

**The Department of Sociology and Anthropology, BGU**

**Course: Gender and Popular films**

**B.A. Elective course**

**Prof. Stephen Sharot**

**2008/9**

**Requirement: reading, attendance and two examinations.**

**Introduction**

Harry M. Benshoff and Sean Griffin, America on Film: Representing Race, Class, Gender, and Sexuality at the Movies, chs. 10-13: "Gender and American Film"; chs. 14-15: "Sexuality and American Film."

Molly Haskell, From Reverence to Rape: The Treatment of Women in the Movies.

**Theories**

Laura Mulvey, "Visual Pleasure and Normative Cinema."

ל. מאלווי "עונג חזותי וקולנוע נרטיבי" בתוך ד. באום, ד. אמיר, ר. ברייר-גארב, י. ברלוביץ, ד. גריינימן, ש. הלוי, ד. חרובי, ס. פוגל-ביז'אווי ללמוד פמיניזם: מקראה, 2006 עמ' 327-356

Suzanna Danuta Walters, Material Girls: Making Sense of Feminist Cultural Theory, ch. 2: "Visual Pressures: On Gender and Looking," 50-66.

Liz Taylor, "From Psychoanalytic Feminism to Popular Feminism" in Joanne Hollows and Mark Jancovich (eds), Approaches to Popular Film, 149-171

**The "new women"**

Janet Staiger, Bad Women: Regulating Sexuality in Early American Cinema.

Ben Singer, "Female Power in the Serial-Queen Melodrama: The Etiology of an Anomaly," in Richard Abel (ed.), Silent Film, 163-193

Shelley Stamp, "An Awful Struggle Between Love and Ambition: Serial Heroines, Serial Stars, and their Female Fans," in Lee Grieveson and Peter Kramer (eds.) The Silent Cinema Reader, 210-225.

Sumiko Higashi, "The New Woman and Consumer Culture: Cecil B. DeMille's Sex Comedies," in Lee Grieveson and Peter Kramer (eds.) The Silent Cinema Reader, 305-317.

### **Masculinity and Racism**

Susan Courtney, Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race, 1903-1967, ch. 2: "The Mixed Birth of "Great White" Masculinity and the Classical Spectator," 50-99.

### **Gender and the Great Depression**

Lea Jacobs, The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942, ch.3: "Glamour and Gold Diggers," 52-84, ch.6: "Class and Glamour in the Films of the Late Thirties," 132-149.

Ramona Curry, Too Much of a Good Thing: Mae West as Cultural Icon, ch. 1: "The Sex 'Queen'," 1-27.

### **"film noir"**

Frank Krutnik, In a Lonely Street: Film Noir, Genre, Masculinity. part 2: "The representation of masculinity in the noir 'tough' thriller," 75-181.

E. Ann Kaplan (ed.), Women in Film Noir.

### **Feminism and backlash**

Suzanna Danuta Walters, Material Girls: Making Sense of Feminist Cultural Theory, ch. 5: "Postfeminism and Popular Culture: A Case Study of Backlash," 116-142.

Susan Faludi, Backlash: The Undeclared War Against American Women, ch. 5: "Fatal and Fetal Visions: The Backlash in the Movies," 112-139.

Lillian S. Robinson, "Out of the Mine and into the Canyon: Working-Class Feminism, Yesterday and Today," in David E. James & Rick Berg (eds.), The Hidden Foundation: Cinema and the Question of Class, 172-192.

Jack Boozer, Career Movies: American Business and the Success Mystique, ch. 2: "The Emergence of the Career Woman," 50-94.

Chantal Cornut-Gentile, "*Working Girl*: A Case Study of Achievement of Women? New Opportunities, Old Realities," in Peter William Evans and Celestino Deleyto (eds.), Terms of Endearment: Hollywood Romantic Comedy of the 1980s and 1990s, 111-128.

Deborah Barker, "The Southern-Fried Chick Flick: Postfeminism Goes to the Movies," in Suzanna Ferries and Mallory Young (eds.), Chick Flicks: Contemporary Women in the Movies, 92-118.

### **New Men and Women**

Studlar, Gaylyn. "Oh, 'Doll Divine': Mary Pickford, Masquerade, and the Pedophilic Gaze." Camera Obscura 16:3 (2001):197-227.

Felando, Cynthia. "Clara Bow is It," in Andy Willis (ed.), Film Stars, Hollywood and Beyond, 8-24.

Gaylyn Studlar, "The Perfect Lover?: Valentino and Ethnic Masculinity in the 1920s," in Lee Grieveson and Peter Kramer (eds.) The Silent Cinema Reader, 290-304.

### **Stars and audiences**

Jackie Stacey, Star Gazing: Hollywood Cinema and Female Spectatorship.

