

UC 10384 09F

CBM003 ADD/CHANGE FORM

APPROVED NOV 18 2009

qm

Undergraduate Council
 New Course Course Change
 Core Category: VPA-Critical Effective Fall 2010

50

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall _____
 RECEIVED OCT 09 2009

- Department: Modern and Classical Languages College: CLASS
- Faculty Contact Person: Marquart Telephone: 3-3071 Email: simarquart@uh.edu
- Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
WCL / 3373 / Gender and Sexuality in World Film
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
WCL / 3373 / GENDER AND SEXUALITY IN FILM
 - SCH: 3.00 Level: SO CIP Code: 16.0104.0001 Lect Hrs: 3 Lab Hrs: 0
- Justification for adding/changing course: To provide for important discipline area
- Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
____ / ____ / ____
 - Course ID: _____ Effective Date (currently active row): _____
- Authorized Degree Program(s): _____
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
- Grade Option: Letter (A, B, C ...) Instruction Type: seminar (Note: Lect/Lab info. must match item 3, above.)
- If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
 ____ / ____ / ____
 - Course ID: _____ Effective Date (currently active row): _____
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: English 1304 Description (30 words max.): Introduction to representations of gender and sexuality in important films from Latin America, Asia, Africa, the Middle-East, Europe, and Australia, and to major developments in global feminist film theory.

JR

10. Dean's Signature: _____ Date: 9/28/09

Print/Type Name: Dr. Sarah Fishman

ORIGINAL

U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: MODERN AND CLASSICAL LANGUAGES/CLASS

Person making request: SHARON MARQUART Telephone: 3-3071

E-mail: simarquart@uh.edu

Dean's signature:  Date: 9/28/09

I. General Information:

Course number and title: WCL 3373: GENDER AND SEXUALITY IN WORLD FILM

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Students will submit writing assignments and receive detailed feedback on drafts of papers throughout the semester from both their instructor and their peers. The instructor will identify the strengths and weaknesses of each student's writing abilities, track the progress of each student's written work, and, if necessary, refer students to the writing center for additional assistance. Students will complete course evaluations

halfway through the semester, and adjustments will be made to the course syllabus and in-class activities in response to their comments. Students will also complete course evaluations at the end of the semester in which they will be required to reflect on what they have learned about writing and the critical analysis of gender and sexuality as a result of the course.

- C. Delineate how these evaluation results will be used to improve the course.

Student evaluations will be used to design in-class activities in future semesters, to structure future writing assignments, and to determine the effectiveness of specific films and readings chosen for the course. If necessary, evaluation results will also be used to determine future sub-topics on gender and sexuality in world film to be explored in the course.

SVP. Effective 5/2/08. Replaces all previous forms, which may no longer be used.

WCL 3373

Gender and Sexuality in World Film

Professor: Dr. Sharon Marquart
simarquart@uh.edu
713-743-3071

Catalogue Description: An introduction to representations of gender and sexuality in important films from Latin America, Asia, Africa, the Middle-East, Europe, and Australia, and to major developments in global feminist film theory.

Course Description: The primary objective of “Gender in Film” as a visual and performing arts core curriculum course is to expand students' knowledge about cinematic representations of gender and sexuality across cultures, especially in relation to the behaviors, ideas, and values expressed in non-Western visual works. By studying world films—films from outside the United States—alongside feminist film criticism, students will engage in critical analysis of different cultural constructions of gender and learn that interrogating visual representations of gender provides fundamental insights into the organization of social space across the globe.

Course Goals:

1. To demonstrate awareness of the scope and variety of representations of gender and sexuality in world films.
2. To understand visual representations of gender and sexuality as expressions of individual and group ideas within a specific historical and social context.
3. To respond critically to representations of gender and sexuality in films and other visual works.
4. To demonstrate knowledge of the influence of cinema on perceptions and ideas about gender and sexuality in different cultures.
5. To acquire a solid introduction to the field of feminist film studies and to feminist responses to visual representations of gender and sexuality.
6. To produce quality written work in dialogue with major works of feminist film theory and criticism.

Evaluation of Students: Students will receive guidance in analyzing films in relation to specific cultural contexts, as well as in broader global contexts. They will participate in the comparative analysis of films and the evaluation of analyses by their peers and professionals, so they develop criteria for considering their own work. They will be asked to produce drafts and evaluate each other's work. The final paper will indicate their level of preparedness for more advanced work in film studies and women's studies. Students' final course grades will be determined according to the following rubric:

Participation:	20%
Paper One (1000 words):	25%
Paper Two (1000 words):	25%
Paper Three (1500 words):	30%

Bibliography: At least two texts from the following list will be chosen as textbooks. Additional readings will be extracted from these texts.

