



CIEE Amsterdam, Netherlands

Course title:	Screen Cultures
Course code:	VIST 3001 NETH
Programs offering course:	Social Sciences and Humanities, Business and Culture
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Fall 2020

Course Description

Learning Objectives

By completing this course, students will:

- Process, actively engage with, and interrogate theories of popular culture, specifically psychoanalytic theory, critical race theory, and (post)feminist interventions in the interpretation of gender, race, and sexuality on the small and big screen;
- Demonstrate a keen understanding of the changing conceptions of masculinity and femininity in American film and television from the 1950s to the present – and the way(s) in which these are inflected by questions of race, class, and sexuality;
- Apply theories of popular culture and feminist criticism to visual media texts, both orally and in writing;
- Understand and comment on the complex relationship between the creators, distributors, critics, and consumers of popular culture -- and how each encode and decode the film and television text in their own way;
- Have become more discerning and critical consumers of film and television.

Course Prerequisites

There are no prerequisites for CIEE Screen Cultures – except for an interest in film and television!

Methods of Instruction

Screen Cultures runs for 15 weeks (in other words, it spans the entire length of the semester) and meets twice a week for 2 hours. Every single class, students will be assigned one or two theoretical texts and one or more primary texts (i.e. one film or one or more episodes of a television series). We will discuss the primary and secondary texts in unison, and since this class takes the form of a seminar, students will be expected to demonstrate their understanding of the interrelationship between the two in class by analyzing selected scenes from the film or television show under consideration.

Although each class will be introduced and facilitated throughout by the instructor, it is imperative that students contribute actively to the discussion. Seminar-style classes rise and fall by the participation of the students, which makes it essential that everyone comes to class prepared. At a minimum, students should have closely read the assigned texts, watched the assigned film or television show(s), and taken (extensive) notes on both.

Assessment and Final Grade

1.	Pop Quizzes	10%
2.	Podcast Episode	20%



3.	Response Paper #1	10%
4.	Response Paper #2	15%
5.	Final Exam	30%
6.	Class Participation	15%
	TOTAL	100%

Course Requirements

Pop Quizzes

These **two unannounced quizzes** are designed to test that students have read the assigned readings and watched the assigned visual media texts, while also giving you an idea of which type(s) of questions you can expect on the final exam. Students will have 20 minutes to answer one to three questions (ranging in level of difficulty); one of these questions will cover the plot of the assigned film or television show, while one or more will interrogate students' understanding of the assigned readings.

Podcast Episode

Since their arrival on the cultural scene in 2004, podcasts have undergone a period of unprecedented growth, and have become one of the most popular and influential media in the dissemination of news, opinion, and critical commentary. Today, podcasts play an influential role in shaping the national conversation, specifically as it concerns the historical and contemporary analysis and reception of film and television, with podcasts ranging from:

- weekly conversations about the state of popular culture in the US writ large (e.g. *Slate's Culture Gabfest*, *NPR's Pop Culture Happy Hour*, *Pop Rocket*, *The Watch*);
- debates on specific aspects of American film and television, from the representation of race (*Slate's Represent*), to the creation of television series (*Remote Controlled*), Hollywood as an industry (*Hollywood Breakdown*), and the state of film scholarship (*The Film Comment Podcast*);
- in-depth discussions of every episode of a particular television series (e.g. *Talk the Thrones*, *The Talking Dead*, *Mission Log*, *Gilmore Guys*);
- deep dives into specific genres or eras of Hollywood cinema (e.g. *You Must Remember This*, *Out of the Past*, *The Dead Air Podcast*).

You will be asked to follow in the footsteps of (amateur and professional) podcast hosts across the United States by contributing to the discussion and analysis of American film and television with a focus on unpacking the gendered, raced, and sexual dimensions of an American pop cultural text.

In a fifteen-minute podcast episode (if you opt for a podcast with two hosts) or a twenty-minute episode (if you choose to have three hosts), you will demonstrate how your analytical skills have evolved by the halfway-point of the semester by parsing a film or TV series of your own choosing.

