

GCST1603 Screen Cultures and Gender: Film to Apps

Week 2: Assignment Project Exam Help
Mapping Screen/Gender Cultures
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New on <https://powcoder.com> coming soon!!

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TODAY

Part 1: Proliferating screen cultures and their intersection with gender (cultures)

- Disney Princesses
- Popular music stars, from Bowie to Beyonce

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Part 2: Learning gender, from children's television to video games

- Children's television; *Bluey* & *Paw Patrol*
- Videogames and gender position, *GTA* & *Stardew Valley*
- Discussion of Journal Q for this week



< Activities



Visual settings



Edit



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Visual settings



Edit



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Proliferating Screen Cultures: Disney Princesses as an example

Screen culture doesn't stay on "the screen"

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- It is tied to ideas, objects and practices not on any screen

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Left: Disney's animated *Mulan* (1998) & Disney's live action *Mulan* (2020)



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costanza
@forasiah

me first hearing about the live action mulan missing key characters and songs from the original film vs me learning the reason being due to respect to chinese culture and history



Proliferating Screen Cultures: Disney Princesses as an example

Screen culture doesn't stay on "the screen"

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- Impactful screen images/stories are repeated, interpreted and translated off-screen, and on other screens



Left: Disney's animated *Mulan* (1998) & Disney's live action *Mulan* (2020)



Learning from Disney Princesses

Snow White and the Seven Dwarfs (1937)

- The first Disney princess

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Learning from Disney Princesses

A history from 1937 to today:

- What has changed?
- What hasn't?
- What matters on both counts?

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From top to bottom: *Snow White* (1937); *Frozen* (2013); *Moana* (2016)

Learning from Disney Princesses

A history from 1937 to today:

- Demonstrates a long history of entanglements between film and other media, and the ongoing multiplication of "screens"
- Demonstrates the interactions between screens and other cultural practices

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Learning from Disney Princesses

Cinderella (1950):

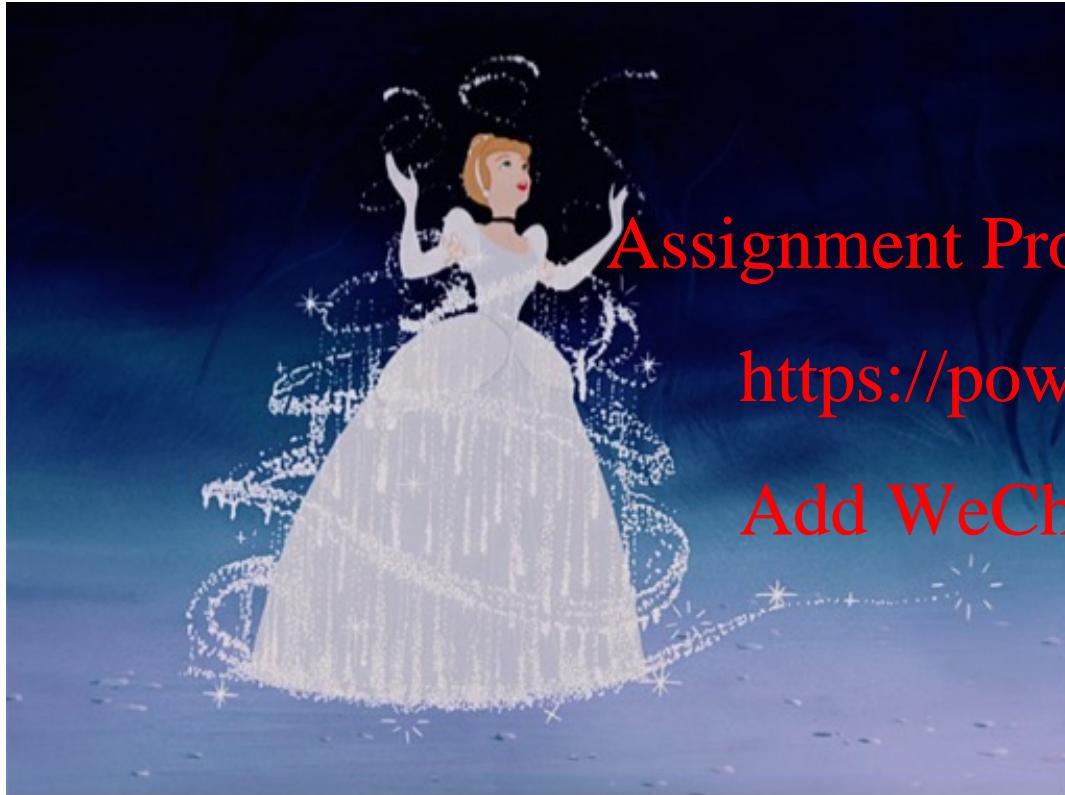
- Popular praise and popular critique around the Disney princess is not new

