

CONTEMPORARY CINEMATIC PORTRAYALS OF FEMALE SEXUALITY IN
TOP-GROSSING R-RATED U.S. FILMS (2000-2009)

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CONTEMPORARY CINEMATIC PORTRAYALS OF FEMALE SEXUALITY IN
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ABSTRACT

CONTEMPORARY CINEMATIC PORTRAYALS OF FEMALE SEXUALITY IN
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Researchers contend that sex in the mass media typically degrades and objectifies women, as the majority of modern mainstream films is produced and directed by men who portray women's bodies in ways that appeal to the "male gaze." These portrayals include using stereotypical images and representations, including observable "gazing" and objectification of female bodies, utilizing visually consistent and unattainable images of female beauty, and ignoring or discouraging the consideration of women's sexual needs, experiences, and pleasures in filmic texts and imagery. In this thesis, I examine women's sexual images in top-grossing R-rated U.S. contemporary cinema from 2000 to

2009 to compare how male and female directors represent women's sexuality and imagery, and investigate whether female directors offer more balanced nudity, more diverse imagery, and less gazing of female bodies than their male counterparts.

The feminist male gaze theory, developed in Mulvey's (1975) essay "Visual Pleasure and Narrative Cinema," and subsequent revisions, examines some of these issues through a male voyeur/female object cinematic framework, and is an underlying concept of this research. Extensive research has examined the application of a filmic male gaze on several cinematic factors ranging from its wide and varied incorporation in film to its cultural effects on women and societal standards for women's gendered sexual representation and acceptable sexual behavior. Feminist scholars have also examined an alternative spectator position, i.e. the feminine gaze, on women's perspective and experiences.

Findings in this study indicate that while male directors used more nude scenes, sex scenes, women, and body parts in their movies than female directors, female directors used women's bodies in greater proportion than men's bodies compared to their male counterparts. Additionally, while also including some diverse imagery in their movies, female-directors do not collectively show less stereotyped and more diverse and realistic images of women than their male counterparts. However, female directors did utilize less total and proportions of male gazes of female bodies in their movies' sex and nude scenes.

CHAPTER I

THE PROBLEM

The media serve as a principal outlet of information and social education about sex and sexuality. As such, the media establish rules for gendered sexual representation and acceptable sexual behavior. Unfortunately for women, researchers contend that sex in the mass media typically degrades and objectifies them, as the majority of modern mainstream films is produced and directed by men who portray women's bodies in ways that appeal to the "male gaze." These portrayals include using stereotypical images and representations, including observable "gazing" and objectification of female bodies, utilizing visually consistent and unattainable images of female beauty, and ignoring or discouraging the consideration of women's sexual needs, experiences, and pleasures in filmic texts and imagery. Further, some researchers have found that, when sex is intertwined with violence (typically against women), there is a correlation with increased negative attitudes toward women (Emmers-Sommer, Pauley, Hanzal, & Triplett, 2006), and rape myth acceptance (Allen, 1992; Emmers-Sommer, Triplett, Pauley, Hanzal, & Rhea, 2005; Milburn, Mather & Conrad, 2000). Additionally, researchers have found that the public is becoming desensitized to graphic material, especially in cinema, as "what was once considered too graphic to receive an 'R' rating a few decades ago is now

considered mainstream” (Emmers-Sommer et al., 2006, p. 311). The feminist male gaze theory, developed in Mulvey’s (1975) essay “Visual Pleasure and Narrative Cinema,” and subsequent revisions, examines some of these issues and opens the door to discussions about female representation in films. This theory, which frameworks a male voyeur/female object cinematic relationship, is an underlying concept of this research. It will be discussed later in detail.

Little research has compared depictions of female sexuality portrayed by female directors to those portrayed by male directors. This thesis (comparative analysis) seeks to analyze sex scenes in the highest-grossing R-rated mainstream American box office cinema directed by women and men from 2000 to 2009 to compare how male and female directors represent women’s sexuality and imagery, and investigate whether female directors offer more balanced nudity, more diverse imagery, and less gazing of female bodies than their male counterparts.

CHAPTER II

BACKGROUND AND LITERATURE

Hollywood cinema is a historically male-dominated industry that produces female stereotypes with misogynistic undertones (Crowther, 1990, p. 12). Researchers (i.e. Weitz, 2009) generally assert that “U.S. films in general are characterized by the relentless sexualization of the female body” (p. 30) and that mainstream Hollywood cinema is made to please the male spectator (i.e. Mandy, 2000; Mulvey, 1975). Additionally, dominant Western film has been criticized for perpetuating “various stereotypes as well as visual economy that privileges a white, male perspective” and is “profoundly implicated in both sexist and racist practice” (Columpar, 2002, p. 26). According to Mandy (2000), mainstream film has embraced the tradition of establishing the female body as an object “through the techniques of framing, image selection, angle, character development (or lack thereof), and the process of cutting the female body into parts—filming only the lips, legs, breasts or buttocks in a single shot” (p. 106). Further, the physical appearance of women in cinematic sex scenes is not representative of the physical appearance of most women in the real world, as cinematic women typically exhibit consistently unattainable images of female beauty: features such as large breasts, small waists, and long legs, more resembling a Barbie Doll than an average-built female.

An underlying concept in this thesis is the feminist theory of the Male Gaze, developed by Mulvey's (1975) essay "Visual Pleasure and Narrative Cinema." Drawing upon Jacques Lacan and Sigmund Freud, Mulvey introduced the idea of "the female body as object of fetishistic voyeurism" in the "patriarchal discourse" of "traditional cinema" (Foster, 1995, p. 39). The theory, which was highly criticized as disregarding both the enjoyment of classical cinema by women and spectatorship outside normative gender lines, forced Mulvey to refine her position on the male gaze through her essay "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by *King Vidor's Duel in the Sun* (1946)," (1981). The male gaze argument suggests that a camera is used in a way that the audience or viewer of a film is put into the perspective of a heterosexual male spectator "who derives pleasure from gazing at an objectified female body (through narcissism, misplaced fear of castration, and identification with the image on screen)" (Foster, 1995, p. 39).

Mulvey stresses that since the majority of filmmakers are male, the active voyeuristic gaze of the camera is formulated to satisfy a heterosexual male unconscious. We see the male gaze utilized repeatedly in films as male characters make women objects of their gaze by, for example, the audience (through camera work) seeing the woman (or a part of her body) as the male character would, perhaps with the camera panning her body from her legs to finally her face, or zooming in on one body part (i.e. breasts, buttocks, legs). Even when a woman is a film's heroine or protagonist she is not immune to the male gaze, as these characters are often still dressed and styled provocatively, resulting in the sexualization and display of their bodies. Further, Mulvey states that the patriarchal male gaze controls all aspects of film from production to viewing and

reception by audiences of contemporary cinema, and she stresses that a feminist perspective needs to be asserted through alternative or counter-culture cinema.

Mulvey's essay speaks of the female body as a spectacle and a source of male anxiety because "within psychoanalytic discourse, woman signifies lack and thus evokes the horrific threat of castration" (Columpar, 2002, p. 28). In order to deter an unconscious anxiety and/or any threat the male spectator may feel about the female body, film, according to Mulvey, "employs two principle strategies: fetishistic scopophilia, whereby the specularized woman is made reassuring through her hyperglamorization, and sadistic voyeurism, which entails the investigation of a female character by a male representative of the Law" (Columpar, 2002, p. 28). Mulvey states an additional part of this phenomenon is the enjoyment of attracting the gaze, where women put themselves in positions to be looked at, enjoy the attention, and conform to being "styled accordingly" (p. 837) to maximize their ability to attract sexualized attention from the male spectator.

The male gaze is criticized for promoting an unequal balance of power, whereby the masculine gazer is active and in control, and the feminine "gazed upon" is passive, fragmented into body parts, and ultimately becomes objectified through the gaze. The woman becomes what Mulvey called a "passive image of objectivity" (p. 842). As Columpar (2002) mentions, there have been numerous challenges and revisions to Mulvey's essay, the majority of critiques starting from the article's "failure to account for the experiences of actual filmgoing women and its inability to conceive of a female act of spectatorship..." (p. 32).

For example, Judith Mayne (1990) examines the female act of spectatorship in film theory by including "critical issues" of "female authorship, narrativity, and

reception, using women's films to demonstrate female voyeuristic pleasure" in her work (Foster, 1995, p. 51). Mayne (1990) contends that the gaze oscillates between male and female spectatorship. Her work (1990, 1993) dismisses binary or dualistic framework approaches in the study of women's cinematic narrative such as those in the male gaze (i.e. active/passive, object/subject). Rather, she advocates examination of the spaces between seemingly oppositional terms (1993). Mayne (1993) categorizes the two common oppositional types of spectatorship in film studies as "being 'inside' dominant ideology and complacent versus being 'outside' ideology and critical" (p. 8). She defines the commonly used institutional model, which she states is used by Mulvey (p. 44), as one that implies "that the spectator is fully a function of dominant ideology" (p. 42). She discusses alternative models of spectatorship: the empirical model (focuses on empirical research findings from studies of "real people" rather than "'subjects' of apparatus theory"); the historical model ("focuses on specific forms spectatorship has taken" historically for an audience and the effect this has on spectatorship); and the feminist model (which foregrounds the female spectator "to examine the difference gender makes") (Mayne, 1993, p. 7).

These models all consider diverse spectator viewpoints other than those perpetuated by the dominant male ideology of the institutional model. However, Mayne (1993) notes that while Mulvey's work is flawed, it nevertheless "...analyzes the interlocking systems of narrative and spectacle and thereby gives narrative a function it does not have..." (p. 48). In other words, Mulvey's work highlights the several factors that come together to position a spectator, an acknowledgement that she recognizes the spaces between oppositional frameworks, which opens up a critical space for discussion

in the act of spectatorship.

Others who criticize Mulvey's essay include Manlove (2007), who argues that Mulvey's visual drive in psychoanalysis overemphasizes pleasure and states that, within a decade of its introduction, many feminist film critics questioned and/or redefined Mulvey's focus on three issues: "gender positions in the gaze, heterosexuality of the gaze, and seeing the gaze as exclusively (male) pleasure in voyeurism" (p. 85). Foster (1995) faults Mulvey's use of Lacanian theory for creating a cinematic body of theory that has "been dominated by an emphasis on the passivity of the [presumably male] viewer" while negating the "possibility of the female gaze, either on the part of a female audience or a female director" (p. 39). De Lauretis (1984) faults Mulvey's use of semiology and psychoanalysis as denying women's "status as subjects and producers of culture" (p. 8). Friedberg (1990) also noted that Mulvey's argument placed a female spectator in a "masochistic position of identifying either, on the one hand, with the woman who is punished by the narrative or treated as a scopophilic fetish or, on the other hand, identifying with the man who is controller of events" (p. 41-42). Manlove (2007) points out that 4 of 11 board members of *Screen* (the publication that originally published Mulvey's article) co-wrote an essay arguing that the use of psychoanalysis in film studies was a "failure on two accounts: its 'account of women' and its lack of a consistent 'interpretive method'" (p. 87).

In fact, Mulvey's essay was so highly criticized that she wrote "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* (1946)" (1981) to refine her position on the male gaze, arguing a metaphoric 'transvestism' in which a female viewer can oscillate between a male-coded and a

female-coded analytic viewing position. Utilizing examples from melodrama (a female-centered filmic genre), she addresses the heterosexual female spectator position, arguing that women can take either of two roles in relation to film: a self-defeating identification with the desired female object, or identification with men as active viewers. These arguments opened the door to gay, lesbian and bisexual spectatorship discussions and theoretical work.

However, while her initial essay was widely criticized as negating “the possibility of the female gaze, either on the part of a female audience or a female director” (Foster, 1995, p. 39), researchers (i.e. Columpar, 2002) still acknowledge that “feminist film theory has, for the most part, taken shape around the notion of the male gaze” (p. 26). Manlove (2007) specifies: “In most cases, the gaze is used to help explain the hierarchical power relations between two or more groups or, alternatively, between a group and an ‘object,’” including general theories of perception, self-objectification, “literary and cultural studies, queer theory, postcolonial studies, Holocaust studies, black/whiteness studies, and critical race theory” (p. 84). Manlove also concedes that Mulvey’s central thesis that “the pleasure found in one person gazing at another can be used for power – has the potential for broad application despite the criticism and revision by many of her colleagues in feminist and film studies” (p. 103). Foster (1995) mentions that “‘Visual Pleasure and the Narrative Cinema’ (1975) has probably been one of the most frequently cited feminist theory articles in film scholarship” (p. 39).

The male gaze has also launched discussions on sexuality and race (Dyer, 1990; Hobson, 2002; hooks, 1993), gender (Devereaux, 1990), and class. Critic and theoretician bell hooks’ book, *Black Looks: Race and Representation* (1992), includes a chapter on

the power relationship of the “oppositional gaze” between white filmmakers and African American women spectators and how “critical black female spectatorship emerges as a site of resistance” (p. 128). The male gaze has also been applied in studies on women and objectification theory (e.g. Calogero, 2004; Fredrickson & Roberts, 1997). Calogero’s (2004) self-objectification study denotes how “the implicit and explicit sexual objectification of the female body in Western culture produces a multitude of negative consequences for women” (p. 16). Results showed that anticipating a male gaze produced significantly greater body shame and social physique anxiety on female undergraduates than anticipating a female gaze. The study did not, however, examine whether a lesbian gaze would have the same effect as the male gaze would.

In their content analysis of *Blue Valentine* and *Black Swan*, Gibson and Wolske (2011) examine the relationship between MPAA ratings each movie received in relation to their cinematic gaze during similar oral sex scenes. They found that the different initial ratings (*Blue Valentine* garnering NC-17 and *Black Swan* garnering R) were due to visual perspectives - the oral sex scene in *Blue Valentine* shown from a female spectator perspective that emphasized purely female pleasure, and *Black Swan* shown from a male spectator depicting pseudo-lesbian oral sex as a spectacle.

Blue Valentine challenges the power of patriarchal surveillance by producing a resistant cinematic gaze that privileges a female vantage point and affirms female sexual pleasure. Conversely, we contend that *Black Swan* reinscribes patriarchal power by following traditional conventions of the male gaze to emphasize themes of lesbian-spectacle, sexual pleasure as madness, and the good-girl-gone-bad (Gibson & Wolske, 2011, p. 79).

The stereotypical portrayals in *Black Swan* emphasize typical punishable expressions of female sexuality in modern cinema, as the lead character in this movie is mentally ill, self destructive, and eventually commits suicide. Gibson and Wolske (2011) argue that the initial, more severe rating from the MPAA for *Blue Valentine* signified the reinforcement of dominant patriarchal power relations and the repudiation of oppositional voices: “NC- 17 rated films get severely limited distribution in movie theaters and DVD retailers/rental stores, they receive limited advertisement in the media, and only once has an NC-17 rated film been awarded an Oscar for Best Picture” (p. 79-80). The Weinstein Company, which produced the film, appealed and eventually received an R-Rating without editing the film. However, the researchers argue this opened discussions of how “disciplinary power may be wielded to undermine the shifts in power and knowledge threatened by a resistant feminine gaze” and how “Hollywood film and the MPAA target female sexuality to reaffirm the power of the panoptical male connoisseur” (p. 91).

Gibson and Wolske (2011) discuss further how stereotypical representations of woman-on-woman sex acts are acceptable in pop culture as long as they feature pseudo-lesbian sexuality (heterosexual or bisexual women who usually engage in sex with men) where the women are performing as objects to appease the male gaze, and the performance doesn't threaten patriarchy because it is situational and the women involved are still available to men (p. 88). The authors assert that “sensationalized depictions of sex are favored over more realistic and authentic depictions” (p. 92). They conclude that “portrayals of sex that conform to heterosexual male fantasy are more likely to be rewarded with an R-Rating by the MPAA and are also more likely to be embraced by a wide audience” (p. 92).

In line with criticism of Mulvey's essay, some feminist scholars have examined how an alternative spectator position, i.e. the feminine gaze, can affirm women's perspective and experiences (i.e. Cooper, 2000). Cooper (2000) "examines how the film *Thelma & Louise* uses a female gaze to undercut and appropriate the traditional male gaze through a mockery of patriarchy" which "evokes a strong female gaze that challenges, resists, and defies patriarchy and offers pleasure to female viewers" (Gibson & Wolske, 2011, p. 81). Cooper states that female gazes in this movie are utilized three ways to resist the male gaze: mockery of key stereotypical macho male characters and their chauvinism, dominance, and misogyny; by returning the male gaze and making men the object of women's voyeurism; and the celebration of women's friendships, making relationships with men extraneous to their lives.

The male gaze also has been applied outside studies of the sexualization of women. Narine (2010) conducted a content analysis on five global trauma movies (*Traffic*, *Babel*, *The Constant Gardener*, *Lord of War*, *Shooting Dogs*) that were depicted from the perspective of the male gaze, all dealing with international conflict that resulted in the camera seeing the female characters from a male perspective, and promulgated feminized guilt. In each film, Western middle-class men are travelling abroad and witness the suffering of others but are unable to alleviate the traumas they witness or perpetuate. Due to the threat of "male impotence and failure in the face of ongoing traumas" which challenges the "patriarchal symbolic economy formidable enough to unhinge established systems of meaning in Western societies," this threat in these movies is displaced onto the images of Western women (p. 142).

In *Traffic*, for example, Caroline (the drug-addicted daughter of a former judge

who is now a drug king) and her mother, Barbara, (a former drug abuser and liberal parent who hides her daughter's drug use from her judge-turned-drug-lord husband Robert), bear the burden of the displaced anger of Robert over his daughter's drug addiction. Caroline suffers most from the effects of the global drug trade through her addiction, running away, and selling her body for drugs. Robert, even though he is highly complicit in the drug trade, displaces his anger onto Caroline and Barbara who appear to have more frivolous concerns, Barbara worrying more about her personal and public image, and Caroline satisfying her own selfish pleasure (p. 125). According to Narine, these movies "elicit conscious spectatorial guilt which is displaced onto images of women, most evidently on Western women" (p. 133).

Other researchers have analyzed sexuality in popular cinema sans the male gaze perspective. Cerridwen and Simonton (2009) analyzed female sexual content in 914 mainstream cinematic movies released between 2001 and 2005, examining the correlation of financial performance with graphic sex scenes. The study examines the relation between sex, sex and violence, and three primary cinematic success criteria: box office performance, critical assessments, and major movie awards. Although it is commonly asserted that sex sells in mainstream cinema, the researchers found no correlation between strong sexual content and financial performance at the box office or major movie awards. Additionally, the researchers found that female involvement (producers, directors, writers, actors) in films did result in much less violence, weaponry, blood and gore, profanity and smoking, and other potentially objectionable variables, while it did result in the creation of more thought-provoking films dealing with familial issues. However, female representation among producers, directors, and writers did "not

reduce manifestation of sex or nudity” (p. 208). It did increase the number of women actors who make up the cast, which is correlated positively with both alcohol/drugs and sex/nudity, as the researchers state that the abundance of female actors appears to simply provide more opportunities to exhibit sex and nudity. They also remind us that women in mainstream cinema are more likely to reveal more of their bodies than men, as “it is not impossible for an almost fully clothed man to engage in sexual acts with a totally naked woman” (p. 201). They conclude that “cinematic sex reflects a long-standing gender bias in the film industry” (p. 200), exploits women, and largely fails to justify its commercial or aesthetic presence (p. 209).