Envisioned as an oral response paper, your episode will be evaluated on the same criteria; needless to say, you will not be asked to quote authors at length, but you will have to weave their theoretical insights into your conversation. Ultimately, your podcast episode should take the form of a thoughtful conversation between two or three well-read individuals, which will advance your listeners' understanding of the gendered, raced, and sexual issues raised by the film or TV series you select as the focus of your podcast episode.



Response Paper #1

Response Paper #2

Students will be asked to write **two 1,500-word response papers** (the first is worth 10%, the second 15%) in which they will be given the opportunity to respond to that week's readings and viewings by providing an integrated analysis of both. These response papers should include:

- a title and subtitle
- an introduction, culminating in a thesis statement
- one or more paragraphs that refer to specific scenes from the student's chosen film and/or television show(s) and specific arguments made in the assigned reading(s) to support the thesis statement
- a conclusion, which may include further/future avenues of approach to the question(s) raised

These response papers must take the form of an argumentative research paper, which means that students must go beyond a mere one-to-one summary or application of the theory and the (visual media) text(s) under consideration and must instead craft and support an original argument about the chosen film or television show that is grounded in the assigned theoretical reading(s).

These papers must be formatted according to MLA guidelines, and must include a list of works cited; if a student is unfamiliar with the MLA annotation method, the instructor will provide the student with an overview of the most important MLA guidelines. In addition to this summary, students are encouraged to consult Purdue University's Online Writing Lab (or OWL), which offers a comprehensive and easy-to-use overview of the MLA citation method: <https://owl.english.purdue.edu/owl/resource/747/01/>.

Crucially, students must write and submit **one response paper in each block of the class**. Students who have prepared a response paper must upload it to Canvas no later than **11:00AM on the day when their chosen film or television show(s) will be discussed**. Additionally, students who have written a response paper may be asked to share the points they raise in their paper during the in-class discussion.

Final Exam

This written exam is designed to test students' understanding of the theories discussed in class, and, crucially, how these help viewers make sense of the changing representation of gender, race, and sexuality in film and television texts from 1950 until the present. During this cumulative exam, which will cover material culled from the entire length of the semester, students will be asked to answer three or four questions (out of seven questions that will be provided) and will have to demonstrate -- in a cogent and well-structured response -- their knowledge of the major changes in the lives and visual representations of men and women since the end of the Second World War.

Class Participation

As mentioned above, the success of seminar-style classes depends in no small part on the active – and informed – contributions of students; you will therefore be expected to come to class prepared and ready to engage with your fellow students on the assigned readings and visual media texts.

Note: Although all of you are experienced viewers of film and television, there is a difference between watching a movie in bed before you go to sleep and watching a movie in order to unpack its gendered



underpinnings. While some of you may choose to watch a film two times, all of you will have to take copious notes and bring these to class in order to support your arguments with specific references to scenes, camera movements, dialogue, etc.

Students who make active connections to the concepts from the reading materials in class discussions, students who actively ask questions, and students who actively reflect on out-of-class experiences in class will receive extra points for participation. Participation points will be deducted when students do not participate in class or have not read the assigned reading materials before coming to class.

Since we will be discussing culturally sensitive issues in class, the classroom must be a safe space in which students are able to express their opinions openly. Discriminatory comments or language of any kind will not be tolerated.

Laptops are allowed, but only when they are used to take notes or to look up information directly related to the class discussion. The instructor reserves the right to prohibit laptop use in case this distracts other students or this privilege is abused.

Important: Please note that in case you are not present for a pop quiz or the final exam -- or fail to hand in a response paper on time because of illness -- you are required to hand in a written doctor's note with your teacher.

Resits are not offered for CIEE courses.

CIEE Grade Conversion Scale and Rubric

Your performance in this course will be graded in accordance with the CIEE course grading scale and rubric adopted for all CIEE courses, which you can access in your Canvas course page under Files.

Screenings

A number of screenings will be organized throughout the semester, which will give students the opportunity to see a variety of films or TV shows that both function as additional slash different illustrations of the theories discussed in class and lend themselves well to a comparative response paper.

Since these screenings depend largely on the movies and TV shows that are shown in the movie theaters of the city of Amsterdam, most of these screenings will be announced on a rolling basis through Canvas.