Richard Dyer, Heavenly Bodies: Film Stars and Society, ch. 1: "Monroe and Sexuality," 19-66.

Rachel Moseley, Growing Up With Audrey Hepburn, ch. 2: "Audrey Hepburn: A Woman's Star," 28-64.

Steven Cohan, Masked Men: Masculinity and the Movies in the Fifties, Ch. 3: "Tough Guys Make the Best Psychopaths," (on Humphrey Bogart), 78-121.

### **"Women's pictures"**

Maria LaPlace, "Producing and Consuming the Woman's Film, Discursive Struggle in Now Voyager," in Christine Gledhill (ed.), Home Is Where the Heart Is, 138-166.

Linda Williams, "Something Else Besides a Mother: *Stella Dalla* and the Maternal Melodrama," in Christine Gledhill (ed.), Home Is Where the Heart Is, 299-325.

### **Horror movies**

Rhona J. Berenstein, Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema.

Carol J. Clover, Men, Women and Chain Saws: Gender in the Modern Horror Film.

### **Comedy**

Lori Landay, Madcaps, Screwballs, and Con Women: The Female Trickster in American Culture, ch. 3: "Out of the Garden and into the War: Female Tricksters in the Depression and War Years," 94-154.

Kathleen Rowe Karlyn, "Comedy, Melodrama, and Gender: Theorizing the Genres of Laughter," in Krin Gabbard and William Luhr (eds.), Screening Genders, 155-167.

Tina Olsin Lent, "Romantic Love and Friendship: The Redefinition of Gender Relations in Screwball Comedy," in Kristine Brunovska Karnick and Henry Jenkins, Classical Hollywood Comedy, 314-331.

Steven Cohan, "I Think I Could Fall in Love with Him: *Victor/Victoria* and the Drag of Romantic Comedy," in Peter William Evans and Celestino Deleyto (eds.), Terms of Endearment: Hollywood Romantic Comedy of the 1980s and 1990s, 37-56.

### **Westerners**

Will Wright, The Wild West: The Mythical Cowboy and Social Theory, ch. 7: "Separating Women," 143-157.

### **Teen movies**

Anne De Vaney, "Pretty in Pink? John Hughes Reinscribes Daddy's Girl in Homes and Schools," in Frances Gateward and Murray Pomerance (eds.), Sugar, Spice, and Everything Nice: Cinemas of Girlhood, 201-216

Gayle Wald, "Clueless in the Neocolonial World Order," Frances Gateward and Murray Pomerance (eds.), Sugar, Spice, and Everything Nice: Cinemas of Girlhood, 103-124.

### **Action movies**

Yvonne Tasker, Spectacular Bodies: Gender, Genre and the Action Cinema.

Sharon Willis, Race and Gender in Contemporary Hollywood Film, ch. 3: "Combative Fertility: *Thelma and Louise* and *Terminator 2*," 98- 128.

### **Sexuality**

Vitto Russo, The Celluloid Closet.

Lisa Henderson, "Simple Pleasures: Lesbian Community and *Go Fish*," in Suzanna Ferries and Mallory Young (eds.), Chick Flicks: Contemporary Women in the Movies, 132-157.

Linda Dittmar, "Performing Gender in *Boys Don't Cry*," Frances Gateward and Murray Pomerance (eds.), Sugar, Spice, and Everything Nice: Cinemas of Girlhood, 145-162.

## **Gender outside Hollywood**

אורלי לובין "דמות האישה בקולנוע הישראלי" מבטים פיקטיביים על קולנוע ישראלי, עורכים: נורית גרץ, אורלי לובין, ג'אד נאמן, האוניברסיטה הפתוחה 1991, עמודים 223-246

Alex Huges, James S. Williams (eds.), Gender and French Cinema.

Sandra Frieden, Richard W. McCormick, Vibeke R. Peterson, Gender and German Cinema.

Christine Geraghty, British Cinema in the Fifties: Gender, Genre and The 'New Look', ch. 9: "Femininity in the Fifties: The New Woman and the Problem of the Female Star," 155-174, ch. 10: "The Fifties War Film: Creating Space For the Triumph of Masculinity," 175-195.

Christine Geraghty, "Women and Sixties British Cinema: The Development of the 'Darling' Girl," in Robert Murphy (ed.), The British Cinema Book, 154-163.

John Hill, British Cinema in the 1980s, ch. 8: "Class, Gender, and Working Class Realism," ch. 9: "Class, Politics, and Gender: *High Hopes* and *Riff-Raff*," 166-204

Claire Monk, "Men in the 90s," in Robert Murphy (ed.), British Cinema of the 90s, 156-166.