

London South Bank
University

module guide

Representing *gender* in film



Module code: AME_5_RGF

Faculty of Arts and Human Sciences

2011-12 Semester 2

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1.0 MODULE DETAILS

Module Title:	Representing gender in film
Module Level:	5
Module Reference Number:	AME_5_RGF
Credit Value:	20 CAT points
Student Study Hours:	200
Contact Hours:	48
Private Study Hours:	152
Pre-requisite Learning (If applicable):	Level 1 units
Co-requisite Units (If applicable):	None
Course(s):	Film Studies, Film Studies combinations, English and Creative Writing
Year and Semester	2011-12, Sem. 2
Module Coordinator:	Dr Eleni Liarou
UC Contact Details (Tel, Email, Room)	X 5756, liaroue@lsbu.ac.uk , Rm. B340 (HPL General Office)
Subject Area:	Film Studies
Summary of Assessment Method:	1 Extract analysis and 1 essay

2.0 SHORT DESCRIPTION

This module examines developments in the cinematic representation of gender from classical Hollywood cinema to present day mainstream film. It will focus on the early 1970s feminist interventions that not only initiated a wholesale reappraisal of the cinematic canon but also began to develop 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 identity and the relationship between representation and politics.

3.0 AIMS OF THE MODULE

The aims of this module are to:

- furnish students with a wide-ranging understanding of the representation of gender in mainstream and alternative cinema
- provide an historical overview of the development of feminist film theory and contemporary gender theory.
- enable close, critical readings of visual texts with respect to gendered representations
- encourage students to explore responses, at an intermediate level, to the representation of gender in western culture.

4.0 LEARNING OUTCOMES

4.1 Knowledge and Understanding

- gain a basic understanding of the issues surrounding representation in film

- demonstrate a knowledge of the history of feminist film theory
- recognize the way gender discourses operate in society and culture
- analyse and explain how specific films negotiate representations of gender

4.2 Intellectual Skills

- grasp the basic methods that structure a gendered inquiry into film
- understand and evaluate ideas and arguments, at an intermediate level, using module material
- connect knowledge to elements of other units to build an understanding of film

4.3 Practical Skills

- use equipment for the analysis of film and audio-visual material
- locate and access appropriate research material in the library and online resources
- conform to academic standards in presentation of written coursework
- utilize Blackboard VLE to support learning and access module material

4.4 Transferable Skills

- exhibit good written and oral communication skills
- apply effective time management skills
- work to deadlines

5.0 ASSESSMENT OF THE MODULE

Assessment 1

Type: extract analysis (1500 words)

Weighting: 40%

Due: between weeks 6-8

Assessment 2

Type: essay (1500 words)

Weighting: 60%

Due: between weeks 12-14

All assessed work is to be handed in to the Faculty Office, B266 on or before the deadline date. Please collect a receipt for each piece of work handed in and retain as evidence of submission in the unlikely case of lost or misplaced work. In years 2 and 3 please hand in two copies of your assessed work as one will be retained by the university and the marked copy will be given back to you together with the feedback sheet. **Module coordinators cannot accept assessment work either in person or via email.**

Reminder re. plagiarism.

The act of plagiarism is to pass off as your own work the ideas or thoughts of someone else without giving credit to that person by quoting the reference to the original. Your work will be penalised if you do this. Your attention is drawn to the Help Sheet HS04, available on the Library website (<http://www.lsbu.ac.uk/library/html/documents/hs4.pdf>). This is a very helpful introductory guide for students on the subject of plagiarism, and it is your responsibility to familiarise yourself with it.

You are expected to adopt the Harvard referencing system in written assignments. You may find it helpful to consult the following webpage helpsheets before writing your essay:

- on referencing (Harvard system): <http://www.lsbu.ac.uk/library/html/documents/hs30.pdf>
- on plagiarism: <http://www.lsbu.ac.uk/library/html/documents/hs4.pdf>
- essay writing: <http://www.writing.utoronto.ca/advice/general/general-advice>

6.0 INTRODUCTION TO STUDYING THE MODULE

6.1 Overview of the Main Content

- Students study on a 12 week course that covers the main developments in feminist film theory and how these concepts have fed through into contemporary gender theory. Students will apply this knowledge to analyse film texts from the Classical Hollywood period to the present day. The issue of diversity and equality is addressed across the module in the analysis of both gendered and racialized cinematic tropes and the theorization of the ideological assumptions that underpin them.

