\\_p8z0KBy2CDdJzvD42z&index=9](https://www.youtube.com/watch?v=B19qk6ywPaM&list=PLYwJPbm-kWkmc1_p8z0KBy2CDdJzvD42z&index=9)

**Post #2 Due: Select a quote from the readings that best describes the main argument and explain why you selected it (one-page)**

### Week 4

Jan 30

Roland Barthes and Semiology

Strinati, 87-128 (77-114)); Lepore 43-55 (power point presentation on Semiology).

Online

Feb 1

Race and Ethnicity

Zeisler 23-39; Lepore 56-71

Watch:

Jill Lepore/ How *Wonder Woman* Got Into Harvard// Radcliffe Institute (1:04)

<https://www.youtube.com/watch?v=tNkS4KTyHOk>

**Post Due: Critical Journal First Five Pages (Go to Blackboard under Content for prompts and guidelines for all writing assignments).**

## Module 2

### Week 5

Feb 6

Marxism and Popular Culture

Strinati, 130–155 (115-137); Lepore 72-87

Feb 8

Zeisler 39-55; Lepore 88-109

### Week 6

Feb 13

Action Women

Zeisler 57-75; Lepore 110-123

Online

Feb 15

Zeisler 75-87; Lepore 124-149

Especcial DC Films – “Wonder Woman” (2017) First Look/Featurette

[https://www.youtube.com/watch?v=jz0djRmv6Js&list=PL1SM8OUVqN8ls\\_92LCIS0GgFuXvGhcnXh](https://www.youtube.com/watch?v=jz0djRmv6Js&list=PL1SM8OUVqN8ls_92LCIS0GgFuXvGhcnXh)

		<p>Wonder Woman Trailer 2017  <a href="https://www.youtube.com/watch?v=EsnLsqxvgvc">https://www.youtube.com/watch?v=EsnLsqxvgvc</a>  Wonder Woman Video #100 (12:31)  <a href="https://www.youtube.com/watch?v=lmh79ACBRLU">https://www.youtube.com/watch?v=lmh79ACBRLU</a>  <b>Post #3 Due: Select a quote from the readings that best describes the main argument and explain why you selected it (one-page)</b></p>
<b>Week 7</b>		
Feb 20		<p>Feminist Utopias  Zeisler 89-105; Lepore 150-168*; Review for midterm exam.</p>
Feb 22		<b>MIDTERM EXAM</b>
<b>Week 8</b>		
Feb 27		<p>Marxism and Popular Culture  Strinati, 155-176 (137-158); Lepore 169-189</p>
Online		
March 1		<p>Lepore 190-209  Intimate Portrait: Lynda Carter (44:56)  <a href="https://www.youtube.com/watch?v=bwCbVWOYnzM">https://www.youtube.com/watch?v=bwCbVWOYnzM</a>  <b>Post: Critical Journal Last Five Pages (Go to Blackboard under Content for prompts and guidelines for all writing assignments)</b></p>
<b>Week 9</b>		
March 6		<p>Feminism and Girl Power /History of Wonder Women  Zeisler 105-119; Lepore 210-230</p>
Online		
March 8		<p>Zeisler 121-132; Lepore 231-259  Watch Dr. Gordillo's lecture on hooks, Strinati, and Zeisler  <b>Post #4 Due: Select a quote from the readings that best describes the main argument and explain why you selected it (one-page)</b></p>
<b>Week 10</b>	<b>March 12-16</b>	<b>Spring Vacation. Enjoy!</b>
Module 3		
<b>Week 11</b>		
March 20		<p>Criminalization and the Sexualizing of Women's work  Zeisler 132-148; Lepore 260-278</p>
Online		
March 22		<p>Lepore 283-232  Lynda Carter – Double Dare Interview (11:09)  <a href="https://www.youtube.com/watch?v=uOGf4IYzeWc">https://www.youtube.com/watch?v=uOGf4IYzeWc</a>  Lynda Carter on Wonder Woman Superheroes PBS (3:03)  <a href="https://www.youtube.com/watch?v=_josnQ7aCLo">https://www.youtube.com/watch?v=_josnQ7aCLo</a>  Lynda Carter on <i>The Talk</i> 2012  <a href="https://www.youtube.com/watch?v=p_KL5uEMWMk">https://www.youtube.com/watch?v=p_KL5uEMWMk</a>  <b>Post #5 Due: Select a quote from the readings that best describes the main argument and explain why you selected it (one-page)</b></p>
<b>Week 12</b>		
March 27		(Post)Feminism and Popular Culture*



