

GENDER, POWER AND VIOLENCE

Language of Instruction: English

Professor: Anna Petrus

Professor's Contact and Office Hours: anamaria.petrus@upf.edu Office hours will be confirmed the first week of the course.

Course Contact Hours: 30 hours

Recommended Credit: 4 ECTS credits

Weeks: 2

Course Prerequisites: None

Language Requirements: Written and spoken English is required

Time modules: 5th July – 16^h July, Mon thru Fri 9.00-12.00h

Course Description:

How the representation of gender-based violence (GBV) on the screen is linked to the public and private sphere? What level of responsibility have audiovisual creators on maintaining or rather breaking these connections? Is it possible to rethink gender inequality by opening an audiovisual space where new gender relationships can exist far away from the notions of power and violence?

The Mee Too era has opened windows to the representation of the GBV on the screen. Nowadays, we can find audiovisual proposals, in film and television, which explore the complexity of GBV from an intersectional point of view and reflect on the wide range of violences existing around the notion of power. At the same time, these proposals focus on the victims experience trying to avoid stereotypes and their re-victimization, and making their voices being heard and hopefully understood.

This course examines GBV representations in film an TV series from unconscious and homogeneous proposals linked to patriarchal gazes until conscious and complex proposals linked to feminist gazes. At the same time, this course proposes a space of creativity in which students are meant to reflect about the possibilities of the audiovisual language to rethink and reimagine gender relationships.

Learning Objectives:

At the end of the course, students:

- will be able to understand how historically GBV has been represented on the screen from a patriarchal gaze.
- will be able to identify the bias on the GBV representations in film and television.
- will be able to understand the complexity of the GBV representations on the screen from a feminist and intersectional point of view (gender/sexuality, race/ethnicity, class, etc.).
- will be able to apply key concepts regarding GBV to an audiovisual creation process

Course Workload

Students should be prepared to read between 50 to 150 pages per week.

Methods of Instruction:

The course includes lectures, seminars, screenings and a creative workshop. Due to the nature of the topic, the course will invite students to both develop their critical thinking skills by understanding major theoretical, moral and practical debates that shape considerations of representation of violence against women on the screen; and train their creative minds from genre and intersectional perspective by facing a creative process upon the affirmative potential of the use of non-violence. The success of the course builds on the degree and quality of students' participation. Enrolled students are expected to do the assigned readings prior to the classes. All readings and class materials will be available on the course website (Aula Global).

Method of Assessment

Class participation: 15%
 Reading response: 20%
 Mid - Term Essay: 30%
 Final Creative Project: 35%

Absence Policy

Attending class is mandatory and will be monitored daily by professors. The impact of absences on the final grade is as follows:

Absences	Penalization
Up to one (1) absences	No penalization.
Two (2) absences	1 point subtracted from final grade (on a 10 point scale)
Three (3) absences	The student receives an INCOMPLETE for the course

The BISS attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences. Emergency situations (hospitalization, family emergency, etc.) will be analyzed on a case by case basis by the Academic Director of the UPF Summer School.

Classroom Norms:

- No food or drink is permitted.
- There will be a ten-minute break during the class.
- Students must come to class fully prepared.

Course Contents:

5th July, Session 1. Introduction

Gender power relations and patriarchy in classical cinema: the male gaze.
 Feminist and intersectional perspectives on gender-based violence.

Reading assignment: Mulvey, L. (1989). Visual pleasure and narrative cinema.
 In *Visual and other pleasures* (pp. 14-26). Palgrave Macmillan, London.

6th July, Session 2. Domestic Violence. The politics of the housewife

The public nature of private violence.
Normalization of private violence on the screen.
Transgressor female characters. Guilt and punishment.

Reading assignment: Friedan, B. (2010). *The feminine mystique*. WW Norton & Company.

7th July, Session 3. Rape Culture in Film

Representations of sexual violence on the screen.
The lack of the victim point of view.
Stereotypes and re-victimization. The role of the camera.

Reading assignment: Brewer-Berres, S. (2018). *Normalization of rape culture in popular film*.

8th July, Session 4. The limits of sexual consent

Sexual violence and the victim point of view.
Representations of sexual consent on the screen.

Reading assignment: Jozkowski, K. N., Marcantonio, T. L., Rhoads, K. E., Canan, S., Hunt, M. E., & Willis, M. (2019). A content analysis of sexual consent and refusal communication in mainstream films. *The Journal of Sex Research*, 56(6), 754-765.

9th July, Session 5. Sexism and Misogyny in Film

Subtle violence. Representation and legitimation.
Reviewing film history masterpieces.

