



Women in Science Fiction

8-week course

Mon 28 January – Mon 18 March 2019

18:30 – 20:30

From *Frau in Mond* (Lang, 1929) to *Barbarella* (Vadim, 1968) to *Annihilation* (Garland, 2017), this course will explore the relationship between women and science fiction film and how they have been represented. Participants will be introduced to central ideas surrounding women's depiction in science fiction and consider how changing attitudes towards gender (alongside race and sexuality) are mediated through this stereotypically male-dominated genre.

Beginners' level, no prior knowledge necessary. The course includes six sessions with the course tutor and two course screenings.

Led by Amy Chambers, Senior Lecturer in Film Studies at Manchester School of Art at Manchester Metropolitan University.

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Course Sessions:

Week	Topic
Week 1 Mon 28 Jan	Introduction to Women in Science Fiction: Defining science fiction and women's historical representation
Week 2 Mon 4 Feb	Where no black woman has gone before?: Race and gender in SF.
Week 3 Mon 11 Feb	Screening: <i>Welcome II the Terrordome</i> (Onwurah, 1995)
Week 4 18 Feb	Discussing <i>Welcome II the Terrordome</i> Women making science fiction: visual artists and SF as stage
Week 5 Mon 25 Feb	Screening women of science: The burden of representation and why representation matters.
Week 6 Mon 4 Mar	Monstrous Mothers and Alien Queens: Procreation, sex, and space.
Week 7 Mon 11 Mar	Screening: <i>Barbarella</i> (Vadim, 1968)
Week 8 Mon 18 Mar	Discussing <i>Barbarella</i> : from symbolic annihilation and sexy space sirens to putting women on and behind the screen.

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PUBLICATIONS ON WOMEN IN SCIENCE FICTION

Barr, MS., ed. 2000. *Future Females, The Next Generation: New Voices and Velocities in Feminist Science Fiction Criticism*. Lanham, MD: Rowman & Littlefield.

Barr, MS. 1992. *Feminist Fabulation: Space/Postmodern Fiction*. Iowa City: University of Iowa Press.

Barr, MS. 1987. *Alien to Femininity: Speculative Fiction and Feminist Theory*. Westport, C.T.: Greenwood.

Conrad, D. 2018. *Space Sirens, Scientists and Princesses: The Portrayal of Women in Science Fiction*. Jefferson, NC: McFarland.

Gender Blending and the Feminine Subject. IN: Cornea, C. 2007. *Science Fiction Cinema: Between Fantasy and Reality*. Edinburgh: Edinburgh University Press.

Cranny-Francis, A. 1990. Feminist Futures: A Generic Study. IN: *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. By A Kuhn, ed. London: Verso.

Creed, B. 1990. Alien and the Monstrous-Feminine. IN: *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. By A Kuhn, ed. London: Verso.

Donawerth, J. 2009. Feminisms. IN: *The Routledge Companion to Science Fiction*. By Bould, M. Butler, A. Roberts, A. and Vint, S., eds. London: Routledge.

Helford ER, ed. 2000. *Fantasy Girls: Gender in the New Universe of Science Fiction and Fantasy Television*. Lanham, MD: Rowman & Littlefield.

Inness, SA., ed. 2007. *Geek Chic: Smart Women in Popular Culture*. New York: Palgrave Macmillan.

Kavanagh, JH. 1990. Feminism, Humanism, and Science in *Alien*. IN: *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. By A Kuhn, ed. London: Verso.

Lathers, M. 2010. *Space Oddities: Women and Outer Space in Popular Film and Culture, 1960-2000*. London: Bloomsbury.

Mafe, DA. 2018. *Where No Black Woman Has Gone Before: Subversive Portrayals in Speculative Film and TV*. Austin: University of Texas Press.



Mayer, S. 2017. Girl Power: Back to the Future of Feminist Science Fiction with *Into The Forest* and *Arrival*. *Film Quarterly* 70:3, pp. 32–42.

Melzer, P. 2006. *Alien Constructions: Science Fiction and Feminist Thought*. Austin: University of Texas Press.

Newton, J. 1990. Feminism and Anxiety in *Alien*. IN: *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. By A Kuhn, ed. London: Verso.

Noonan, B. 2015 *Gender in Science Fiction Films, 1964-1979: A Critical Study*. Jefferson, NC: McFarland.

Penley, C. Elisabeth L. Spigel, L. and Bergstrom K, eds. 1991. *Close Encounters: Film, Feminism, and Science Fiction*. Minneapolis: University of Minnesota Press.

Sobchack, V. 1990. The Virginity of Astronauts: Sex and the Science Fiction Film. IN: *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. By A Kuhn, ed. London: Verso.

PUBLICATIONS ON SCIENCE FICTION CINEMA

Booker, MK. 2006. *Alternate Americas: Science Fiction Film and American Culture*. Westport, C.T.: Praeger.

Bould, M. Butler, A. Roberts, A. and Vint, S., eds. 2009. *The Routledge Companion to Science Fiction*. London: Routledge.

Bernardi, DL. 1998. *Star Trek and History: Race-ing Towards a White Future* (New Brunswick, N.J.: Rutgers University Press.

Cornea, C. 2007. *Science Fiction: Between Fantasy and Reality*. Edinburgh: Edinburgh University Press, 2007.

Hendershot, C. 1999., *Paranoia, the Bomb, and 1950s Science Fiction Films*. Bowling Green, O.H.: Bowling Green State University Popular Press.

Jenkins, H. and Tulloch, J., eds. 1995. *Science Fiction Audiences: Watching Dr. Who and Star Trek*. London: Routledge.

King, G. and Krzywinska, T. 2000. *Science Fiction Cinema: From Outerspace to Cyberspace*. London: Wallflower Press.