Welsh’s (2010) study on slasher films found that “good” virginal female characters were rewarded for sexual self-restraint by either surviving the plot or, if they die, their deaths were quicker than “bad” girls. In a content analysis of James Bond films, Neuendorf, Gore, Dalessandro, Janstova, and Snyder-suhy (2010) discovered a predictable formula that included consistent images of female beauty as well as a linkage of female sexual behaviors with aggressive physical outcomes, including mortality. Hedley’s (2002) study found films with a male-centered love triangle contained female characters who fell into the Madonna/whore dichotomy, with one chaste and morally superior female who often ends up with the male lead. In Weitz’s (2009) content analysis on portrayal of mid-life women’s sexuality in 13 narrative films released between 2000 and 2007, only a small fraction were found to actually depict midlife women’s sexuality, and did so in a muted fashion. Films that did so most positively were also the most comedic, where midlife women’s bodies were often displayed as objects of humor rather than of desire. Positively though, the films did suggest that midlife women should have

sexual desires and pleasure, and should not restrain their sexual needs for a man's approval or desires, "a considerably more positive message than that found in many U.S. films or in popular culture" (p. 30). Sherwin (2008) examined masochistic themes in *Fatal Attraction*, *Basic Instinct*, and *Body of Evidence*, and found these films suggest that "female heterosexual desire is always staged, and female desire is an 'act' designed to deceive men" (p. 176).

Cerridwen and Simonton (2009) cite the findings of two other studies (Thompson & Yokota, 2004; Ravid & Basuroy, 2004), neither of which could establish a strong correlation between graphic sexual content and box office earnings. Thompson and Yokota found that violent content was better correlated to higher box office earnings. Ravid and Basuroy (2004) examined R-rated films and found that very violent content alone (sans sex) and sexual and violent content together did enhance revenues, but more often these films lost money and were outperformed financially by G- and PG-rated movies.

A few other R-rated movie studies in relation to sex have been conducted. Nalkur, Jamieson and Romer (2010) coded top-grossing movies created from 1950 to 2006 for explicit violent and sexual content, and examined content of ratings categories and trends since the MPAA instated its rating system in 1968. Results indicate that "explicitness of violent and sexual content significantly increased following the rating system's initiation" as did explicit violence in R-rated films. In fact, a "ratings creep" was found in films that would previously have been rated R for violence but were now increasingly assigned to PG-13 since the category's introduction in 1984 (Nalkur, Jamieson, & Romer, 2010, p. 140). However, this "ratings creep" pattern was not found in movies with sexual content.

Nalkur et al. (2010) concluded that “the MPAA ratings system has effectively screened for explicit sex, but has allowed increasingly violent content into PG-13 films, increasing youth access to more harmful content” (p. 440).

Yang and Linz (1990) examined movie ratings and content of adult videos, including R-, X-, and XXX-rated movies. They quantified behaviors including: sexual, violent, sexually violent, and prosocial, and found sexually violent behavior to be infrequent but equally common in all three types of films, with the predominant behavior in both X- and XXX-rated videos being sexual, and the predominant behavior in R-rated videos being violence followed by prosocial behavior (p. 28). Although infrequent, they state that while:

sexually violent episodes may be somewhat longer in X-rated videos, on a percentage basis R-rated videos contain more sexual violence (as well as nonsexual violence) against women suggesting that the present U.S. ratings system and concern about pornography masks what may be potentially more harmful material (Yang & Linz, 1990, p. 28).

Meischke (1995) explored how young female viewers interpret implicit sexual messages in an R-rated movie clips. In their study, 39 undergraduate women were exposed to one clip of the start of a previous unviewed movie up to and throughout the implicit sexual scene (*About Last Night*, *Darkman*, or *An Officer and a Gentleman*). Meischke (1995) found that these women made interpretations of the sex acts by generally relying on verbal and behavioral events or cues in the movies (p. 29). Findings showed that almost all participants believed that sexual intercourse had taken place based on observation of several verbal/nonverbal behaviors or cinematographic cues (p. 38),

and most participants found it hard to use observed behaviors as cues for inferences about safer sex practices in these movies, with most stating that events such as contraception talks or other behaviors indicating safe sex practices were not observed (p. 39).

CHAPTER III

SIGNIFICANCE

The media serve as an important form of social education by informing individuals of appropriate roles (Hedley, 1994), including gender role portrayals that shape and reflect social reality by influencing audience perceptions on what is normal, proper, and desirable (Goffman, 1979). The “media are so much more ubiquitous and powerful today, and... one of their major agendas is setting the rules for sexual and emotional representation and behavior” (Rapping, 1993, p. 54). Researchers have criticized media portrayals of women and girls as an attempt to “normalize sexist and unrealistic expectations” (Botta, 2008, p. 293). In addition, the portrayal of women in the media has been linked to: eating disorders, depression, body appearance anxiety and body shame, and sexual dysfunction (Fredrickson & Roberts, 1997; Choma, Foster, & Radford, 2007); self objectification (Aubrey, 2006; Choma et al., 2007); seeking out cosmetic surgery (Cafri, Yamamiya, Brannick, & Thompson, 2005); rape myths (Burt, 1980); and the general perception of women as sex objects (Aubrey, 2006; Fredrickson & Roberts 1997). Implicit in these criticisms are views that mass media present an image of a society divided by power of sex, class, and race. While there is a trend toward increasingly graphic sex scenes in mainstream films (Greenberg et al., 1993), “textual analyses have generally been limited to how female character representation is encode

as sexual, rather than a detailed examination of the images of sexuality in action in sex scenes” (Finlay & Fenton, 2005, p. 50), including a comparison of female sexuality by male and female directors.

While the motion picture industry still predominantly consists of male producers, directors, and writers, women are present amongst top grossing mainstream directors in the industry, directing films, controlling artistic and dramatic aspects, and crafting images. Literature has shown that Laura Mulvey’s Male Gaze Theory, while highly criticized, has been widely applied to research on the filmic male gaze, and has embedded itself in popular culture (Gibson & Wolske, 2011, p. 82). The gendered scripts produced by mainstream male directors “define women as objects of male sexual desire and discourage the consideration of women’s sexual needs, experiences, and pleasures” (Gibson & Wolske, 2011, p. 85). This thesis will add insight into whether female directors are perpetuating the same imagery and stereotypes or if they are offering alternative sexual spectatorship and experiences to mainstream film. The purpose here is to fill a gap in the literature by providing a comparative analysis on male and female perspectives of women’s sexuality in widely circulated mainstream cinema, discussing if and how female directors are promulgating a male perspective in their movies and supporting a contemporary film industry status quo where “the disciplinary power of patriarchy increasingly targets female sexuality” (Gibson & Wolske, 2011, p. 91), reinforces “patriarchal power relations” (p. 81), and further asserts the visual dissection of women’s bodies as a standard cultural practice.

Based on previous research, the following hypothesis were formulated:

H1: Female directors in this sample will portray female sexuality in comparable

numbers to those of male directors.

H2: Female sexuality portrayed by female directors in this sample will be less stereotyped and contain more diverse and realistic images than those of male directors.

H3: Women's bodies in sex scenes will be less subject to the gaze and objectification in female-directed movies.

CHAPTER IV

METHODOLOGY

The top 20 grossing female and top 20 grossing male directed R-rated films for 2000-2009 were coded for sexual content. Filmratings.com, the official movie ratings site of the MPAA's Classification and Ratings Administration, defines R-rated movies as those that contain some adult content (graphic language, sex, violence, and/or drug use), and encourage parents to not bring their young children to view these movies. For the purpose of this study, sexual content is defined as any scene that includes any sexual activity exceeding kissing and foreplay, including the enactment of oral sex, sexual intercourse, and anal sex, with or without the display of nudity. In addition, scenes that show innuendo such as characters about to conduct sex acts when the camera cuts away, or the camera cutting to a scene where sex is implied or believed to have taken place, were counted as sex scenes. However, scenes that only allude to sex, for example, those that show a couple talking about sex, or simply kissing with no implication that sex has taken place, were not counted. In addition, not every scene where women or men show any part of their bodies was counted, i.e. stomach, backs, legs, women's cleavage, men's bare chests, etc. Only sex scenes and/or nudity involving areas of the body traditionally covered by undergarments (breasts, buttocks, and genital areas) were coded; and body parts must have been more than half visible to be coded (with the exception of women's

breast areas which must have had a visible nipple to be counted). Mainstream Hollywood films were used because of their wide reception capability, “broad popularity and profound influence...exercised on American cultural life” (Devereaux, 1990, p. 340).

The all time top-grossing R-rated movies in the USA according to Box Office Mojo (www.boxofficemojo.com) were compiled into sample lists consisting of 20 male films and 20 female films. I initially started out looking at overall highest grossing movies from 2000-2009 that fell in all MPAA ratings categories. However, many of these films do not have any sex or nudity to code, so R-rated movies were specifically targeted. This initial research finding coincides with Ravid and Basuroy (2004) that family-friendly movies (G and PG-rated) typically perform better financially and may ultimately still be the big money makers. Putting together a list of top-grossing female-directed R-rated movies was challenging due to the considerable amount of time it took to research and obtain multiple lists that had to be combined into a 1, 200 movie list, which was then individually researched to find films qualified for the study. The biggest issue was finding R-rated films in this date range with female directors, which is a strong indication of a lack of female representation in R-rated top grossing movies.

All 20 male-directed R-rated films were easily extracted from the all-time top-grossing list. Finding a complete list of female-directed R-rated movies was more difficult, because the all-time top grossing Box Office Mojo list only covers the top 200 grossing films of all time (those grossing more than \$74,103,820). Since 17 of the top-grossing female-directed R-rated films were below this amount, more research was conducted using the Box Office Mojo website to gather and filter data.

For the remainder of the female-directed movies, I conducted a search on Box Office Mojo of top-grossing movies by each calendar year 2000-2009, and input all movies input into a spreadsheet which were then sorted by year. Those not in the 2000-2009 range were removed. Films were then sorted by gross earnings and each was searched by name using Box Office Mojo (for consistency) to find all movie data, including director name and rating. All non R-rated movies were then removed, as were movies with only male directors. If a director's name was not available on Box Office Mojo, Internet Movie Database (IMDB.com) was searched. If a director's name was not indicative of sex, it was researched using IMDB.com and other online search engines. For this study, a film must have at least one female director to be considered in the female-directed category.

Utilizing links to movie demographics on Box Office Mojo, movies were placed in sample lists by director, studio, year, runtime, genre, and ranked by amount of gross domestic (U.S.) revenue (as opposed to how highly they were rated or received by audiences). While some overlap may exist (mostly for the male-directed movies), it is presumed that the amount of revenue is more directly correlated to the number of audience members exposed to the film and its images, which would have a greater impact than how it was rated, as awards are subjective and voted on by a few industry players compared with a mass audience such high-grossing films can reach. A complete list of these films is located in Appendix A.

One male and one female coder, both with bachelor degrees, assisted in data collection for this content analysis. Internet Movie Database (IMDB.com) has a "Parents Guide" with ratings content breakdown that contained a detailed list of sex and nude

scenes for most of the sample movies. This was a good reference that assisted in double-checking coders' counts of sex and nude scenes. While somewhat reliable, it is not completely accurate and could not replace the coders and myself viewing the movies several times.

Following data collection, a mixed methods content analysis was conducted on sex scenes and nude scenes, focusing on female portrayals, to examine whether these portrayals are challenging traditional sexual stereotypes of women in contemporary film. Each film was broken down quantitatively by: number of sex/nude scenes; who is nude (male/female); which character type is nude and/or engaging in sex (leading, supporting, peripheral); what type of nudity occurs (full or partial); what type of sex occurs (number of partners, sexual orientation, consensual or nonconsensual, depicted sex act, assertiveness or submissiveness); character demographics (ethnicity, age); character body type (thin, average, overweight, muscular); and what body parts were shown (breasts, buttocks, male and female pubic regions). Demographics such as ethnicity and age range of characters were coded based on visual cues and confirmed by character/actor research. Character type and body type data was discerned based on standards agreed upon by coders, which will be discussed later in detail.

Additionally, the standards that determined what manner of sex occurred: whether the sex was consensual or not (including rape and violence) and what manner the female character acted in relation to sexual conquests (assertive or submissive), are explained in the results section of this thesis. A coding sheet is located in Appendix B. Finally, a qualitative analysis discusses in detail what occurred in these scenes, and explains findings of the male gaze on female bodies in these films. While not a major focus of this

study, findings of the female or alternative gaze applied on male bodies in these scenes, as well as the male gaze outside of sex and nude scenes coded in this study, is also discussed.

CHAPTER V

RESULTS

The 20 top grossing male and female R-rated movies analyzed from 2000-2009 contained 185 scenes that qualified for this study, including 369 characters: 218 women, 150 men, and 1 character of indeterminate sex (see Table 2). Of these 185 scenes, there were 12 scenes of implied sex with full nudity, 50 scenes of implied sex without full nudity, 22 scenes of actual sex depicted with full nudity, 37 scenes of actual sex minus full nudity, and 65 scenes containing full nudity only (see Table 1). The total number of all categories of sex and nude scenes by male and female directors in these movies was relatively similar, with the exception of nude only scenes where male directors placed 3.33 times more of these scenes in their movies than female directors (see Table 1).

Implied sex in this study is sex that is not shown but is merely alluded to, either a scene working up to a sex act (possibly with foreplay) before the camera cuts away, or a scene that begins right after sex has just occurred and starts possibly with two characters in bed. For example, in *It's Complicated*, there are two implied sex scenes that show Jake making sexual advances on his ex wife Jane, then the next shot shows them lying in bed (once half-clothed with hair astray and clothes disheveled; once seemingly naked under sheets). In both scenes they have a conversation about what they just did. She regrets it, and he talks about how great the sex was. Because we could infer they had sex, we coded

this as a heterosexual encounter with two partners who had consensual sex. What we did not know was who was submissive and assertive during the act and what kind of sex they had – oral, intercourse, or anal. Such implied scenes as this one were coded only for the above content: number of partners, type of encounter (consensual, nonconsensual, coercion, or rape), and sexual orientation of the depicted act (heterosexual, homosexual, or bisexual); actual sex scenes were fully coded for these characteristics as well as what type of sex was had (intercourse, oral, or anal), and the assertiveness or submissiveness of each partner.

Table 1

Number of Sex and Nude Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Implied Sex + Full Nudity	Implied Sex - Full Nudity	Sex + Nudity	Sex - Nudity	Nudity Only	Total
Female-Directed	7	29	13	13	14	76
Male-Directed	5	21	9	24	50	109
Total	12	50	22	37	65	185

Comparison of Numbers (Hypothesis 1)

Scenes

Four movies, all female-directed, had no nudity or sexual content to code: *The Hurt Locker*, *Monsoon Wedding*, *Stop-Loss*, and *Punisher: War Zone*. All male-directed movies in the sample had at least one coded scene. Six movies, three male-directed: *The*

Passion of the Christ, *Gladiator*, *Gran Torino*, and *Erin Brockovich*, and two female-directed: *The Matrix Revolutions*, and *North Country*, had only one coded scene.

In total, female-directed movies had 76 sex and nude scenes, while male-directed movies had 109 scenes, a 43.42% increase from the female-directed movies. In addition, female-directed movies utilized 159 characters, of which 98 were women and 61 were men. The male-directed movies utilized 210 characters, of which 120 were women, 89 were men, and 1 was a character of indeterminate sex (see Table 2).

Table 2

Number of Characters in Sex and Nude Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female	Male	Indeterminate Sex	Total
Female-Directed	98	61	0	159
Male-Directed	120	89	1	210
Total	218	150	1	369

There were 154 total nude actors in these movies (see Table 3). Female directors utilized 49 fully nude characters: 38 women and 11 men; and male directors utilized 105 fully nude characters: 71 women, 33 men, and 1 character of indeterminate sex. Fifty-six more female characters than male characters were used in nude-only scenes in these movies. Male directors utilized 33 more women, nearly double the number used by female directors, and 22 more men, triple the number used by female directors.

Table 3

Number of Characters in Nude Scenes Only in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female	Male	Indeterminate Sex	Total
	Nude	Nude	Nude	
Female-Directed	38	11	0	49
Male-Directed	71	33	1	105
Total	109	44	1	154

It is important to note again that for the purpose of this study, the only scenes coded were real or implied sex scenes or those containing a nude character with more than half of their buttocks and/or genitalia visible. Additionally, female characters must have had at least one exposed nipple on their breasts in order for the image to count as nudity. If buttocks and/or genitals were not at least half visible, or any of the above body parts (breasts, buttocks or genitals) were covered with conveniently placed props or wardrobe, shadowed, panned over too quickly, or too blurred even after rewinding and watching in slow motion, they were not counted. While it was understood that many characters were probably intended to be fully nude in these movies, they were not coded as such if they were not showing body parts that were viewable to the audience according to these agreed upon coder guidelines.

In addition, coders did not count scenes composed of infant or child nudity under the perceived age of 13 (*Knocked Up*, *Slumdog Millionaire*, *Friends With Money*, *300*, *Bridget Jones Diary*) because these scenes typically are not sexual in nature and depict

pre-sexually developed children. In addition, photographs, posters, drawings, and other forms of artwork in scene backgrounds depicting naked bodies were not counted because of their two-dimensional nature and low impact on the viewer, as many go unnoticed unless movies are watched several times. Coders agreed to count pornographic photographs and magazines only if shown in the foreground of a scene or directly gazed upon by the camera (*Little Miss Sunshine*, *Scary Movie*). Additionally, coders agreed to count nude or sexual human bodies in the background of scenes (such as stripper scenes), as well as live pornography shown on a television screen (*American Pie 2*, *American Psycho*), or a theatre screen (*The Departed*), or live nudity shown on a television screen (*Knocked Up*), as these depict live acts of human nudity and sexuality.

Body Parts

In addition to the great differences in the number of nude scenes and number of characters, there were also great differences in the number of body parts shown. In Table 4, we see an asymmetry in the nudity shown between male and female directors, with 313 total women's body parts shown compared to only 156 shots of men's body parts. These numbers show that male directors were bigger users of nudity. Utilizing data in Table 4, we see that overall female directors showed 102 female body parts and male directors showed more than double that amount, 211. Additionally, female directors showed 67 breasts, 2 vaginal regions, 33 female buttocks, no penis or scrotum, and 15 male buttocks in their movies. Male directors used far more numbers of nude body parts of both women and men, but the greatest difference with female directors' numbers was in the use of

female body parts. Male directors showed 122 breasts, 13 vaginal regions, 76 female buttocks, 12 penises, 14 scrotums, and 115 male buttocks in their movies (100 more male buttocks than female directors showed).

Table 4

Number of Body Parts in Nude Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Breasts	Vaginal Region	Female Buttocks	Penis	Scrotum*	Male Buttocks	Total
Female-Directed	67	2	33	0	0	15	117
Male-Directed	122	13	76	12	14*	115	352
Total	189	15	109	12	14	130	469

Note. Five shots of scrotum were on a character of indeterminate sex.