Reading assignment: Murat, Laure (December, 12th 2017). *Blow up: revu et innacceptable*. Libération.

11th July, Session 6. Rethinking and reimagining gender relationships

Building up new gender relationships through audiovisual creation.
Remaking: a chance to reimagine power and violence on the screen.

Presentation of Projects.

12th July, Session 7. Feminist film reactions to GBV

The explosion of anger in feminist film cinema.
Male versions of female anger in mainstream cinema.

Reading assignment: Orgad, S., & Gill, R. (2019). Safety valves for mediated female rage in the # MeToo era. *Feminist Media Studies*, 19(4), 596-603.

13th July, Session 8. New masculinities in film

The opportunity to rethink masculinity away from power and violence.

Reading assignments: Blanco-Herrero, D., Rodríguez-Contreras, L., & Gutiérrez-San-Miguel, B. (2021). New forms of masculinity in Western films: The end of the Marlboro Man?. *Communication & Society*, 1-14.

14th July, Session 9. The power of non-violence

Victim and abuser. The utopia of reconciliation.
Visions of resilience on the screen.

Reading assignment: Butler, J. (2021). *The force of nonviolence: An ethico-political bind*. Verso.

15th July, Session 10. Final presentation of projects

Reflection on the creative process and the challenges to reimagine gender relationships, power and violence.

Required readings: The mandatory readings for each session will be available on the course website.

Recommended bibliography: Students are encouraged to consult the following sources on their own.

- Afloarei, A. V., & Martínez, G. T. (2019). The affirmative "yes". Sexual offense based on consent. *Masculinities & Social Change*, 8(1), 91-112.
- Archard, D. (2019). *Sexual consent*. Routledge.
- Bronfen, E. (2017). *Over her dead body: death, femininity and the aesthetic*. Manchester University Press.
- Butler, J. (2015). *Bodies that matter* (p. 129). Taylor & Francis.
- Butler, J. (2004). *Undoing gender*. Psychology Press.
- Gill, R. (2012). *Media, empowerment and the sexualization of culture debates*. *Sex Roles*, 66(11), 736-745.
- Gill, Rosalind (2007). Postfeminism media culture. Elements of sensibility. *European Journal of Cultural Studies*, 10(2), 147-166.
- Hahner, L. A., & Varda, S. J. (2017). It Follows and rape culture: Critical response as disavowal. *Women's Studies in Communication*, 40(3), 251-269.
- Horeck, T. (2019). *Public rape: Representing violation in fiction and film*. Routledge.
- Hustvedt, S. (2016). *A woman looking at men looking at women: Essays on art, sex, and the mind*. Simon and Schuster.
- Jozkowski, K. N., Marcantonio, T. L., Rhoads, K. E., Canan, S., Hunt, M. E., & Willis, M. (2019). A content analysis of sexual consent and refusal communication in mainstream films. *The Journal of Sex Research*, 56(6), 754-765.
- Kaplan, E. A. (2010). *Is the gaze male?*
- Kaplan, E. A. (1997). *Looking for the other: Feminism, film, and the imperial gaze*. Psychology Press.
- Kuhn, A. (2013). *The power of the image: Essays on representation and sexuality*. Routledge.
- McRobbie, Angela (2004). Post-Feminism and Popular Culture. *Feminist Media Studies* 4(3): 255-264.
- Oliver, K. (2017). The male gaze is more relevant, and more dangerous, than ever. *New Review of Film and Television Studies*, 15(4), 451-455.
- Orgad, S., & Gill, R. (2019). Safety valves for mediated female rage in the # MeToo era. *Feminist Media Studies*, 19(4), 596-603.
- Pateman, C. (2016). *Sexual contract*. The wiley blackwell encyclopedia of gender and sexuality studies, 1-3.

- Pernoud, H. (2019). La Belle au bois dormant fantasmée Culture du viol et consentement dans les réminiscences contemporaines d un conte de fées.
- Phillips, N. D. (2016). *Beyond blurred lines: Rape culture in popular media*. Rowman & Littlefield.
- Popova, M. (2019). *Sexual consent*. MIT Press.
- Projansky, S. (2001). *Watching rape: Film and television in postfeminist culture*. NYU Press.
- Rooks, A. K. (2009). Sexual Consciousness and the "New" Lady Chatterley". *Film Criticism*, 33(3), 34-49.
- Spallacci, A. (2019, March). Representing rape trauma in film: Moving beyond the event. In *Arts* (Vol. 8, No. 1, p. 8). Multidisciplinary Digital Publishing Institute.
- Wilz, K. (2019). *Resisting rape culture through Pop culture: Sex after# metoo*. Lexington Books.

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