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Cinderella (1950)



Cinderella (2015)

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Maleficent (2015)

A rewriting of *Sleeping Beauty* (1959)

- Maleficent as anti-men and feminism gone “too far”: https://www.youtube.com/watch?v=LVD-8_9HB64
- Maleficent as “gendered violence [that] allows us a cop-out” <http://www.crunkfeministcollective.com/2014/07/24/maleficent-unpacked-a-black-feminist-review/>
- *Maleficent 2: Mistress of Evil* (2019)

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**David Bowie: We're all gendered,
we're all screens**

Screen history is not a single, linear progressive
cultural history:

- Varies around the world
- Screens proliferate, but also converge

Gender history is not a single, linear, progressive
cultural history:

- Varies around the world
- Gender norms and gender variations appear,
disappear, multiply and converge

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Learning from David Bowie (1947-2016)

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You cannot isolate one screen as the Bowie story:
popular/rock music, radio, television, mass media
celebrity, the arrival of music video

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“Gender” involves forms of and stories about masculinity as much as femininity: “glam rock”; images of androgyny/bisexuality; men and popular feminism



The Society for the Prevention of Cruelty
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to Long-Haired Men on BBC Tonight
(1964); David Bowie at 17: <https://powcoder.com>

- [https://www.bbc.co.uk/archive/david Bowie long hair 1964/zfw4bqt](https://www.bbc.co.uk/archive/david_bowie_long_hair_1964/zfw4bqt)



Learning from David Bowie (1947-2016)

The music video

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Learning from David Bowie (1947-2016)

The music video:
MTV in the U.S. in 1981

Bowie's single "Space Oddity" (1969)

- "first TV appearance" (1970): <https://powcoder.com>
<https://www.youtube.com/watch?v=aY5a3Un3y8g>

- International video for "Space Oddity" (1972):
<https://www.youtube.com/watch?v=iYYRH4apXDo>

- *Countdown* in Australia (1974-1987) (from 2:38):
<http://www.abc.net.au/archives/80days/stories/2012/01/19/3411575.htm>

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The Gender Politics of Reinvention (We're all Screens)

From *The Man Who Sold the World* (1970) to
"The Stars (Are Out Tonight)" (2013)



