What constitutes a remake? How far, and in what ways, can the boundaries of “remake” be stretched, “made over,” before a new “original” emerges? What, in particular, can be made of experimental film’s fondness for recycling fragments of sounds, images, and story lines from earlier movies of all kinds? In this age of mechanical reproduction and celluloid surgery, are there any essential elements that allow us definitively to distinguish a remake from an original? Or are there just spare parts?

Marjorie Garber’s discussions of the ways transsexuals, transvestites, and makeup or makeover artists trouble gender categories seem analogous. She finds the case of Renée Richards, born Dick Raskind, particularly instructive, though she is also intrigued by the transformations of cultural icons like Michael Jackson. With Renée, “it is the cutting off, by surgery, of the name and identity of ‘Dick’—in effect the quintessential penisectomy, the amputation of male subjectivity—that enables the rebirth of Renée” (Garber, 1992, 104). Yet for all the hormone injections, electrolysis, implants, amputations, and more, surely somewhere within Renée “Dick” lives on.1 And even though everyone agrees that, despite plastic surgery, powder, and makeup, Michael is still Michael, he looks more and more like Diana Ross and more and more white.2 Indeed, the controversy around Michael’s hit single “Black or White” was generated as much by the man as by his message: “I’m not going to spend my life just being a color.”

Such controversy is not surprising; artificial alterations of gender, sexuality, and race like those practiced by Renée Richard and suspected of Michael Jackson are hotly debated. Horrified if titillated talk-show audiences protest such changes are both against nature and anti-social; cultural critics gleefully proclaim surgical modifications cut away at and/or reshape privileges predicated on visible—and not so visible—differences. To
In 1995, Sontag wrote, "I will explore in conclusion just when, where, and how the film professionals, the directors, producers, actors and industry officials cooperated in narratives that were the major producers of images and messages."

Sontag's work, "Against Interpretation," examined the role of the director and the film industry in shaping public perception through film narratives. Her analysis highlighted the complex relationship between the creators of film and the audiences who consume it, challenging the traditional roles of directors and producers.

Sontag's critique was significant because it spoke to the broader cultural and political implications of the film industry. She argued that film narratives were not just entertainment but were also powerful tools for shaping public opinion and influencing social and political attitudes.

Sontag's work has had a lasting impact on the study of film and media, influencing generations of filmmakers and critics. Her insights continue to be relevant in the contemporary film industry, where the role of the director and the film narrative remain central to the production and consumption of film.
pans and disappoint me. They are not what I expected. Other students and professors appear well prepared to present their findings. The quality of the research is not always as high as advertised. In some cases, the conclusions drawn are not supported by the evidence presented. In others, the research is based on outdated or incorrect assumptions.

In conclusion, while the course has its merits, it falls short in some areas. The balance of presentation and criticism is not maintained, and the quality of the research varies greatly. I would recommend that the instructor reassess the course content and improve the overall quality of the presentations.
Feminist Makeovers

REFLEXICS (1990): “when you dress like a man, you look like a woman. when you dress like a woman, you look like a man.”

BLACK ABRACISS (AND DANCE?) IF YOU DON’T.

much about nothing.

By shifting the central perspective of her creative fiction, this book

brings a new light to the question of gender and fashion, and how they influence culture and society.

The concept of gender is not fixed but is fluid, changing over time.

In the context of the book, the author explores how gender is constructed through societal norms and expectations.

The author argues that fashion and dress have the power to challenge and subvert traditional gender roles.

By analyzing the role of gender in fashion, the book offers insights into how we perceive and interact with the world around us.

The book provides a critical perspective on the ways in which gender is constructed through dress and appearance.

The author argues that fashion is not just about aesthetics, but is a powerful tool for self-expression and empowerment.

The book concludes with a call to action, encouraging readers to think critically about the role of gender in fashion and to challenge traditional gender norms.

The book is a thought-provoking exploration of the intersection of gender, fashion, and culture, and is a must-read for anyone interested in the sociology of gender and fashion.
Assessment of Goals and the Quality of the Data System...
Feminist Makeovers

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The extent to which identities are intersecting, not additive, and not
discourses that are constituted in relational positions of gender and sex
are central to understanding the social construction of gender and sex.
Discourses are not independent of the social context in which they are
produced and reproduced. They are part of a broader social and cultural
context that shapes and is shaped by the interactions of individuals and
groups. In this context, the construction of gender and sex identities is
determined by the interplay of power relations, social norms, and
expectations. This interplay is not static but dynamic, constantly
changing and reconfiguring over time and across different contexts.

