

Syllabus

for course at first level

Documentary Film and Media: Contexts, Perspectives and Politics of the Real **15.0 Higher Education Credits**
Dokumentärfilm och mediekulturer **15.0 ECTS credits**

Course code: FV1025
Valid from: Autumn 2014
Date of approval: 2014-03-12
Department: Department of Media Studies
Main field: Cinema History and Theory/Cinema Studies
Specialisation: G1N - First cycle, has only upper-secondary level entry requirements

Decision

The course outline was approved by the Faculty of Humanities 13th October 2009, and board of the Department of Cinema Studies on the XX-XX, and is valid per autumn term 2010.

Prerequisites and special admittance requirements

Swedish upper secondary school course English B, or equivalent.

Course structure

Examination code	Name	Higher Education Credits
FV10	Documentary Film and Media	15

Course content

The course offers an advanced introduction to critical approaches to questions of gender, sexuality, class and ethnicity in the field of cinema and television. Focusing on the issues of intimacy, publicity and identity in the context of both 1960s-1970s as well as contemporary cinema and television, the course investigates confession, sensation and scandal as tropes for articulating notions of self as gendered, sexualised and classed. In this framework, the course explores key concepts (e.g. representation, performativity, gaze, desire, affect, identification, politics, agency) and contemporary debates within feminist, queer and postcolonial perspectives, the course discusses the challenges they pose to the study of media culture.

Learning outcomes

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On completion of the course, students should demonstrate

1. in-depth knowledge of concepts, theories and methodologies relevant for the study of gender, sexuality and ethnicity within the field of moving image;
2. advanced familiarity with and understanding of current debates within feminist, queer and post-colonial approaches to film and television;
3. competence to formulate research questions, ideas and hypotheses concerning gender, sexuality and ethnicity in the field of moving image, and to critically evaluate these.

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the course and its mandatory components.

Forms of examination

a. The viewing of film, television and other media throughout the course is mandatory and will be assessed on par with course literature. The course is examined by means of written and/or oral assignments. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to the University's Disciplinary Committee by the departmental chair or director of studies.

b. Grades are given according to a criterion referenced seven-point scale:

A = Excellent
B = Very good
C = Good
D = Satisfactory
E = Poor
Fx = Inadequate
F = Unacceptable

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. The final grade for the whole course must be at least E to pass.

e. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade.

A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

Limitations

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

Required reading

Butler, Judith. *Gender Trouble. Feminism and the Subversion of Identity*. 2nd ed. New York & London: Routledge, 1999 [1990] (256 pp) 

Foucault, Michel. *The History of Sexuality. Vol. 1: An Introduction*. Translated from the French by Robert Hurley. Harmondsworth: Penguin, 1981 [1976]. (159 pp)

Ouellette, Laurie och Hay, James. *Better Living Through Reality TV. Television and Post-Welfare Citizenship*. Oxford: Blackwell, 2008. (244s)

Jong, Erica, *Fear of Flying* (1973), any edition.

PHOTOCOPIES:

Butler, Judith. "Gender Regulations", In: *Undoing Gender*. New York: Routledge 2004, 40-56.

Butler, Judith. "Imitation and Gender Subordination." *Inside/Out: Lesbian Theories, Gay Theories*, ed. Diana Fuss. New York: Routledge, 1991, 13-31.

Boys Don't Cry -debate in Screen 2001-2002

Aaron, Michele. "Pass/fail". *Screen* 42 (Spring 2001): 92-96.

Pidduck, Julianne. "Risk and queer spectatorship". *Screen*, Spring 2001; 42: 97-102.

White, Patricia. "Girls still cry". *Screen*, Summer 2001; 42: 217-221.

Halberstam, Judith. "The transgender gaze in Boys Don't Cry". *Screen*, Autumn 2001, 42: 294-298.

Henderson, Lisa. "The class character of Boys Don't Cry". *Screen*, Autumn 2001; 42: 299-303.

Brody, Jennifer Bevere. "Boyz do cry: screening history's white lies". *Screen*, Spring 2002; 43: 91-96.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Screen* Vol. 16 No. 3: 6–18.

Mulvey, Laura. "Afterthoughts on 'Visual Pleasure and Narrative. Cinema' Inspired by King Vidor's *Duel in the Sun* (1946)". *Framework* 15–17 (1981): 12–15, reprinted in *Visual and other pleasures* (Bloomington: Indiana University Press, 1989), 29–38.