Two scenes of note occur in *The Departed* and *The Hangover*, where rubber phalluses are used to simulate male penises, yet only one of these scenes is counted. In *The Departed*, crime boss Costello holds an obvious fake phallus to his clothed crotch in a joking manner. Because Costello is White and the skin tone on the prop is Black, and he later jokingly tosses the object at his accomplice (a corrupt cop named Colin), the audience knows this is an obvious prop and coders did not count it. However, in *The Hangover*, there is an oral sex scene in what appears to be a hotel elevator during the ending credits, in which a nameless elderly woman is on her knees and has Alan's visible penis in her mouth, which is more than likely a fake rubber phallus. However, the skin tone matched the man holding it and it is never pulled completely out of his pants or

shown to be a prop. Because of this, coders counted this as an actual sex scene with a male penis visible. The same can be said for a scene in *Scary Movie* where a penis, again possibly a fake prop, is shown sticking out of a hole and in and around a man's ear in a bathroom stall in four different shots. Coders agreed that since the penis is never shown to be a prop in the movie, it should count as an actual penis.

Characters

Because male directors utilized more nude and sex scenes in their movies, they also used a greater number of characters. In Table 5, we see that there were 108 leading actors used, 87 supporting, 50 peripheral and 127 extras in these scenes. An extra character in this study is one with no name, no speaking role, and possibly no face shown. The large number of extras used indicates that the majority of actors participating in nude scenes in these movies were superfluous. Most were nameless and many were also faceless to the audience. Male directors by far used the majority of these types of female actors, 69 in total. Many of these actors served as nude props in the backgrounds of movies as strippers, dancers, and members of sinister crime rings such as in *American Gangster*, which depicted at least 19 naked women in the background of four scenes who were cutting up drugs either topless or fully naked. We never heard their names or saw their faces close up. They also had no speaking roles. This finding is consistent with Mulvey's (1975) Male Gaze Theory and Mandy's (2000) assertion that mainstream film has embraced the tradition of establishing the female body as an object "through the techniques of framing, image selection, angle, character development (or lack thereof),

and the process of cutting the female body into parts—filming only the lips, legs, breasts or buttocks in a single shot” (p. 106).

Table 5

Type of Characters in Nude and Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female-Directed: Females	Female-Directed: Males	Male-Directed: Females	Male-Directed: Males	Male-Directed: Indeterminate Sex	Total
Leading	39	17	15	36	0	107
Supporting	9	22	27	29	0	87
Peripheral	14	14	9	12	1	50
Extra	36	8	69	12	0	125
Total	98	61	120	89	1	369

After extras, the next largest number of characters used in these scenes was the number of leading characters, those whose lives the plot was completely focused around, with 108 total. Female directors utilized the most leading woman in these sex and nude scenes, and male directors utilized the most leading men in these scenes, 39 and 36, respectively. The next largest category of actor types was supporting roles, with male directors leading in their use of both female and male supporting characters, 27 and 29, respectively. Last was the use of peripheral actors.

Peripheral actors, based on coder agreement, are more significant than a nameless extra (such as a stripper who had no speaking role), but less significant than a supporting actor who has a major effect on the plot of the movie. Peripheral actors are minimal speaking-role actors who make only a few appearances throughout the movie and have an indirect effect on the plot. An example would be Jake's wife Agness Adler in *It's Complicated*. The plot of the movie focuses on ex husband (Jake) and ex wife (Jane), in their 50s, who have an affair, resulting in Jake cheating on his young, new wife (Agness) whom he left Jane for. Agness appears in only three memorable scenes in the movie. In the first two, her beauty, sexuality, and youth are displayed briefly via the male gaze (which will be discussed later in detail). The first introduces her as Jake's young, attractive, new wife. In the second she is shown in skimpy clothing, and it is implied she and Jake will have sex because she is ovulating. This prevents Jake from rendezvousing with Jane, which has a crucial effect on the plot. In her third appearance, Agness sees Jane and Jake dancing at a family graduation party and realizes he is still in love with her, Agness' distraught reaction apparent on her face. While Agness had a speaking role and was an indirect part of the plot, she was not related closely enough to the plot or the main characters to be considered a supporting actress in this study.

The fact that the majority of characters appearing nude or wearing skimpy clothing were female extras in male-directed movies could indicate that some female actresses are starting their careers by disrobing in front of the camera. This finding coincides with Cerridwen and Simonton's (2009) statement that sex in the cinematic industry may present "...a pernicious manifestation of sexism in the workplace, and perhaps even count as sexual harassment with respect to those actors, predominantly

female, who are obliged to perform sexualized content as a condition of employment” (p. 201).

Hypothesis 1, which asserts that female directors in this sample will portray female sexuality in a comparable numbers to those of male directors, is partially supported by this research. Results indicate that male directors utilized more overall exclusive nudity and sex scenes in their movies (32 more nude and sex scenes with 51 more total characters, and 22 more female characters than female directors used). They also used 56 more nude only characters (including 33 more women than female directors used); and they also took more opportunity to use both male and female anatomy in their R-rated movies, using 235 more body parts than female directors (including 70 more instances of female body parts).

However, both male and female directors used women’s bodies in greater proportion than men’s bodies in their movies’ nude and sex scenes. In fact, in proportion to the total number of characters included, nude only characters included, and body parts included, female directors actually used a greater number of women to men than their male counterparts. In terms of overall number of characters used, female directors used a proportion of 1.61 women to men (a ratio of 98:61), while male directors utilized a proportion of 1.35 women to men (a ratio of 120:89). In nude only scenes, female directors used women more than three times as much as they used men (a ratio of 38:11) in nude scenes, while male directors used women more than twice as much as they used men (a ratio of 71:33). Female directors also utilized women’s body parts in greater proportion than men’s (a ratio of 102:15), a proportion of 6.80 women’s to men’s

anatomy, while their male counterparts only used a proportion of 1.50 women's to men's anatomy (a ratio of 211:141).

Imagery (Hypothesis 2)

Scene Characteristics

Sex scenes ranged from 8 individual masturbation scenes to 109 two-partner scenes, including 9 three-partner scenes, and 2 four-partner scenes (see Table 6). There is one scene with six partners in *Gran Torino*, which is an implied rape scene, and therefore no sex act is shown. For both female and male directors, large group sex scenes were limited in number and, with the exception of female-directed *American Psycho*, were not visually detailed.

Table 6

Number of Partners in Implied and Actual Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	1 Partner	2 Partners	3 Partners	4 Partners	6 Partners	Total
Female-Directed	3	53	5	2	0	63
Male-Directed	5	56	4	0	1	66
Total	8	109	9	2	1	129

It is important to note that not every couple shown in bed was counted as a sex scene. For example, in *The Hangover*, Mike Tyson (who plays himself) and a woman are in bed sleeping in a cinematic montage shown at the end of the movie. It is obvious no actual sex is taking place. However, because there was no context or script written around the two of them shown in bed, it also could not be inferred that sex took place. Scenes such as this were coded only if there was evidence a sex act took place, requiring coders to agree that circumstances surrounding the scene alluded to one or more individuals engaging in a sex act (i.e. people seemingly naked under bed sheets with context around or verbal communication about a sex act that has or was about to take place, or the act itself being depicted). In addition, coders also did not count lone verbal references to sex.

In Table 7, we see that there were 111 total consensual sex scenes in these movies, and 11 nonconsensual scenes involving rape or coerced sex. An example of coerced sex in this study was in *Monster* when the leading actress, Aileen, is picked up by a police officer who threatens to arrest her if she does not give him oral sex. Although she is not raped, she also does not fully consent to the sex act, so this counted as nonconsensual sex/coerced sex.

Table 7

Consensual and Nonconsensual Sex in Implied and Actual Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Consensual	Nonconsensual	Self (Masturbation)
Female-Directed	57	3	3
Male-Directed	54	8	4
Total	111	11	7

In Table 8, the number of depicted acts in implied or actual sex scenes is shown. There was a sexual double standard agreed on by both coders involving scenes with more than two partners: if there were two or more female partners with one male it was considered bisexual sex; if there were two or more male partners and one female, both coders considered this heterosexual sex because they argued it is highly unlikely that masculine characters would engage in sex acts with other men. However, there was only one scene that contained multiple male partners with one female. In *Gran Torino*, it is implied that six male gang members rape a teenage girl. I agreed in this instance that it was unlikely any bisexual sex would occur between the men.

In Table 8, we see that heterosexual sex by far outnumbered other forms of sex. There were more scenes of bisexuality shown than homosexuality, and most multiple partner scenes occurred with one man and two or more women. For example, in *Cadillac Records* there are three scenes where musicians Muddy Waters and Chuck Berry engage in sex with multiple female fans at one time; and in *American Psycho* there are two scenes of threesome sex involving a man and his female victims, (two are beaten after sex

in the first scene, and two are killed after sex in the second scene). Four homosexual scenes are shown in two female-directed movies based on true stories (*Frida* and *Monster*), all depicting female-on-female sex. Unfortunately, both emphasize the lesbian-spectacle and lesbian sexual pleasure as madness, as discussed by Gibson and Wolske (2011, p. 79).

Table 8

Orientation of Sex in Implied and Actual Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Heterosexual	Homosexual	Bisexual	Masturbation/ No Partner
Female-Directed	49	4	7	3
Male-Directed	56	1	4	5
Total	105	5	11	8

In *Frida*, Frida Kahlo beds Gracie because her husband, Diego Rivera, cheats on her repeatedly and she becomes distraught every time it occurs. Frida has a discussion with Gracie while they are having breakfast at a coffee shop. Gracie upsets Frida when she tells her she is better than Diego in bed. When asked by Gracie why she puts up with his cheating, Frida says, “Diego is how he is and that’s how I love him. I cannot love him for what he is not.” She goes on, “Anyway, my sweet Gracie... I get along just fine” and runs her hand under Gracie’s dress and up her thigh to her crotch. It was assumed she digitally penetrated Gracie under the table due to Gracie’s bodily reaction. Additionally,

in *Monster*, Aileen, played by Charlize Theron, is a prostitute and serial killer who has been sexually abused and mistreated by men her entire life. After she begins her killing spree, she decides she is in love with her younger lesbian acquaintance and has sex with her. It must be considered, however, that since this movie is based on the true story of prostitute and serial killer Aileen Wuornos, it does depict true-life events. Ultimately, however, homosexuals were not only underrepresented in these movies, they were also stereotypically represented.

Intercourse was the predominant sexual act either actual or implied in these scenes. Scenes depicting masturbation included single-person (self) masturbation, phone sex, and masturbation with a partner (see Table 9). Individuals penetrated anally by digits or objects were counted as anal sex. An example was the insertion of a trumpet by Michelle into Jim's rectum for pleasure in *American Pie*. Jim does not consent and dislikes the act. Therefore, this was coded as anal nonconsensual sex with two heterosexual partners. One outlier scene is a rape scene in *Monster*, where Aileen is penetrated with a tire iron by one of her customers whom she shoots and kills in self-defense, thus beginning her murdering spree. This scene was coded as rape, masturbation with partner. However, we do not know if she is vaginally or anally penetrated due to the camera showing the scene from her face as she is bent over the driver seat of a car, and there are no verbal cues given about the act.

Four total masturbation scenes were comical in nature. In *American Pie*, there is an interrupted phone sex session (between Heather and Oz), and one comical scene involving the use of a female-on-female pornographic tape and the mistaken use of crazy glue as a lubricant by a leading character (Jim). In *Borat*, Borat masturbates in public

outside a Victoria's Secret window; and in another scene, his show's producer (Azamat), an unattractive, obese, older man masturbates naked in bed while viewing a magazine featuring Pamela Anderson and the Baywatch cast in bathing suits.

Table 9

Type of Sex in Actual Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Intercourse		Oral:		Oral:		Anal	Masturbation	Phone Sex/	Masturbation
	Male	Female	Male	Female	Female	to	with Partner	Masturbation	No Partner	
Female-Directed	18	1	2	1	0	5	0	2		
Male-Directed	21	5	3	0	2	1	1	2		
Total	39	6	5	1	2	6	1	4		

Another finding of note is the use of more male-to-female oral sex than female-to-male oral sex. Although not a distinct amount of difference, (only one additional male-to-female oral sex scene), it does indicate that female pleasure is at least as important as male pleasure to both types of directors. It is important to note as well that the one instance of actual female-to-female oral sex was under coercion in the male-directed *American Psycho*. Patrick, the leading male character who is a serial killer, is about to engage in a threesome with two prostitutes when he tells one of the prostitutes, “Christy, get down on your knees so Sabrina can see your asshole.” A few seconds later he angrily yells at the other prostitute, “Sabrina, don’t just stare at it. Eat it!” The reaction on Sabrina’s face reflects her uneasy state.

In Table 10, we see the sexual assertiveness of female and male characters. Of 80 assertive characters, 32 were women and 48 were men, with male directors portraying men assertive most in their pictures, 27 of this type of character. Of 34 submissive characters, 26 were female and only 8 were male, with female directors portraying submissive male characters the least, only twice. These numbers indicate that both types of directors portrayed more traditional images of women’s sexuality where men are assertive and women are submissive. An additional category was added for *Scary Movie* where, in a comical scene, a virgin is shy about sexual foreplay, then during intercourse starts to become very dominant and enjoys intercourse so much that she scares her lover, who was trying to convince her to have sex initially.

Coders used visual and audio cues to determine who was the dominant and submissive partner. If a character was inebriated or coerced into a sex act, he/she was coded as submissive. If a character initiated sexual activity, took a dominant or sexual top

position, or verbally or physically orchestrated the act possibly via shouting (in ecstasy) or giving orders to their partner about what he/she wanted them to do during sex, that character was coded as assertive. It was possible for coders to count both partners as assertive as was done for scenes in male-directed *American Pie*, *Knocked Up*, *Sex and The City*, *Bad Boys II*, *Wanted*, and *American Gangster*. *The Matrix Reloaded*, *Bridget Jones' Diary*, *Frida*, *Jennifer's Body*, *American Psycho*, *Lucky Numbers*, and *Cadillac Records*, all female-directed, also have scenes in which all partners were coded as assertive.

In most of these movies, women were coded as assertive due to a combination of their sexual position, screaming, and/or verbal orders to their partners. Additionally, all individuals engaging in masturbation without a partner were counted as assertive (i.e. when Olivia takes a vibrator out of a drawer inside a house she is cleaning in *Friends with Money*; in *Monster* where a "John" pulls his pants down and starts touching himself and asks Aileen to "Get out a tit or something will ya honey?" while they are sitting in his parked car at night. Other scenes of this nature include a mentally disabled security guard, Doofy, masturbating comically with a vacuum in *Scary Movie*; Jim masturbating to pornography in *American Pie*; and Borat and Azamat masturbating in separate scenes to mannequins and a magazine of women in bathing suits in *Borat*, respectively.

Table 10

Sexual Assertiveness of Characters in Actual Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female- Directed: Females	Female- Directed: Males	Male- Directed: Females	Male- Directed: Males	Total
Assertive	15	21	17	27	80
Submissive	15	2	11	6	34
Submissive to Assertive	0	0	1	0	1
Assertive to Submissive	0	0	0	1	1
Unknown	0	0	0	2	2
Total	30	23	29	36	118

Demographics of Characters

Age

Actors were coded at the age of the character they portrayed in movies based on true stories. Actors in fictional pictures were coded by verbal cues to their ages and by their facial features. Characters were researched on IMDB.com and other search engines to find their actual ages and, in most cases, the age ranges of the characters portrayed were in line with actors' actual ages. One notable exception was *Scary Movie*, where observably older actors were hired to play high school teenagers, possibly for additional comedic effect. If faces were not visible, characters were coded as unknown.

The age range 31-40 was the most commonly used, with 118 characters, followed by 21-30, with 100 characters (see Table 11). The highest number of individual characters by age was 44 female-directed women aged 31-40, closely followed by 42 male-directed women characters in the 21-30-age range. We saw in these movies that sexual activity increases from ages 20 and older, peaks at 31-40, then tapers off as characters age. Characters in the 51-60-age range were underrepresented sexually, and ages 61 and older were virtually nonexistent. Female directors had only slightly more representations of 51-60 year olds than male directors, and had no representations of characters 61 and older in these scenes.

Table 11

Ages of Characters in Nude and Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female-Directed: Females	Female-Directed: Males	Male-Directed: Females	Male-Directed: Males	Male-Directed: Indeterminate Sex	Total
Under 20	6	3	7	14	0	30
21-30	26	13	42	19	0	100
31-40	44	20	19	34	1	118
41-50	4	11	10	9	0	34
51-60	2	9	1	4	0	16
61+	0	0	0	3	0	3
Unknown	16	5	41	6	0	68
Total	98	61	120	89	1	369

Male directors represented the one character in the 61 and older category in a comical way in *The Hangover* as we saw his whole bare backside during a hernia exam. In the scene, the four male leading characters in the exam room become uncomfortable by his nakedness and look away, except for one who has a child-like curiosity about it. The same movie also shows what appears to be a 51-60 year old woman giving oral sex to one of the lead characters (Alan) in the closing credits for comical purposes. *Borat* includes two comical nude scenes with Azamat, its 51-60 year old, who is shown naked and in several compromising positions for laughs. In *The Departed*, Costello's character is an elderly mobster with a penchant for very young women, even asking a teenage girl if she had gotten her first period before he gives her money for makeup.

Female directors tended to portray older characters' nudity and sexuality in a more serious way whether it was in romantic love scenes (Frida and Leon Trotsky in *Frida*), or realistic and/or true-life portrayals (i.e. Diego Rivera's sexual appetite and his bedding several different mistresses in *Frida*; Jane and Jake's affair in *It's Complicated*). While *It's Complicated* does portray Jane and Jake in comical sexual situations, it is important to note that the situations surrounding their sex were comical, not the sex act itself. It was never implied that it was sickening or unnatural for them to be nude or have sexual desires. Nor were the scenes done for shock value (i.e. making it ridiculous and/or grotesque), or the characters made the receiving end of a joke. There are a couple of middle-aged "Johns" in *Monster* who solicit Aileen for sex. However, this movie is based on a true story so there is a sense of realism in these images. Additionally, it is important to mention there were 68 characters with unknown ages because their faces were not

visible, and with such a large amount of missing data, numbers could have been skewed in a different direction.

One character of indeterminate sex appeared in these movies, and appeared in a comical manner with a pun for a name. In *Scary Movie 2*, Miss Mann is a girls' gym teacher, who is presented and addressed as a woman, but possesses a masculine jaw/facial structure and physique (character research indicates Jayne Trcka, a professional female body builder, played the role), as well as male sex organs (a scrotum). While certain facts point to the character being female sexed, (Miss Mann is shown roaming the girl's dressing room as the girls are dressing, something only a female gym coach would be allowed to do), the character also has a scrotum hanging beneath a short skirt, which is shown in one scene with at least five different shots. Because of conflicting visual cues, it cannot be determined whether Miss Mann is a transvestite, transsexual, or hermaphrodite. Therefore, an indeterminate sex category was used to classify this character.

Ethnicity

The highest rate of ethnic appearances was by Whites, followed by African Americans, Hispanics, then Asians (see Table 12). Whites had an overwhelmingly large proportion of characters represented, 263 in total. Other races represented a far less percentage with 44 African Americans, 20 Hispanics, and 17 Asians. As with ages, characters were coded by the race of the person depicted in true stories, which typically coincided with the actors' real life ethnicity. Actors in fictional pictures were coded as

they appeared to coders, and all were researched online by myself to make sure their ethnicity was similar to what the coders perceived. If a character's face was not visible, blurred, or shown too quickly to see, the character was coded as unknown. The only exception was if other visual cues existed, such as the appearance of afros and skin tone in the *300* nude dancing scene, and skin tone and hair texture in *American Gangster* drug sorting scenes which identified the women in the background as African American.

