

Syllabus

for course at first level

Moving Images and Gender

Rörliga bilder i genusperspektiv

15.0 Higher Education

Credits

15.0 ECTS credits

Course code:	FV1016
Valid from:	Spring 2011
Date of approval:	2006-10-23
Changed:	2010-11-15
Department	Department of Media Studies
Main field:	Cinema History and Theory/Cinema Studies
Specialisation:	G1N - First cycle, has only upper-secondary level entry requirements

Decision

The course outline was approved by the board of the Department of Cinema Studies on the 5th December 2007, altered 26th November 2009 and is valid per 17th January 2010.

Prerequisites and special admittance requirements

Swedish upper secondary school courses Swedish B/Swedish as Second Language B, and English B, or equivalent.

Course structure

Examination code	Name	Higher Education Credits
FV10	Moving Images and Gender, FC	15

Course content

Why is it funny when men dress as women in the movies but not so much the other way around? Are contemporary images of sexually liberated women a sign of equality or a new form of oppression? What is behind the recent "trend" of gay, lesbian and transgender themes in the media? Why do so many television programs and films seem obsessed with beauty and body management? Moving Images and Gender addresses these and many other questions concerning gender, sexuality and body issues in audiovisual imageries of the present and the past. Focusing on feminist film and media theories, the course offers tools to unravel hierarchies behind the seemingly self-evident gender settings in the media, but it also explores how gendered and sexual conventions could be challenged in moving images and in our ways of looking at them. In particular, questions of gendered viewing pleasure and politics are at the core of the course: what draws us towards some images and pushes us away from others, and how encounters with moving images affect our ways of looking at and valuing ourselves and others. During the course, we will examine some important discussions in feminist studies of audiovisual media, such as the anti- and pro-pornography debates, challenges of queer studies, gendered body ideals, intersections of gender, class and "race", and the issue of post-feminism. The examples also span over a wide terrain of media, from comedy to horror, from action to romance, from makeover television to melodrama. Along with media viewings that range across various audiovisual genres and forms, the course consists of lectures (in English), reading assignments, discussions on literature and viewings (in English), and writing assignments (in English or Swedish) throughout the course.

Learning outcomes

Study goals: After the course, students are expected to be able to - Understand and critically reflect on introduced central concepts, such as gender, sexuality, class, ethnicity, post-feminism, body politics, queer

cinema, and gendered spectatorship. - Describe, evaluate and participate in debates around genres or narrative forms which have been important in feminist media studies, such as pornography, soap opera/melodrama, romance, comedy, reality television, and horror. - Contextualize debates and moving image material within broader frameworks. - Apply learned concepts and approaches to independent critical analysis of gender in moving images..

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the course and its mandatory components.

Forms of examination

a. Inom ämnet filmvetenskap betraktas film-, teve- och övrigt mediematerial som visas inom kursens ram som obligatoriskt och därmed likställt med kurslitteraturen. Kursen examineras genom hemskrivning/muntlig tentamen/analysövningar eller genom en kombination av dessa. Hemskrivningar och andra skriftliga examinationsuppgifter skall författas och kunna presenteras elektroniskt. Kontroll av examinationsuppgifter kan komma att ske genom programvaran Genuine Text. Eventuellt fusk, såsom plagiat, behandlas efter anmälan från prefekt/studierektor av universitetets Disciplinnämnd. b. Betygssättningen sker enligt en sjugradig betygsskala: A = Utmärkt B = Mycket bra C = Bra D = Tillfredsställande E = Tillräckligt Fx = Otillräckligt F = Helt otillräckligt c. Kursens betygsriterier delas ut vid kursstart. d. För att få slutbetyg på hela kursen krävs lägst betyget E på samtliga moment. e. Vid underkännande gäller att studerande som fått betyget Fx eller F på ett prov har rätt att genomgå fyra ytterligare prov så länge kursen ges för att uppnå lägst betyget E. Studerande som fått lägst betyget E på prov får inte genomgå förnyat prov för högre betyg. Studerande som fått betyget Fx eller F på prov två gånger av en och samma examinator har rätt att få en annan examinator utsedd för att bestämma betyg på provet, om inte särskilda skäl talar emot det. Framställan härom ska göras till institutionsstyrelsen.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

