

Course Info: Fall 2006 / 170 Tate Laboratory of Physics / Tuesdays 2:30 – 5pm

Instructor: Rachel Raimist

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Course Website: <http://www.myu.umn.edu>

Sign in with your x500 and pw, Click on the “My Toolkit” Tab, Scroll down to “Vista B Courses”, Click on the link for WoSt 3307

Student Tutorial on WebCt Vista: <http://uttc.umn.edu/training/resources/webct/vista/>

To view or comment on course blog:

<http://blog.lib.umn.edu/raim0007/wost3307>

To log in to post: <http://blog.lib.umn.edu>

Graded Assignments:

Assignment 1 – Introductory blog post	1 pt
Assignment 2 – Comment posts	1 pt
Assignment 3 – Image of women post	3 pts
Assignment 4 – Quiz 1	10 pts
Assignment 5 – Vlog post	5 pts
Assignment 6 – W.O.C. post	5 pts
Assignment 7 – Quiz 2	10 pts
Assignment 8 – Midterm Paper	20 pts
Assignment 9 – TBD	5 pt
Assignment 10 – Reality TV post	10 pts
Assignment 11 – Final paper/project	30 pts

Total Assignment Points: 100 points

90 – 100+ points = A

80 – 89 points = B

70 – 79 points = C

60 – 69 points = D

below 60 points = F

The University mandated “+” and “-” grading symbols will be used with the A-F grading system on your transcripts reflecting the following:

A – achievement *outstanding* relative to the level necessary to meet course requirements

B – achievement *significantly above* that level necessary to meet course requirements

C – achievement meeting the *basic* course requirements in every respect

D – achievement *worthy of credit* even though it does not meet the basic requirements

F – performance *failing* to meet the basic course requirements

S – equivalent to a grade of C or better

SCHEDULE - WEEK BY WEEK * subject to revisions as desired

Reading Key: (CP) indicates Course Packet, (WS) Website, (H) Handout

10/3 – WEEK 5 – Key Ideas in Feminist Theory - gaze cont. / cultural crit.

Key Ideas in Feminist Theory: gaze theory, difference, & cultural criticism

- Discuss analysis of *The Piano*, multiple perspectives of analysis
- Understand some additional key terms of feminist theory
- Learn modes of feminist lens of analysis (considering gender, race, class...)

Screening: *bell hooks: Cultural Criticism and Transformation* (Sut Jhally, 1997, 66 min)

Reading: (WS) links on bell hooks, *Cultural Crit* video, feminism & feminist theory
(CP) bell hooks “artistic integrity: race & accountability” (note: it’s a few readings ahead in the coursepack!)
(CP) Iris Marion Young “The Scaling of Bodies”

Assignment:

- Assignment: Moodle Glossary Post
Access our course Moodle site through the link on our (WS) or through <http://moodle.umn.edu>.
* Moodle Enrollment Key: film
There are two glossary collections –
1) Film Terms 2) Key Ideas in Feminist Theory

* **Post at least two terms** that we’ve discussed in class lecture, that appear in readings, or that bell hooks emphasizes in the *Cultural Criticism*, that you think may be helpful in reading media this term. You can/should cite quotes or uses of the term from the reading, the film, or refer to “reliable” sources. I generally trust Wikipedia entries.

* **Do not re-post a term** someone else has posted, either build on the term they have posted (by adding citations from reading or other examples of the term) or select a new term to post.

You can use html (the code I’ve given you under “Instructor’s Notes” on our course blog) to link to websites. Also, the tag for blockquote may be helpful:
<blockquote> text you quote </blockquote>.

Note: These may be invaluable for studying for Quiz 2, and great resources for writing future blog posts and papers.

10/10 – WEEK 6 – Key Ideas in Feminist Theory

Key Ideas in Feminist Theory: Difference, Intersectionality, Fem Analysis

- Understand some additional key terms of feminist theory
- Learn to employ a feminist lens of analysis (consider gender, race, class...)
- Ask questions like “where are the women and women ‘of color’ filmmakers”?

Screening: *Barrier Device* (Grace Lee, 2002, 26 min)

Reading: (CP) E. Ann Kaplan “Women, Film, Resistance: Changing Paradigms”
(CP) Intro *Feminism & Documentary*
(WS) Grace Lee webpage (homepage & *Barrier Device*)
(WS) *Live Nude Girls Unite!* website - <http://www.livenudegirlsunite.com>
(WS) IndieWire Interview with Julia Query

Assignment:

1. Quiz 2 – Key Theories & Concepts (10 points)
Take the online Quiz 2 on our course website by 5pm on Monday, 10/17. You have 45 minutes from the time you start the quiz to complete.

2. Course Blog post – do some research (5 points)
Post must be made by noon on Monday 10/16

Category: 4. Women “of Color” Filmmakers (or Vloggers)
What Asian-American, Chicana, Black, African-American or Asian, or African filmmakers do you know? Can you find? Post lists of at least 3 films, directors, websites or texts on the subject.