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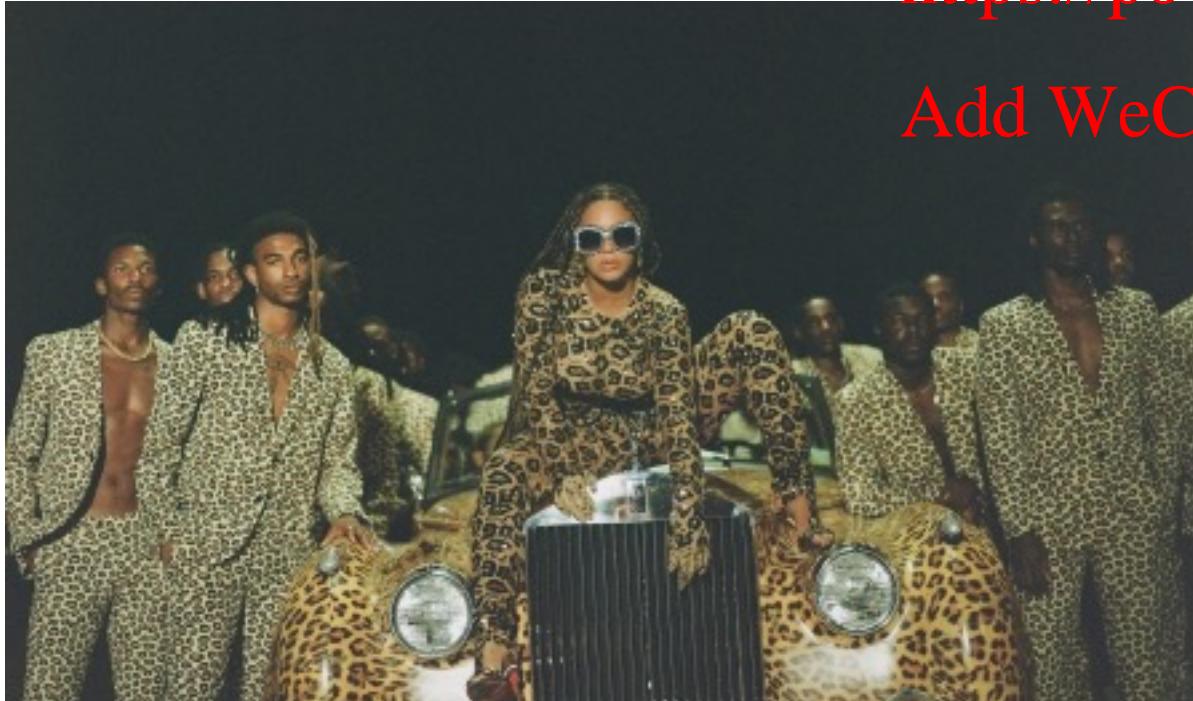
~~Assignment Project Exam Help~~ Screen culture is entangled with politics

– explicitly/formally and
<https://powcoder.com> implicitly/informally – because it is

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- It can never involve just a single text .

The Popular and the Public: **Beyoncé**



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VMAs 2014: <https://vimeo.com/268927301>

Beyoncé, *Black is King* (2020)

Learning from Queen B

- Popular gender politics: the relationship between popular genres and gender expectations; the debates about music-gender-race-feminism
- New screen proliferations in the digital music era: film to music video; music video to digital “visual albums”; social media entangled with popular music cultures

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Beyonce, as Nala in Disney's live action *The Lion King* (2016)



A close-up photograph of a woman's head and shoulders. She has dark skin and her hair is styled in tight, vertical braids. She is wearing a dark-colored coat with a large, voluminous fur-trimmed collar. The background is blurred with teal and blue tones.

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About tutorial readings

Lange, Amanda. 2017. 'Love on the Farm — Romance and Marriage in Stardew Valley'. In *Digital Love: Romance and Sexuality in Video Games*, edited by Heidi McDonald, 59–67. CRC Press.

Whitfield, Sarah. 2017. "'For the First Time in Forever': Locating Frozen as a Feminist Disney Musical'. In *The Disney Musical on Stage and Screen: Critical Approaches from 'Snow White' to 'Frozen'*, edited by George Rodosthenous, 221–238. Bloomsbury Publishing.

Learning Gender – a very brief historical context:

Gender socialization:

- Talcott Parsons & Robert Bales, *Family Socialization and Interaction Process* (1956)
- Jean-Jacques Rousseau (1712-1778), *Emile: Or, On Education* (1762)
- Mary Wollstonecraft (1759-1797), *A Vindication of the Rights of a Woman* (1792)
- Sigmund Freud (1856-1939), *The Ego and the Id* (1923) & "Femininity" (1933)
- Erik Erikson (1902-1994), *Childhood and Society* (1950); *Youth and Crisis* (1968)

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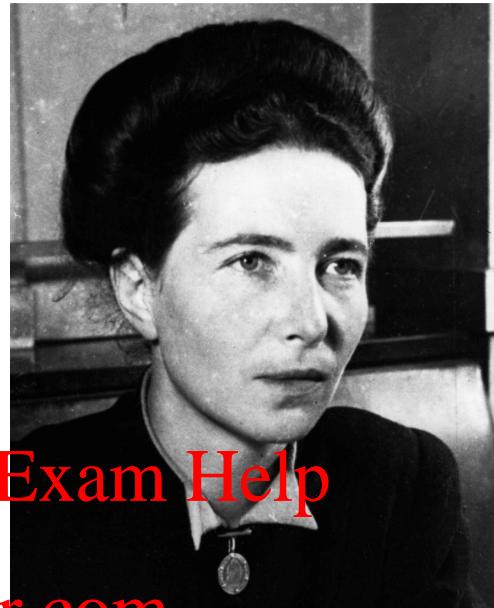
Illustration from Lewis Carroll's *Alice in Wonderland* (1890)