Limitations

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

Required reading

Course literature:

Dyer, Richard. *The Matter of Images. Essays on Representation*. London: Routledge, 2002 (2nd edition). Chapters 3, 4, 5, 13, 14 and 15. (107 p.) Sturken, Marita & Cartwright, Lisa. *Practices of Looking. An Introduction to Visual Culture*. Oxford: Oxford University Press, 2001. Chapters 1–3, 6, 8/10. (180 p.) Online articles: Aaron, Michele. "Pass/fail". *Screen* 42:1, Spring 2001, 92–96. (5 p.) (available as E-journal) Ang, Ien, "Melodramatic Identifications: television fiction and women's fantasy". Chapter 5 in *Living Room Wars. Rethinking Media Audiences for a Postmodern World*. London & New York: Routledge, 1996, 85–97. books.google.com> (12 p.) Attwood, Feona. "Reading Porn: The Paradigm Shift in Pornography Research". *Sexualities* 5:1 (February 2002), 91–105. (14 p.) Banet-Weiser, Sarah & Portwood-Stacer, Laura. "I just want to be me again! Beauty pageants, reality television and post-feminism". *Feminist Theory* 7:2, 2006, 255–272. (19 p.) Berlant, Lauren & Warner, Michael. "Sex in Public". *Critical Inquiry* 24:2 (Intimacy special issue, Winter 1998), 547–566. <http://www.jstor.org/stable/pdfplus/1344178.pdf>> (19 p.) Bobo, Jacqueline. "Black women's responses to *The Color Purple*". *Jump Cut*, no. 33, Feb. 1988. <http://www.ejumpcut.org/archive/onlinessays/JC33folder/CIPurpleBobo.html>> (14 p.) Bordo, Susan. "The Body and the Reproduction of Femininity". In *Unbearable Weight. Feminism, Western Culture, and the Body*. Berkeley: University of California Press, 1993. Available online at books.google.com> and at <http://www.unc.edu/~kbm/SOC110Spring2004/BORDO.PDF>> (18 p.) Brody, Jennifer DeVere. "The Returns of 'Cleopatra Jones'". *Signs: Journal of Women in Culture and Society* 25:1 (Autumn, 1999), 91–121. (30 p.) Brunsdon, Charlotte. "Pedagogies of the feminine: feminist teaching and women's genres". *Screen* 32:4 (Winter 1991), 364–381. (17 p.) Cahill, Madeleine A. & Norden, Martin F. "Violence, Women, and Disability in Tod Browning's *Freaks* and *Devil Doll*". *Journal of Popular Film & Television* 26:2 (Summer 1998), 86–94. (9 p.) Combahee River Collective. "A Black Feminist Statement", 1977. <http://zinelibrary.info/files/Combahee3.pdf>> (8 p.) Dyer, Richard. "Don't Look Now: The Male Pin-Up." *Screen* 23: 3–4 (1982), 61–73. (12 p.) Giroux, Henry A. "Private Satisfactions and Public Disorders: Fight Club, Patriarchy, and the Politics of Masculine Violence". In *Public Spaces, Private Lives: Beyond the Culture of Cynicism*. Boston: Roman & Littlefield, 2001. http://www.henryagiroux.com/online_articles/fight_club.htm> (28 p.) Imre, Anikó. "Twin Pleasures of

