

Module Title	Critiquing Gender in the Movies
Programme(s)/Course	BA Film Studies
Level	5
Semester	2
Ref No:	NEW
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	Level 4 modules
Co-requisites	N/A
Excluded combinations	N/A
Module Coordinator	Donatella Valente valenetd@lsbu.ac.uk
Parent Department	Division of Film and Media, School of Arts and Creative Industries
Parent Course	BA Film Studies
JACS Code	W600
Description [100 words max]	This module examines developments in the cinematic representation of gender and sexuality from classical Hollywood cinema to present day mainstream film. It will initiate its critical focus in the early 1970s feminist interventions that not only began a wholesale reappraisal of the cinematic canon but also developed a theoretical corpus that addressed fundamental issues of women's identity in society, representation in the media, and spectatorship in cinema. Students will encounter a number of critical approaches – particularly psychoanalysis, semiotics, and queer theory – that were developed to explore the complex issues of gendered and sexual identity and the relationship between representation and politics.
Aims	The aims of this module are to: <ul style="list-style-type: none"> • furnish students with a wide-ranging understanding of the representation of gender and sexuality in mainstream cinema • provide an historical overview of the development of feminist film theory and contemporary gender and queer theory. • enable close, critical readings of visual texts with respect to gendered representation. • encourage students to explore responses, at an intermediate level, to the representation of gender in western culture.
Learning outcomes	<p>On successful completion of the module students will have acquired:</p> <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • comprehend the issues surrounding changing representations in film using feminist film theory • analyse and explain how specific films negotiate representations of gender and sexuality <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • the capacity to select and apply the methods that structure a theoretical and aesthetic inquiry into film including the intermediary research skills of assessment and comparison of scholarly material • the ability to analyse and critically evaluate ideas and arguments using module and independently sourced material <p>Practical Skills:</p> <ul style="list-style-type: none"> • the ability to independently locate and extend the range and depth of research material in the library and online resources

	<ul style="list-style-type: none"> the capacity to design and present effective learning materials for group presentations (for group presentation modules) <p>Transferable Skills:</p> <ul style="list-style-type: none"> advanced oral and written communication skills (including a awareness of audience) advanced research, critical-analytical, and cognitive skills collaborative and managed work capabilities in groups
Employability	<p>This module aims to enhance students’ employability by ensuring that they have a solid foundation in academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments and present findings. In this module, this is fostered through blog-style reviews and academic essay writing, which involves the development and refinement of a set of advanced cognitive and writing skills. Seminar discussions promote oral communication skills and problem solving, together with small-group teamworking, further key skills for employability. In addition, the module provides sector specific employability assets by providing students with an in-depth knowledge and understanding of the structure and development of the biggest and most important film industry in the world.</p>
Teaching & Learning Pattern	<p>This module will be delivered over a 12-week period. Each week will normally consist of a 4 hour class comprising:</p> <ul style="list-style-type: none"> A lecture programme A series of film screenings Seminar discussions and exercises including small group work. <p>Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.</p>
Indicative content	<ul style="list-style-type: none"> Introduction to feminist film theory: the male gaze and its female counterpart Melodrama and the women’s film Comedy and gender: from screwball to romcom <i>Ecriture feminine</i> Gender, race and postcolonialism The disavowal of homoeroticism The male action film in the 1980s The female heroine in the action film Cybersexualities and the cyborg body Queer theory and trans-gender
Assessment method	<p><i>Formative</i></p> <p>Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance in seminars before the final summative deadlines. Students will be expected to complete formative skills exercises with an emphasis on module knowledge, understanding of concepts and intermediate level essay writing.</p> <p><i>Summative</i></p> <p>CW1 (1500 words): 40% Extract analysis of a short film sequence</p> <p>CW2 (1500 words): 60% Essay</p>
Indicative Reading	CORE READING:

	<p>Bolton, L. (2015) <i>Film and Female Consciousness: Irigaray, Cinema and Women</i>, Palgrave Macmillan</p> <p>Byars, J. (1991) <i>All That Hollywood Allows: Rereading Gender in 1950s Melodrama</i>, Routledge</p> <p>Clover, C.J. (2015) <i>Men, Women and Chainsaws: Gender in the Modern Horror Film</i>, Princeton University Press</p> <p>Green, E. and Adam, A. (eds.) (2001) <i>Virtual Gender: Technology, Consumption and Identity</i>, Routledge</p> <p>Mulvey, L. (2009) <i>Visual and Other Pleasures</i>, Palgrave Macmillan</p> <p>Griffiths, R. (ed.) (2006) <i>British Queer cinema</i>, Oxford and New York: Routledge,</p> <p>Tasker, Y. (1993) <i>Spectacular Bodies: Gender, Genre and the Action Cinema</i>, Routledge</p> <p>OPTIONAL READING:</p> <p>Chaudhuri, S. (2006) <i>Feminist film theorists</i>, Oxford and New York: Routledge</p> <p>Chiaro, D & Baccolini, R. (eds.) (2014) <i>Gender and Humor</i>, Routledge</p> <p>Wolmark, J. (1999) <i>Cybersexualities: a Reader on Feminist Theory, Cyborgs and Cyberspace</i>, Edinburgh University Press</p>
<p>Other Learning Resources</p>	<p>Indicative Films:</p> <p><i>Carrie</i> (Brian De Palma, 1976, 98m)</p> <p><i>Vertigo</i> (Hitchcock, 1958)</p> <p><i>Imitation of Life</i> (Douglas Sirk, 1959, 125m)</p> <p><i>Far from Heaven</i> (Todd Haynes, 2002)</p> <p><i>My Best Friend's Wedding</i> (P. J. Hogan, 1997)</p> <p><i>Brick Lane</i> (Sarah Gavron, 2007)</p> <p><i>Brokeback Mountain</i> (Ang Lee, 2005)</p> <p><i>Boys Don't Cry</i> (Kimberly Peirce, 1999, 114m)</p> <p><i>Paris is Burning</i> (Jennie Livingstone, 1990, 76m)</p> <p><i>Her</i> (Spike Jonze, 2013)</p> <p><i>Under the Skin</i> (Jonathan Glazer, 2013, 107m)</p> <p>The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.</p>