

COURSE SPECIFICATION
DOCUMENT

Academic School/Department:	Communications and The Arts
Programme:	Communications: Media Studies Film & Photography American Studies Film Studies
<i>FHEQ</i> Level:	5
Course Title:	Gender in Film
Course Code:	FLM 5410
Total Hours:	120
Timetabled Hours:	45
Guided Learning Hours:	0
Independent Learning Hours:	75
Credits:	12 UK CATS credits 6 ECTS credits 3 US credits

Course Description:

This course explores key concepts that have shaped the study of gender in film in the past 50 years. It considers different spectators' viewing positions and analyses how historical and social changes in the construction of masculinities and femininities have shaped specific film genres. A variety of issues related to sexuality, race/ethnicity and non-western representations are also considered as students are encouraged to study film texts closely to make their own readings based on the semiotics of the film and the ideology behind it.

Prerequisites:

GEP 4180 Research and Writing 2

Aims and Objectives:

- To critically analyse various representations of gender in film and the processes of reception, usually appropriate theory;
- To develop an historical understanding of some of the concepts and debates that have shaped the study of genre and gender in film;
- To develop an intercultural understanding of the issues surrounding the production and reception of films in a variety of contemporary cultures;
- To understand how films construct social and cultural realities and frames of reference that reflect the issues and ideologies of the society in which we live;
- To pursue independent research, using discourse analysis, on a topic/theme specific to gender and film.

Programme Outcomes:

American Studies: A5ii, B5ii, C5iii, D5i

Film and Photography: A5i, A5ii, B5ii, B5iii, C5iii, D5i

Film Studies: A5i, A5ii, B5ii, B5iii, C5iii, D5i

Communications – Media Studies: A5i, A5ii, B5ii, B5iii, C5iii, D5i

A detailed list of the programme outcomes is found in the Programme Specification.

This is maintained by Registry and located at:

<https://www.richmond.ac.uk/programme-and-course-specifications/>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate critical engagement with key theories/debates in a historical/contextual framework. (Theoretical knowledge Base)
- Demonstrate a detailed understanding of the ways in which different film genres shape both gendered and cultural identities. (Practical knowledge Base)
- Develop with limited direction or supervision, thoughtful and well-supported arguments and pursue independent research using discourse analysis. (Cognitive Skills)
- Engage with cross cultural and intercultural perspective of film production and reception. (Personal Development)

Indicative Content:

- Spectatorship and the Gaze
- Film Noir/Neo Noir and The Femme Fatale
- Post Feminism and 'Chick 'Flicks'
- The Male Body, historical Anxieties and 'Lad Flicks'
- Sexual and Gender Nonconformity in Film and Queer Theory
- Violence and 'Horror'
- Non-Western Cinema

Assessment:

This course conforms to the University Assessment Norms approved at Academic Board and located at: <https://www.richmond.ac.uk/university-policies/>

Teaching Methodology:

Course meetings consist of interactive lectures on assigned readings, films viewings, and small group discussions. Student work is assessed through a variety of ways using both formative and summative approaches. Feedback is intended to help improve student approach to learning and achieve better results.

See syllabus for complete reading list.

Indicative Texts:

Baker, *Contemporary Masculinities in Fiction, Film and Television*. Bloomsbury, 2015
 Hole, Kristin Le. Et al. *The Routledge Companion to Cinema and Gender* (Routledge, 2019)
 Malone, *The Female Gaze: Essential Movies Made by Women*. Mango Publishers, 2018
 Peberdy, *Masculinity and Film Performance: Male Angst in Contemporary American Cinema*. Palgrave Macmillan, 2013
 Ruti, *Feminist Film Theory and Pretty Woman*. Bloomsbury, 2016
 Tinkcom, *Queer Theory and Brokeback Mountain*. Bloomsbury, 2017
 Schreiber, *America Postfeminist Cinema: Women's Romance and Contemporary Culture*. Edinburgh University Press, 2015

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus

Change Log for this CSD:

Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry
Various updates as part of the UG programme review	AB Jan 2022	
Revision – annual update	May 2023	
Total Hours Updated	April 2024	