6.2 Overview of Types of Classes

- Classes are 3 hours in duration and consist of a combination of lectures, seminars and in-class screenings. Lectures will introduce students to the week's topic. Seminars will include group work and student led presentations. Lectures and seminars will include audio-visual material where appropriate.

6.3 Importance of Student Self-Managed Learning Time

The emphasis in this module is to guide and foster individual, independent study. The teaching sessions enable students to use time for independent study effectively.

Attendance at lectures, seminars and screenings is compulsory. If for some reason you are unable to attend, please notify your tutor in advance of the class by:

- Email;
- Voice mail;
- In writing.

You are reminded that:

- **Self-motivation, organization of time, and independent learning are key transferable skills for this module**
- **Students are expected to undertake at least 110 hours of independent study for this module**
- **Learner Support Material**

You will need to use both printed and electronic sources. As well as the recommended readings and references later in this guide, you should use the Web site LISA <http://www.lisa.sbu.ac.uk> Our Learning and Information Services have created this site as your starting point for information searching. Use it to find books and other printed materials held in the Library, in other libraries, and to access recommended Web sites, electronic abstracting services and full text journal articles. You can also use it to renew your books. LISA can be used by anyone anywhere, but access to its premium databases and full text article services is restricted to SBU campuses and members of the University at home who apply for off-campus access. Details for off-campus access are on Help Sheet 3 Off-Campus (Remote) Access on LISA at <http://www.lisa.sbu.ac.uk/helpsheets/index.html> For help with using books, journals and electronic materials use the Information Support Centre (ISC) on Level 3 East in the Perry Library (ext.6627) or Help Desks in the other Libraries. The ISC contains reference and statistics collections and over 15 PCs dedicated to information searching. Staff will guide you to the most appropriate sources.

You can also use our Information Quest package <http://www.lisa.sbu.ac.uk/quest> to learn how to search for materials for assignments.

You may also find the British Film Institute Library a valuable resource, especially for specialist and out-of-print material.

BFI Library

21 Stephen Street,

London W1T 1LN

Tel. 0207 255 1444

Or visit their website at:

<http://www.bfi.org.uk/filmtvinfo/library/>

6.4 Employability

On successful completion of this module, students should have developed key employability skills to facilitate access to job markets in Media and Creative Industries, Teaching, Marketing and Administration, Journalism and related fields. Specific skills attained build upon those achieved at Level 4 and would include greater independence, adaptability, self-reliance and management of learning. These skills provide individuals with a competitive advantage in the job market.

7.0 THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

(See overleaf...)