Learning Gender – feminist theory:

Simone de Beauvoir (1908-1986)

The Second Sex (1949)

- “The body is not a *thing*, it is a situation” (46).
- “One is not born, but rather becomes, woman” (293).



Angela McRobbie (1951--)

The Aftermath of Feminism (2009) <https://powcoder.com>

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Raewyn Connell (1944--)

Masculinities (1995)

The Men and the Boys (2000)



Judith Butler (1956--)

Gender Trouble: Feminism and the Subversion of Identity (1990)

Bodies That Matter (1993)

Undoing Gender (2004)

Learning and Playing Gender



Bluey (2018-)

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- Screen culture is now a crucial element of children's play and leisure; of their early engagement with social expectations and options outside the immediate family
- What was your favourite television program/film/screened game/website as a child?
- Issues in teaching children's screen culture – engagement, difficulties assessing demand and identification

WASH HANDS WITH BLUEY FOR TWENTY SECONDS



Poor little ☺



Bug on ☺



The wall ☺



Ding! Jing! ☺



No one ☺



To love him ☺



At all ☺



Ding! Jing! ☺

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- Children's screen culture is usually explicitly pedagogical, usually addressing "everyday knowledge"

- Bluey was one of several Australian children's programs involved in producing children's home-based learning materials during the pandemic (Balanzetgui 2020)

Learning and Playing Gender: *Bluey*



The “everyday knowledge” taught and experienced through children’s screen culture is often explicit about teaching norms, including gender norms

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- <https://iview.abc.net.au/video/CH1702Q010S>
- (2.01-5.54)

'What would Bandit do?' I'm taking parenting cues from Bluey to get through the coronavirus pandemic

By Andrew P Street

Posted Sun 29 Mar 2020 at 5:00am, updated Sun 29 Mar 2020 at 3:14pm



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Bluey has been widely praised for shifting gendered expectations of both parenting and children's agency

- Much coverage of *Bluey* focuses on parenting, as a narrative for parents and children alike: from "What Would Bandit Do" (try google) to debates over whether it matters that Chili is represented as less excitingly fun

Gender, Parenting, and Children

Gender, Parenting, Children, and Cultural Location

"In one backyard set episode, *BBQ*, Dad Bandit is cooking at the barbecue, which primarily involves drinking and chatting, while Mum Chilli is seen in the background managing the children and setting up for their guests. When Bandit's delivery of sausages to the dinner table is met with cheers from the family and guests, the youngest child, Bingo, reminds everyone to notice the salad (and by implication Chilli's work). Bingo's comment prompts enthusiastic recognition of Chilli's contribution and a knowing look between mother and daughter. Moments such as this acknowledge the gender dynamics and disparities that go into making a 'classically' Australian scene. As Isabella Steyer (2004) cautions of gender representation in children's media, sexist portrayals 'may affect children's development in a number of ways and lead to a reproduction of gender stereotypes' (p. 171)" (Balanzetgui 2020).

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Bluey's gender

- Minor but recurring fuss over Bluey's gender

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- "Bluey is the hero our kids need, regardless of our kids' genders. She's the *Moana* and *Elsa* of Aussie television. Maybe it's a good thing I assumed Bluey was a boy and was gobsmacked to discover otherwise. The whole ordeal made me question my own stereotypes and defeat my own lurking prejudices."
- <https://www.mumstrife.com/lifestyle/technology/bluey-is-a-girl/>



Learning and Playing Gender through Screen Culture: Paw Patrol (2014--)