Table 12

Ethnicities of Characters in Nude and Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female-Directed: Females	Female-Directed: Males	Male-Directed: Females	Male-Directed: Males	Male-Directed: Indeterminate Sex	Total
White	66	48	76	72	1	263
African American	8	6	25	5	0	44
Hispanic	12	5	3	0	0	20
Asian	6	0	4	7	0	17
Asian Indian	0	0	4	3	0	7
Two + Races	0	0	0	1	0	1
Unknown	6	2	8	1	0	17
Total	98	61	120	89	1	369

Body Types

Actors with thin bodies were overwhelmingly the most commonly used by both types of directors in these movies, followed by those with body types that were average, overweight, then muscular (see Table 13). Male-directed women made up the majority of the thin group, with 112. Female-directed women were the next largest group in this category, with 73 total. Female directors utilized 19 more average body-typed women in their movies than male directors did. Additionally, female-directed men made up the largest group of overweight actors, followed by male-directed men, at 19 and 16, respectively. Interestingly, male directors did not use any muscular women in their movies.

Table 13

Body Types of Characters in Nude and Sex Scenes in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Female-Directed: Females	Female-Directed: Males	Male-Directed: Females	Male-Directed: Males	Male-Directed: Indeterminate Sex	Total
Thin	73	3	112	22	0	210
Average	23	25	4	33	0	85
Overweight	1	19	4	16	0	40
Muscular	1	10	0	16	1	28
Unknown	0	4	0	2	0	7
Total	98	61	120	89	1	369

Coder agreement specified that thin actors were those with body types resembling male and female runway models, i.e. bodies having no visible fat. Average actors could be slightly overweight, but could not be muscular enough to be considered athletic, nor hefty enough to be overweight. Overweight actors were visibly overweight with more round body types, visible fat, rounder faces, and bigger bellies. The actors in the overweight category ranged from visibly overweight to obese. Muscular actors were typically those who portrayed action roles and were very fit, toned, and had medium-to-large sized muscles. Anyone who did not have a visible body was coded as unknown. For example, in one scene in *Bad Boys II*, a male actor engaging in a sex with a female is obscured in the background by the use of shadows and creative camera work that cuts out his face and body leaving the focus on the female. Therefore, this actor was coded as unknown.

Hypothesis 2, which states that female sexuality portrayed by female directors in this sample will be less stereotyped and contain more diverse and realistic images than those of male directors, is partially supported in this study. Women's sexual roles and sexual assertiveness in these movies did somewhat contradict patriarchal views for both male and female directors. While male directors included higher amounts of total actors, female directors did include more diversity in some of their sexual portrayals, although not in every demographic category coded.

In relation to the total number of characters' overall nude and sex scenes (159 characters total for female directors and 210 characters total for male directors), the most characters utilized were women aged 31-40, followed by women 21-30. Older characters were highly underrepresented sexually in these movies. Female directors portrayed fewer

women in the 41-50-age range than male directors (4:159 or 2.52% for female-directed films compared to 10:210 or 4.76% for male-directed films); yet females portrayed more women in the 51-60-age range (2:159 or 1.26% for female-directed films compared to 1:210 or 0.48% for male-directed films). Both female and male directors included no representation for women characters 61 and older. However, it is important to remember that 68 total characters were coded as unknown.

The thin body type was typical for both types of directors (73:159 or 45.91% for female-directed films compared to 112:210 or 53.33% for male-directed films). Female-directed films were more proportionately split between thin and average body types than they were in male-directed films (23:159 or 14.47% of women with average body types for female-directed films compared to 4:210 or 1.90% of women with average body types for male-directed films). However, female directors only portrayed overweight women characters 1:159 times or 0.63%, and male directors utilized them 4:210 times or 1.90%. Nevertheless, male directors did not include any muscular women in their movies while female directors included one.

Both types of directors utilized a majority of White actors. Because male directors utilized more total characters in these scenes, they had more opportunity to place more diverse ethnicities and racial minorities in their movies than female directors. Yet the greatest portrayal of ethnic diversity was only among their use of African American women (25:210 or 11.90% representation for male directors compared to 8:159 or 5.03% for female directors). Asian Indians and mixed-raced women were not represented at all in the sample female-directed movies; and mixed-race women were not represented at all in the sample male-directed movies, while 4 Asian Indian women were depicted.

However, female directors did portray more Asian women than male directors (6:159 or 3.77% for female directors compared to 4:210 or 1.90% for male directors), as well as Hispanic women (12:159 or 7.55% for female directors compared to 3:210 or 1.43% for male directors).

When speaking solely of sex scenes, female directors had fewer actual sex scenes (63 to the male directors' 66), yet utilized a bit more diversity in their portrayals: fewer heterosexual portrayals: 49:63 or 77.78%, and intercourse portrayals: 18:63 or 28.57% compared to male directors' 56:66 or 84.85% heterosexual encounters, and 21:66 or 31.82% intercourse portrayals. Additionally, while the frequency of other orientations of sex paled in comparison to heterosexual sex in all of these movies, female directors did portray these orientations in greater numbers both numerically and proportionally than male directors: 4:63 homosexual (6.35%), and 7:63 (11.11%) of bisexual scenes compared to only 1:66 homosexual scenes (1.52%) and 4:66 bisexual scenes (6.06%) by male directors.

However, female directors did include fewer oral and anal sex acts in their movies: 1:63 male-to-female oral sex scenes (1.59%), 2:63 female-to-male oral sex scenes (3.17%), and no anal sex scenes compared to male directors' 5:66 male-to-female oral sex scenes (7.58%), 3:66 female-male oral sex scenes (4.55%), and 2:66 anal sex scenes (3.03%). Yet female directors included 1:63 female-to-female oral sex scenes (none were done by male directors) and 5:63 (7.94%) scenes involving partner masturbation (while male directors included only 1:66 or 1.52%). Additionally, they tied male directors with individual (self) masturbation: two scenes each, a ratio of 2:63 or 3.17% for female directors and a ratio of 2:66 or 3.03% for male directors.

Data on sexual assertiveness indicates that female directors used only 15:63, 23.81% of assertive female characters (compared to 17:66 or 25.76% used by male directors), and 16:63 or 25.40% of submissive female characters (compared to 11:66 or 16.67% by male directors). This indicates that male directors used images that went against traditional sexual stereotypes of women more often than their female counterparts in these movies. Additionally, a male director included one character of indeterminate sex whereas female directors showed none of these characters. These results indicate that both female and male directors utilized some forms of diverse and nontraditional sexual images in their characters' physical and demographic portrayals in sex and nude scenes. However, neither type of director did so fully and completely in every demographic coded in this study.

The Male Gaze (Hypothesis 3)

Table 14 shows a comparison of the types of characters in nude-only scenes in these films (scenes with nude characters where sexual acts are neither implied nor actually occurring). There were 100 total actors used in nude-only scenes: 17 leading, 12 supporting, 6 peripheral, and 65 extras. Again, male directors used the most extras in these nude scenes, 49. While these numbers indicate who was showing body parts, they do not indicate what was specifically shown. This section will detail specific content in each coded scene, examine those containing the male gaze and those that did not, and discuss what images were not coded and why. Examining the male gaze in this study is important because it allows for a fully detailed assessment of content of all scenes

analyzed in this study, as well as others that did not meet coding requirements but also depicted the male gaze.

Table 14

Number and Types of Nude Characters in Highest Grossing R-rated Movies in the U.S. (2000-2009)

	Leading	Supporting	Peripheral	Extra	Totals
Female-Directed	6	1	1	16	24
Male-Directed	11	11	5	49	76
Total	17	12	6	65	100

Tables 15 and 16 show a breakdown of female and male characters in nude-only scenes by type. Seventy-two women and 27 men were shown in nude-only scenes, and female extras were the primary character types used in these scenes, with 60 total. Male directors used 44 female extras compared with 16 used by female directors. Lead actors were utilized the next most frequently, with male directors using more male leading actors in their nude scenes (9 actors), mostly for comical purposes.

Table 15

Types of Female Nude Characters in Highest Grossing R-rated Movies in the U.S. (2000-2009)

Females	Leading	Supporting	Peripheral	Extra	Total
Female-Directed	3	0	1	16	20
Male-Directed	2	4	2	44	52*
Total	5	4	3	60	72

Note. One character of indeterminate sex should be included in the peripheral category under male directors.

Table 16

Types of Male Nude Characters in Highest Grossing R-rated Movies in the U.S. (2000-2009)

Males	Leading	Supporting	Peripheral	Extra	Total
Female-Directed	3	1	0	0	4
Male-Directed	9	7	2	5	23*
Total	12	8	2	5	27

Note. One character of indeterminate sex should be included in the peripheral category under male directors.

For this study, it was not realistic for coders to analyze every instance where body parts other than breasts, buttocks and genitals were shown (for example cleavage, women revealing thighs in short dresses, shirtless men, etc.) because of the amount of this type of content in these movies. Therefore, for this part of the study, the male gaze was analyzed

in detail only as it appeared specifically in sex and nude scenes. For each scene coded, coders made notes on elements such as camera angles (pans and zooms), body views (including those that were shadowed or hidden), and body parts shown. Additionally, while it is not a complete examination, this section will also discuss some of the most memorable examples of the male gaze outside of these sex and nude scenes.

For this study, a scene contained the male gaze if it applied any of Mulvey's male gaze concepts in its cinematic aspects: the female body (legs, breasts, buttocks, hips) were fragmented into parts in camera shots, focused or lingered on; if they were shown with the camera taking the perspective of a male character gazing sexually at a female body; or if they were shot from angles that gaze up or down at the female form, such as low angles that look up under skirts, or high angles that look down cleavage revealing tops. Simply including nudity was not the only requirement. Conversely, not showing nudity in sex scenes did not imply that no gaze was depicted. Additionally, if any of these cinematic qualities fell on male bodies, the female or alternative gaze was noted.

For example, a scene could depict a female engaging in intercourse showing no breasts, buttocks or genitalia, but still include the gaze if the camera shot her from the male's perspective. A good example of a comparison of two similar scenes is in the male-directed movie *Wanted*. The scenes, shown at different times in the movie, depict the same sexual encounter between a man and woman, except one includes the male gaze and one does not. The main difference in these scenes, which are discussed in detail in *The Male Gaze in Male-Directed Movies* section, is that the second scene shows the woman being looked down at by the camera as it gazes on her from the man's perspective during intercourse; and the first does not contain a similar shot nor any shots that focus

specifically on her body. However, the first scene does appear to apply a female or alternative gaze on the man's body, as the camera focuses on his exposed buttocks.

Overview of Male-Directed Movies

According to IMDB.com, most of the male-directed movies in this sample fall in the comedy genre: eight total (four comedies, two romantic comedies, one horror comedy, and one action comedy). There are six movies in the dramatic genre (two dramas, two crime dramas, and one action drama). One movie in the drama genre overlaps with the historical genre, which contains three movies (one historical drama, and two historical epics). There are three movies in the action category (one period action, one sci-fi action, and one action/adventure), and one thriller.

One of the male-directed movies is based on a true story: *Erin Brockovich*. *Passion of the Christ* and *Troy* are both based on religion and mythology, respectively. It is important to note that movies based on real people and/or events might differ from other types of movies in that directors may have modeled the character after the real person, i.e. the tight, low-cut outfits worn by Julia Roberts in *Erin Brockovich* probably resembled those of the real-life Ms. Brockovich. All but five of the male-directed movies have men in leading roles. Women's roles in these movies consist mostly of extras including 5 strippers (*The Hangover*, *Knocked Up*); 1 dancer/prostitute (*300*); 5 prostitutes (*Slumdog Millionaire*, *300*, *Bad Boys II*); 4 pornographic movie girls (2 each in *American Pie 2*; *The Departed*); 1 stewardess (*American Gangster*); 3 pornographic magazine women (*Scary Movie*); 3 naked women in movies (*Knocked Up*); 19 women

sorting drugs and 3 topless masseuses (*American Gangster*); 3 naked corpses (2 in *American Psycho*, 1 in *Bad Boys*); and 2 naked maidens who partake in a threesome (*Troy*). In addition to these less prominent roles, are were other female characters such as three queens and royalty (1 in *300*, 2 in *Troy*), two lawyers (one each in *American Gangster* and *Sex and The City*), professional writers/PR/communications women (one each in *Knocked Up*, *Sex and The City*, *Bridget Jones' Diary/Edge of Reason*), four college students (*American Pie*), one therapist (*Bad Boys II*), one assassin (*Wanted*), and one priestess (*Troy*).

Many scantily clad women show their bodies in the backgrounds of several of these movies (i.e. *The Hangover*, *Troy*, *Cadillac Records*, *American Gangster*, *American Pie*). Women also dance seductively in skimpy outfits and put themselves on display in *The Hangover*, *300*, *American Gangster*, *Knocked Up*, *American Pie 2*, *Slumdog Millionaire*, and *Troy*. Lead and supporting actresses also show parts of their body throughout in *Erin Brockovich*, *Wanted*, and *Sex and The City*. For example, Angelina Jolie's supporting character (assassin Agent Fox) in *Wanted* shows her bare buttocks in the movie. Additionally, Cynthia Nixon's leading character in *Sex and The City* (Miranda Hobbes), engages in a fully nude sex scene.

Male nudity in the male-directed sample movies tends to be comical and portrays a variety of body types, while female nudity is more sexual and portrays women who conform to traditional beauty standards. However, there are also many instances where characters who are nude cannot be counted because specific body parts (breasts, buttocks, genitalia) do not meet coder requirements on visibility to the audience. This is due to conveniently placed props, concealing body angles, and tricky camera work that hides

both male and female nudity. Several scenes are shot so quickly (either brief cuts to and away from characters, or by the camera panning too quickly) that they result in many images being too blurred to see specific body parts. It is presumed much of this is done intentionally by directors.

As an example of how conveniently placed props hid body parts, in *American Psycho* there are two scenes where the killer, Patrick, runs naked in an apartment complex. In one, he is shown from the front side and back side fully naked, but his genitals are hidden by a chainsaw he carries with him. In another, he squats down to bite a woman he is chasing (Christy) after she falls, but his body is positioned in such a way that his genitals are obscured by the inward turn of his thigh. He is also shown in another scene tanning naked in a bed with his pubic hair visible, but his genitals fall between his legs, and from the audience's side view nothing is seen. Additionally, when an Asian character, Chow, jumps naked from the trunk of a car in *The Hangover* to assault three men he thinks have kidnapped him, his pubic region is comically covered with hair, so much so that even with 10 camera shots of him squatting, kicking, and jumping on the men, we only see a vague hint of a penis and no scrotum when we are shown a full frontal view. In *Borat*, Borat and Azamat wrestle naked for a three full minutes: we saw them on top of each other with a large black bar covering Borat's genitals and no penis seen on Azamat because his belly is too large (although his scrotum is later shown).

Women in leading and supporting roles also have parts conveniently hidden: in *Terminator 3* the female Terminator's breasts are covered by her hair as she walks naked across a street to a vehicle to rob and kill an unsuspecting woman. Jennifer, although highly sexualized in *Jennifer's Body*, also has her breasts covered by her hair in one sex

scene. Additionally, there is conveniently placed sushi on Samantha's body in *Sex and the City*, as she lies naked on the kitchen table as a sexual Valentine's Day present for her boyfriend. In contrast, there are also a few scenes where female body parts of peripheral actors and extras peak out just enough to be counted in some movies, such as when Christy, a prostitute in *American Psycho*, takes a bath and her nipples are visible just above the rim of the tub.

As the numbers indicate, a large amount of sex and nudity in these scenes is performed by anonymous, extra, female actors who bare their bodies in the background, rather than leading ladies and men. We don't know their names and maybe never see their faces, they become interchangeable and their bodies are disposable as the scene changes. In this sense, women's bodies appear to be used as cinematic props. Many female characters in these movies also embody the typical Hollywood body types and personalities, and overrepresent certain characters: i.e. thin, White, young, sex industry workers (i.e. strippers and pornographic actresses).

Men's bodies are also shown in some of the male-directed movies to a greater extent than in female-directed movies (*300*, *Gladiator*, *Borat*, *Troy*, *Sex & The City*), but not nearly as much as women's bodies are shown in male-directed movies, especially when dealing with full nudity of female bodies. There are several movies which utilize male bodies appealing an alternative gaze (perhaps the gay or female gaze) where athletic and fit males show a lot of their bodies which are panned, zoomed in, and fragmented into parts through the camera lens: Brad Pitt in *Troy*, Russell Crowe in *Gladiator*, Spartan soldiers in *300*, and Gilles Marini in *Sex and The City*. Again, these instances pale in comparison to the overall use of female bodies. Table 17 shows a breakdown of male

versus female nudity in nude-only scenes in the male-directed movies, detailing the total number of male and female characters used in all sex and nude scenes, the total number of nude characters only, and the total number of nude male versus nude female characters.

Table 17

Characters in Nude and Sex Scenes in Highest Grossing R-rated Male-Directed Films in the U.S. (2000-2009)

Movie	Fully Nude Characters	Female Characters	Fully Nude Women	Male Characters	Fully Nude Men
The Passion of the Christ	1	0	0	1	1
The Hangover	9	6	4	7	5
300	6	6	5	2	1
Wedding Crashers	8	10	8	5	0
Gladiator	1	0	0	1	1
Hannibal	2	0	0	2	2
Scary Movie	12	10	7	11	4
Sex & The City	7	14	4	12	3
Terminator 3	3	1	1	2	2
Knocked Up	9	9	7	4	2
Gran Torino	0	1	0	5	0
American Pie 2	8	14	4	11	4
Slumdog Millionaire	0	3	0	3	0
Bad Boys II	5	7	5	2	0
Wanted	2	3	1	2	1
Troy	3	5	1	4	2
The Departed	1	6	1	5	0
American Gangster	23	25	23	4	0
Borat	5	0	0	7	5
Erin Brockovich	0	1	0	1	0
Total	105	121	71	91	33

The Male Gaze in Male-Directed Movies

Passion of the Christ, *Gladiator*, *Gran Torino*, and *Erin Brockovich* each contain one scene that was coded for sexual content, and none of these movies has an apparent male gaze. *Passion of the Christ* and *Gladiator* include male nudity only, while *Gran Torino* and *Erin Brockovich* contain no nudity at all, only implied sex scenes. In *Passion of the Christ*, the camera pans from top to bottom the side of the character Jesus Christ (Jim Caviezel), showing a brief view of his bare buttocks. Several scenes in this movie also depict him wearing only a loincloth around his waist, and show his robes being ripped off him. Other men appear bare-chested and bloodied in loincloths as well in the movie. In *Gladiator*, a slave man named Juba (Djimon Hounsou) exposes his buttocks, which are then slapped in a nonsexual manner to see if he is fit to fight to in the arena. Juba is shown naked from the back except for a thick loincloth made into a thong. Neither of these scenes in these movies appears to include a male gaze. However, the scene in *Gladiator* appears to include an alternative or female gaze on Juba's backside, as his body, specifically his nude buttocks, draws the viewer's eye while his face is obscured.