Attendance

Each student is expected to attend all sessions of the course and to participate actively in class discussions. Attendance will be taken every class session by the course instructor. Absences will be penalized according to the CIEE Amsterdam attendance policy outlined below:

1 absence = allowed

2 absences = extra assignment (1 page in consultation with the instructor)

3 absences = 10 points (out of 100) are deducted from the student's final grade

4 absences = the student fails the course

- If a student comes in 15-30 minutes late to class, this counts as a ½ absence.
- At all times, the student needs to inform the instructor – before the start of class – in case he or she will incur an absence. Failure to notify the teacher in advance will result in an extra assignment.
- Note about all assignments: Late assignments will be marked down by 1 point (out of 10) for every day the assignment is late. Assignments that are more than 3 days (72 hours) late will not be accepted.

N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

Weekly Schedule

Week 1

Class 1.1 Introduction to Screen Cultures

An introduction to the course, its learning outcomes and objectives – and, crucially, each other

Reading: None

Due: Select – and be prepared to present in class – a brief clip from a film or television series that resonates with you and/or illustrates the capacity of film and television to shape our thinking about ourselves, as well as the world and people around us

Class 1.2 Under His Eye: Women, the Patriarchy, and Sexual Politics

Reading [44 pages]:

- De Beauvoir, Simone. "The Second Sex." *The Essential Feminist Reader*. Ed. Estelle B. Freedman. New York: Modern Library, 2007. 251-262. [11 pages]
- Millett, Kate. "Theory of Sexual Politics." *Sexual Politics*. 1969. Urbana and Chicago: University of Chicago Press, 2000. 23-58. [33 pages]

Viewing: *The Handmaid's Tale* (Hulu, 2017-present): "Offred" (S1E1) and "Birth Day" (S1E2)

Week 2

Class 2.1 The Importance of Body Language: The Female Body, Above and Below

Reading [32 pages]:

- Bordo, Susan. "The Body and the Reproduction of Femininity." *Unbearable Weight: Feminism, Western Culture, and the Body*. 1993. 10th Anniversary ed. Berkeley: University of California Press, 2003. 165-184. [17 pages]
- Sells, Laura. "'Where Do the Mermaids Stand?': Voice and Body in *The Little Mermaid*." *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*. Eds. Elizabeth Bell, Lynda Haas, and Laura Sells. Bloomington and Indianapolis: Indiana University Press, 1995. 175-192. [15 pages]

Viewing: *The Little Mermaid* (Ron Clements and John Musker, 1989)

Class 2.2 From Top to Bottom: Spectatorship, Power, and Pleasure

Reading [20 pages]:

- Mulvey, Laura. "Visual Pleasure and the Narrative Cinema." 1973. *Film Theory and Criticism: Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford University Press, 1999. 833-844. [9 pages]
- Berger, John. "Chapter 3." *Ways of Seeing*. London: Penguin, 1972. 45-64. [11 pages]

Viewing: *Rear Window* (Alfred Hitchcock, 1954)

Week 3

Class 3.1 A Flaw in the Iris: Theorizing the (Female) Spectator I

Reading [20.5 pages]:

- Doane, Mary Ann. "Film and the Masquerade: Theorising the Female Spectator." *Screen* 23.3-4 (1982): 74-87. [13 pages]
- Cooper, Stephen. "Sex/Knowledge/Power in the Detective Genre." *Film Quarterly* 42.3 (1989): 23-31. [7.5 pages]

Viewing: *Chinatown* (Roman Polanski, 1974)

Class 3.2 Looking (Back) at Difference I: Lacing in Femininity and Race

Reading [38 pages]:

- McPherson, Tara. "Romancing the South." *Reconstructing Dixie: Race, Gender, and Nostalgia in the Imagined South*. Durham: Duke University Press, 2003. 39-65. [24 pages]
- Taylor, Helen. "The Racial Politics of *Gone With the Wind*." *Gone With the Wind (BFI Film Classics)*. London: Palgrave, 2015. 70-88. [14 pages]

Viewing: *Gone with the Wind* (Victor Fleming, 1939) [part 1 only]

Week 4

Class 4.1 Looking (Back) at Difference II: Lassoing Masculinity and Race

Reading [35.5 pages]:

- Courtney, Susan. "Looking for (Race and Gender) Trouble in Monument Valley." *Qui Parle* 6.2 (1993): 97-130. [25 pages]
- Connell, R.W. "The Social Organization of Masculinity." *Feminist Theory Reader: Local and Global Perspectives*. 2nd ed. Eds. Carole McCann and Seung-Kyung Kim. New York: Routledge, 2010. 232-243. [10.5 pages]

Viewing: *The Searchers* (John Ford, 1956)

Class 4.2 At Least I'll Be Seen: Theorizing the (Female) Spectator II

Reading [21 pages]:

- hooks, bell. "The Oppositional Gaze: Black Female Spectators." *Black Looks: Race and Representation*. Boston: South End Press, 1992. 115-131. [16 pages]
- Mulvey, Laura. "Notes on Sirk and Melodrama." *Visual and Other Pleasures*. London: Palgrave Macmillan, 1989. 39-44. [5 pages]

Viewing: *Imitation of Life* (Douglas Sirk, 1959)

Week 5

Class 5.1 Looking (Back) at Difference III: Queering Gentlemen, Queering Blondes

Reading [27 pages]:

- Doty, Alexander. "There's Something Queer Here." *Making Things Perfectly Queer: Interpreting Mass Culture*. Minneapolis: University of Minnesota Press, 1993. 1-16. [15 pages]
- Rowe, Kathleen. "Feminism and the Carnevalesque" and "Dumb Blondes" (excerpts). *The Unruly Woman: Gender and the Genres of Laughter*. Austin: University of Texas Press, 1995. 8-12; 169-172; 178-183. [12 pages]

Viewing: *Gentlemen Prefer Blondes* (Howard Hawks, 1953)

Class 5.2 "I'd Kill to Be Part of This Story": Theorizing the (Female) Spectator III

Reading [20 pages]:

- Ang, Ien. "Melodramatic Identifications: Television Fiction and Women's Fantasy." *Television and Women's Culture: The Politics of the Popular*. Ed. Mary E. Brown. Newbury Park, California: Sage, 1990. 75-88. [13 pages]
- Modleski, Tania. "The Search for Tomorrow in Today's Soap Operas: Notes on a Feminine Narrative Form." *Film Quarterly* 33.1 (1979): 12-21. [7 pages]

Week 6

Class 6.1 Review Class: All Gazes (Re-)Aligned

Reading:

No new reading; instead, re-read your notes and the PowerPoint presentations from classes 1-10.

Viewing: *The Neon Demon* (Nicolas Winding Refn, 2016)

Class 6.2 Mad Women: Fixing Femininity in Post-World War II America

Reading [39 pages]:

- Collins, Gail. "The Fifties: Life at the Far End of the Pendulum." *America's Women: Four Hundred Years of Dolls, Drudges, Helpmates, and Heroines*. New York: HarperCollins, 2004. 397-420. [23 pages]
- Friedan, Betty. *The Feminine Mystique*. 1963. London and New York: Penguin Classics, 2010. 5-20. [16 pages]

Viewing: *Mad Men* (AMC, 2007-2015): "Ladies Room" (S1E2) and "Babylon" (S1E6)

Week 7

Class 7.1 Mad Men: Manufacturing Masculinity in Post-World War II America

Reading [29 pages]:

- Falkof, Nicky. "The Father, the Failure, and the Self-Made Man: Masculinity in *Mad Men*." *Critical Quarterly* 54.3 (2012): 31-45. [14 pages]
- Segal, Lynne. "Look Back in Anger: Men in the Fifties." *Gender (Readers in Cultural Criticism)*. Ed. Anna Tripp. Basingstoke: Palgrave Macmillan, 2000. 72-86. [15 pages]

Viewing: *Mad Men* (AMC, 2007-2015): "Marriage of Figaro" (S1E3) and "The Grown-Ups" (S3E12)

Class Picture (Im)Perfect: Jackie Kennedy, Feminist Historiography and Counter-Memory
7.2

- Hirsch, Marianne, and Valerie Smith. "Feminism and Cultural Memory: An Introduction." *Signs: Journal of Women in Culture and Society* 28.1 (2002): 1-19. [14 pages]
- "Jacqueline Kennedy in the White House." *John F. Kennedy Presidential Library and Museum*. 2 March 2017.
<<https://www.jfklibrary.org/JFK/JFK-in-History/Jacqueline-Kennedy-in-the-White-House.asp>. (Links to an external site.)>. [3 pages]