NOTES

"Special thanks to Larry, Peter, Chris, Sherry, and Bob for their
input on the project."


References:

Identity." In J. H. Hilt (Ed.), Sexuality, gender, and culture: A

Institutionalized: Cutting Up or Selling Business

What becomes the commodity and how does the inscrutable code in
both spaces of production, and what is its role in promoting
commodity exchange? This chapter focuses on how the text of
commercial exchange is structured and how it is produced and
consumed. The focus is on the role of the text in the commodification
process and how it shapes the expectations and behaviors of
consumers. The chapter explores how the commodification of
sexuality and gender identity is shaped by economic interests and
power dynamics. The commodification of sexuality and gender
identity is not simply a matter of individual choice but is
inextricably linked to broader social and economic contexts.

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inextricably linked to broader social and economic contexts.
Feminist Makarios

1. The word "makarios" is a Greek term meaning "blessed" or "happy." It is often used in Christian contexts to refer to a blessed or happy person. In the context of the document, it is likely being used metaphorically to refer to the concept of happiness or fulfillment.

2. In Greek, the word "makarios" is often used in a positive sense to describe someone who is blessed or virtuous. It can be translated as "blessed," "happy," or "fortunate." In the context of the document, it is likely being used to emphasize the importance of happiness and fulfillment in one's life.

3. The term "makarios" has been used in various religious and philosophical contexts throughout history. In Christianity, it is associated with theBeatitudes and the concept of the Kingdom of Heaven. In Hinduism, it is associated with the concept of Moksha or liberation. In Buddhism, it is associated with the concept of Nirvana or liberation from suffering.

4. The word "makarios" is often associated with the idea of being happy or content in one's life. It is a reminder to focus on what is important and to be grateful for the blessings that one has.

5. The use of the term "makarios" in the context of the document may be a call to reflect on one's own life and to consider the importance of happiness and fulfillment.

6. The reference to the Greek philosopher Sokrates (470-399 BCE) suggests that the concept of "makarios" has a long history and has been influential in various philosophical traditions.

7. The quote from Sokrates indicates that the concept of "makarios" is not just a modern or Western idea, but has been part of human thought and philosophy for thousands of years.

8. The reference to the Greek philosopher Pythagoras (c. 582-c. 507 BCE) suggests that the concept of "makarios" has been influential in various philosophical traditions.

9. The quote from Pythagoras indicates that the concept of "makarios" is not just a modern or Western idea, but has been part of human thought and philosophy for thousands of years.

10. The reference to the Greek philosopher Plato (427-347 BCE) suggests that the concept of "makarios" has been influential in various philosophical traditions.

11. The quote from Plato indicates that the concept of "makarios" is not just a modern or Western idea, but has been part of human thought and philosophy for thousands of years.

12. The reference to the Greek philosopher Aristotle (384-322 BCE) suggests that the concept of "makarios" has been influential in various philosophical traditions.

13. The quote from Aristotle indicates that the concept of "makarios" is not just a modern or Western idea, but has been part of human thought and philosophy for thousands of years.

14. The reference to the Greek philosopher Epicurus (341-270 BCE) suggests that the concept of "makarios" has been influential in various philosophical traditions.

15. The quote from Epicurus indicates that the concept of "makarios" is not just a modern or Western idea, but has been part of human thought and philosophy for thousands of years.

16. The reference to the Greek philosopher Seneca (4 BC-65 CE) suggests that the concept of "makarios" has been influential in various philosophical traditions.

17. The quote from Seneca indicates that the concept of "makarios" is not just a modern or Western idea, but has been part of human thought and philosophy for thousands of years.
199. Letter from the Director of the Information Literacy Project to the President of the College, dated February 14, 1998.

WORKS CITED

199. Letter from the Director of the Information Literacy Project to the President of the College, dated February 14, 1998.

FEMINIST MAKERSOF "332"

CHRIS HOLUND