Gran Torino contains several scenes depicting sexual harassment of women, but otherwise contains no sexual content, nor does it show a male gaze in its one scene of implied rape. The scene shows the teen (Sue played by Ahney Her) post rape with a bloody, battered face and blood running down her legs as she arrives home with tattered clothing after the attack. There are some additional scenes in the movie where a teenage girl shows cleavage, and another where a different teen girls' belly ring is shown and zoomed in on. However, neither of the girls' bodies is focused on and neither is shown in

a sexual manner. In fact, the belly ring scene is done quickly and shows the teen's grandfather with an angry look on his face after seeing her in a midriff top with her belly exposed in church at her grandmother's wake.

In *Erin Brockovich*, Erin is shown standing in a bra and an unbuttoned shirt in the movies' one implied sex scene. Her boyfriend, George (Aaron Eckhart), is shown shirtless in bed while they converse. Coders agree that although she is shot from her cleavage up as she is speaking in most of the scene, there is no male gaze since the camera does not focus or linger on her body. However, the male gaze can be seen in nearly every other scene as Julia Roberts, who plays Erin, is shown wearing very low-cut, cleavage revealing tops and short skirts throughout the movie which were emphasized with camera angles.

Hannibal is the only male movie with two coded scenes, neither with the male gaze. Both nude scenes in this movie involve brief instances of male nudity (buttocks) that are shot briefly with dark lighting at angles where it is difficult to see exactly what is shown without several views. In the first, Mason Verger (Gary Oldman), one of Hannibal Lecter's (Anthony Hopkins) victims is shown swinging with his pants down, and a brief view of his buttocks is seen. In the second, the body of a male homicide victim is shown in a brief photographic montage, and his buttocks are also visible. Notably, toward the end of the movie, the leading character, Clarice (Julianne Moore), is dressed in a low v-cut halter top dress that is split so far to her stomach that it reveals ample cleavage from the inner sides of her breasts. In one scene the camera pans Clarice's body with a male gaze perspective, showing her in the dress to the audience. Two other notable scenes also contain the male gaze. A shot is shown of Clarice's boss staring at her legs in a skirt, the

camera shows just her legs at one point from the man's perspective as it cuts from her legs to his face as he looks down at her. Additionally, another shows a police officer's wife in her bra and a skirt slip as she puts on her shoes. The view is shown from the side and resembles a male voyeuristic gaze as she is unaware she is being looked at.

Terminator 3: Rise of the Machines, *Slumdog Millionaire* and *Wanted* each contain three coded scenes. *Terminator 3* contains three nude scenes, two of a man and one of a woman who both played cyborgs. In the first scene, we see bare buttocks, back, legs, and cleavage as the nude female terminator stands from squatting (side view). Then her backside is shadowed as she walks away from the camera, and only her naked silhouette is seen. The next shot shows her walking towards the camera (some of her is hidden partially by shadows; her breasts are covered by her long hair). There is no lingering by the camera or focusing in on body parts, and the scene is not shot from any angles that appear to put her on display for the gaze. Interestingly enough, she later sees a Victoria's Secret billboard with a busty model in a bra that says "WHAT IS SEXY?" and decides her breasts need to be bigger. The camera pans from her face in full view to only her breasts, and it appears to include the male gaze as her breasts are shown through her leather top inflating to a much larger size. In the second scene, we see the arrival of the male terminator (Arnold Schwarzenegger), and his body is panned in the same manner as the female's. However, we do not see as much of his body, as many shots or angles, and the scene is not as long.

The final nude scene takes place when Schwarzenegger (T-850) walks through a desert, across a road, and into a club/bar (at night). His buttocks are partially seen very briefly before a dark shadow covers him, but his bare chest and legs are visible. He walks

into the bar fully nude (shown from the stomach up, no actual nudity is seen) then the camera cuts to the view through his eyes, and we see the women's reactions as they ogle and cheer on both he and the stripper on stage. Interestingly, the women are the ones who are on display here, as they are shown scantily clad in short skirts and tight low-cut tops that reveal cleavage and bare abdomens. The male stripper dancing on a stage in front of the crowd of cheering women never shows any of his body: he is in a full-body leather outfit and we never see him take anything off. Schwarzenegger is shown from the chest up, and most of the scene is shot through his eyes so we do not see his body the entire duration of the scene. In what seems to be a stereotypical portrayal of the male stripper on display, when the male dancer speaks, he is very effeminate and portrayed as homosexual. Finally, toward the end of the scene there is a blonde woman with huge breasts waving her arms and shaking her cleavage, which is spilling out of her top in camera view. So while one male is naked and another is dancing for the pleasure of the female voyeur, the director turns the scene from one that would presumably show female sexual dominance and men on sexual display to putting the biggest breasted woman with a tight, low-cut shirt in the audience in the full frontal view of the camera.

Slumdog Millionaire contains three sex scenes, none with explicit views and none that appear to show a male gaze. One is of implied sexual coercion, two are quick shots in a brothel filled with prostitutes where sex is or is about to take place. In the first scene, a couple is quickly seen behind a curtain. This is done in one shot, and depicts a bare-chested male "John" kissing a woman's neck and thrusting while she seems to be resisting. We see his bare upper back but no nudity. In the second, a shirtless man with pants unfastened lies on what appears to be a mattress with a woman. They appear to be

engaging in foreplay as he tries to unhook her bra, but this is also shown quickly. Neither scene is long enough to see a male gaze. In the last scene, it is implied Salim (Ashutosh Lobo Gajiwala), the villainous brother of the lead character, Jamal (Tanay Chheda), has sex with Latika (Tanvi Ganesh Lonkar), Jamal's love interest (all three appear to be young teens at this time). Salim pushes Jamal out of a hotel room, the two boys fight, and Salim draws a gun and points it at Jamal. Then Latika tells them to stop, the door is closed, and Latika looks as if she is reluctantly acquiescing to Salim. The only other instance of memorable male gaze in this picture is when Latika (groomed to be sold as a "virgin" prostitute and dancer) is seen dancing (as a teen) and on display (her bare abdomen is shown) while her teacher trains her and the two young brothers watch her through an opening in the door.

In the first sex scene in *Wanted*, Cathy (Kristen Hager) and Barry (Chris Pratt) have sex on a kitchen table. She is wearing a skirt, no shirt, and a bra that reveals cleavage. During the scene, her bare thighs, stomach and cleavage, and his bare buttocks and thighs are shown. There is a lot of moaning and screaming from Cathy, and she spans Barry as he thrusts. Camera angles reflect both perspectives of the sex act – her lying on the table and him standing over her. However, it only shows one actor's face from the other's perspective and does not focus on body parts. The scene is brief and the camera does not linger on any parts except when it pans Barry's buttocks, which take the focus of the shot through a female or alternative gaze. The scene ends after it shows a full body view of both of them from the side, her leaning back in her bra and short skirt and him with his bare buttocks thrusting underneath a long shirt.

The second scene shows the same sexual encounter between the couple having intercourse, albeit this one more brief, and she is the clear focus of the camera as it looks down at her from the man's direction, quickly gazing on her from his perspective. Cathy is in her short skirt and bra (with cleavage), and we hear moans and screams from her and see her bare thighs. Barry is shown fully clothed from the waist up; he is wearing a long-sleeved shirt and tie. The third scene includes a male gaze component when Agent Fox (Angelina Jolie) walks out of a soaking tank and is shown naked from behind walking away from the camera, showing intricate tattoos from her shoulders down her back to her buttocks. The camera shows two shots: one from far away, then a zoomed shot that shows the tattoos across the lower portion of her bare back and the top of her buttocks as it pans up her back. Agent Fox is also stylized in this movie through her wardrobe in some scenes, for example, wearing a dress that is slit on the side up to the waist and tight t-shirts. She's also sexualized when, wearing her slit dress, she hangs out of the front window of a speeding car with her knees and thighs nearly around the head of the male driver. She appears to be exposing herself to him as his reaction indicates. An alternative gaze is also used at one point on the lead character, Wesley, when he's just out of the shower, nude from the waist up, and the camera zooms in on his very toned and muscular upper half as he fastens the belt on his jeans.

Troy, *300*, and *Wedding Crashers* each have four coded scenes in this study. Both *300* and *Troy* contain a lot of imagery from a female/alternative gaze perspective. Both movies depict very fit and muscular male soldiers who show a lot of muscles and bare upper bodies. The movie *300* in particular, contains all-male Spartan soldiers fighting in several slow motion shots with the men nearly completely nude except for small speed-o

type clothing they wear. However, throughout the movie, Queen Grogó, a very vocal and strong supporting female character, is also sexualized and stylized through her wardrobe as well, wearing very low-cut dresses that revealed cleavage, bare shoulders, part of her bare breasts from the side, and bare abdomen. And while the men might show more of their bodies overall in the movie (chest, stomach, legs, etc.), in the four scenes coded, there are five women completely nude compared to one leading man nude; and his nudity is only shown once whereas the women's body parts are repeatedly shown.

In the first scene coded, King Leonidas (Gerard Butler) stands nude in his bedroom window (his bare buttocks, back and legs are shown), and then joins his wife in bed (Queen Grogó). They kiss and caress each other and a prolonged sex scene follows. The scene is shot in black and white and in slow motion, with an added effect of wind blowing. We see a lot of thrusting and kissing, from multiple positions, and orgasmic faces. Queen Grogó is the focus in all shots of this scene through the use of the male gaze. Her bare breasts are visible the entire time, with several close-ups. First, we see a side view with her on top of King Leonidas with her nipples showing. Then we see her licking her lips underneath him, her nipples erect. Finally, he thrusts behind her while she is in the foreground again taking the focus of the scene, then the scene ends.

In the second coded scene, we see another example of the male gaze. An oracle, a young virgin girl given to a group of old, disfigured men as a sacrifice to satisfy their sexual needs with, is writhing on the floor in a sheer dress. She arches her back and jerks her body around in a dress so sheer it resembles smoke. She eventually gets on her knees and floats above the ground. This scene is shown in slow motion, and her nipples are visible through her dress, which eventually falls open revealing her bare breasts, bare

buttocks, and thighs. There are close-up shots that show her bare breasts with her nipples erect. Before the scene ends, a man with a badly scarred face and discolored teeth licks her neck in a sexual manner reiterating her place as a sex slave.

In the third coded scene, a disfigured (scarred and hunchbacked) man is bribed by another man who promises him all the women he wants if he helps defeat the Spartans in the war. They are in what appears to be a brothel, where several nameless women in Gypsy-like costumes, some wearing nipple coverings, others baring their breasts, dance seductively in the dimly lit room. The women are shot from far away at first and we cannot see faces. Then we see close ups of the women dancing and gyrating their hips, others kissing and caressing one another, and some in very tiny two piece costumes that show them naked except for G-strings and thin mesh over their breasts and pasties. A woman is then shown on her back topless, enticing the camera. Later, another woman is shown on hands and knees above her looking down, nearly rubbing her hair on the other's chest, with her bare buttocks in the air as the camera looks on at a side view. This view shows skin on legs and shoulders, the curve and nipple of the bottom woman's breast and the curves of the top woman's buttocks. We only see a couple of women's faces directly visible throughout the scene, and some shots focus only on body parts. The parts of the scene that show the women dance are in slow motion. The camera then focuses on three women dancing practically nude around a hunchbacked man, bending over him, caressing him, and stroking their breasts across his back. One is on the floor between his legs, her legs spread and hips up as the camera cuts to her breasts, upper thighs, and gyrating hips. Another of these women wearing a G-string turns her back to

the camera intentionally to show the viewer her bare buttocks. All of these women serve the purpose of sexual display and are shown to appeal to the male gaze.

In the last coded scene, which depicts coerced sex but does not include the male gaze, Queen Grogo drops her dress in front of Theron (we see her bare shoulders), and he slams her against a wall and begins to have sex with her after telling her that she will not enjoy it and that it will not feel good. She does not fight him, but only has sex with him to assure his political allegiance to send more soldiers to war to save her husband. We also note one scene in this movie where, from a distance, it appears dead naked bodies (casualties of war) are attached to a tree with arrows, and it appears there are breasts and genitals exposed. However, the image appears artistic, perhaps the work of a graphic artist, and the body parts are shot from such a far distance that they are too blurred and not fully visible, so this is not counted.

Wedding Crashers has four coded scenes in this study. The first contains various uses of the male gaze. In a cinematic montage of two men's sexual conquests at various weddings, several women (one at a time) fall back onto beds (a few are in bras and panties/thongs, while others are bare breasted with panties/thongs), while the camera looks down at many of them from the men's standing position showing the women from their bare waists up, their breasts jiggling as they hit the bed. John (Owen Wilson) and Jeremy (Vince Vaughn) climb on top of the women in separate shots and kiss them (the men are bare chested). One woman wraps her leg around a man as they kiss (her thong reveals bare buttocks). Another gets out of bed and walks to the bathroom bottomless and is shown from her rear. In all scenes, the men's bodies are mostly covered while the female bodies show breasts and buttocks and take focus of the scene.

There is no evidence of the male gaze in the second scene coded, where Jeremy and Gloria (Isla Fisher) dress on a beach after having sex, and she claims he took her virginity. The scene shows them getting up afterward, fully clothed (we see part of his bare chest as he buttons his shirt). In the third scene, Gloria rubs Jeremy's crotch under a dinner table while other people are eating around them unaware. We see the outline of his scrotum as he breaths erratically and tries to continue a conversation. Both wince, he has an orgasm, and she smiles happily that she's pleased him. The fourth scene also displays the male gaze through an asymmetry of nudity and purposely positioned camera angles. Jeremy wakes up with Gloria's bare breasts in his face (the camera focuses on a side view of her breasts over his face), as she is naked, leaning over him and tying his hands to the bed. She sits up straddling him and we are shown her nude body from the side, part of her right bare breast is visible. The next shot shows her naked form shadowed from the back with her bare breast, nipple, and bare buttocks visible. However, her face is not visible in these shots, which are filmed so that the curves of her body fit into the frame (hips, buttocks, and breasts from an angled back view). Jeremy, meanwhile, although helpless and submissively at her mercy, is fully clothed in his pajamas. After he protests her sexual advances, she puts a sock in his mouth and masking tape over it, and tells him she will make "all of his fantasies come true" before the scene ends.

In the first of four coded scenes in *Troy*, Achilles (Brad Pitt) and two nameless women lie nude together sleeping (we see two bare backs and buttocks, and his bare chest). One woman is on her back with nipples almost visible but the rest of her body hidden, and the other is wrapped around Achilles with her naked side visible. While there

are two nude women in this scene, Achilles is shown nude in the foreground of the scene, and there does not appear to be any focus on any of the bodies or an apparent male gaze. The second scene depicts the famous extramarital affair between Helen, Queen of Troy (played by Diane Kruger), and Prince Paris (played by Orlando Bloom), which ignited the Trojan War. Helen first unfastens the straps of her dress and lets it fall to the floor. We see her bare shoulders and cleavage, and she and Prince Paris kiss passionately. The camera cuts away, then back, and we see her nude on a bed seemingly after sex: her bare back and buttocks visible and he is nude to the hip. The gaze is depicted here as she is in the foreground of the scene, fully naked and clearly the focus: the camera shoots from above her while Prince Paris is not shown below the stomach.

In the third scene, Achilles and Briseis (Rose Byrne) have sex. They kiss while lying in bed (we see his bare buttocks, hip and back), he pulls up her dress, climbs on top of her, they continue kissing, and there is a bit of thrusting. No male gaze appears. If anyone is gazed upon, it is Achilles through a female or alternative gaze, as he is fully naked on top of Briseis with his chest, arms, back, and the very top curve of his buttocks showing. In the fourth scene, an implied sex scene, the same couple holds each other naked from waist up, presumably after sex, with Briseis' breasts covered by her arms, as they have an intimate conversation. The camera zooms in on faces and there is no gaze. One scene (not coded) shows another example of how the alternative gaze is used in the film: Achilles strips nude in front of Briseis and we see his bare chest and nearly his bare buttocks before the camera cuts away.

The Departed is the only male-directed movie with five coded scenes in this study, and the movie includes one instance of the male gaze. Coders agree there is no

gaze in one very brief scene where a woman wearing a very low-cut and tight-fitting top that reveals ample cleavage leans over a bed (and out of view) to snort cocaine as Costello (Jack Nicholson) prepares to have sex with her. However, the next sex scene coded contains a prime example of the male gaze as we see the beginning of Billy (Leonard DiCaprio) and Madolyn (Vera Farmiga) having sex. The two are in her bedroom kissing and start to remove each other's clothes. After her pants come down, she is standing in a thong with her shirt unbuttoned revealing a sheer bra with her nipples showing through. She lies on the bed as he pulls her pants completely off, he is still fully clothed. The camera focuses on and pans Madolyn's body in her sheer bra and thong, then to Billy as he takes off his shirt. The next shot shows him topless and her in lingerie. The two then roll around on the bed (clothed), and he ends up between her legs. They kiss and she wraps her leg around his waist displaying her buttocks (her rear flatly faced the camera) as he grabs one of her buttocks. In the next shot, the camera focuses closely on her body as it pans him kissing her chest to her stomach (again her nipples show through her bra). He stops but the camera pans past her underwear to her legs. She is clearly on display, as the camera appears to detail her curves, depicting a male gaze on her body throughout the scene.

In another scene, Costello and Colin (Matt Damon) meet in a XXX theater where we see brief clips of a pornographic movie playing on the screen in the background, some showing women kissing and caressing each other. There is no gaze because the audience only hears moaning and sees brief shots of aroused faces implying sex is occurring, but there is no nudity displayed or lingering on any body parts. In another implied sex scene, Costello tells his girlfriend, "You're giving me a hard on." She then playfully asks if he's

sure that's not from all of the “crawling up the ass” talk on the phone. He tells her to watch her mouth, and she replies, “No, you watch it. Let me straighten you out” as she seductively walks over to him and gets on her knees (presumably to perform oral sex, but we don't see that occur). There is no male gaze here – they are both clothed and there is no focus on either's body. The final coded scene also does not depict the male gaze: Madolyn shows Colin her sonogram picture and they roll over in bed (clothed) after he asks if she can still have sex. The camera cuts away without any gaze, but sex is implied.

Aside from the sex scenes, there is one scene with an obvious male gaze where the camera focuses on a woman's clothed buttocks. She is shown walking from the side, the camera pans to her buttocks in tight slacks representing Colin's point of view as he ogles her. We hear him whistle as he looks at her (she is his coworker) and says hello, but she is not impressed with his advances. The camera cuts again to her bottom as she walks away, then shows Colin leaning his head in her direction to get another view.

Borat has six scenes to code and none contain the male gaze. All coded scenes are done for comedic effect and involve only men: there are four scenes of nudity and two scenes involving men masturbating. The first nude scene briefly shows Borat (Sacha Baron Cohen) wearing a thong-type swimsuit that reveals his buttocks as he bends over to place a towel on the ground. This is shot from far away, and shows both sides of his body, but is done quickly so it does not focus nor linger on him. In the second coded scene, Borat stands in front of a Victoria's Secret lingerie store New York and masturbates with his hand in his pocket (no nudity is shown) while looking at mannequins in lingerie in a store window. We see his hand in his pants moving rhythmically and people look shocked as they walk by. He is fully clothed so no nudity is

shown and again the scene is quick. In the third scene, Borat shows photographs of a young man with his genitals clearly visible to an etiquette instructor and identifies him as his son, Huey Lewis. One photograph is a close up of the man's genitals with Borat smiling near his crotch. This photo appears to use an alternative gaze, as it is focused and lingered on in the foreground, and only shows the man's body in parts – he is naked from his stomach to his thighs. The fourth scene occurs when Borat comes out of the bathroom in a hotel room and sees Azamat (Ken Davitian), naked and masturbating to a Baywatch magazine (no nudity is seen). The camera zooms in quickly, but the shot is brief and the magazine mostly obscures Azamat's body. Right after this, we see the film's fifth coded and most infamous scene.

