



FLM 452

FILM, GENDER, & SEXUALITY

Ever since the nineteenth century when the Romantic imagination gave birth to the dangerously alluring female automaton, the posthuman female has remained a central figure in cultural narratives about the possibilities and implications of transcending the biological limitations of the human mind and body. This course will trace a genealogy of the robot woman in film and media, from Fritz Lang's *Metropolis* (1927) to Alex Garland's *Ex Machina* (2015) and Janelle Monáe's Afrofuturist music videos. This persistent gendering of the posthuman condition will be examined in relation to key debates on feminist theory, intersectional feminism, embodiment in digital media, virtual subjectivity, the history and future of artificial intelligence, and gender, race, and sexuality in the digital age. Students will analyze female cyborgs, clones, and hybrids in order to tease out how and why the non-organic female body has endured as a site for negotiating changing gender roles and technological progress. The goal of this course is to cultivate an understanding of the cultural, social, and political meanings of the posthuman female and the social, historical, and technological contexts that have shaped them.

CYBORG WOMEN IN FILM AND MEDIA

FALL 2017

DR. MIHAELA MIHAILOVA
MONDAYS 4:10-7:00
WEDNESDAYS 4:10-6:00



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MORE INFO AT
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