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- Another canine-based animation for pre-schoolers but as different from *Bluey* as *Frozen*
- Differences: animation style, degree of realism, relation to the domestic and the ordinary (less relation), presence of a human interlocutor, closer ties to a broader range of merchandising, (national) cultural orientation, a range of villains to combat

Also very different in terms of representational diversity:

- The patrol was originally a 10-year-old boy, Ryder, plus 6 rescue pups (1 of them female)
- #IncludeTheGirlshashtagcampaign
- There are now another 6 pups (3 female, and of the others 1 is Hispanic and 1 disabled), plus a robot-pup, a cat, and a girl named Katie
-

Learning and Playing Gender through Screen Culture: Paw Patrol (2014--)



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- “In this world, politicians are presented as incompetent or unethical and the state, either incapable of delivering or unwilling to provide basic social services to citizens, relies on the PAW Patrol corporation to investigate crime, rescue non-human animals in states of distress, and recycle. I argue that the series suggests to audiences that we can and should rely on corporations and technological advancements to combat crime and conserve”
- Liam Kennedy, “‘Whenever there’s trouble, just yelp for help’: Crime, conservation, and corporatization in Paw Patrol’ (2021)
- The impact of media industries, and of Bluey’s production by a public broadcaster rather than a commercial Canadian broadcaster?

From Children's Television to Videogames: a few questions

- When do we care about the content and form of children's screen culture? **Assignment Project Exam Help**
- And who is "we" in that question? (Think about Whitfield as a feminist mother in the article on *Frozen*) **<https://powcoder.com>**
- When do we stop caring about how people learn and play gender through screen culture?
- When do we stop learning and playing gender?

Playing on Screens through Gender: *Grand Theft Auto: Vice City* (2002)



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Two video game examples that seem to operate at polar ends of an imagined gendered spectrum of video-game play:

- GTA is the “boy” end of the video game stereotype, featuring vehicle and weapon mastery, real-time chases, realistic fighting; is an action-adventure game or “third person shooter” game
- Vice City is the highly successful fourth instalment in a five-part franchise, but also controversial
 - Narrative framing is strongly gendered by association with conventions of the gangster film:
<https://www.youtube.com/watch?v=HZE-Mc4s8k8>
1.53-3.56
 - Features Violence & Prostitution

Playing on Screens through Gender: *Grand Theft Auto: Vice City* (2002)



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Thinking about game play, about where you are situated as a player relative to generic conventions

On screen a player must occupy the man-as-gangster position, but where you are situated may be very different

- Do you like gangster films?
- Do you like 80s pop music (on the various radios constantly)?
- Are you good at driving simulations?
- Do you know the makes of vehicles?
- Do you enjoy shooter games?
- Does the limited realism of the people you hit or shoot make a difference to you?
- Do you identify as a man?
- Can this game be played as a woman, or girl, or anything other than a man, or must you at least play as in-the-place of a man?

Playing on Screens through Gender: *Stardew Valley* (2016)



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- This is the “girl” end of the videogame stereotype – like “life” simulation games, collection quest games, with no emphasis on aggression or realism
- Stardew Valley is a reinvention of an older Nintendo game about farming and falling in love, *Harvest Moon* (1996)
- It’s narratively framed by strong gender associations with romance conventions
- Partly about farming but mostly about relationships

Playing on Screens through Gender: *Stardew Valley* (2016)



Key differences between Stardew Valley and Harvest Moon is established by context which “hail” a different audience: the SV graphics are retro, and the narrative self-reflexive and at times clearly ironic

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You can also play male or female characters, and choose male or female partners that each invoke specific stereotypes

Hack that allows you to marry all of them at once:

<https://www.youtube.com/watch?v=sc8O73CKIXY>

This week's Journal Question:

"Briefly map your own screen use, thinking about
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your history with screen culture, your everyday
screen use, and your consumption preferences.
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Then, choose a particular example of your screen cultural practices from that map and discuss closely how it is marked by or relates to gender."

What is a video game you like to play or have enjoyed playing? Is it marked by gender? How?

Do you think you play it according to the genders enacted by the conventions of the game?

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Pokemon Crystal (2000), where you can play as a girl

*For those of you who don't play "video games" but might play casual phone games, can you think about how a casual game might be marked by gender?