Strinati, 177-219 (159-201); **Critical Essay Due (Go to Blackboard under Content for further information on prompts and guidelines for all writing assignments).**

Online March 29	Feminism and Womanhood and Technology <b>Film: <i>Sleep Dealer</i> (2008) (Rent from Amazon \$3.99); Film Questions #1 Answer two questions from the list for the film <i>Sleep Dealer</i>. Go to Blackboard under Content for further prompts and guidelines for your writing assignments.</b>
<b>Week 13</b> April 3	Rethinking Feminism and Film Violence (Tasker and Negra, 153-175 reading on Blackboard)
Online April 5	Female Friendships and Technologies Strinati, 235-261 (216-238) <b>Film: <i>CodeGirl</i> (Rent from Amazon \$2.99); Film Questions #2 Answer two questions for the film <i>CodeGirl</i>. Go to Blackboard under Content for further prompts and guidelines for your writing assignments.</b>
<b>Week 14</b> April 10	Representations of Women in Shows About Science and Technology
Online April 12	<b>Film: <i>Gravity</i> (2013) (Rent from Amazon \$3.99); Work on your power point outlines.</b>
<b>Week 15</b> April 17	<b>Outline for your power point presentation due.</b> Be prepared to discuss your power point presentation outlines. <b>Example of a successful power point presentation and how to create one.</b>
April 19	Final Comments; Power Point Presentations
<b>Week 16</b> April 24	Power Point Presentations
April 26	Power Point Presentations.

**Final Examination Week April 30 - May 4. This is the last week to turn in final revisions: extra credit assignments, and/or power point presentations (if you want to present in future WSUV Research Fairs for example).**

**Extra Credit for late assignments:** Turn in the assignment that you missed and a 2 to 3-page essay reviewing a short novel or a current film (not *Wonder Woman*) that represents women as heroes/heroines with superpowers, providing a critical analysis on how race, class, gender and sexuality are “performed” in the “text.” You will then turn in two projects to compensate for your lateness. **This extra credit will give you up to 100 points (depends on the grade you get on both essays) for a missed assignment only.**

**X-TRA credit option 2:** Write a 2 -3-page essay reviewing a short novel and/or a current film that deals with the class theme of women represented as heroes/heroines providing a critical analysis on how race, class, and sexuality intersect with gender and how these are “performed”

in the “text.” Only one extra credit is allowed per student. **This extra credit will give you up to 100 points.**

**Things to consider when working on your essays and critical journals:**

1. Have a title that’s interesting and somewhat points to your main argument and have a clear thesis statement.
2. Summarize the main arguments of the book.
3. Offer your overall impression and mention the title, author, and key players in the book.
4. Were any particular methodologies used?
5. Address how the book/film represents notions of femininity and masculinity.
6. Offer evidence for your opinion. Remember to mention the use of symbols and literary devices.
7. Ending paragraph--your last opportunity to guide the reader. Offer a clincher that tells the reader how the book represented women of color and women in general. Reiterate your main argument before you close the last paragraph.
8. **Remember to edit and revise your work before you turn it in.**

**YouTube Videos on how to structure a successful essay:**

1. ‘Structure of a research paper’ (1:55) <https://www.youtube.com/watch?v=tSkb7KZ5yw0>
2. ‘How To Write a Research Paper in 10 Steps (6:47)’  
[https://www.youtube.com/watch?v=NMp\\_QRl92Uo](https://www.youtube.com/watch?v=NMp_QRl92Uo)
3. Read “How to Write a Research Paper”  
<http://www.aresearchguide.com/1steps.html#step2>

**Grammar:**

1. Did you follow all Writing Rules? Are citations complete?
2. Is there a clear thesis and are there strong paragraphs (with topic sentences)?
3. Strength of argument: Does the paper argue the thesis throughout? Does the paper offer strong evidence for all arguments? Did you use all required sources to support carefully crafted arguments?
4. **Analysis:** Are you able to apply concepts from course readings to your research?
5. Did you demonstrate an ability to use course readings to support your thesis?