Borat, angry that Azamat is “making hand party with Pamela,” (referring to Pamela Anderson whom Borat has an affinity for) fights with Azamat. Both are fully naked (Azamat is fully naked on the bed; Borat is wearing a towel after coming out of the shower which inadvertently gets pulled off in the scuffle). Throughout the lengthy scene we see all of both men's bodies except for genitals (chest, abdomen, legs, buttocks, and Azamat's scrotum). It does contain some angles that show bare bottoms bending over. However, a comically long black bar obscures Borat's genitals while belly rolls cover Azamat's. The scene is mostly shot with erratic camera movement, the camera pans in and out and shakes, as the cameraman follows their erratic movement and captures the scene from many different angles. At one point, Azamat straddles Borat with his testicles in his Borat's face. The audience sees this as the camera zooms in and lingered on Azamat's buttocks as he is bent over fully naked. Borat eventually chases Azamat out of the hotel room, into an elevator, then into a meeting in a banquet hall where people in the

hotel stare in shock and scramble to stop their fighting, and the scene ends. The last scene coded is merely a flashback to Azamat and Borat fighting where Borat looks squeamish as he struggles underneath Azamat who is bending over on his face. This shot included Azamat's buttocks and scrotum close up and for a prolonged amount of time. These scenes are all done for comedic effect without including the appearance of or male gaze on women. However, the last two scenes both apply a female or alternative gaze on the men's bodies.

Bad Boys II contains seven coded scenes, many including half-dressed very attractive women. The setting takes place in Miami, and lots of thin, beautiful women in bikinis and skimpy outfits are shown. In the first scene, a female therapist raises her head from Detective Lowrey's (Will Smith) lap, and it is suggested that she has been performing oral sex on him. She then kisses and nuzzles his neck, and calls him Papi, fitting the Latina sexual stereotype. There is a quick shot of her moaning briefly seemingly on top of him (we see her from his point of view face-to face) but she is fully clothed and there is no gaze on her body. The second scene takes place in a dance club and is rampant with the male gaze as it focuses on body parts on female club goers and a female drug dealer. It opens with two girls in bikini tops and hot pants dancing. The camera shoots them from above their cleavage, showing their slender waists and buttocks (they are in sheer hot pants), and water is spilled on them from above. Then it focuses on their gyrating hips and pans toward the ceiling and to vent that leads the camera to an office where man is counting money. Two women dance suggestively with each other on his desk while he sits below them talking on the phone and appears to watch them. They are in short shorts, high heels, and we see their cleavage, midriffs, and backs in revealing

tops. The next shot shows the nightclub again, where a female drug dealer receives drugs from the office. She is wearing a midriff-revealing top with cleavage, and a short black sheer skirt. The scene starts from underneath her skirt and reveals a thong that shows the sides of her labia and her buttocks. The camera stays underneath her as she begins to sell ecstasy, and the audience continues to look upward at her body. The camera also goes under another girl's skirt but it is too dark to see anything. Meanwhile, people dance and kiss in the background of the nightclub and women wear skimpy outfits revealing cleavage, bare shoulders, bare abdomens, and legs. A woman is also shown in a bikini type costume as she swings on a trapeze. In the entire scene, scantily clad women are mostly shot from above or below and the bodies of those dancing are panned with the camera. Before the scene ends, a woman crawls toward a man who places a pill in her mouth. She is on her hands and knees on a bar top wearing a bra (cleavage popping out) and a mini skirt. All the women in this scene are gazed on.

The third scene also contains a blatant use of the male gaze as an African American couple (extras) have sex in a car while being videotaped. The male is never clearly visible in any shots of this scene, as he is shadowed behind the woman the entire time. He is coded as an unknown body type because he is so obscured. In contrast, the female actor is the focus of the scene, putting on a show for the camera. She moves rhythmically and moans in the scene as the man thrusts hard from behind her, her cleavage shaking as she smiles at the camera. Another woman in the car is shown in a bra and appears to be groped from behind as she is sitting on a man's lap. We never see him either. She fondles her breasts over her bra and also poses for the camera. The man involved in intercourse with the other woman leans over to kiss her. Ultimately, this

scene shows the women as the focus, with the two posing for the camera as they were gazed upon.

In the fourth scene, a nameless beach barista in a thong is shown serving drinks and the camera gazes on her bottom. This entire scene starts with several fit women in bikinis. Men are present in the scene but their bodies are covered. The barista is shown from behind twice: first standing from a squatting position, then zoomed in on as a couple watches her walk away, the camera showing her buttocks close up wiggling as she walks. In the fifth scene, a topless, dead female body is shown in a private morgue. Detective Lowrey opens her body bag revealing her breasts with considerably large implants that are very large compared to her body, and have obvious circular lines outlining them as they stand straight up while she lies on her back on the table. The camera, utilizing the male gaze, shows the woman from his perspective looking down as he gawks at her. Detective Burnett (Martin Lawrence) tells him to show her some dignity and close the bag. Lowrey replies, "What I'm gonna do with these big, dead-ass titties?" in a degrading manner, reducing her existence to a pair of breasts. Her body is shown only once from the top (her breasts are seen in the background in other shots during the scene), but the camera doesn't appear to linger on her. However, the topless corpse is shown again in the sixth scene when Detective Burnett hides under her sheet to avoid being seen by men entering the room to plant drugs in the corpses. Her breasts are shown zoomed in at the front of the shot twice, without her face or any other part of her body shown, as Detective Burnett stares at them with his eyes wide open. Then she is rolled out on a cart and we see her breasts shake while he is beside her. Her breasts are the focus of the scene and are gazed upon, as they are the only things shown in the shot.

The seventh scene opens up with two prostitutes walking in short skirts and tank tops in a construction site revealing cleavage, legs, and one woman's buttocks, which hang out underneath her skirt. It appears that she is either bottomless or has a thong or G-string on. The camera only shows the women from their waists to a little below their knees in the first shot at a slight upward angle as they walk by; then they are shown from behind at an upward angle as if the camera is trying to give the audience a peek up their skirts. In another shot, the women approach a work truck and flirt with the driver who reaches out to touch one of them, their full bodies on display. Before the scene ends, the panty-less woman very purposefully turns with her rear facing the camera for another brief view of her bare bottom to appease the male gaze.

In one scene not counted due to tricky camerawork that obscures male genitalia, the naked corpses of overweight men are knocked around in the back of a van with its doors open during a high-speed chase. At least one man's pubic region is shown from above, but the plastic body bags are too blurry to see anything clearly. The bodies fall out and are crushed by cars but no genitals can be seen. Meanwhile, throughout the film, many women are shown in tiny outfits such as bikinis that show sides of their breasts, and low-cut, tight, short outfits that reveal cleavage and bare legs.

In another example of the gaze used in this film outside of coded scenes, the camera pans the body of a fit young woman in a bikini in front of a pool sitting on a deck chair. Her back is somewhat arched, propped on a towel or cushion and she appears to be posing for the camera. Additionally, the female heroine cop (Gabrielle Union) in this movie is also sexualized throughout, shown in tight, short, and low-cut clothing and a tiny bikini. There is also a scene where a 13-year-old girl prepares to go on her first date

and her mother puts on her makeup resulting in the young girl looking stylized and much older with lots of eye makeup, lipstick, and penciled brows.

Knocked Up has eight coded scenes. The premise of this movie involves an unexpected pregnancy as a result of a one-night stand after a beautiful, young, professional woman (Alison played by Katherine Heigl) has sex with an overweight, unemployed slacker (Ben played by Seth Rogen). In the first scene, they drunkenly stumble to her place to have sex. The scene is shot with reddish lighting, and the two begin disrobing (she is in a bra and he is bare-chested), kissing and groping, and eventually have sex (there were a few minutes of thrusting and sex noises). She is clearly the focus of the scene through the male gaze, at one point she bends over in front of the camera in underwear, then sits up on top of him tossing her hair back. He is overweight and his nudity is portrayed as comical (he even makes a joke about it), while hers is sexy and she fits the thin, blonde, big-breasted stereotype. She asks him to put on a condom but he couldn't get it on. They continue to have sex, he thrusts on top of her while they moan, and then the scene ends. The next morning we see Ben lying nude and face down in bed (his bare back and buttocks visible). This was coded as the second scene. In a single shot, the camera focuses solely on his buttocks (it shows only from the bottom of his buttocks to the lower part of his back) and applies a female gaze from the Alison's perspective as she appears to be disgusted by his body.

There are two scenes in this movie where characters watch movies with topless and full frontal nudity on women. (A group of young men is trying to launch a website called "Flesh of the Stars" that catalogues nudity in films). The first movie shown (the third scene counted) depicts a lesbian kiss in a swimming pool from the film *Wild Things*.

The women (Denise Richards and Neve Campbell) remove each other's tops and Richards' bare breast is visible. The second movie, (the fourth coded scene) shows two naked women walking in slow motion in the opening credits of an unknown film, one shows full frontal nudity, although her pubic region is shadowed, and both show their breasts. These scenes fit the male voyeuristic gaze. In the fifth scene, young people are standing outside a house (some nude) in the middle of the night after an earthquake. A woman holds her hands over her breasts and one is exposed when she reaches out to shake a man's hand. Also, in the same scene, Jason (Jason Segel) stands cupping his genitals and we see his bare chest, legs, and later his buttocks after he runs away to turn off the gas in the house. These scenes are brief and the male gaze is not apparent.

It is, however, blatantly apparent in the sixth scene which took place a Las Vegas strip club scene where two strippers wearing only thongs with their bare breasts and buttocks visible, perform lap dances for Ben and Alison's brother-in-law Pete (Paul Rudd). We never see their faces clearly as they grind on the men. One rubs her bare breasts in Ben's face as the other pulls Pete's tie from between her legs as she stands with her back to him so that his face is pressed into her bare buttocks. In the seventh scene, Ben and Alison (she very pregnant) have sex and he is afraid of hurting the baby so they try various positions. She is in a bra and he thrusts on top of her but becomes uncomfortable thinking he could hurt the baby, so she gets on top. She is shown in her bra with a very pregnant belly throughout the scene. She becomes uncomfortable though, so they try lying next to each other, and her cleavage and belly are shown in side view. While she is in most of the scenes, some shot from her bra upward, camera angles do not appear to focus or linger on specific parts of her body, so no male gaze is observed.

In the eighth coded scene, Allison gives birth in a hospital, and the baby's head is shown covered in blood very briefly three times crowning at her vagina. While not shown for sexual pleasure, coders consider this part of the male gaze because it is shown multiple times, and after the first is not considered comical or for shock value. Additionally, the scene shows only her vagina in the whole frame in two shots, and it is perfectly groomed (stylized), appears bleached with no dark colorations, freshly shaven and hairless, and this does not seem realistic.

American Gangster has nine coded scenes. In this movie, several nude, young, African American women process heroin in various scenes, with distanced shots of their breasts, buttocks, and pubic regions. We see this four times throughout the movie, and all appear to include the male gaze. In the first scene, the women, topless and in underwear, handle drugs. There are no close ups of faces, only full bodies (breasts, legs, etc.) shown in the background. In the same scene, the woman in charge of them is shown walking in slow motion in hot pants and bra with the male gaze upon her toned body. The audience sees her body as well as the naked women in the background in the scene. All these women are clearly shown for male pleasure and this scene has an explicit male gaze. In the second scene, which shows brief female nudity, Richie (Russell Crowe), kisses a nameless woman while beside her in bed. The scene starts out in a dark bedroom, but he turns on the light after answering the phone. She tries to get on top of him while he is on the phone, but he pushes her away. Richie is shot shirtless from the waist up, and his face is visible. We see the woman's bare breasts briefly but not her face before the scene ends. Ultimately, her body is reduced to her torso, an arm and a breast, which is gazed on briefly, as her nudity draws the eye in the scene.

In the third scene, the nude women process heroin again. One is singled out – there are four shots of her cutting and putting drugs in envelopes, and in all shots her breasts and nipples are shown briefly. Although the camera does not linger, her face is never shown, and the scene consists solely of her breasts either in the foreground or background as the entire shot. In the first shot, she holds an envelope in front of her breast with her nipple peeking out. The next shot shows her breast blurred as the envelope is in focus on the foreground. In the third shot, her breast is shown directly on, and in the final it is shown from the side. In all shots of this scene, her nipples are visible. The male gaze is apparent because her breasts make up the entire frame of the scene, are shot multiple times from different angles, and we never see her face.

In the fourth scene, Richie and his attorney (KaDee Strickland), have sex fully clothed in a kitchen and no gaze is seen. In the scene, she screams, “fuck me like a cop not a lawyer!” Her skirt is pulled up (only her legs are exposed), and he thrusts against her while she sits on a counter-top. He then picks her up and pushes her against a wall, and she moans before he covers her mouth after answering the telephone. In the fifth coded scene, again the nude women process heroin, and there are distanced shots of their breasts, buttocks, and pubic regions. This time they are being watched by several men who appear shocked and ogle them, and it is finally explained they are naked so they can’t steal any drugs. While there is no focus or zooming in on the women, the camera gazes at them as it pans the room to see them in their entirety, seemingly showing them through the men’s visual perspective.

The sixth coded scene in this movie contains implied sex between Richie and a nameless stewardess. Dressed in her uniform, she kisses Richie on her way out the door.

Her face is only shown from the side, but there is no gaze on her. In the seventh scene, two topless women massage a nude male soldier (bare breasts are visible as well as his bare back), and another topless woman sits in the background for an unapparent reason. As one topless woman is straddling his back massaging him, the other massages his feet. The audience never sees their faces closely and they never speak, so it appears they are naked only for display to appease the male gaze. The eighth scene shows the nude women processing heroin with shots of their buttocks, breasts, and pubic regions again. Again the male gaze is seen, as there is full frontal and rear nudity, and no focus on their faces. At least three women are seen topless, and two are fully naked while all men in the scene are clothed. Because of the number of times they are shown, and the fact that their purpose has already been explained, it seems their nudity only appears for the male gaze. In the ninth scene, there is a shootout in the drug factory where the women sort drugs. It is very hard to see because of quick camera shots and movement, but there are naked women running and screaming. Coders agree this scene is too brief to focus on any of the women nor clearly show any of their body parts, so it does not contain use of the male gaze.

The Hangover has 10 scenes to code, and 4 include the male gaze. In the first, Alan (Zach Galifianakis) wears a t-shirt and a jockstrap as he gets fitted for suit, and his bare buttocks are shown a couple of times. Although the scene is comical, his buttocks are panned briefly from his back to his legs as his body is shown only from the waist down through a female/alternative gaze. In the second scene, an elevator door opens and inside a man stands up as a woman adjusts her low-cut, short dress. It is implied that he was performing oral sex on her, and no gaze was seen. In the third scene, Alan is in a t-

shirt and a jockstrap again and his bare buttocks are shown while he is urinating. When he turns to the side, his penis and scrotum are visible. In the fourth scene, also comical, a doctor gives an elderly man a physical exam while Alan, Phil (Bradley Cooper) and Stu (Ed Helms) are in the room talking to the doctor. The elderly man is overweight; we see his bare chest, back, and buttocks as the doctor tells him to cough several times (the doctor sits near him wearing a rubber glove). Alan, curious about the patient's nudity, stares at him, but the scene was never shown from Alan's perspective and no gaze is seen.

In the fifth scene, Jade (Heather Graham) pulls her top down and off her shoulder to reveal her breast in order to breastfeed an infant. She does push her breast out briefly for the baby to latch on, and this looks somewhat posed, but the camera does not linger or ogle. The men facing her react; one uncomfortably coughs and diverts his eyes. Alan is again mesmerized, but we never see his view or perspective of her. Since the nudity occurs briefly, uses only one shot, and there is no lingering or ogling by the camera, the male gaze is not apparent. Nor is it apparent in the previous four scenes. In the sixth scene, also sans a male gaze, Chow (Ken Jeong) jumps out of the trunk of a car fully nude and attacks three men. He moves very fast in the scene, and his bare buttocks, back, chest, abdomen, and legs are visible. His genitals, however, are covered by overgrown pubic hair, which is clearly a wig prop used for comical appeal.

In the 7th to 10th scenes, female nudity is shown, and the audience begins to see the male gaze. Right before and during the credits, a series of photographs is shown. In the first, Alan is passed out next to a topless woman with pierced nipples. There are two photos, and one shows her breast near his head, clearly posed and on display. In the next

photograph, we see a photo of Alan and Phil with lap dancers. One stripper does three different poses on top of Phil (reflected in three different photos), contorting herself into sexual positions as he stares at her body (the woman's bare breasts, abdomens, buttocks are visible). Although we never see her from Phil's perspective, she is very much used as a sexual object for the male gaze in this scene. In the ninth scene, a nameless Black woman has her head in Chow's lap as he sits on a car with his hand on the back of her head, making it appear she is giving him oral sex. The overweight woman is shown from the back and the audience sees her buttocks from under her dress from a low angle looking up, another example of the male gaze. She is shown again from the side, appearing drunk with her head in his lap. In the 10th scene we see a photo of Alan standing in an elevator with an elderly woman performing oral sex on him. There are a few shots in which we see his penis pulled out of his pants and in her mouth. The two are looking directly at the camera, and although the shot seems to be staged for comical appeal, it also appears the act is done for the viewer, and it is a good example of the use of the male gaze.

While not codeable, there are also other uses of the male gaze during the montage of photos. Two photos are shown of a stripper with massive breast implants revealing a considerable amount of the side of her breast (no nipple) in a tiny bikini. In another, Jade (a stripper) stands with her foot on Stu's shoulder while he is kneeling looking up her skirt. In another, wrought with the male gaze, multiple young, attractive, and physically fit women in bikinis walk around a table where Alan, Phil and Stu are seated and having a conversation. During the lengthy scene, although the men are fully clothed, the women

are clad only in bikinis. Some women are shot from a low angle, and one is shown from behind in a thong with a drink in her hand.

American Pie 2 has 11 coded scenes. The plot in this movie revolves around young men's sexual conquests, and features many shots of women in bikinis, short shorts, and tight clothing. In the first scene, a young couple is shown kissing and having sex in bed (covered to the shoulders with sheets). We hear the woman moaning but the couple is interrupted when their respective parents enter the room. She shows cleavage in a tank top, and he is in boxers. The scene is more awkward than sexual in tone, and there is no lingering or gazing. The second scene shows another young couple (Oz, played by Chris Klein, and Heather, played by Mena Suvari) having phone sex. They touch themselves and describe what they were doing, but they are interrupted twice. The scene includes shots shown at a slight upward angle from low angles, and there is one brief shot of Oz's crotch. Heather is in a short halter-top, and the audience can see slight cleavage and her midriff. However, none of her body is focused on, so no gaze is apparent. The couple attempts to have phone sex again later in the movie but is interrupted before any touching takes place underneath clothing.