Part 1: Feminist film theory/practice

	Date	Lecture	Seminar/screening	Blackboard Reading (You MUST do the reading before the seminar)
01	01/02/12	Introduction to feminist film theory 1: history and contexts. The turn to psychoanalysis.	Screening: <i>Rear Window</i> (Hitchcock, 1954, 112m).	
02	08/02/12	Introduction to feminist film theory 2: Laura Mulvey: 'Visual Pleasure and Narrative Cinema'. Extract: <i>Duel in the Sun</i> (King Vidor, 1946)	Seminar: <i>Rear Window</i> in relation to voyeurism, fetishism and identification. Close analysis of several extracts from film.	On feminist film theory: Mulvey (1975) ; Hill and Church – Gibson, ch. 13; Keane in Deutelbaum et al, p.231-248; On psychoanalysis: Sigmund Freud, '3 essays on the theory of sexuality' On <i>Rear Window</i> : Stam and Peason, 'Hitchcock's <i>Rear Window</i> : Reflexivity and the critique of voyeurism' in Deutelbaum; Samuels, ' <i>Rear Window</i> Ethics'; Božovič in Žižek; Modleski, p.73-86; Wood, p.100-107
03	15/02/12	Hollywood melodrama and the 'Women's film.' Extracts <i>Now Voyager</i> (Irving Rapper, 1942); <i>Stella Dallas</i> (King Vidor, 1937)	Screening: <i>Imitation of Life</i> (Douglas Sirk, 1959, 125m) Seminar: extract analyses and discussion on melodrama, psychoanalysis and autonomous female desire	On Melodrama: Elsaesser, 'Tales of Sound and Fury' in Gledhill, p.43-69; Nowell-Smith, 'Minelli and Melodrama' in Gledhill, p.70-4; Kuhn (1994) intro; Kaplan (1983) intro; Doane (1987) intro On <i>Imitation of Life</i> : Mulvey, 'Notes on Sirk and Melodrama' in Gledhill, p.75-9; Byars, 158-209, http://www.latrobe.edu.au/screeningthepast/21/douglas-sirk-theatres-imitation.html
04	22/02/12	Psychoanalytic and psycho-linguistic discourse. <i>Écriture féminine</i> ? Case study: Jane Campion – from <i>écriture feminine</i> to mainstream?	Screening: <i>The Piano</i> (Jane Campion, 1993, 120m) Seminar: analysis of <i>The Piano</i> with a focus on <i>Écriture féminine</i>	On Psychoanalytic and psycho-linguistic discourse: Cowie (1978); Kuhn (1994) ch. 9; Moi, ch.6; Colebrook pp. 135-44 On female film-makers: Cartmell On <i>An Angel at My Table</i> : Sue Gillet - http://archive.sensesofcinema.com/contents/00/10/angel.html On <i>The Piano</i> : Richard Allen in Coombs et al. 44-63.
05	29/03/12	Race and gender: the politics of representation Post –colonial encounters.	Screening: <i>Bhaji on the Beach</i> (Gurinder Chadha, 1995, 96m) Seminar: Discussion of the intersection of gender and ethnicity in <i>Bhaji on the Beach</i>	Leela Gandhi, 81-101 ; Jane Gaines, 'White privilege and looking relations: race and gender in feminist theory' in Kaplan (2000) 336-355; Brunsdon pp.202-208; Thornham (1997); Reina Lewis, et al. Colebrook pp. 180-1
06	07/03/12	Revision class		
07	14/03/12	DEADLINE: First assignment hand-in		

Part 2: Masculinities on screen

	Date	Lecture	Seminar/screening	Reading
07	14/03/12	Representing the male and theorizing masculinity (Steve Neale). Extracts from: <i>Spartacus</i> (Kubric, 1960), <i>Streetcar Named Desire</i> (Kazan, 1951), <i>The Good, the Bad, and the Ugly</i> (Leone, 1966).	Extract: <i>Home from the Hill</i> (Vincente Minnelli, 1958) Seminar: discussion on the 'Law of the father'. The production of masculinity and its representation in classical Hollywood film. Discussion of the 'male object' in society.	Neale (1983) in Cohen and Hark , 1993; Powrie et. al. intro;
08	21/03/12	Changeable identities or forever phallic? Case study 1: the 'crisis' of masculinity in the 1970s. Extracts: <i>Saturday Night Fever</i> (John Badham, 1977, 119m); <i>Deliverance</i> (John Boorman, 1972);	Screening: <i>Midnight Cowboy</i> (John Schlesinger, 1969, 113m). Seminar: Discussion on the representation of the male in 70s Hollywood cinema. Connection to politics and socio-cultural developments in the US.	Britton, 'Blissing out' , Tasker (1993), intro; Kirkham and Thumim (1993), pp.11-34; Wood pp. 41-49;
09	28/03/12	Case study 2: re-invigorating masculinity in the 1980s.	Screening: <i>First Blood</i> (Ted Kotcheff, 1982, 93m) Seminar: Reading <i>First Blood</i> . The birth of the 'hard body'. Discussion on how action-film form contributes to the creation of gendered meanings.	Ryan and Kellner chapter 8 and pp. 37-48; Tasker, ch.3 and 4; Doane (1990); Jeffords (1994), intro; <u>On the <i>Rambo</i> series:</u> Tasker (1993) p.91-108
E A S T E R V A C A T I O N				