Viewing: *Jackie* (Pablo Larraín, 2016)

Week 8

Class 8.1 Far from Perfect I: Historicizing Intersectionality

Reading [24 pages]:

- Nash, Jennifer C. "Re-Thinking Intersectionality." *Feminist Review* 89 (2008): 1-15. [12 pages]
- Scherr, Rebecca. "(Not) Queering 'White Vision' in Far from Heaven and Transamerica." *Jump Cut: A Review of Contemporary Media* 50 (2008): 1-12. [12 pages]

Viewing: *Far from Heaven* (Todd Haynes, 2002)

Class 8.2 Far from Perfect II: Crash-ing into Intersectionality

Reading [16 pages]:

- Jensen, Robert, and Robert Wosnitzer. "Crash and the Self-Indulgence of White America." *The Black Commentator* 23 Mar. 2006: 1-5. Web. 19 Mar. 2018. [5 pages]
- Nunley, Vorriss L. "Crash: Rhetorically Wrecking Discourses of Race, Tolerance, and White Privilege." *College English* 69.4 (2007): 335-346. [11 pages]

Viewing: *Crash* (Paul Haggis, 2004)

Week 9

Class 9.1 Who's Gonna Make It After All?: Television Feminism in the 1970s

Reading [40 pages]:

- Group A: Dicker, Rory. "Second Wave Feminism: Seeking Liberation and Equality." *A History of U.S. Feminisms*. Berkeley, CA: Seal Press, 2008. 57-101. [41 pages]
- Group B: hooks, bell. "Racism and Feminism: The Issue of Accountability." *Ain't I a Woman: Black Women and Feminism*. London and Winchester, MA: Pluto Press, 1982. 119-158. [39 pages]

Viewing:

Group A: *The Mary Tyler Moore Show* (CBS, 1970-1977): "Love Is All Around" (S1E1) and "What's Wrong with Swimming?" (S7E4)

Group B: *Maude* (CBS, 1972-1978): "Maude Meets Florida" (S1E3) and "Florida's Problem" (S1E18)

Class 9.1 Carrie's Right to Shoes: Postfeminism at the Dawn of the Millennium

Reading [30 pages]:

- Arthurs, Jane. "Sex and the City and Consumer Culture: Remediating Postfeminist Drama." *Feminist Media Studies* 3.1 (2003): 83-98. [13 pages]
- Gill, Rosalind. "Postfeminist Media Culture: Elements of a Sensibility." *European Journal of Cultural Studies* 10.2 (2007): 147-166. [17 pages]

Viewing: *Sex and the City* (HBO, 1998-2004): "Ring a Ding Ding" (S4E16) and "A Woman's Right to Shoes" (S6E9)

Week 10

Class 10.1 Latina from the Block:

Situating Latinx Identity/ies in Third-Wave Feminist Television

Reading [37 pages]:

- Molina-Guzmán, Isabel. "'Latina Wisdom' in 'Postrace' Recession Media." *Gendering the Recession: Media and Culture in an Age of Austerity*. Eds. Diane Negra and Yvonne Tasker. Durham, NC: Duke University Press, 2014. 59-81. [19 pages]
- Snyder, R. Claire. "What Is Third-Wave Feminism? A New Directions Essay." *Signs: Journal of Women in Culture and Society* 34.1 (2008): 175-196. [18 pages]

Viewing: *Cristela* (ABC, 2014-2015): "Pilot" (S1E1) | *Modern Family* (ABC, 2009-present): "Patriot Games" (S6E22) | *One Day at a Time* (Netflix, 2017-present): "This Is It" (S1E1)

Class 10.2 Terminal Masculinity: Reconfiguring the Raced and Gendered Body I

Reading [34 pages]:

- Jeffords, Susan. "Can Masculinity Be Terminated?" *The Film Cultures Reader*. Ed. Graeme Turner. London and New York: Routledge, 2002. 344-354. [11 pages]
- Springer, Claudia. "Muscular Circuitry." *Electronic Eros: Bodies and Desire in the Postindustrial Age*. Austin, TX: University of Austin Press, 1996. 95-124. [23 pages]

