

**Special Topic in Gender Studies: Gender and Genre**  
**Spring 2018**  
**Tuesday 5<sup>th</sup>**

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Office hour: Tuesday 4<sup>th</sup> (A518)

This course examines the “making” of masculinity and femininity within film genres. Through various theoretical perspectives we will explore representations of gender and sexuality in genre film, as well as their construction and critical deconstruction. The semester is divided into five modules. Each module typically comprises of a reading and lecture where specific concepts are explored, a film screening and a class discussion.

All readings and homeworks (personal viewings) must be done before class. You must come to class prepared to engage in a discussion based on this material. You can either borrow the movies from me (B) or watch them on Netflix (N), Hulu (H) or Amazon Prime (A). All films (in-class films, films to be borrowed and films on Netflix) are in English with Japanese subtitles. Readings will be available online.

**Evaluations:**

1. Attendance and class participation: 10%
2. Homeworks (2x20%): 40%
3. Final paper (due July 24): 50%

**Important note: Attendance** to all classes is mandatory. While your “attendance” grade is based on how many classes you have attended, **five (5) absences will result in an automatic “f” (failure) for this course**. You are expected to arrive on time. **If you arrive more than 30 minutes late, it is considered an absence.**

**CALENDAR**

**May 1**

**Week 1: Introduction to this class**

Overview of main approaches, theoretical frameworks and concepts

<b>Module 1</b> <b>Melodrama</b>
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**May 8**

**Week 2: Ideological and Emotional Manipulations**

Concepts: Ideology; Stuart Hall’s Encoding and Decoding; the Woman’s Film; Micro-Powers; Heteronormativity

Reading 1:

Pam Cook, "Melodrama and the Women's Picture," rpt in Marcia Landy (ed), *Imitations of Life: A Reader in Film & Television Melodrama*, Detroit: Wayne State UP, 1991, 248-258. (shorter reading)

OR

Christine Gledhill, "The Melodramatic Field: An Investigation," in Christine Gledhill (ed), *Home is Where the Heart Is*, London: BFI (1987), 5-39. (longer reading)

**May 15**

**Week 3: *Stella Dallas* (King Vidor, 1937, 1h46m)**

**May 22**

**Week 4: The Maternal Melodrama**

**Optional personal viewing:**

- ° *Letter from an Unknown Woman* (1948, B)
- ° *Gaslight* (1944, B)
- ° *Written on the Wind* (1956, B)
- ° *Mildred Pierce* (1945, B)

<b>Module 2</b> <b>Film Noir and Neo Noir</b>
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**May 29**

**Week 5: Power, Visual Culture and the Noir Universe**

Main concepts: The Male Gaze; Semiotics; Patriarchy; Psychoanalysis

Reading 2:

Laura Mulvey, "Visual Pleasure and Narrative Cinema," rpt in *Visual and Other Pleasures*. London: Palgrave MacMillan, 2009 (1989), 14-27.

**June 5**

**Week 6: *Double Indemnity* (Billy Wilder, 1944, 1h50) or *Out of the Past* (Jacques Tourneur, 1947, 1h37)**

**Optional personal viewing:**

- ° *In a Lonely Place* (1950, B)
- ° *Mildred Pierce* (1945, B)
- ° *The Maltese Falcon* (1941, B)
- ° *Gilda* (1946, B)
- ° *The Postman Always Rings Twice* (1946 and 1981, B)

**June 12**

**Week 7: Femmes Fatales**

**Homework (before class): watch either**

- ° *Basic Instinct* (1992, B)
- ° *Disclosure* (1994, B)
- ° *Obsessed* (2009, N)
- ° *Fatal Attraction* (1987, B)
- ° *Chloe* (2009, N)
- ° *Gone Baby Gone* (2007, N)

<b>Module 3</b> <b>Horror and the Body</b>
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**June 19**

**Week 8: Her Body, Himself**

Main concepts: Identification; Misogyny; Gender Policing

Reading 3:

Carol Clover, "Her Body, Himself: Gender in the Slasher Film," *Representations* 20 (Autumn 1987), 187-228.

OR

Barbara Creed, "Horror and the Monstrous-Feminine: An Imaginary Abjection," *Screen* 27:1 (1986), 44-71.

OR

Shelley Stamp Lindsey, "Horror, Femininity, and Carrie's Monstrous Puberty," *Journal of Film and Video* 43:4 (Winter 1991), 33-44.

OR

Aviva Briefel, "Monster Pains: Masochism, Menstruation, and Identification in the Horror Film," *Film Quarterly* 58:3 (Spring 2005), 16-27.

**June 26**

**Week 9: Primal Fears**

**Optional personal viewing:**

°*The Exorcist* (1973, A)

°*Alien* (1979, B)

°*Carrie* (1976, H)

°*Ginger Snaps* (2000, B)\*English only

°*Prom Night* (Paul Lynch, 1980, B)

°*My Bloody Valentine* (Paul Mihalka, 1981)

°*Slumber Party Massacre I, II and III* (1982, 1987 and 1990, B)\*English only

<p style="text-align: center;"><b>Module 4</b> <b>Constructing Gender</b></p>
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**July 3**

**Week 10: Gender Performativity and Construction**

Main concepts: Gender Performativity; Masquerade

Reading 4:

Mary Ann Doane, "Film and the Masquerade: Theorising the Female Spectator," *Screen* 23:3-4 (September 1982), 74-88.

**July 10**

**Week 11: *Vertigo* (Alfred Hitchcock, 1958, 2h9)**

Optional reading:

Tania Modleski, "Femininity by Design," *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Methuen, 1988, 87-100.

**July 17 \*\*\*No Class Today\*\*\***

**July 24**

**Week 12 Hitchcock**

<p style="text-align: center;"><b>Module 5</b></p>
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## Deconstructing Gender

**July 31**

### **Week 13: Thinking and Representing Trans-identity**

Main concepts: Intersectionality; trans studies; embodiment

#### Reading 5:

Annalena Lorenz, "The Danish Girl (2015) and the De/Construction of Gender Identity," *Inquiries Journal* 8:6 (2016). Retrieved from <http://www.inquiriesjournal.com/a?id=1423>

## +Two make-up classes

### **Week 14: *Tangerine***

### **Week 15: Final Assessment**

**Homework** (before class): watch either

- ° *Brokeback Mountain* (2005, N)
- ° *Transamerica* (2005, B)
- ° *RuPaul's Drag Race* (TV, 2009, N)
- ° *Ma vie en rose* (1997, B)
- ° *The Adventures of Priscilla, Queen of the Desert* (1994, B)
- ° *Paris is Burning* (1990, N)
- ° *All About My Mother* (1999, B)
- ° *Laurence Anyways* (2012, B and N)