WOMEN'S STUDIES 300-5

SEXUAL DIFFERENCE AND CINEMATIC REPRESENTATION

This course will look closely at a number of theoretical definitions of female sexuality and subjectivity. It will also explore some of the ways in which classic cinema has constructed "woman", and some of the strategies by which contemporary women directors have attempted to dislocate that construction. Particular attention will be paid to the representation of the female body, the orchestration of the female voice, and the organization of female desire. We will also examine the female spectator projected by dominant cinema, and the notion of female "authorship". Filmmakers will range from Hitchcock, Ophuls and Altman to Duras, Ottinger and Gordon. Theoreticians will include Rose, Heath, Lacan, Doane, Irigaray, Mulvey, Freud and Kristeva.

REQUIRED TEXTS:

Sigmund Freud
Sexuality and the Psychology of Love

Teresa de Lauretis
Dora: An Analysis of a Case of Hysteria

Luce Irigaray
Alice Doesn't: Feminism, Semiotics, Cinema

Kaja Silverman
The Sex Which Isn't One

The Subject of Semiotics

In addition, students will be sold a packet of xeroxed materials at cost.

COURSE REQUIREMENTS:

Students will be expected to view all films twice, to read an average of 50pp. per week, to participate in class discussions, and to write two 10-12pp. papers. Seminar participation will determine 25% of the grade, and the written assignments, 75%.