Part 3: The 'problem' of gender and its futures

	Date	Lecture	Seminar/ screening	Reading
10	25/04/12	What problem? What is gender? Judith Butler and the 'performativity' of gender.	Screening: <i>Boys Don't Cry</i> (Kimberly Peirce, 1999, 114m) Seminar: the 'unintelligibility' of the transgendered body and its consequences.	Butler (1990), ch.1 ; Kirkham/Thumim (1995), pp. 234-249; Colebrook pp. 169-72; Lehman, p.43-51 <u>On <i>Boys Don't Cry</i>:</u> Sloop, 50-83; Rigney, Melissa 'Brandon Goes to Hollywood: "Boys Don't Cry" and the Transgender Body in Film' <i>Film Criticism</i> 28:2 (Winter 2003) [e-resource available on IIPA]
11	02/05/12	Cybersexualities and 'post-gender'	Screening: <i>The Lawnmower man</i> (Brett Leonard, 1992, 107m) Seminar: 'Cyberspace' and the destabilization of gendered boundaries	Krissi M. Jimroglou, 'A camera with a view' in Green et al., 286-301 ; Claudia Springer, 'Digital Rage' in Bell et al, 337-349
12	09/05/12	Module revision and evaluation Screening: <i>Paris is Burning</i> (Jennie Livingstone, 1990, 76m)	Seminar: Documenting gender: the ethics of documentary vs. fictional representation.	Butler (1993), p.124-140
13	16/05/12	D E A D L I N E: Second assignment hand-in		

8.0 LEARNING RESOURCES

8.1 Core Materials

8.1.1 Reading

- Carol Bigwood (1998) 'Renaturalising the body (with the help of Merleau-Ponty)' in Don Welton (ed) *Body and Flesh: A Philosophical Reader*, Cambridge, Massachusetts, Blackwell
- Bell, Philip (1995) 'All That Patriarchy Allows: The Melodrama of *The Piano*' in Metro, vol. 1025, pp.57-60 [Bb]
- Britton, Andrew, 'Blissing out: the politics of Reaganite entertainment' in Movie vol. 31/32, winter 1986 [Bb]
- Butler, Judith, Gender Trouble: Feminism and the Subversion of Identity (London: Routledge, 1990)
- _____ Precarious life: The powers of mourning and violence (London: Verso, 2004)
- _____ Frames of war: When is life grievable? (London: Verso, 2009)
- Byars, Jackie, All that Hollywood allows: re-reading gender in 1950s melodrama (London: Routledge, 1991)
- Cartmell, Deborah Sisterhoods: across the literature/media divide (London and Sterling: Pluto Press, 1998)
- Chaudhuri, Shohini, Feminist film theorists (Oxford and New York: Routledge, 2006)
- Cohen, Steven and Hark, Ina Rae (eds.) Screening the Male: Exploring Masculinities in Hollywood Cinema (Routledge, 1993)
- Coombs, Felicity and Gemmell, Suzanne (eds.) Piano lessons: approaches to *The Piano* (Sydney and London: John Libbey, 1999)
- Doane, Mary Ann (1987), The desire to desire: the woman's film of the 1940s (Macmillan)
- Deutelbaum, Marshall and Poague, Leland, A Hitchcock Reader, (Iowa State University Press, 1986)
- Davies, Jude and Carole R. Smith Gender, Ethnicity and Sexuality in contemporary American film (Keele University Press, 1997)
- Du Gay, P, Evans, P, and Redman, P. (Eds.) (2000) Identity: A Reader (London: Sage)
- Gandhi, Leela, Postcolonial theory: a critical introduction (Edinburgh: Edinburgh University Press, 1998)
- Gledhill, Christine (ed.), Home is where the heart is: studies in melodrama and the woman's film (London: BFI, 1987)
- Green, Eileen and Adam, Alison (eds.) Virtual gender: technology, consumption and identity (London and New York: Routledge, 2001)