Feminism: Orlando Meets My Twentieth Century". *Camera Obscura* 18:54 (December 2003), 176–211 (36 p.) Kennedy, Helen W. "Lara Croft: Feminist Icon or Cyberbimbo? On the Limits of Textual Analysis". *Game Studies* 2:2, December 2002. <http://www.gamestudies.org/0202/kennedy/> (15 p.) MacKenzie, Scott. "Baise-moi, feminist cinemas and the censorship controversy". *Screen* 43:3, Autumn 2002, 315–324. (10 p.) McRobbie, Angela. "Post-feminism and Popular Culture." *Feminist Media Studies*, Vol. 4, No 3, 2004, 255–264. (9 p.) McRobbie, Angela. "Top Girls? Young women and the post-feminist sexual contract." *Cultural Studies*, Vol. 21, Nos 4–5, July/September 2007, 718–737. (19 p.) Mellencamp, Patricia. "Situation Comedy, Feminism and Freud." In Tania Modleski (ed.): *Studies in Entertainment* (1986), 80–95. Available online at books.google.com. (15 p.) Modleski, Tania. "The Search for Tomorrow in Today's Soap Operas." *Film Quarterly*, Vol. 33, No. 1 (Autumn 1979), 12–21. (9 p.) Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Screen* 16:3 (1975: 6–18. (12 p.) Neale, Steve. "Masculinity as Spectacle: Reflections on Men and Mainstream Cinema". *Screen* 24:6 (1983), 2–17. (15 p.) Pidduck, Julianne. "Travels with Sally Potter's Orlando: gender, narrative, movement". *Screen* 38:2 (Summer 1997), 172–189. (17 p.) Rich, B. Ruby. "Queer and Present Danger". *Sight & Sound*, March 2000. <http://www.bfi.org.uk/sightandsound/feature/80> (4 p.) Rowe, Kathleen K. "Roseanne: Unruly Woman as Domestic Goddess." In *Screen* Vol. 31, No 4 (Winter 1990), 408–419. (12 p.) Stacey, Jackie. "She is not herself: the deviant relations of *Alien Resurrection*". *Screen* 44:3, Autumn 2003, 251–276. (26 p.) Stukator, Angela. "'It's not over until the fat lady sings': Comedy, the Carnavalesque, and Body Politics". In *Bodies Out of Bounds. Fatness and Transgression*, ed. Jana Evans Braziel & Kathleen LeBesco. Berkeley, Los Angeles, London: University of California Press, 2001, 197–213. (20 p.) (available as E-book) Tasker, Yvonne. "Soldiers' Stories: Women and Military Masculinities in *Courage Under Fire*". *Quarterly Review of Film and Video*, 19:3 (2002), 209–222. (13 p.) Tyler, Imogen. "'Chav Mum Chav Scum'. Class Disgust in Contemporary Britain." *Feminist Media Studies* 8:1 (2008), 17–34. (18 p.) Wald, Gayle. "Clueless in the Neocolonial World Order". *Camera Obscura* 14:42 (September 1999), 50–69. (20 p.) Warhol, Robyn R. "Feminine Intensities: Soap Opera Viewing as a Technology of Gender". *Genders* 28, 1998. (20 p.) http://www.genders.org/g28/g28_intensities.html Wiegman, Robyn. "Object Lessons: Men, Masculinity and the Sign of Women". *Signs* 26:2 (Winter 2001), 355–388. (33 p.) (altogether 815 p.) Course viewings: Films: *Alien Resurrection* (USA 1997) Dir. Jean-Pierre Jeunet. - KB/Svensk Mediedatabas *Cleopatra Jones* (USA 1973) Dir. Jack Starrett. - F-salen or KB *Clueless* (USA 1995) Dir. Amy Heckerling. - KB/Svensk Mediedatabas *The Color Purple* (USA, 1985) Dir. Steven Spielberg. - Bio Mauritz or KB/Svensk mediedatabas *Dirty Diaries* (Sweden 2009) Several directors, producer Mia Engberg. - KB/Svensk Mediedatabas *Fight Club* (USA, 1999) Dir. David Fincher. - Bio Mauritz *Freaks* (USA 1932) Dir. Tod Browning. - KB/Svensk Mediedatabas *Gilda* (USA 1946) Dir. Charles Vidor. - Bio Mauritz *Orlando* (UK/Russia/France/Italy/Netherlands, 1992) Dir. Sally Potter. - F-salen or Bio Mauritz Television: *Extreme Makeover* (2002–2007) Season 1, Episodes 1 & 2 - F-salen *Little Britain* (2003, Season 1, 3 episodes) - KB/Svensk Mediedatabas