Viewing: *Terminator 2: Judgment Day* (James Cameron, 1991)

Week 11

Class The Problem with Fembots: Reconfiguring the Raced and Gendered Body II

11.1

Reading [12 pages]:

- Anders, Charlie Jane. "From *Metropolis* to *Ex Machina*: Why Are So Many Robots Female?" 2018. <<https://io9.gizmodo.com/from-maria-to-ava-why-are-so-many-artificial-intellige-1699>>. [12 pages]
- Haraway, Donna J. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism" *Cyborg: A Reader*. Eds. Gill Kirkup, Linda Janes, Kath Woodward and Fiona Hovenden. 50-57. <https://books.google.nl/books?id=UgU1TEyU4JUC&printsec=frontcover&source=gbs_ge_>. (Links to an external site.)>. [8 pages]

Viewing: *Ex Machina* (Alex Garland, 2015)

Class 11.2 Now, Sink: Reconfiguring the Raced and Gendered Body III

Reading [36 pages]:

- Gray, Herman. "Black Masculinity and Visual Culture." *Callaloo* 18.2 (1995): 401-405. [4 pages]



- hooks, bell. "Eating the Other: Desire and Resistance." *Black Looks: Race and Representation*. Boston, MA: South End Press, 1992. 21-39. [19 pages]
- ---. "Representing Whiteness." *Black Looks: Race and Representation*. Boston, MA: South End Press, 1992. 165-178. [13 pages]

Viewing: *Get Out* (Jordan Peele, 2017)

Week 12

Class 12.1 Pictures of a Revolution I: Transgender Representation in Contemporary Television

Reading [28 pages]:

- Bissinger, Buzz. "Caitlyn Jenner: The Full Story." *Vanity Fair* July 2015: 1-14. Web. 19 Mar. 2018. [10 pages]
- Sullivan, Nikki. "Transsexual Empires and Transgender Warriors." *A Critical Introduction to Queer Theory*. Washington Square, NY: New York University Press, 2003. 99-118. [18 pages]

Viewing: *20/20* (ABC, 1978-present): "Bruce Jenner, In His Own Words"* | *I Am Cait* (E!, 2015-2016): "Meeting Cait" (S1E1) | *Orange Is the New Black* (Netflix, 2013-present): "Lesbian Request Denied" (S1E3)

Class 12.2 Pictures of a Revolution II: Isn't Life a Drag? –

– or Gender Performativity on the Small Screen

Reading [36 pages]:

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York and London: Routledge, 1999. 163-189. [26 pages]
- Wortham, Jenna. "Is RuPaul's Drag Race the Most Radical Show on TV?" *The New York Times Magazine* 24 Jan. 2018: 1-10. Web. 19 Mar. 2018. [10 pages]

Viewing: *RuPaul's Drag Race* (Logo/VH1, 2009-present): "Glitter Ball" (S6E11; 20:41-35:25) and "RuPaul Book Ball" (S8E8)

Week 13

Class 13.1 Final Exam

Reading: Review all assigned readings

Course Materials

Readings

De Beauvoir, Simone. "The Second Sex." *The Essential Feminist Reader*. Ed. Estelle B. Freedman. New York: Modern Library, 2007. 251-262. [11 pages]

Millett, Kate. "Theory of Sexual Politics." *Sexual Politics*. 1969. Urbana and Chicago: University of Chicago Press, 2000. 23-58. [33 pages]

Bordo, Susan. "The Body and the Reproduction of Femininity." *Unbearable Weight: Feminism, Western Culture, and the Body*. 1993. 10th Anniversary ed. Berkeley: University of California Press, 2003. 165-184. [17 pages]

Sells, Laura. "'Where Do the Mermaids Stand?': Voice and Body in *The Little Mermaid*." *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*. Eds. Elizabeth Bell, Lynda Haas, and Laura Sells. Bloomington and Indianapolis: Indiana University Press, 1995. 175-192. [15 pages]

Mulvey, Laura. "Visual Pleasure and the Narrative Cinema." 1973. *Film Theory and Criticism: Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford University Press, 1999. 833-844. [9 pages]

Berger, John. "Chapter 3." *Ways of Seeing*. London: Penguin, 1972. 45-64. [11 pages]