**Prompt: How are women of color represented in the episode?**

**Sample entry from a critical journal with a different topic:**

*The Closer* is a police TV show that has a female protagonist, Brenda, as the lead detective of the ‘Major Crimes’ team. She and her immediate superior Chief Pope had a relationship in the past. She is currently in a relationship with an FBI Agent.

Season 6, Episode 2-Help Wanted (July 19, 2010): Chief Pope enlists the help of Brenda and her team (Major Crimes) to find a missing nanny in hopes that it will impress the Mayor during the election campaign. Captain Raydor, a female special police investigator, questions Brenda about her and Chief Pope’s past relationship. Brenda and her team discover two other nannies’ involvement with Brenda’s investigation. Captain Raydor reveals her true reason for questioning Brenda; she may be a candidate for the next Chief of Police. Women’s intimate spaces in this

episode are violated by having Captain Raydor ask Brenda personal questions in what we find out is like a job interview.

Women of color are represented in a negative light in this episode. The prime victim is a Mexican American female, Adriana Gomez who was raped and killed because an Immigration and Customs officer could not keep her quiet by deporting her. Women of color in this episode are represented as weak, having little to no education, and they are taken advantage of while they aid wealthy families caring for their children. This emphasizes derogatory stereotypes of Latina/o immigrants and Latinos in the U.S. For example, when Brenda and Detective Gabriel question Mr. and Mrs. Disken about Adriana, Mrs. Disken speaks of her as if she isn't appreciative of her help. For one, she doesn't know anything about Adriana which leads me to believe Mrs. Disken didn't try to get to know the woman who cares for her children, this is sad, considering Adriana has been with the Diskens almost 12 years. This is a clear example of white privilege and how women of color are invisible despite the fact that they spend more time with the Disken's children than the parents do. They see her as labor and not as a person; they dehumanize her in order to exploit her.

### **Film Analysis Questions to help you with the short assignments:**

1. How are women, men and people of color portrayed in the film?
2. Do the main characters develop during the course of the film? What are their traits and how are they conveyed? (You might look at speech, actions, costumes, makeup and narration.) Is behavior motivated, consistent? Are the characters "realistic" or caricatured?
3. What is represented on the film? Who represents and who is not represented?
4. What values do the characters seem to represent? What do they say about such matters as their country, authority, sexuality, and political ideology?
5. Does the film make use of symbols to convey its message? What symbols are particularly noticeable or recurring in the film? How do they affect the response of the spectator towards the film?
6. What is the function of the setting and décor (location, sets, props, costumes)? How do they contribute to the mood of the film?
7. How is the construction of National/collective and individual identities represented?
8. How do popular culture and high culture interface in this film?
9. Does the film question or reinforce the marginalization or exoticization of "difference"?
10. What sexual identities are normalized and marketed as the status quo? (Heterosexual, homosexual, bisexual, trans-gendered, transvestite, etc.) Why?

### **Power Point Presentation**

Find a particular subject that has attracted your interest from the class material and develop an 8 to 10- minute power point presentation. Timing is of the essence since you will be given a 3 and 1-minute warnings to end on time. Students in the past have been stopped at the 8-minute mark not being able to make their final remarks that usually contain the conclusion of the research. These groups lost points that could have been avoided had they timed their presentations. Please be careful that this does not happen to you.

Avoid "talkie" slides, which are slides with a lot of writing on them (do not have a presenter read literally from the slide during the presentation). Power points are tools to help you emphasize your arguments not make the arguments for you. I want to see **more images than writing** on the presentation slides. Make sure that you cite all your sources. You may choose to do this either at

the bottom of each slide (write the web page where the image came from or any other source where you got it from). Remember that images work like texts and you must provide the sources where they came from. You may also have all your sources bibliography-style at the end of the presentation.

These presentations need to be professionally done and delivered. I will be taking attendance during the days of the presentations and will mark down those students who are absent during presentation days (these dates are marked on your syllabus). You need to be respectful of you classmates' time and commitment to this project by being present whether you are presenting or not. If you have further questions contact Dr. Gordillo at [gordillo@wsu.edu](mailto:gordillo@wsu.edu)