

AS.211.207 Waves of Feminism through Film and Media

Mon 3-5pm Ames 218

Wed 3-5pm Krieger 300

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What I am preparing for you: this course examines the movements known as second- and third-wave feminism as expressed in film and other media since the 1950s. Second-wave feminism—influenced in part by the French philosopher Simone de Beauvoir but driven by social and economic factors in the US and the post-war, industrialized west—departed from the practical exigencies of suffrage that drove the first wave before it and became concerned with defending the identity of women from being defined in terms of patriarchal norms. From popularized images of working women in US television series to the formalist experimentation of the France's New-Wave in cinema, the media of the sixties and seventies absorbed and explored many of second-wave feminism's central themes and critiques. Largely a critique of the perceived Euro-centrism of the second wave, third-wave feminism, coined in the early nineties, focused on the experience of women of color and those from the developing world who did not share the privileged backgrounds of their predecessors. The second part of the course thus examines how film and media since the nineties has incorporated and reflected this new inclusiveness, and striven to tell stories of women from a broad spectrum of backgrounds. The Third Wave also includes a more self-aware and less bipolarizing conception of gender roles, which will be shown in the discussed films. In April, we will take advantage of the residency by acclaimed media artist Sharon Hayes to examine how her own media practice has been shaped by successive waves of feminist thought and will witness the inauguration of her video work at the Baltimore Museum of Art, *Ricerche: 3*. (This work was featured as a video installation during the 2013 Venice Biennale to represent the US). We will start the course by laying the theoretical ground with some general gender theory, a session on the historical first wave of feminism, as well as a session on feminism and film and the complex question of women's filmic representation as such.

What you need to do: students are asked to buy *The Essential Feminist Reader* (available at JHU's Barnes and Noble) as our primary reading; Other readings will be available through the library's e-reserves or emailed to students as PDFs. The class is conceived as a discussion-based seminar. Therefore we cannot screen entire films during class, and students are required to watch many films on their own. The films will be available mostly in digitized format as mp4 and I will share them on my dropbox. Students are expected to be involved in class discussions, and will be kicking off on a weekly topic once or twice during the semester. A "kick off" means that the student takes on a leading role in a discussion of the week's readings/screenings, engaging the class with her very own interpretation and questions. These kick offs are to be prepared in written format. Over the first two months students are thinking about their own research topic for an extensive paper (15-20 pages) on a topic or film that has been touched upon, but not fully discussed in class. After Spring Break we will finalize each student's paper ideas in a formal setting where students present their topic and a brief research plan to the class. The papers will be due May 7. There will not be any other formal examination for this class, thus attendance and participation are all the more important — other than the quality of the final paper.

