

Please note that this example does not include the required list of references for sources cited within the proposal. Reference lists are required for proposals.

## Undergraduate Research Grant proposal

### Project Description:

My project will be a short ten to fifteen minute found footage montage that identifies the issue of women's representation in contemporary Hollywood film culture, analyzes the different ways that it is manifested and its relation to the viewer, and overall leaves my audience questioning their perception of the concept of femininity onscreen. By found footage montage I mean that I will use footage from other films and appropriate them a new meaning in my described context. I would like to create a piece that does not only identify a problem but analyzes its entirety. I would like to leave my viewers feeling as though there is something that must change in the film industry. This piece would be a contribution in the way that it overviews so much theory and approaches representation from an experimental and uncommon style. This is my Honors Thesis Project with the School of Communications and Multimedia Studies.

### Objective of Research:

The aim of my work is to bring to light the continual and often unnoticed misrepresentation of women in contemporary film culture as well as the ways in which this imbalance is perpetuated. Men statistically outnumber women in both on and offscreen roles. Women are misrepresented in film not only by number but by portrayal. In the past months I have been studying various film and feminist film theorists who explore the image of the woman and the relationship between the illusion of the woman on screen and the viewer. Film is also considered a socialization tool in many regards. This means that gender roles onscreen have a direct effect of the the way that the viewer perceives their own role in society. In this context it is important for people to be aware of the social imbalances in the films that they are watching and in different ways internalizing.

### Background:

There has been much theory work done on the representation of women in film throughout the years. One of the more commonly known theories is that of Laura Mulvey on the male gaze and the three looks in cinema. Laura Mulvey is an extremely important figure in feminist film theory who wrote about how the camera tends to put the audience in the perspective of a heterosexual man through three looks. Early examination of representation was of images of women in film and was characterized more by the identification of inequality followed by the conclusion that such an imbalance would have a large effect on society. Later analysis began to look at the woman as the image. an example of this are the work of Mary Ann Doane who builds on Mulvey's work and discusses femininity as a construction or mask that women use to conceal what she calls non-identity, or the inability of women to connect with the male gaze that is constantly used when looking at women. Another example is the work of Jane Gaines who examines the way that the female body is always used as a vehicle for something other than itself. My film will incorporate

many of the ideas already developed in feminist film studies. Examples of the theory already developed that I will be using are Laura Mulvey's male gaze, Mary Anne Doane's mask of femininity, and Harriet Margolis' work on projection and mirroring in the creation of identity in relation to media. While all of these theories are previously developed, I will be combining them in a unique and different method.

#### Methodology:

I am structuring my film by the theory of various scholars that I will describe in this section. Theory makes up both the ideology and structure of the film. I will use Patricia Hill Collins, who explains that any oppression is socially supported by institutional, symbolic and personal factors, to structure my film into three parts. I feel that all of the theories that I have studied can be segmented using these three categories of oppression. For example if I were to segment Laura Mulvey's theory of the male gaze in this method, I could identify the male-dominated industry of filmmaking as the institutional factor. For the symbolic factor I identify the practice of fragmentation of women's bodies that the frame makes in film. For the personal factor I could identify the spectator them-self and their internalized understanding of identity based on what they see onscreen. The institutional relates to the look of the male filmmaker and how they choose to frame the woman onscreen. In this way all three of Mulvey's looks in cinema are represented.

I will divide the film by theorist and then in each section use Collins' categories of oppression to break down the theory and its manifestation in film. If I do this, I will still be breaking down each theory with visual representations but since it goes by theorist, it may be more clear and the repetition that is created through each theory will be easier to understand and more visually cohesive.

#### Anticipated Outcome:

! The anticipated outcome of my project is that I will fulfill the requirement of my honors curriculum, and I will have created a film that critically analyzes a topic that is too often brushed under the rug. I will submit my film to the FAU Research Symposium, various film festivals, Youtube, Vimeo and possibly some websites on feminist and media criticism.

## **Timeline**

**Sat Sept 20th:** Finish analysis on “Material Girls” by Suzanna Walters. (Material Girls discusses feminist cultural theory in film and television.

**Sat Sept 27th:** Have completed outline and separation of three main sections of the film. The Institutional, Symbolic and Personal categories which are structured according to Patricia Hill Collins’s analysis on systems of oppression.

**Tues Sept 30th:** Finish draft of artist's statement.

**Sat Oct 4th:** Have all clips organized in Adobe Premiere according to the following categories: Mulvey, Doane, Williams, Institutional, Excess, Femininity, Mirroring, Eyes, and Facial Reactions.

**Sat Oct 11th** First rough draft and explanation of work- Have rough structure of film labeled by theorists.

**Wed Oct 15th** New draft of artist's statement on theory and intent.

**Sat Oct 25th** Second rough draft and explanation of work. Completion of Mulvey analysis on the three looks in cinema and Doane’s analysis on the mask of femininity.

**Sat Nov 8th** Third draft and explanation of work. Completion of Williams on Excess.

**Sat Nov 22:** Final Draft

**Wed Nov 26th:** Defense and presentation of work.

**Graduation Date:** Dec 12th

## Budget and Budget justification

Item Description	Supplier	Price	Quantity Needed	Total List Price
Seagate 5 TB external hard drive	Somenit	\$165	1	\$202.39
Final Cut Pro X	Apple	\$299.99	1	\$299.99
Total Cost				\$502.38

1. Seagate 1.5 TB external portable hard drive: The film that I am creating is a found footage film. This entails that I keep track of many hours of footage from different sources. This hard drive would provide me with enough space to store all of my found footage as well as drafts and copies of my actual project. This link indicates from whom I would buy this hardware. <http://www.somenit.com/Seagate-Seagate-5TB-USB-3-0-Seagate-Backup-Plus-desktop-external-hard-drive-STDT5000100-A7600286?find=ok>
2. Final Cut Pro X: Final Cut Pro X is a video editing program. I would use this program for the editing of my found footage. This link indicates from whom I would buy this software. <https://itunes.apple.com/us/app/final-cut-pro/id424389933?mt=12>

Overage:

My budget goes over the allocated \$500 budget by \$2.38. I would have no problem funding this additional money to reach my funding goal for the software and hardware.