

ARIZONA STATE UNIVERSITY MAIN / EAST

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 11/2/08

1. ACADEMIC UNIT: Women+Gender Studies
2. COURSE PROPOSED: WSH 420: Women of Color + Film 3
3. CONTACT PERSON: Name: Lisa Anderson Phone: 5-2358
Mail Code: 4902 E-Mail: lmanderson@asu.edu

4. ELIGIBILITY: New courses must be approved by the Main Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

- Core Areas: Literacy and Critical Inquiry-L, Mathematical Studies-MA, Humanities and Fine Arts-HU, Social and Behavioral Sciences-SB, Natural Sciences-SQ, SG
Awareness Areas: Global Awareness-G, Historical Awareness-H, Cultural Diversity in the United States
(Note: one course per form)

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses:

Is this a multisection course?: No Yes; Is it governed by a common syllabus?

Mary Margaret Fonow Chair/Director (Print or Type)
Mary Margaret Fonow Chair/Director (Signature)

Date: 10/31/08

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2004

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	Syllabus; course reading list
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the College of Fine Arts and in the College of Architecture and Environmental Design. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed. 	
		<ul style="list-style-type: none"> • Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
WSH	420	Women of Color and Film	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2.	Students read critical materials analyzing films, and write their own critical essays on films	Syllabus: course reading list; assignments (p. 2)
3.	Students learn about interpretation of visual images in films, and work to develop their own skills in interpretation	Syllabus p. 3- Berger and Hall readings
4b	Course readings include analysis of aesthetics and cultural values	Syllabus: course reading list

WSH 420: Women of Color in Film

Thursday 4:40-7:30pm

University Center 271 (Downtown campus)

Course Description:

In this course, we will critically analyze the history and representations of women of color in film and the film industry through the intersections of gender, race, sexuality, class, and nationalism. We will look at two primary contexts: mainstream Hollywood film and independent film.

Required Texts:

You are not required to purchase any books for this class. All of the readings are journal articles and book chapters, and will be available through the course's Blackboard site. If students are interested, I can also make them available as a course packet that you can purchase from Alternative Copy. The films that we watch are also "texts," and are therefore also required.

Note: some of the films for this course have "R" ratings for various reasons (language, nudity, sexual situations). If you feel that you may be offended by these films, you may want to reconsider taking this course. I chose these particular films for this course very carefully because of their importance to film studies, popular culture, and the ways in which they have become a "common language" in US culture. In other words, I believe they are important films to study, even if we may find them offensive.

Course Requirements:

Participation/Contribution (15%): all students are required to participate in discussions. We will have discussions about both the theoretical materials and the films in class and online. I expect that everyone will contribute to one or both. Please remember to be respectful in your discussions, and remember that this is an academic environment—you should be able to support your assertions with evidence, and you should make reasoned arguments. Personal attacks will not be tolerated, and anyone engaging in disrespectful commentary will be barred from online conversations.

Note: I do not require attendance; you are adults, and you are responsible for getting the most out of your education. However, because we will do much of the work of the course in class, it is important for you to be present, and if you miss one class, you have missed a week of class. If you cannot be present due to illness, religious/spiritual observation, or family emergency, please be sure to find out what we covered in class, and also be sure to contribute to the online discussion.

Quizzes (30%): There will be several short quizzes on the course readings and films. In order to maximize class discussion time, the quizzes will be available online for one week each.

Papers (55%): Because this is a 400-level class, the majority of your work will be written work. All students will write two short (5pp) papers and one semester research paper.

- Short papers (10% each): These papers, no more than 5pp, will briefly analyze a film that we watch in class. One is due by Sept. 18th, the other due by Oct. 16th. You may turn the paper in whenever you have completed it.

- Semester Research paper (35%): This paper is on a topic of your choice, in which you address a comparative aspect of the issues in the course (you should examine your topic in the context of two racial/ethnic groups). This paper should be 10-15pp.

Papers should **always** be proofread and spell checked. You are free to use APA, MLA, Chicago, as long as you use it correctly. Because these papers involve critical analysis, they will have sources that must be correctly cited.

All assignments will be graded on a 100-point scale.

Week 1 8/28 Introductions

- Lecture: Feminism and film. What are some of the key concepts of feminist film theory? Who looks? Who is looked at? How does the visual shape perception?

Week 2 9/4 Representation

- Reading: from *Ways of Seeing*, John Berger; from *Representation*, ed. Stuart Hall
- Discussion: How do images create and carry meaning?