	Readings	Screenings/Clips	On your own
<p>Jan 26/28</p> <p>Introduction</p> <p>Women and the Screen</p>	<p>Presentation of the syllabus</p>	<p><i>Dames</i> (“I Only Have Eyes for you”) 1934, Ray Enright & Busby Berkeley</p> <p><i>The Lady from Shanghai</i> 1947, Orson Welles</p> <p><i>L’Eclisse</i> 1962, Michelangelo Antonioni</p>	
<p>Feb 2/4</p> <p>The First Wave:</p> <p>Some (Tough) Gender Theory</p>	<p><i>Three Guineas</i> 1938, Virginia Woolf (READER)</p> <p><i>The Second Sex</i> 1949, Simone de Beauvoir (READER)</p> <p><i>This Sex Which Is Not One</i> 1977, Luce Irigaray (PDF)</p> <p><i>Fragmentation and Gender</i> 2001, Emily Martin (PDF)</p>	<p><i>Dans ma peau</i> 2002, Marina de Van</p> <p><i>Time</i> 2006, Ki-duk Kim</p> <p><i>The Skin I live in</i> (2011), Pedro Almodóvar</p>	<p><i>A Woman’s Face</i> 1941, Georges Cukor</p> <p><i>Eyes Without a Face (Les yeux sans visage)</i> 1960, Georges Franju</p>
<p>Feb 9/11</p> <p>The First Wave:</p> <p>A Fight for Women</p>	<p><i>Letters on the Equality of the Sexes</i> 1837, Sarah M. Grimké (READER)</p> <p><i>The Subjection of Women</i> 1869, John Stuart Mill (READER)</p> <p>Three Poems: Sara Estela Ramírez (1910) Yosano Akiko (1911) James Oppenheim (1911) (READER)</p> <p><i>Women’s International League for Peace and Freedom</i> 1919, Resolutions of the Zurich Conference (READER)</p>	<p><i>The Birth of a Nation</i> 1915, D.W. Griffith</p> <p><i>The Reward of Courage</i> 1921, The American Society for the Control of Cancer</p>	<p>FROM</p> <p><i>The Emancipation of Working Class Women</i> 1843, Flora Tristan</p> <p>TO</p> <p><i>Suffrage Speech at Old Bailey</i> 1912, Emmeline Pankhurst (READER)</p>
<p>Feb 16/18</p> <p>Feminism and Female Auteurs</p> <p>(some Men’s Films too...)</p>	<p>“Woman’s Stake: Filming the Female Body” 1981 (PDF); “Film and the Masquerade: Theorising the Female Spectator” 1982, Mary Ann Doane (PDF)</p> <p>“Something Else Besides a Mother”: <i>Stella Dallas</i> and the Maternal Melodrama Linda Williams 1984, (PDF)</p>	<p><i>Stella Dallas</i> 1937, King Vidor</p> <p><i>Le amiche (The girlfriends)</i> 1955, Michelangelo Antonioni</p> <p><i>Cleo from 5 to 7</i> 1962, Agnès Varda</p>	<p><i>The Women’s Room</i> (1977), novel by Marilyn French</p>

Feb 23/25 The Second Wave: Female Voices Resolved	<p>The Laugh of the Medusa 1975, Hélène Cixous (READER)</p> <p>The Master's Tools will Never Dismantle the Master's House 1979, Audre Lorde (READER)</p> <p>United Nations, Conventions on the Elimination of All Forms of Discrimination Against Women 1979, (READER)</p>	<p><i>The intruder</i> 2004, Claire Denis</p> <p>From <i>Le Bonheur</i> 1965 to <i>The Beaches of Agnès</i> 2008, Agnès Varda</p> <p><i>Chantal Akerman: Les années 70s</i> 2007</p>	<p><i>Chantal Akerman, From Here</i> (documentary 2010), Gustavo Beck & LEnoardo Luiz Ferreira</p> <p>Jean-Luc Nancy, <i>The intruder</i> 2007</p>
Mar 2/4 From the Second to the Third Wave	<p><i>Riot Grrrrl Manifesto</i> 1992, Kathleen Hanna/ Bikini Kill (READER)</p> <p><i>Becoming the Third Wave</i> 1992, Rebecca Walker (READER)</p> <p>United Nations, Fourth World Conference on Women, Speeches 1995 (READER)</p>	<p>The New Third Wave Heroines:</p> <p><i>The Matrix</i> 1999-2003 <i>Lara Croft: Tomb Rider</i> 2001-2013 <i>Salt</i> 2010</p>	
Mar 9/11 The Third Wave Iranian Cinema	<p><i>Iranian Cinema and Globalization</i> 2012, Shahab Esfandiary (PDF)</p> <p><i>New Iranian Cinema as art cinema</i> 2011, Christopher Gow (PDF)</p>	<p><i>Offside</i> 2006, Jafar Panahi</p> <p><i>Women without Men</i> 2009, Shirin Neshat</p> <p><i>A Separation</i> 2011, Asghar Farhadi</p>	
Mar 16/18 SPRING BREAK			
Mar 23/25 The Third Wave: Mothers and Homes	<p><i>The Politics of Housework</i> 1970, Pat Mainardi (READER)</p> <p><i>Stabat Mater</i> 1976, Julia Kristeva (PDF)</p> <p><i>One is not Born a Woman</i> 1981, Monique Wittig (PDF)</p> <p><i>Mothers</i> 2014, Jacqueline Rose (PDF)</p>	<p><i>Mothers</i> 2013, Xu Huijing</p> <p><i>Housemaids</i> 2012, Gabriel Mascaro</p> <p>Discuss final paper ideas</p>	<p><i>All About my Mother</i> 1999, Pedro Almodóvar</p>
Mar 30/Apr 1 The Third Wave: Trans-Gender	<p><i>New Queer Cinema</i> 1992, Ruby Rich (PDF)</p> <p><i>Manifesta: Young Women, Feminism, and the Future</i> (United States, 2000), Jennifer Baumgardner and Amy Richards</p>	<p><i>Paris is Burning</i> 1990, Jennie Livingston</p> <p><i>Man for a Day</i> 2012, Katarina Peters</p> <p><i>The Ballad of Genesis and</i></p>	<p><i>Poison</i> 1991, Todd Haynes</p> <p><i>Tangerine</i> 2015, Sean Baker</p>