E-JOURNALS/E-BOOKS

Berlant, Lauren. "The Subject of True Feeling. Pain, privacy, and politics". in Sara Ahmed et al (eds) *Transformations: Thinking Through Feminism*. London: Routledge, 2000, 33–47. (SUB E-BOOK)

Berlant, Lauren & Warner, Michael. "Sex in Public." *Critical Inquiry* 24:2 (Winter 1998), 547–566. (SUB E-JOURNALS)

Berlant, Lauren. "Intimacy: A Special Issue," *Critical Inquiry* 24:2 (Winter 1998), 281–288. (SUB E-JOURNALS)

Cronin, Anne. "Consumerism and 'compulsory individuality': women, will and potential" in Sara Ahmed et al (eds) *Transformations: Thinking Through Feminism*. London: Routledge, 2000, 273–287. (SUB E-BOOK)

De Lauretis, Teresa. "The Stubborn Drive." *Critical Inquiry* Vol. 24, No. 4 (Summer 1998), 851–877.

Foucault, Michel. "The Subject and Power". *Critical Inquiry* Vol. 8, No. 4 (Summer 1982), 777–795. (SUB E-JOURNALS)

Foucault, Michel. "About the Beginning of the Hermeneutics of the Self: Two Lectures at Dartmouth". *Political Theory* Vol. 21, No. 2 (May 1993), 198–227. (SUB E-JOURNALS)

Fraser, Nancy. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy". *Social Text* No. 25/26 (1990), 56–80. (SUB E-JOURNALS)

Fraser, Nancy. "Transnationalizing the Public Sphere: On the Legitimacy and Efficacy of Public Opinion in a Post-Westphalian World." *Theory, Culture & Society* Vol. 24 Issue 4 (July 2007), 7–30. (SUB E-JOURNALS)

Habermas, Jürgen. "The Public Sphere: An Encyclopedia Article" (1964). Translated by Sara Lennox & Frank Lennox. *New German Critique* No. 3 (Autumn 1974), 49–55. (SUB E-JOURNALS)

Skeggs, Beverley. "Exchange, value and affect: Bourdieu and 'the self'". *The Sociological Review* Vol. 52, No. s2 (2004), 75–95. (SUB E-JOURNALS)

Recommended extra reading:

Benshoff, Harry, and Griffin, Sean, eds. *Queer Cinema: the Film Reader*. London: Routledge, 2004.

Beyond the Gaze: Recent Approaches to Film Feminisms. *Signs* Vol. 30 No. 1 (Autumn 2004).

Camera Obscura at Thirty: Archiving the Past, Imagining the Future. *Camera Obscura* 61, Vol. 21, No. 1 (2006)

Gill, Rosalind. *Gender and Media*. Cambridge: Polity, 2006. 304pp

Thornham, Sue. *Women, Feminism and Media*. Edinburgh: Edinburgh University Press, 2007.

Thornham, Sue, ed. *Feminist Film Theory: A Reader*. Edinburgh: Edinburgh University Press, 1999.

Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2004.

Butler, Judith. "Bodily Confessions". In: *Undoing Gender*. New York: Routledge 2004, 161–173.

Berlant, Lauren. "The Queen of America Goes to Washington City: Harriet Jacobs, Frances Harper, Anita Hill". *American Literature* Vol. 65, No. 3 (September 1993), 549–574. (SUB E-JOURNALS)

Butler, Judith. "Against Proper Objects". *Differences: A Journal of Feminist Cultural Studies* Vol. 6 Nos. 2–3 (1994), 1–26. (SUB E-JOURNALS)

Cronin, Anne M. "The Individual, the Citizen and the Consumer". In: *Advertising and Consumer Citizenship. Gender, Images and Rights*. London: Routledge, 2000, 10–36. (SUB E-BOOK)

Fraser, Nancy. "What's Critical about Critical Theory? The Case of Habermas and Gender", *New German Critique* No. 35 (Spring – Summer 1985), 97–131. (SUB E-JOURNALS)

Fraser, Nancy. "Mapping the Feminist Imagination: From Redistribution to Recognition to Representation".

Constellations: An International Journal of Critical & Democratic Theory Vol. 12 Issue 3 (September 2005), 295-307. (SUB E-JOURNALS)
Miller, Toby & Alec McHoul, "Helping the Self", Social Text No. 57 (Winter 1998), 127-155. (SUB E-JOURNALS)