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Kuhn, A, ed. 1990. *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. London: Verso.

Kuhn, A, ed. 1999. *Alien Zone II: The Spaces of Science Fiction Cinema*. London: Verso.

Nama, A. 2008. *Black Space: Imagining Race in Science Fiction*. Austin, T.X.: University of Texas Press.

Perlich, J. and Whitt, D., eds. 2010. *Millennial Mythmaking: Essays on the Power of Science Fiction and Fantasy Literature, Films and Games*. Jefferson, N.C.: McFarland.

Pounds, MC. 1999. *Race in Space: The Representative of Ethnicity in Star Trek and Star Trek the Next Generation*. Lanham, M.D.: Scarecrow Press Inc.

Redmond, S, ed. 2004. *Liquid Metal: The Science Fiction Film Reader*. London: Wallflower Press.

Rickman, G.,ed. 2004. *The Science Fiction Film Reader*. New York: Limelight Editions.

Robert, A. 2006. *Science Fiction*. London: Routledge.

Sobchack, V. 1996. *Screening Space: The American Science Fiction Film*. New Brunswick, N.J.: Rutgers University Press.

Telotte, JP. 1995. *Replications: A Robotic History of Science Fiction* (Champaign: University of Illinois Press.

Telotte, JP. 1999. *A Distant Technology: Science Fiction and the Machine Age*. Hoanover, N.H.: Wesleyan University Press.

Telotte, JP. 2001. *Science Fiction Film*. Cambridge: Cambridge University Press.

Telotte, JP. 2008. *The Essential Science Fiction Television Reader*. Lexington, T.X.: University Press of Kentucky.

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PUBLICATIONS ON WOMEN SCIENCE FICTION DIRECTORS

Billson, A. 2018. The Final Frontier: How female directors broke into sci-fi. *The Guardian* [online]. 16 March. URL: <https://www.theguardian.com/film/2018/mar/16/female-directors-science-fiction-sci-fi-patty-jenkins-ava-duvernay>

Shaviro, S. Straight from the Cerebral Cortex: Vision and Affect in *Strange Days*. IN: *The cinema of Kathryn Bigelow*. By Jermyn, D., ed. London: Wallflower.

PUBLICATIONS ON FEMINIST THEORY AND FILM

Butler, A. 2002. *Women's Cinema: The Contested Screen*. London: Wallflower.

Butler, J. 1999. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.

Caputi, J. 2004. *Goddesses and Monsters: Women, Myth, and Popular Culture*. Madison: University of Wisconsin Press.

De Lauretis, T. 1987. *Technologies of Gender: Essays on Theory, Film, and Fiction*. Bloomington: Indiana University Press.

Doane, MA. 1999. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. London: Routledge.

Doane, MA. 1982. Film and the Masquerade: Theorising the Female Spectator. *Screen* 23(3-4): pp.74-88.

Haraway, D. 1989. *Primate Visions: Gender, Race and Nature in the World of Modern Science*. New York: Routledge.

Haskell, M. 1974. *From Reverence to Rape. The Treatment of Women in the Movies*, University of Chicago Press, Chicago, 1987.

Kaplan, A. 2000. *Feminism and Film*. Oxford: Oxford University Press.

Kaplan, A. 1983. *Women and Film: Both Sides of the Camera*. Routledge: London.

Kuhn, A. 1992. *Women's Pictures: Feminism and Cinema*. London: Verso.

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Mulvey, L. 1989. *Visual and Other Pleasures*. London: Springer.

Penley, C. 1998. *Feminism and Film Theory*. New York: Routledge.

Pomerance, M., ed. 2001. *Ladies and Gentlemen, Girls and Boys: Gender in Film at the end of the Twentieth Century*. Albany: State University of New York Press.

Thornham, S. 1999. *Feminist Film Theory*: Edinburgh: Edinburgh University Press.

SCIENCE FICTION FILMS WITH WOMEN DIRECTORS

- A Wrinkle in Time* (Ava DuVernay, 2018).
- Advantageous* (Jennifer Phang, 2015).
- Æon Flux* (Karyn Kusama, 2005).
- Born in Flames* (Lizzie Borden, 1983).
- The Bad Batch* (Ana Lily Amirpour, 2016).
- Cloud Atlas* (Twyker, Wachowski and Wachowski, 2012).
- Deep Impact* (Mimi Leder, 1998).
- Évolution* (Lucile Hadžihalilović, 2015).
- Half-Life* (Jennifer Phang, 2008).
- High Life* (Clair Denis, 2018).
- Into the Forest* (Patricia Rozema, 2015).
- Jupiter Ascending* (Wachowski and Wachowski, 2015).
- Making Mr Right* (Susan Seidelman, 1987).
- The Quiet Hour* (Stéphanie Joalland, 2014) – *Seedling* in production.
- Seeking a Friend for the End of the World* (Lorene Scararia, 2012).
- Strange Days* (Kathryn Bigelow, 1995).
- Tank Girl* (Rachel Talalay, 1995). Talalay directed for *Doctor Who* (2014-17).
- Teknolust* (Lynn Hershman-Leeson, 2002).
- Welcome Il the Terrordome* (Ngozi Onwurah, 1995).
- Wonder Woman* (Patty Jenkins, 2017).

RELEVANT SCREENINGS AT HOME [not covered by course cost]:

Alien (Ridley Scott, 1984)

– Sun 10 Mar, 13:00 [with discussion]; Tue 12 Mar, 20:30; Wed 13 Mar, 13:00.

Friendship's Death (Peter Wollen, 1987) + Q&A with producer Rebecca O'Brien

– Tue 5 Mar, 18.20.

High Life (Clair Denis, 2018)

– dates and times to be announced.