	(READER)	<i>Lady Jane</i> 2011, Marie Losier	<i>Trans-parent</i> 2014, TV Series produced by amazon
Apr 6/8 The Third Wave: A New Female Sexuality?	<i>Porn Studies: Proliferating Pornographies On/Scene</i> , Linda Williams, 2002	<i>Gay Power, the Collaboration with Kate Millet and the Women's Liberation Movement</i> (1971/2007/2012)— video installation by Sharon Hayes <i>Mutantes, Punk, Porn, Feminism</i> — a documentary about pro-sex feminism 2009, Virginie Despentes <i>La vie d'Adèle (Blue is the Warmest Color)</i> 2014, Abdellatif Kenchiche — winner Cannes Film Festival 2014	<i>Fat Girl</i> 2001, Catherine Breillat <i>Fish Tank</i> 2010, Andrea Arnold <i>Palo Alto</i> 2014, Gia Coppola
Apr 13/15 Sharon Hayes CAMS Media Artist in Residence in PERSON	<i>Comizi d'amore, Cinéma Vérité, and Films with a Message</i> 2012, Maurizio Giori (PDF)	<i>Her Voice</i> , Video 2012 <i>Ricerche: Three</i> 2013, Video installation at Black Box EXCURSION TO THE BMA	<i>Comizi d'amore (Love Meetings)</i> , PP Pasolini, 1965 <i>Le jolie mai (The Beautiful May)</i> , Chris Marker 1963
Apr 20/22 Case Study: From Fanny Burney's Mastectomy Account to the Breast Cancer Awareness Movement and Today's Pink Ribbon Culture	Frances Burney, Journal letter to Esther Burney, March 22, 1812 <i>Writing the Unspeakable, Fanny Burney's Mastectomy and the Fictive Body</i> 1986, Julia Epstein (PDF) <i>The Good and the Bad Breast: Cosmetic Surgery and Breast Cancer</i> 2014, Bernadette Wegenstein	<i>The Good Breast</i> 2015, from Bernadette's own documentary as a third wave feminist approach to breast cancer	"Consuming Medicine, Selling Survivorship," in: <i>Pink Ribbon Blues</i> 2012, Gayle Sulik (PDF) <i>The Breast Cancer Diaries</i> , 2014 <i>Women Warriors</i> , 2013 <i>Life Interrupted</i> , 2012

<p>Apr 29</p> <p><i>She is Beautiful When She is Angry</i></p> <p>Screening and Discussion with Filmmaker</p>	<p>Producer/Director Mary Dore and Producer/Editor Nancy Kennedy will join us for a discussion of the film Other Panelists TBA</p> <p>In collaboration with the Maryland Film Festival</p>		<p>The Monday class will join the Wednesday class for this evening event; exact time TBA</p>
<p>May 8</p>	<p>FINAL PAPERS DUE</p>	<p>FINAL PAPERS DUE</p>	<p>FINAL PAPERS DUE</p>