Doane, Mary Ann. "Film and the Masquerade: Theorising the Female Spectator." *Screen* 23.3-4 (1982): 74-87. [13 pages]

Cooper, Stephen. "Sex/Knowledge/Power in the Detective Genre." *Film Quarterly* 42.3 (1989): 23-31. [7.5 pages]

McPherson, Tara. "Romancing the South." *Reconstructing Dixie: Race, Gender, and Nostalgia in the Imagined South*. Durham: Duke University Press, 2003. 39-65. [24 pages]

Taylor, Helen. "The Racial Politics of *Gone With the Wind*." *Gone With the Wind (BFI Film Classics)*. London: Palgrave, 2015. 70-88. [14 pages]

Courtney, Susan. "Looking for (Race and Gender) Trouble in Monument Valley." *Qui Parle* 6.2 (1993): 97-130. [25 pages]

Connell, R.W. "The Social Organization of Masculinity." *Feminist Theory Reader: Local and Global Perspectives*. 2nd ed. Eds. Carole McCann and Seung-Kyung Kim. New York: Routledge, 2010. 232-243. [10.5 pages]

hooks, bell. "The Oppositional Gaze: Black Female Spectators." *Black Looks: Race and Representation*. Boston: South End Press, 1992. 115-131. [16 pages]

Mulvey, Laura. "Notes on Sirk and Melodrama." *Visual and Other Pleasures*. London: Palgrave Macmillan, 1989. 39-44. [5 pages]

Doty, Alexander. "There's Something Queer Here." *Making Things Perfectly Queer: Interpreting Mass Culture*. Minneapolis: University of Minnesota Press, 1993. 1-16. [15 pages]

Rowe, Kathleen. "Feminism and the Carnevalesque" and "Dumb Blondes" (excerpts). *The Unruly Woman: Gender and the Genres of Laughter*. Austin: University of Texas Press, 1995. 8-12; 169-172; 178-183. [12 pages]

Ang, Ien. "Melodramatic Identifications: Television Fiction and Women's Fantasy." *Television and Women's Culture: The Politics of the Popular*. Ed. Mary E. Brown. Newbury Park, California: Sage, 1990. 75-88. [13 pages]

Modleski, Tania. "The Search for Tomorrow in Today's Soap Operas: Notes on a Feminine Narrative Form." *Film Quarterly* 33.1 (1979): 12-21. [7 pages]

Collins, Gail. "The Fifties: Life at the Far End of the Pendulum." *America's Women: Four Hundred Years of Dolls, Drudges, Helpmates, and Heroines*. New York: HarperCollins, 2004. 397-420. [23 pages]

Friedan, Betty. *The Feminine Mystique*. 1963. London and New York: Penguin Classics, 2010. 5-20. [16 pages]

Falkof, Nicky. "The Father, the Failure, and the Self-Made Man: Masculinity in *Mad Men*." *Critical Quarterly* 54.3 (2012): 31-45. [14 pages]

Segal, Lynne. "Look Back in Anger: Men in the Fifties." *Gender (Readers in Cultural Criticism)*. Ed. Anna Tripp. Basingstoke: Palgrave Macmillan, 2000. 72-86. [15 pages]

Hirsch, Marianne, and Valerie Smith. "Feminism and Cultural Memory: An Introduction." *Signs: Journal of Women in Culture and Society* 28.1 (2002): 1-19. [14 pages]

"Jacqueline Kennedy in the White House." John F. Kennedy Presidential Library and Museum. 2 March 2017. <<https://www.jfklibrary.org/JFK/JFK-in-History/Jacqueline-Kennedy-in-the-White-House.aspx> (Links to an external site.)>. [3 pages]

Nash, Jennifer C. "Re-Thinking Intersectionality." *Feminist Review* 89 (2008): 1-15. [12 pages]

Scherr, Rebecca. "(Not) Queering 'White Vision' in *Far from Heaven* and *Transamerica*." *Jump Cut: A Review of Contemporary Media* 50 (2008): 1-12. [12 pages]

Jensen, Robert, and Robert Wosnitzer. "Crash and the Self-Indulgence of White America." *The Black Commentator* 23 Mar. 2006: 1-5. Web. 19 Mar. 2018. [5 pages]

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