- Griffiths, Robin (ed.) British Queer cinema (Oxford and New York: Routledge, 2006)
- Humm, Maggie Feminism and film (Edinburgh: Edinburgh University Press, 1997)
- Jeffords, Susan (1994) Hard bodies: Hollywood masculinity in the Reagan era (Rutgers University Press)
- Kaplan, E. Ann, (ed.) Feminism and film (Oxford University Press, 2000)
- Kirkham, Pat and Thumim, Janet (eds.) You Tarzan : masculinity, movies and men (Lawrence & Wishart, 1993)
- _____ Me Jane : masculinity, movies and women (Lawrence and Wishart, 1995)
- Kuhn, Annette, Women's Pictures: Feminism and Cinema (London: Verso, 1994)
- Mulvey, Laura, Visual and Other Pleasures (London: MacMillan, 1989)
- Modleski, Tania, The women who knew too much: Hitchcock and feminist theory (New York: Methuen, 1988)
- Nelmes, Jill (ed.) An introduction to film studies [2nd ed.] (London and New York: Routledge, 1999)
- Pidduck, Julianne 'Travels with Sally Potter's *Orlando*: gender, narrative, movement' in *Screen* 38:2, 1997, p. 172-189
- Samuels, Robert, Hitchcock's bi-textuality (Albany: State University of New York Press, 1998)
- Sloop, John M. Disciplining gender: rhetorics of sex identity in contemporary U.S. culture (University of Massachusetts Press, 2004)
- Tasker, Yvonne, Spectacular Bodies : Gender, Genre and the Action Cinema (Routledge, 1993)
- Thornham, Sue, Passionate Detachments: An Introduction to Feminist Film Theory (Arnold, 1997)
- Warhol, Robyn R. and Herndl, Diane Price (eds.) Feminisms: An Anthology of Literary Theory and Criticism (Basingstoke: Macmillan, 1997)
- Wolmark, Jenny, Cybersexualities : a reader on feminist theory, cyborgs, and cyberspace (Edinburgh : Edinburgh University Press, 1999)
- Wood, Robin, Hitchcock's Films Revisited (London: Faber and Faber, 1991)
- Žižek, Slavoj (ed.) Everything you always wanted to know about Lacan but were afraid to ask Hitchcock (London: Verso, 1992)

8.1.2 Films

Rear Window (Hitchcock, 1954, 112m)

Imitation of Life (Douglas Sirk, 1959, 125m)

The Piano (Jane Campion, 1993, 120m)

First Blood (Ted Kotcheff, 1982, 93m)

Boys Don't Cry (Kimberly Peirce, 1999, 114m)

The Lawnmower man (Brett Leonard, 1992, 107m)

8.2 Optional Materials

8.2.1 Reading

Bell, David and Kennedy, Barbara M. (eds.), The cybercultures reader, (London and New York: Routledge, 2000)

Biskind, Peter, Easy riders, raging bulls (Touchstone, 1998)

Bray, Abigail, Hélène Cixous (Basingstoke: Macmillan, 2004)

Brunsdon, Charlotte (ed.) Films for women (British Film Institute, 1986)

Buchanan, I and Colebrook, C (eds.) Deleuze and Feminist Theory (Edinburgh University Press, 2000)

Butler, Judith, Bodies That Matter (Routledge, 1993)

Codell, Julie (ed.), Genre, Gender, Race and World Cinema: an anthology (Blackwell, 2007)

Colebrook, Claire, Gender (Macmillan, 2003)

Comolli, Jean-Luc and Narboni, Jean (1969) 'Cinema/Ideology/Criticism' in Braudy and Cohen, Film Theory and Criticism: Introductory Readings, (Oxford and New York: OUP, 1999) pp.752-59

Connell, R.W. Masculinities (Cambridge: Polity Press, 2005)

Cook, D.A. Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979 (University of California Press, 2002)

Cook, Pam & Dodd, Philip (eds.), Women and Film: A Sight and Sound Reader (British Film Institute, 1994)

Cowie, Elizabeth, Representing the Woman: Cinema and Psychoanalysis (Macmillan, 1997)

Creed, Barbara, The monstrous-feminine : film, feminism, psychoanalysis (Routledge, 1993)

Doane, M.A., Mellencamp, P., and Williams, L., (eds.) (1984), Re-vision: Essays in film criticism (American Film Institute)

---- (1990), 'Technophilia: Technology, representation and the feminine' in Mary Jacobus, Evelyn Fox Keller and Sally Shuttleworth (eds.) Body/Politics: Women and the discourses of science (New York and London: Routledge)