- Carson, Diane. *Multiple Voices in Feminist Film Criticism*. U of Minnesota P, 1994.
- Chaudhuri, Shohini. *Feminist Film Theorists*. Routledge, 2006.
- Clover, Carol. *Men, Women and Chainsaws: Gender in the Modern Horror Film*. Princeton UP, 1993
- Codell, Julie, ed. *Genre, Gender, Race, and World Cinema*. Wiley-Blackwell, 2006.
- Creed, Barbara. *The Monstrous Feminine: Film, Feminism, and Psychoanalysis*. Routledge, 1993.
- Doane, Mary Anne. *The Desire to Desire: The Woman's Film of the 1940s*. Indiana UP, 1987.
- Donmez-Colin, Gonul. *Women, Islam, and Cinema*. Reaktion Books, 2004.
- Erens, Patricia. *Issues in Feminist Film Criticism*. Indiana UP, 1991.
- Grant, Barry Keith. *The Dread of Difference: Gender and the Horror Film*. U of Texas P, 1996.
- Haskell, Molly. *From Reverence to Rape: The Treatment of Women in Movies*. U of Chicago P, 1987.
- hooks, bell. *Reel to Real: Race, Sex, and Class at the Movies*. Routledge, 2008.
- Jones, Amelia. *The Feminism and Visual Culture Reader*. Routledge, 2002.
- Kaplan, E. Ann. *Feminism and Film*. Oxford UP, 2000.
- . *Looking for the Other: Feminism, Film and the Imperial Gaze*. Routledge, 1997.
- de Lauretis, Teresa. *Technologies of Gender: Essays on Film, Theory, and Fiction*. Indiana UP, 1987.
- . *Alice Doesn't. Feminism, Semiotics, and Cinema*. Indiana UP, 1984.
- McCabe, Janet. *Feminist Film Studies: Writing the Woman into Cinema*. Wallflower Press, 2004.
- Mulvey, Laura. *Visual and Other Pleasures (Language, Discourse, Society)*. Palgrave Macmillan, 2009.
- Redding, Judith M. and Victoria A. Brownworth. *Film Fatales: Independent Women Directors*. Seal Press, 1997.
- Shohat, Elle and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Routledge, 1994.
- Thornham, Sue. *Feminist Film Theory: A Reader*. NYU Press, 1999.

Syllabus

Weeks 1-3: **The (Male) Gaze, Visual Pleasure, and the Play of Desire**

Films:

- G.W. Pabst. *Pandora's Box*. (Germany; 1929)
Federico Fellini. *8½*. (Italy; 1963)
Luis Buñuel. *That Obscure Object of Desire*. (France; 1977)

Weeks 4-8: **Revered Women and the Imperial Gaze**

Films:

- Satyajit Ray. *Two Daughters*. (India; 1961)
Luis Puenzo. *The Official Story*. (Argentina; 1985)
Ang Lee. *Eat, Drink, Man, Woman*. (China; 1994)
Ousmane Sembène. *Faat Kiné*. (Senegal; 2000)
Maricarmen de Lara. *In the Country Where Nothing Happens*. (Mexico; 2000)
Nadir Moknèche. *Viva Algeria*. (Algeria; 2004)

Weeks 9-11: **Gender and Film Genres**

Films:

- Jacques Demy. *Les demoiselles de Rochefort*. (France; 1967)
Pedro Almodóvar. *Women on the Verge of a Nervous Breakdown*. (Spain; 1988)
Hayao Miyazaki. *Spirited Away*. (Japan; 2001)
Claire Denis. *Trouble Everyday*. (France; 2001)
Marjane Satrapi and Vincent Parronnaud. *Persepolis*. (Iran; 2007)

Weeks 12-15: **Women's Cinema, Counter-Cinema, and Global Female Spectatorship**

Films:

- Vera Chytilova. *Daisies*. (Czechoslovakia; 1966)
Chantal Akerman. *Je tu il elle* (Belgium; 1974)
Agnès Varda. *Vagabond*. (France; 1985)
Trinh T. Minh-ha. *Surname Viet Given Name Nam*. (Vietnam; 1989)
Cristian Mungiu. *Four Months, Three Weeks, and Two Days*. (Romania; 2007)