The extensiveness of the male gaze in the third scene features two women, Danielle and Amber, who undress as five young men watch and communicate over two-way radio transceiver (walkie-talkies). The first sequence is a close-up pan of their bodies while they disrobe; their faces are off-camera. They are at one point shown topless in their thongs. In one shot, Danielle is on her hands and knees looking for something, and we see her from the front, her back arched so that we can see her bare buttocks, a clear use of the male gaze. Three young men, hiding in a closet at first, watch, and, from their

vantage point as “peeping toms,” the film viewer sees the women. Using walkie-talkies to communicate, the guys interfere with several CB signals, and many other men are shown listening in on the conversation between the three in the apartment and their two coworkers outside (the guys are painting houses during the summer and one of the houses they are painting is where these women live). To tease the guys, who think they are lesbians, Amber and Danielle agree to do sexual things with each other in exchange for the guys to do the same. The women, still in thongs and bras, are told to caress each other and kiss passionately while the men watch. Danielle is told to touch Amber’s buttocks; as she rubs her hand up the back of Amber’s leg, we see Amber’s buttocks pointing upward in her thong. Then, Amber caresses the underside of Danielle’s breast, takes off Danielle’s bra and starts licking between her breasts. Throughout the scene, we see both women’s breasts, and they are shown in their thongs from many angles including from behind through a window where two other men are watching from outside. Danielle and Amber request the guys touch and kiss each other too, but the men are fully clothed and their acts are seen as comical. The scene ends when the guys leave the house after refusing to participate further in Danielle and Amber’s sexual game.

Coders didn’t count the subsequent scene where the Danielle, talking over the radio, tells Amber she wants to use a rubber phallus. Coders agreed this statement was sarcasm aimed at teasing the male audience listening over the radio signal. In the fourth scene, Michelle (Alyson Hannigan) gives Jim (Jason Biggs) sex tips. She touches his thighs with her fingertips, pulls down his pants (we see his bare buttocks a few times in the scene), and she puts a trumpet in his anus to stimulate him. This is comical as well. Because the shot is brief and doesn’t linger, there is no gaze. In the fifth scene, Jim

watches a pornographic film and proceeds to masturbate, but inadvertently uses superglue instead of lubricant (the tubes are next to each other on the night stand and he does not look at what he grabs because he is distracted by the pornography). We see a view of his stomach with his hand in his shorts, while the two women in the pornographic movie are shown in a bubble bath caressing each other's bare breasts, talking seductively, and moaning. In at least three shots the pornographic movie is seen from the position of the male gaze: for example, a high angle shot showed the women, whose bodies are mostly hidden by bubbles, kissing. Jim's hand finally becomes glued to his penis, and he goes up on a roof to get to a can of turpentine to unglue himself without his roommates knowing what he has done, but a neighbor has already called police. His shorts fall down as he struggles to put his hands in the air at the police officer's request and we see his bare buttocks. Again, the male nudity is portrayed briefly and comically, and the women's is sexual as the camera lingers on their bodies.

The sixth scene is shot in such a way to suggest that Nadia (Shannon Elizabeth) and Sherman (Chris Owen) have sex. She is in a short halter dress that shows her legs and cleavage. They run up the stairs after she yells at him, "Fuck me, geek!" However, no nudity is seen and nothing is gazed on. In the 7th through 10th scenes, young couples are shown sleeping in beds covered with sheets to their shoulders (one group consists of two women and a young man). The camera pans over each of the beds, but mostly shoulders and feet are seen, and there is no male gaze. In the final scene, a middle-aged woman, referred to as "Stifler's Mom" (Jennifer Coolidge), and the younger Finch (Eddie Kaye Thomas), have sex in a car. Neither of them are shown during the act, so there is no gaze.

The audience only sees the car shaking side to side comically as the two moan with sexual pleasure, and the movie ends.

Scary Movie contains 13 coded scenes, all comical, with four scenes showing the male gaze. In the first, a pornographic magazine with three completely nude female bodies is seen; the women are nude and posed for the camera. In the second scene, Drew's (Carmen Electra) sweater and skirt are ripped off while she is being chased, revealing a white bra and thong panties (we briefly see most of her bare buttocks). She is sprayed with water from a sprinkler and, in slow motion, suggestively runs her hands over her body, tosses her hair, bends over, and pouts her lips. This is a very overt and comical use of the male gaze. In the third scene, a woman's head pops up from a man's lap and she wipes her mouth implying that she was giving him fellatio. Nothing is seen and the male gaze is not apparent.

In the fourth coded scene, Gail (Cheri Oteri) sucks Doofy's (Dave Sheridan) finger, then they head to a news van to presumably have sex, but again nothing is shown. In the fifth scene, we hear a popping noise as Ray (Shawn Wayans) supposedly removes his finger from Greg's (Lochlyn Munro) anus. This is done for comedic effect and no body parts are shown. In the sixth scene in a men's locker room, we see some men's buttocks and several men wearing towels and boxers. Ray slaps another man's buttocks as he walks by, but there is no male gaze apparent. However, the scene does contain a female/alternative voyeuristic gaze, as the men do not know they are being looked at. In the seventh, we see a photograph briefly of what is intended to be Greg's micro penis, and later we see him show the picture to several others. The scene shows the man's body from stomach to thighs in the photo very close up, and there is a slight linger, hinting at a

female/alternative gaze. During the eighth locker room scene, while some women are topless in the background, we see some women in the foreground in towels or wearing bras and panties. This scene is longer than the guy's locker room scene. Although the camera does not linger or focus on anything, the women are seen from a voyeuristic male gaze perspective; they are dressing and are not aware they are being watched.

In the ninth scene, Miss Mann, a character played by a female professional body builder with an extremely bulky and muscular figure and a square jaw line, uncrosses their legs and comically enlarged testicles fall out and hang below a short skirt as the character walks. In the 10th scene, Ray and Brenda (Regina Hall) are shown having foreplay in a comical way with gay undertones: she is dressed in football gear at his request (jersey, helmet, and shoulder pads), he tackles her in bed, turns her over and thrusts on her as they are both fully clothed. He then tells her, "Take it Brandon!" No nudity is shown and no body parts are focused on over clothing. However, the camera does look at the woman from the man's perspective, as a shot is shown from behind his head as he sits in bed watching her stand at the foot of the bed performing satirically for him in a sexual way. In the 11th scene, a penis (possibly a rubber phallus) is shown sticking through a hole in a toilet stall rubbing a boy's ear. A female/alternative gaze is seen because the penis is shown as a single body part and takes the focus in the scene. In the 12th scene, a young couple (Cindy and Bobby, played by Anna Faris and Jon Abrahams) have sex. After Cindy performs fellatio on him, he performs cunnilingus on her. Nothing explicit is shown as the camera focuses on faces only during these acts. Cindy is shown in her bra and we hear moans. Then she gets on top of Bobby and the two have intercourse. She gyrates while insulting him and slapping his face twice, but no

nudity is shown. In keeping with the film's comedic theme, he ejaculates in a huge, continuous spray that lifts and pins her onto the ceiling. We briefly glimpse the side of her bare body (nothing is visible through the semen which covers all but her bare shoulders and legs) as she flies toward the ceiling. In the 13th scene, Doofy, in his underwear and a t-shirt, uses a vacuum as a sexual device. The scene starts close up with only his face in view, then zooms out showing the whole scene in his bedroom. No nudity is shown although he appears to have a large erection in his underwear (possibly a rubber phallus). While this is not focused on or shown close up by the camera, the phallus does draw the eye through a female/alternative gaze.

Sex And The City also includes 13 coded scenes. The first three are a montage of leading actress Samantha's (Kim Cattrall) sexual conquests, and she is shown having sex with several different men; we see thrusting and hear moaning, while her cleavage, bare buttocks, and legs are visible, and the chest and legs on one man are also visible. At one moment, she is kissed by two men and in another she is kissed on the neck by a man; there are two shots of her body moving rhythmically while she has a pleasurable look on her face; and also one full-bodied shot in which she has sex on top of a man seated in a chair. The scene is quick and requires several slow motion views to code because body parts and character's actions are not completely visible. Therefore, no male gaze is apparent. The fourth scene is a sex scene between another leading actress, Miranda (Cynthia Nixon), and her husband, Steve (David Eigenberg). Steve is on top thrusting (they both wear shirts and are bottomless), and their legs are intertwined. The camera pans up both of them from their legs to her thighs and his buttocks. She is enjoying the sex, and he tells her not orgasm yet but she wants to "get it over with." This upsets Steve

and, as he walks away, we see his bare buttocks. While there does not appear to be a male gaze in this scene, a female gaze focuses on Steve's buttocks as he leaves the room in his t-shirt. In the fifth scene, Carrie (Sarah Jessica Parker), the main leading character, and her boyfriend are shown kissing passionately; their dialogue suggests that they will have sex. He kisses and licks the middle of her breasts and up to her neck while she's up against a wall (her cleavage is visible in a low-cut dress); and she makes a comment about how sex with him is pleasurable before the scene ends. No male gaze is apparent.

In the sixth scene, Samantha's neighbor Dante (Gilles Marini) and a woman have sex in his apartment while Samantha watches through glass windows. The scene is shot from Samantha's point of view and appears to show a female or alternative gaze. The couple is fully naked, and the woman straddles Dante as they both gyrate and moan. They are shown from an angle behind the nameless woman's back; Dante is bare-chested and her bare breasts are visible from the side. Her large breast implants, which make her breasts stiff and appear perfectly rounded from the side where they protrude out, are visible. He grabs her buttocks to move her back and forth on his lap, then picks her up and they have sex against a wall with her legs around his waist. Throughout the scene he has a pleasurable facial expression and she is moaning. The scene ends with a shot of his buttocks thrusting while Samantha watches, smiling.

In the seventh scene, Charlotte (Kristin Davis) and Harry (Evan Handler), a married couple, have sex. The camera pans up from the bed, and they appear naked from their bare shoulders as Harry lies on top of Charlotte, covered by a blanket. They kiss tenderly and there is no thrusting or moaning. In the eighth scene, Samantha and her boyfriend, Smith (Jason Lewis), have sex. The camera cut to them as they finish and we

see her leg and his back. Samantha, covered in sheets, makes a comment about the experience being pleasurable, and Smith rolls over on his back showing his muscular chest. There is no male gaze in either of these scenes, although a female/alternative gaze is seen on Smith's chest in the eighth scene. In the ninth scene, a bikini-clad woman runs and jumps into Dante's arms: he pulls down her top to expose one breast, she arches her back, and they kiss. Because of her body position (arched back with one bare breast) she appears gazed on. In the 10th scene, Charlotte and Harry have sex on New Year's Eve. The camera pans from the bed up to their shoulders. They appear naked, but only show their bare shoulders as Harry lies on top of Charlotte. There is no thrusting or moaning, and no gaze.

In the 11th scene, Samantha lies naked on a dining table, her breasts and pubic region covered by sushi as she waits to surprise Smith on Valentine's Day. She gets up after hearing Dante having sex again and goes to a window where she can see what is occurring. (The audience sees the rest of the scene from Samantha's perspective.) A woman, whose breasts are clearly visible as she lay on her back, is moaning and rubbing her body. She appears to have large implants, as her breasts stand straight up and look perfectly round rather than naturally fall to the side as she lay on her back. Her pubic region is hidden by the camera angle. Dante thrusts, then kisses her breasts down to her stomach, grabs her breast, and then starts cunnilingus while caressing her body. Another woman pops up behind him (it is possible she was performing oral sex on one or both of them), and starts caressing the body of the woman who lies on the table. At this point, it is clear that a *ménage à trois* will take place. All three appear to be naked but we only see partial frontal view of Dante and a full view of the woman lying on the table. The scene

could depict a male or female/alternative gaze because, while one woman's body is on full display, the scene is shot from Samantha's point of view and the audience sees the action from her perspective.

In the 12th scene, Miranda and Steve have sex. They are both naked and upright in bed on their knees; Steve is behind her grabbing her exposed breasts with one hand and has his other hand over her pubic region. He thrusts and they kiss. A male gaze is seen on her in the foreground as the camera zooms in on both of them, her breasts and nipples visible through his hands. The final scene depicts a female/alternative gaze as it is shot partly from Samantha's point of view looking up at Dante showering outdoors (his bare back, chest, buttocks, and a side glimpse of his genitals are seen). The scene is shot in slow motion with water running down Dante's naked body. The camera pans him a few times, as he slowly rubs soap over his quite fit body. The camera pans from his buttocks to his penis (only focusing on his thighs and stomach) as he turns toward it, and then it quickly cuts away.

In summary, Table 18 shows the overall number of sex and nude scenes coded in each of the top male-directed R-rated films from 2000-2009 as well as the number of instances the male gaze occurred in these scenes. Of 109 scenes coded in this study, male directors used the gaze a total of 38 times, 38:109 or 34.86%. As mentioned previously, all of these movies had at least one scene to code. The movies with the largest number of coded scenes were *Sex and The City* and *Scary Movie* with 13, *American Pie 2* with 11, and *The Hangover* with 10. *American Gangster* and *Bad Boys II* had the largest number of scenes that included the male gaze, 6 each. *Knocked Up* contained 5 scenes with the male gaze, and *The Hangover* and *Scary Movie* each had 4. *Passion of the Christ*,

Gladiator, Hannibal, Terminator 3: Rise of the Machines, Gran Torino, Slumdog

Millionaire, Borat and Erin Brockovich did not contain any scenes with the male gaze.

Table 18

*The Male Gaze in Highest Grossing R-rated Male-Directed Films in the U.S.
(2000-2009)*

Movie	Number of Scenes	Number of Scenes with Male Gaze
The Passion of the Christ	1	0
The Hangover	10	4
300	4	3
Wedding Crashers	4	2
Gladiator	1	0
Hannibal	2	0
Scary Movie	13	4
Sex and The City	13	2
Terminator 3: Rise of the Machines	3	0
Knocked Up	8	5
Gran Torino	1	0
American Pie 2	11	2
Slumdog Millionaire	3	0
Bad Boys II	7	6
Wanted	3	2
Troy	4	1
The Departed	5	1
American Gangster	9	6
Borat	6	0
Erin Brockovich	1	0
Total	109	38

Overview of Female-Directed Movies

The majority of female-directed movies fall under the comedy genre, with three comedies, three romantic comedies, one dramatic comedy, and one crime comedy. The comedy drama overlaps with the next most popular genre – drama – with one thriller drama, one war drama, one music drama, one period drama, and one drama. There is one each of the action, horror, thriller and foreign genres. Two movies fall into the war genre (one overlaps with the drama genre). There are also four movies that are part of a series: the *Bridget Jones* movies are part of a series in the romantic comedy genre, and *The Matrix* movies are part of a series in the sci-fi genre.

In July 2012, The Huffington Post Online called Lana Wachowski, one of two directors of *The Matrix* movies, “the first major Hollywood director to publicly come out as transgender.” Lana was born as a male, Larry, and was undergoing a gender transformation at the time both Matrix movies premiered in 2003. In July 2012, the Daily Mail UK Online reported that Larry Wachowski, at 47, “. . .has been undergoing hormone therapy as part of his sex-change treatment for nearly a decade.” “Lana lived as Larry until 2002 and only publicly confirmed her gender reassignment in July (2012) while promoting the new Tom Hanks film *Cloud Atlas*,” according to the Inquisitr Online. She also stated in another interview with the Daily Mail UK Online that her words to her mother about her revelation were, “I’m transgender. I’m a girl. There’s a part of me that is a girl.” Because Lana had been in transition from the early 2000s to around 2008 and identified herself as a woman, she was counted in the female-directed movies list.

Twelve films have lead female roles. Lead roles in female-directed films consist of: an assassin (*The Matrix Reloaded*, *The Matrix Revolutions*); business owners

(*Sunshine Cleaning, It's Complicated*); secretary (*American Psycho*); artist (*Frida*); serial killer (*Monster*); blue collar worker (*North Country*); high school students (*Jennifer's Body*); child beauty pageant contestant (*Little Miss Sunshine*); a bride (*Monsoon Wedding*); a writer, maid, rich philanthropist, and fashion designer (*Friends With Money*); lottery girl (*Lucky Numbers*); and a reporter (*Bridget Jones's Diary, Bridget Jones: The Edge of Reason*). Other less prominent characters (peripheral and extra actors) also embody typical Hollywood body types and personalities, although these are much less in number than in male-directed movies: strippers, prostitutes, and groupies (*Bridget Jones: The Edge of Reason, Lost in Translation, Cadillac Records, American Psycho*). Additionally, several women used as extras wear revealing clothing in these movies, as is the case in the male-directed movies. Four of the female-directed movies depict real life stories: *Monster, Frida, North Country, and Cadillac Records*. Seven movies deal with family issues and conflict: *It's Complicated, Little Miss Sunshine, Frida, North Country, Monsoon Wedding, Sunshine Cleaning, and Stop-Loss*.

Much like the male-directed movies, in some instances body parts are visible but scenes narrowly miss being counted because cinematic angles and lighting do not allow more than half a body part to be visible. Some of these scenes would have been very sexually charged in nature had camera work been more revealing. For example, in *Frida*, there is a very detailed enactment of a lesbian love scene with two fully naked women containing a few shots where their breasts and the tops of their pubic regions are visible but shadowed enough so that not more than half appear.

Table 19

Characters in Nude and Sex Scenes in Highest Grossing R-rated Female-Directed Films in the U.S. (2000-2009)

Movie	Fully Nude Characters	Female Characters in Scenes	Fully Nude Women	Male Characters in Scenes	Fully Nude Men
The Matrix Reloaded	9	8	8	1	1
The Matrix Revolutions	1	1	1	0	0
It's Complicated	1	3	0	4	1
Bridget Jones's Diary	1	5	0	5	1
Little Miss Sunshine	2	2	2	1	0
Lost In Translation	3	4	3	1	0
Bridget Jones: Edge of Reason	0	3	0	3	0
Monster	3	12	3	9	0
Frida	8	20	8	7	0
North Country	0	1	0	1	0
The Hurt Locker	0	0	0	0	0
Jennifer's Body	0	2	0	2	0
American Psycho	17	12	11	8	6
Monsoon Wedding	0	0	0	0	0
Friends With Money	0	4	0	3	0
Sunshine Cleaning	2	3	0	3	2
Stop-Loss	0	0	0	0	0
Lucky Numbers	0	5	0	5	0
Cadillac Records	2	13	2	8	0
Punisher: War Zone	0	0	0	0	0
Total	49	98	38	61	11

The Male Gaze in Female-Directed Movies

Four female-directed movies have no sexual content to code: *Punisher: War Zone*, *Hurt Locker*, *Stop-Loss*, and *Monsoon Wedding*. In *Punisher: War Zone*, women wear low-cut dresses that reveal cleavage and bare shoulders in a few scenes, and we see a neon sign in the shape of a woman advertising an exotic dance club. However, for the most part this movie stays away from sexual innuendo. In *Hurt Locker* we see some cleavage on women and parts of male bodies (bare chest, back, and arms on soldiers). In *Monsoon Wedding*, one of the lead characters is seen in the backseat of a car kissing passionately with a married man although she is engaged through an arranged marriage. While they are parked in the rain and kiss passionately, there is no moaning, or talk of sex, or thrusting, so coders agree no sex was implied or shown. Other scenes in *Monsoon Wedding* contain sensual kissing, and men and women in underwear. Also, though not shown, it is revealed that an older family member has been molesting young girls in the family. One instance of the male gaze outside of coded scenes occurs during a wedding dance scene with a young woman dancing somewhat seductively in an outfit that shows midriff and cleavage. Some camera angles show her hips, buttocks and body swaying as she dances. *Stop-Loss* shows a lot of cleavage and legs on women in short shorts but no male gaze. A short, grainy cell phone video two men watch shows a young woman opening her blouse to briefly reveal a sheer pink bra, but this is brief and shot from far away so the woman is shown quickly, and there is no time for the viewer to gaze.