10/17 - WEEK 7 – Extending the Discussion with a Close Viewing / On Directing

Key Ideas in Feminist Theory: Gender Performance, Sexuality, & the Body

- Watch and consider the film as a labor documentary feminist documentary
- Consider construction of film, authorship, gaze, and lens of other key concepts
- Engage a shot by shot analysis of key sequences in the film

Screening: *Live Nude Girls Unite* (Julia Query & Vicky Funari, 2000, 85 min)

Reading: (CP) Kimberly Springer “Waiting to Set It Off”
(CP) bell hooks “The Oppositional Gaze: Black Female Spectators”
(CP) gloria j. gibson-hudson “the ties that bind: cinematic representations...”
(WS) on F. Gary Gray and *Set It Off*

10/24 - WEEK 8 – Hollywood Case Study: Black Film and *Set It Off*

- Screening & discussion of film
- Responses to course reading on the film, authorship, Blackness in Hollywood

Screening: *Set It Off* (F. Gary Gray, 1999, 123 min)

10/31 - WEEK 9 – Discussion Session / On What We've Learned...

*** Midterm Paper Handout** Given in Class (25 points)

- Discussion of midterm paper – topics, format & expectations (no plot summary!)
- Responses to course material thus far

Reading: (WS) Dannenbaum, Hodge, Mayer - “Intro” from Creative Filmmaking
(WS) Excerpts about Kimberly Pierce & her process
(CP) “Branding Teena: (Mis)Representations...”

11/7 - WEEK 10 – Indie Case Study: Kimberly Pierce & *Boys Don't Cry*

*** MIDTERM PAPER DUE at the beginning of class**

- Screening & discussion of film
- Responses to course reading on the film, authorship, gender, telling “true” stories

Screening: *Boys Don't Cry* (Kimberly Pierce, 2000, 118 min)

Reading: (WS) Lourdes Portillo “Film As Reflection” & Behind the Lens
(CP) Alejandro Enriquez “Poetics and Politics of Femicide”
(CP) Melissa Wright “Disposable Women & Other Myths...”

11/14 - WEEK 11 – Doc Case Study: Lourdes Portillo & *Senorita Extraviada*

*** Final Paper Handout** in class (30 points)

- Screening & discussion of film
- Responses to course reading on the film, authorship, Chicanas in Hollywood

Screening: *Senorita Extraviada* (Lourdes Portillo, 2001, 74 min)

Reading: (CP) Keith Beattie “The Camera I: Autobiog Documentary” 105 – 124
(CP) Susan Bordo “Empire of Images in Our Bodies”
(CP) Karen Ross & Sujata Moorti, Intro to *Feminist Media Studies*
(WS) selected articles from *Feminist Media Studies* – browse & pick 1 to read
(See assignment listed below for more details)

Assignment: Blog Post (5 points), topic TBD

11/21 - WEEK 12 – NO CLASS ! GIVE THANKS!

At Home Assignment:

Constructed Realities: Documentary and “Reality” TV

Assignments:

1. Watch & Post (5 points)

- Blog post - Category: 6. “Reality” TV
Watch at least 1 hour of Reality TV focused on or targeting women, young girls, or queer audiences. Makeover, weight loss, plastic surgery, model competition, sweet 16s and others would be great choices. You can choose to watch something you watch often (but watch *critically* or you can choose something you would absolutely not watch unless you were forced to).

Browse the .pdf files from the special issue of *Feminist Media Studies* focused on feminist analysis of “reality” television on our (WS). Find an article that can add to your “reading” of the show you watched. You are also welcomed to find an alternative scholarly article to help analyze your viewing experience.

Analyze the show using the feminist theory and film theory you’ve read thus far. Use concepts of gaze, intersectional analysis, “scaling of bodies” / ranking of body type, skin color, hair texture, hair length... and use a few relevant quotes from course reading or the article that you chose to read. Your entry should be 1 page or less (suggestion: type in word then cut and paste into blog entry).

2. Decide on your final paper and/or project. (30 points)

Email raim0007@umn.edu a one-page proposal **by noon on Friday, 11/24.**

Proposal guidelines:

Include your topic (main idea), what you hope to argue in the paper or project (thesis), some possible scholarly sources (to show you’ve begun researching your topic), and any additional relevant information. If you plan to do a group media project (such as a powerpoint, slideshow or short video), please email 1) who is in your group, 2) each person’s role, and 3) a timeline for completion (i.e. this week shoot video, by Nov 31 digitize and begin editing, by Dec 2 rough cut, ready to screen Dec 5). & any questions you may have about the project.

REVISED SYLLABUS – 10/3/06

GWSS 3307: On Media, Representation and Women Who Make Movies

11/28 - WEEK 13 – Discussion: What is a feminist film?

What is / makes a feminist film? Why is this important? Where are the women filmmakers? Videomakers? Media makers? Vloggers?

Tentative: Mini production / post-production workshop (if there's student interest)

or Screening: *North Country* or *Searching for Angela Shelton*

NOTE:

We will be building these weeks as the time draws closer. If there's interest, we'll learn some media making skills. If there is media being made, we'll use this time for viewing & discussion.

If there's interest in recent releases, we'll watch & discuss them. If there are other ideas, we are open to considering them as well.

12/5 - WEEK 14 – STUDENT SCREENING or Film TBA

Screening: Tentative: *Born Into Brothels*

Reading: TBD

12/12 - WEEK 15 – STUDENT SCREENING or Film TBA

* **Final Papers Due** at the beginning of class.

12/19 – FINALS WEEK SESSION 1:30 – 3:30pm RESERVED for screenings