Week 3 9/11 Early film images of African American Women

- View: Selections from *Birth of a Nation*, *Gone With the Wind*
- Reading: Anderson; Wallace

Week 4 9/18 Early Film Images of Asian American Women

- View: *Shanghai Express*
- Reading: Leong; Wang

Paper 1 Due

Week 5 9/25 Early Film Images of the American West: Native American and Mexican American Women

- View: *Duel in the Sun*
- Reading: Cortéz, "Who is María? What is Juan?" Mulvey, "Afterthoughts on 'Visual Pleasure and Narrative Cinema'"

Week 6 10/2

- Discussion: Viewing Critically; Assessing early images

Week 7 10/9 The Golden Age of Hollywood and Racial Stereotypes

- View: selections from *Imitation of Life* (1934 & 1959)
- Reading: Thaggert, "Divided Images: Black Female Spectatorship and John Stahl's *Imitation of Life*"

Week 8 10/16 The Hollywood Musical and Racial Stereotypes

- View: *West Side Story*
- Reading: Negrón-Mutaner, "Feeling Pretty"

Paper 2 Due

Week 9 10/23 Indian Princess/Indian Maiden

- View: *Pocahontas* (Disney, 1995)
- Reading: Kiyomi, "Disney's Pocahontas"

Week 10 10/30 Multiculturalism? Cultural Pluralism?

- View: *Bagdad Café*
- Reading: Mennell and Ongiri, "In A Desert Somewhere between Disney and Las Vegas"

Week 11 11/6 Revisions

- Reading: hooks, "The Oppositional Gaze;" Bobo, "*Daughters of the Dust*"
- View: *Daughters of the Dust*

Week 12 11/13

- View: *Saving Face*
- Reading: TBA

Week 13 11/20

- View: *Selena*
- Reading: Ovalle, "Framing Jennifer Lopez"

Week 14 11/27

THANKSGIVING HOLIDAY: NO CLASS

Week 15

- Wrap-up; students' choice film

Final Exam time/date TBA

Course Readings

Anderson, Lisa M. "Mama on the Couch?" *Mammies No More: The Changing Image of Black Women on Stage and Screen*. Lanham, MD: Rowman and Littlefield, 1997.

Bobo, Jacqueline. "*Daughters of the Dust*," in *Black Feminist Cultural Criticism*, ed. Jacqueline Bobo. Malden, MA: Blackwell, 2001, p. 63-84.

Cortéz, Carlos E. "Who is María? What is Juan? Dilemmas of Analyzing the Chicano Image in U.S. Feature Films," in *Chicanos and Film: Representation and Resistance*, ed. Chon A. Noriega. Minneapolis: University of Minnesota Press, 1992.

hooks, bell. "The Oppositional Gaze: Black Female Spectators," in *Black Looks: Race and Representation*. Boston: South End Press, 1992.

Kiyomi, Kutsuzawa. "Disney's Pocahontas: Reproduction of Gender, Orientalism, and the Strategic Construction of Racial Harmony in the Disney Empire," *Atlantis* 2004 Special Issue Two, p. 43-53.

- Leong, Karen J. "Anna May Wong," *The China Mystique: Pearl S. Buck, Anna May Wong, Mayling Soong, and the Transformation of American Orientalism*. Berkeley: U California Press, 2005, p. 57-105.
- Mennell, Barbara and Amy Ongiri. "In A Desert Somewhere between Disney and Las Vegas: The Fantasy of Interracial Harmony and American Multiculturalism in Percy Adlon's *Bagdad Café*," *Camera Obscura* 44, 15(2), p. 151-174, 2000.
- Mulvey, Laura. "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* 1946," [1981] in *Feminist Film Theory: A Reader*, ed. Sue Thornham. New York: NYU Press, 1999.
- Negrón-Mutaner, Frances. "Feeling Pretty: *West Side Story* and Puerto Rican Identity Discourses," *Social Text* 63, 18(2), p. 83-106, Summer 2000.
- Ovalle, Priscilla Peña. "Framing Jennifer Lopez: Mobilizing race from the wide shot to the close-up," in *The Persistence of Whiteness: Race and Contemporary Hollywood Cinema*, ed. Daniel Bernardi. New York: Routledge, p. 165-184, 2008
- Thaggert, Miriam. "Divided Images: Black Female Spectatorship and John Stahl's *Imitation of Life*," *African American Review* 32 (3), p. 481-491, 1998. . .
- Wang, Yiman. "The Art of Screen Passing: Anna May Wong's Yellow Yellowface Performance in the Art Deco Era," *Camera Obscura* 60, 20(3), P. 159-191, 2005.
- Wallace, Michelle. "The Search for the Good Enough Mammy: Multiculturalism, Popular Culture, and Psychoanalysis," *Dark Designs and Visual Culture*. Durham: Duke University Press, 2004.