- Foucault, Michel, History of Sexuality: An Introduction (Peregrine, 1984)
- Friedan, Betty, The feminine mystique (Penguin, 1963)
- Friedman, Lester D. American Cinema of the 1970s: Themes and Variations (Rutgers, 2007)
- Haskell, Molly, From Reverence to Rape : The treatment of women in the movies (University of Chicago Press, 1987)
- Hill, John and Church-Gibson, Pamela (eds.) The Oxford Guide to Film Studies (Oxford University Press, 1998)
- Inness, Sherie A. Action chicks: new images of tough women in popular culture (New York: Macmillan, 2004)
- Jeffords, Susan (1989) The Remasculinization of America: Gender and the Vietnam War (Indiana University Press)
- Kaplan, E. Ann, Women and Film: Both Sides of the Camera (Methuen, 1983)
- _____, Motherhood and Representation: the mother in popular culture and melodrama (Routledge, 1992)
- _____, Looking for the other : feminism, film, and the imperial gaze (Routledge, 1997)
- Keane, Marian (1986) 'A closer look at scopophilia: Mulvey, Hitchcock and Vertigo' in Deutelbaum, M and Poague, L (eds.) A Hitchcock reader (Iowa: Iowa State University Press)
- Kolker, Robert, A cinema of loneliness (Oxford University Press, 1980)
- Kuhn, Annette, The power of the image : essays on representation and sexuality (Routledge, 1992)
- Millet, Kate, Sexual politics (Virago, 1970)
- Lebeau, Vicky, Lost angels: psychoanalysis and cinema (London and New York: Routledge, 1995)
- Lehman, Peter (ed.) Masculinity : bodies, movies, culture (London and New York: Routledge, 2001)
- Lewis, Reina and Mills, Sara (eds.) Feminist postcolonial theory: a reader, (Edinburgh : Edinburgh University Press, 2003)
- Moi, Toril, Sexual-textual politics : feminist literary theory (London and New York: Routledge, 1988)
- Nadel, Alan, Flatlining on The Field of Dreams: Cultural Narratives in the Films of President Reagan's America (New Brunswick, N.J.: Rutgers UP, 1997)

- Powrie, Phil; Davies, Ann and Babington, Bruce (eds.) The Trouble with Men: Masculinities in European and Hollywood Cinema (Wallflower, 2004)
- Pribram, Deidre (ed.), Female spectators : looking at film and television (Verso, 1988)
- Ryan, Michael and Kelner, Douglas, Camera politica: The politics and ideology of contemporary Hollywood film (Indiana University Press, 1988)
- Silverman, Kaja, (1992) Male subjectivity at the margins (London and New York: Routledge)
- Spicer, Andrew (2003) Typical men : the representation of masculinity in popular British cinema London and New York: I.B. Tauris
- Stacey, Jackie, Star Gazing : Hollywood Cinema and Female Spectatorship (Routledge, 1998)
- Tasker, Yvonne, Working girls: gender and sexuality in popular cinema (Routledge, 1998)
- _____ and Diane Negra (eds.) Interrogating postfeminism: gender and the politics of popular culture (Durham: Duke University Press, 2007)
- Wood, Robin, Hollywood from Vietnam to Reagan and beyond (Columbia University Press, 1986 [2003])

8.2.2 Films

- Duel in the Sun* (King Vidor, 1946)
- All That Heaven Allows* (Douglas Sirk, 1955);
- Stella Dallas* (King Vidor, 1937)
- Now Voyager* (Irving Rapper, 1942)
- Thriller* (Sally Potter, 1979)
- Orlando* (Sally Potter, 1992)
- An Angel at My Table* (Jane Campion, 1990)
- Stagecoach* (John Ford, 1939)
- Spartacus* (Stanley Kubric, 1960)
- A Streetcar Named Desire* (Elia Kazan, 1951)
- Blue Velvet* (David Lynch, 1986)
- The Good, the bad and the ugly* (Sergio Leone, 1966)
- Saturday Night Fever* (John Badham, 1977)
- Midnight Cowboy* (John Schlesinger, 1969)
- Deliverance* (John Boorman, 1972)
- Taxi Driver* (Martin Scorsese, 1976)
- Paris is Burning* (Jennie Livingstone, 1990)

REPRESENTING GENDER IN FILM – MINDMAP