The Matrix Revolutions, *North Country* and *Little Miss Sunshine* each have only one coded scene. In a very provocative nightclub dance scene in *Matrix Revolutions*, men and woman dance in skimpy S/M outfits made of leather and metal (women are in short

skirts that reveal bare thighs and sheer tops with nipple enhancing pasties). In the scene, men and women dance, kiss, and caress each other, and one woman is shown pinching another woman's breast (she has nipple piercings) in slow motion. The couple is not focused on and the scene is very brief, so no male gaze is seen. Throughout the movie we see women's cleavage, shirtless men, and a woman wearing a very short skirt that reveals part of her buttocks, however, not more than half is seen so this isn't counted. In *North Country* one rape scene is counted. It is not visually detailed and the camera doesn't gaze at the young female student who is raped by her visibly older teacher. We see the man touching the girl's breasts, hips, and buttocks, and she attempts to refuse him; he kisses her, turns her around, opens his pants, and thrusts while she is against a door crying. They are both fully clothed and blocked by the wooden door as the audience looks on from outside the classroom. The movie otherwise contains many depictions of sexual harassment (semen on clothes in a woman's locker, a rubber phallus in a lunch box, unwanted touching and groping, and sexual coercion).

Little Miss Sunshine contains two scenes with views of pornographic magazines. This first is not counted because graphically generated red-colored stars are placed over nipples and not enough body parts are shown in genital and/or breast areas. In the second, the cover shows several different women nude in various sexual positions: one counted shows a woman grabbing her bare buttocks, her panties down her legs, and we see a partial side of her breast as her bra is also pulled down. The second woman coded appears to be penetrated by a bare-chested man as her leg is wrapped around his legs. She also has red stars over her nipples. Three other scantily clad women on the cover in sexual positions are not counted because their bodies are hidden or positioned so no

nudity is shown. Another pornographic magazine cover is shown in the same scene that shows women baring cleavage, with one exposing her breasts with red stars over her nipples. The camera appears to linger on the first magazine cover when it is shown, and all the women are posed in ways that appeal to the male gaze. At the end of the movie an adolescent girl performs a stripper dance in front of an audience, tears off her clothes and throws them into the crowd (she is clothed underneath and nothing is shown). This scene is very comical and not sexual, so no male gaze is apparent. However, there are other young girls in this part of the movie who are stylized for a child's beauty pageant (dressed in swimsuits and wearing makeup that makes them look like adult women).

There are three other female-directed movies with only two coded scenes: *The Matrix Reloaded*, *Lost In Translation*, and *Jennifer's Body*. *The Matrix Reloaded* includes one scene with the male gaze. In the first scene, the lead characters Neo (Keanu Reeves) and Trinity (Carrie-Ann Moss), make love in bed and are seen moving back and forth, with the male, Neo, moving on top of Trinity with a bit of rhythmic thrusting. The full sides of their bodies are shown (bare hips, arms and legs), but nothing explicit, although we can fully see Neo's buttocks for one shot. The scene cuts back and forth from the couple to the second coded scene where people dance seductively in skimpy clothing. The male gaze occurs not in the love scene, but when we see women dancing in this scene (in slow motion) in sheer tops up-close with their breasts visible but their faces cut out of some shots. The reason for the dance is to celebrate humanity, so it is very sexually provocative. Most men are shirtless in the scene. There are panned shots of women being caressed by other women and men. The camera cuts back to the couple having sex and Neo has an orgasm; Trinity does not or it is not implied that she does. She

shows a lot of leg, curves, and buttocks in beginning of the scene, and as it ends we see Neo's bare back and buttocks while they hold each other as camera zooms out. So while the love scene is evenly focused with nudity and does not appear to have a gaze component, the dance scene does include a male gaze of female bodies.

In another scene that was not coded due to its unique nature, a woman eats a piece of cake that causes her to experience an orgasm. This is shown close up in the digital green matrix form. We see an image of the woman's crotch made out of computer code, and the camera pans through her legs to her G-spot as a flash of light on her clitoris simulates an explosion, suggesting an orgasm.

There is no male gaze in one *Lost In Translation* implied sex scene where Bob (Bill Murray) wakes up to find a female lounge singer in his hotel room. He is topless under sheets and she is walking around in a bathrobe, implying they had sex the night before after meeting in a bar. No body parts are shown and there is no male gaze. The second coded scene takes place in a Japanese strip club where female strippers dance provocatively, all topless and in tiny G-strings. In the scene, one stripper is in the foreground on a small stage, and two are in the background, while men watch and give them money. We see bare breasts and bare buttocks throughout the scene, as the women are very scantily clad and very much on display for the male gaze, although the nudity in most shots is relatively brief. One extended shot of a stripper in the foreground of the scene shows her contorting her body backward, then she flips her lower half over giving the audience a view of her buttocks in the G-String.

In addition, although not codeable, the opening credits show Charlotte (Scarlett Johansson) lying on a bed on her side in a shirt and see-through panties. The camera

focuses on her buttocks as the main titles appear. She is also in sheer panties in several scenes throughout the movie where we see her buttocks, cleavage, and bare legs.

Additionally, at one point a prostitute shows up in a Bob's room, offering him a massage and a "premium fantasy." She lifts her leg to show him her stocking tops, tells him to rip her stockings, then throws herself on the floor and kicks her legs in the air (we see her bare thighs and panties). She reacts in this comically exaggerated manner as she pretends to be overpowered by him sexually and rolls around on the floor screaming for help. He ignores her advances and tries unsuccessfully to pick her up off the floor. The scene is comical and, aside from incorporating the submissive Asian female stereotype, there is no emphasis on sexuality or a gaze.

Jennifer's Body is rampant with male gazes of the lead character's body. While the movie only contains two codeable scenes, Jennifer's (Megan Fox) body is focused on and panned in many scenes while she shows cleavage, midriff and/or legs. In the first, Jennifer and a classmate go to the woods to have sex. She is wearing short, tight clothing with cleavage and midriff visible. The male gaze is apparent when the camera focuses on her as she unzips her hoodie, follows her hand as she unzips it down to her stomach then back up to reveal the insides of her breasts. She proceeds to tear his shirt off (we see his upper chest), unzips his pants, and then sticks her hand down his pants. Throughout the scene we see her bare shoulders, cleavage, bare abdomen and back, but her hair covers her bare breasts as she walks toward her victim to maul him to death. In the second coded scene, a young high school couple (Needy and Chip) have sex. They kiss while sitting on a bed, Needy removes her glasses and sweater, and the camera pans her chest in a tank top (her cleavage is shadowed). Chip removes his shirt and the camera pans from his

chest to his face. They continue to kiss, and he caresses her bra-covered breast, but the camera does not linger. They fall back in bed and the camera cuts to another scene, then back to them kissing, and Chip puts on a condom under the sheets (we hear rubber slapping). He gets on top of Needy and begins to thrust as she moans (sheets cover them). They stop having sex when Needy has a premonition and becomes upset. There is no focus or gaze on either throughout the scene.

This movie contains many scenes that sexualize high school girls, showing them in tight and skimpy clothing (legs, midriff, and visible cleavage). In one scene, Jennifer is swimming nude in a lake; her body blurred by the water and only a silhouette of her backside is seen through it. In scenes in which there is sexual activity, the girls have less clothing on than the guys, and the camera either pans their bodies or the scenes are shot at angles that appear to put the women on display. For example, in two scenes Jennifer is shown from the foot of the bed wearing leg warmers, short shorts and a tight top (nipples erect). The camera starts with a shot of her crotch through her legs, then pans from her legs to her face. Additionally, in one of these two scenes that starts out with her sitting up in her in bed, she is stabbed to death after a fight. When she passes, her mom walks into the room and grieves over her, lifts up her neck and head and Jennifer's back is arched. Jennifer is shown in the shot from head to toe with her arched back, tight clothing, and midriff, legs, and erect nipples visible, her body clearly posed for the gaze. There is also a scene in which Jennifer and Needy French kiss and then fall onto a bed. Brief moaning is heard, and one starts to take the other's shirt off (the scene ends before anything else happens). In another scene, Jennifer changes her clothes and we see her wearing a sports bra (her bare shoulders and back are visible). She also wears short tops that reveal

cleavage throughout the movie, and her bare abdomen and lower back are seen in a few scenes.

Sunshine Cleaning and *Bridget Jones: The Edge of Reason* each have three coded scenes. In *Sunshine Cleaning*, a married man (Mac played by Steve Zahn) meets Rose (the leading character played by Amy Adams) for sex in a motel room in two scenes. In the first, the couple is shown putting on their clothes after sex. It starts out with Mac pulling up his pants, and the camera, via the use of a female or alternative gaze, pans from his calves up his body showing us his bare legs, bare buttocks, back and finally his chest. Rose puts on her bra and this is shown briefly and without nudity. She is shown in bra and panties through the entire scene while Mac is in pants with his shirt open to reveal his chest. Several shots show his upper torso, while her whole body is cut to back and forth on the bed. Her cleavage as well as her bare abdomen and legs are shown throughout in the scene.

In the second scene, they undress each other (they both take off shirts), and his bare chest is shown, while she is in underwear and a bra. He pulls her skirt down, (she is in her underwear) while he is still fully clothed. He kisses her neck; she falls on top of him onto a bed straddling him, and kisses him. There is a full shot of her in lingerie and him shirtless in pants, but most shots are from the shoulders up, although one shows her full body as he gets up. Neither of these scenes appear to have a gaze; the camera never shows her in a sexual manner from his point of view or lingers on her body. The third scene is comical. Nora (Emily Blunt) and her boyfriend are shown having sex, but no nudity is shown. We see his bare back and the side of his chest as he is on top aggressively thrusting, moaning, and shaking the sofa, almost knocking down a lamp on

an end table. She is uninterested in the sex and is watching TV fully clothed. The scene ends after she gets phone call, hangs up, and tells him to get off her.

In *Bridget Jones: The Edge of Reason* there are three scenes in which Bridget (Renée Zellweger) and Mark (Colin Firth) have sex together. There is no male gaze during these scenes but there are some throughout movie. In the first and third scenes, Mark lies in a bed covered with sheets (his bare shoulders and legs are exposed in the first and only his shoulders are exposed in the third). Bridget is fully clothed, wearing tank top and pajama bottoms in the first, and a robe in the third. In the second scene, they lie sleeping in bed together (it is implied they have sex and they are naked under sheets). Bridget climbs out of bed with a sheet wrapped around her because she is self-conscious about her body. Mark convinces her to drop the sheet (we see her bare shoulders), and he admires her but there is no shot of her body from his point of view. Instead, we see her smiling at his admiration. There are other scenes that involve a male gaze. In one toward the end of the movie, Bridget is shown in a tight, low-cut, cleavage-revealing dress. She is splashed with water, which reveals the contours of her breasts in her dress. Then, as she starts running, her breasts begin to jiggle.

It's Complicated has four coded scenes, and only one involves the gaze in an implied sex scene. Most scenes are nonerotic and humorous. As mentioned in the Characters section, Agness (Lake Bell) becomes the object of the male gaze in two scenes in this movie. The first (not coded) shows her walking in slow motion, midriff and cleavage showing in a bikini top, and her breasts jiggling as she is ogled by guests at a party, including Jane, Jake's ex wife. In the first coded scene, she is shown again sitting on a bed (wearing a t-shirt, tiny shorts, and socks). She takes off her shirt off to reveal a

push up bra with her breasts spilling over. She tells her husband, Jake (Alec Baldwin) to hurry back to the bedroom because she's ovulating, and it is implied they will have sex.

Two other implied sex scenes between the middle-aged Jake and his ex-wife, Jane (Meryl Streep), do not include the male gaze. In the first, Jake and Jane fall back onto pillows in a bed breathing heavily. They are covered by sheets up to their waists; he is wearing a shirt buttoned down to reveal his chest, she a camisole which has one side pulled down revealing one bra-covered breast. Jake cups his hand over her crotch area and says, "Home sweet home." Jane, about to become sick from drinking the night before, tells him to look the other way as she gets out of bed and covers her buttocks with a pillow as she runs to the bathroom. In the second scene, Jane and Jake appear in bed together after sex; he is gloating and she has her head in her hand regretting their affair. He kisses her, his bare chest showing, and she is under the covers with only her shoulders revealed. She again tells him to look the other way as she gets up, not wanting him to see her naked, and explaining that the last time he saw her naked she was in her forties. He, wearing boxer shorts, gets up from bed revealing his torso and legs. There is no gaze. In the final scene, Jake takes off his clothes and lies on a bed waiting to surprise Jane as she enters the room. We see his bare chest and legs, but his genitals are hidden behind a laptop computer as he unwittingly projects this image to another man's laptop. When Jane enters she screams, "Why are you naked?" Jake jumps up, turns around, bends over to pick up his clothes, and we see a close up of his bare buttocks. This final scene does depict a female/alternative gaze.

Friends With Money has four coded scenes, but no gaze. In the first, Olivia (Jennifer Aniston) finds a vibrator in a drawer, takes it out, and uses it (we hear buzzing

coming from another room). No nudity or body parts are shown. In the second, Matt and Franny (Greg Germann and Joan Cusak), a married couple, lie in bed together after having sex: they are covered by sheets revealing shoulders and part of Matt's bare chest. In the third, Olivia wears a French Maid costume (it reveals cleavage and bare thighs and part of her buttocks). She pretends to dust a room while a man watches; then they have sex: he thrusts on top of her (he's bare-chested and she's still in the costume), and the bed shakes. During the sexual episode, Matt refuses look at Olivia, and keeps turning his head while she tries to make eye contact. She just lies there and doesn't seem to enjoy the sex while he thrusts on top of her. In the fourth scene, Olivia and her overweight boyfriend Marty (Bob Stephenson) sit in bed together, presumably after sex. She is wrapped to the shoulders with a sheet, and he is wearing a buttoned short-sleeved shirt with his knee peaking out of sheets that cover his waist as they talk. The camera never focuses on either of them and no gaze is apparent.

Lucky Numbers has five coded sex scenes in this study. In the first, Crystal (Lisa Kudrow) and Russ (John Travolta) are in bed having sex. The camera pans from the bottom of the bed, and she is on top, blankets around her, in a nightgown with thin straps on the shoulders. The audience only sees her back and the lights are off. During the scene, Crystal and Russ moan, and she screams something inaudible at him while she bounces up and down on top of him. They both appear to orgasm, and she rolls over revealing cleavage in her light-colored, semi-sheer nightgown. Then they decide to have sex again, (this is the second scene coded) but nothing is seen as the camera quickly cuts away. In the third coded scene, it is implied Crystal and Russ have sex again: they are in bed and she is smoking marijuana. He has a shirt on, and we see her shoulders as blankets

cover her. There is no gaze. In the fourth scene, Russ asks if Crystal wants to have sex and she says yes. They are fully clothed when they walk out of the room before the camera cuts away. In the fifth, Crystal is in bed with Dick (Ed O'Neill), and it is implied they had sex after talking seductively to each other in a prior scene. Nothing is shown except their shoulders, and there is no gaze.

While none of the coded scenes in this movie contain a gaze, there are other instances of the male gaze throughout. Several scenes show scantily clad women in a strip club dancing seductively. In one scene, a woman in lingerie takes her slip off revealing a bra and panties, and gyrates around a pole while arching her back. She is shown again later in the background of a scene bending over. As the stripper, stage name "Carla the Human Canon," bends forward, her hand covers her pubic region (which is shown from her backside). The camera then moves to block her from view as a ping-pong ball flies across the room, implying that she shot it out of her vagina. This happens twice. In a second strip club scene, two police officers question the owner of the strip club (Tim Roth) while two women dance on the stage. One is in bra and panties, and the other is wearing a bra, panties, and a corset. The scene is comedic as one officer (Bill Pullman) ogles the women and drinks a beer while on duty. The camera cuts back to the women, showing them posing sexually as the brunette woman bends over the blonde. They lie over each other, caressing each other on the floor of the stage, seemingly rubbing their bodies together with their hair touching. This scene is relatively brief but includes several shots. In another brief scene in the strip club, there is a close-up of one of the exotic dancers as she pulls the front of her dress down to reveal her bra; and another quick scene in the dance club shows women wearing stockings, hot pants, and bras. In another scene

shot in a motel room, Crystal wears a tight blouse and lies on a bed casually brushing her hand over her top as her cousin Walter (Michael Moore), who has a crush on her, watches her in a sexual manner (this was shown from his point of view).

Bridget Jones' Diary has five coded scenes, and none utilizes the male gaze.

There is one brief moment of nudity where Daniel (Hugh Grant) and a nameless woman are on the floor having intercourse. The woman is on top grinding her hips on Daniel's crotch; his bare buttocks and the sides of the two fully naked bodies are visible. The scene is shot from a distance and does not linger on any bodies. Bridget (Renee Zellweger) and Daniel have sex in another scene where they kiss and roll around on the floor. She shows cleavage and he lifts up her skirt to pull off her underwear (showing her legs and stomach) but stops. Her body is not focused on and there is no gaze by the camera. In the third scene, Daniel and Bridget are in bed post-coitus; he is shirtless and she is in her bra. The sheets cover them from mid-stomach down, no nudity is shown, and no gaze is visible on either of them. The fourth coded scene shows them in bed on vacation; she in a slip and he shirtless. They both have sheets at their waists and joke about just having anal sex. Again, no nudity is shown, no bodies are focused on, and no male gaze is apparent. In the fifth scene, which directly follows the fourth scene, Daniel instigates sex with Bridget to avoid responding to her asking him if he loves her. The camera cuts away from them quickly and no body parts are shown.

In one example of the male gaze outside of the scenes coded, there is one shot of Bridget's covered buttocks as she puts on underwear. We also see a shot of Bridget sliding down a fireman's pole for her television show, depicted from a low angle and shot up at her buttocks as she slides down awkwardly toward the camera. This is shot from the

perspective of the television show's cameraman who is at the base of the pole and catches the episode on live television for the show. It is rewound and shown seven times from this angle for comedic appeal as her coworkers in the editing room laugh. Bridget also shows cleavage throughout the movie and is seen wearing panties in a few scenes. In the last scene, she is shown in a coat, tank top, and panties running in the snow to find Mark. She is shown from behind (the camera displays her buttocks). Ironically, she initially runs outside without shoes then rushes back inside to put some on because the snow was too cold for her feet, yet she does not grab a pair of pants.

Cadillac Records has eight coded scenes. In the first, Muddy Waters (Jeffrey Wright) and Geneva (Gabrielle Union), a woman he just met, have sex: we see him thrusting on top of her till he climaxes (she does not have an orgasm). We see his bare back, and her bra and cleavage are shown. There is no gaze on either. In the second scene, three women enter Muddy's hotel room and drink alcohol, smoke, and dance seductively while he sings and plays the guitar. One woman is wearing her full slip while dancing; we see close ups of her hips and breasts with the rest of her body outside the frame. As she dances on the bed in her slip, Muddy and Leonard Chess (Adrien Brody) gaze up at her. After Leonard leaves, it is implied through dialogue that the three women and Muddy will have sex. This is the first scene with a male gaze in this movie. In the third coded scene, Muddy performs onstage with his band. He sprays beer on a big-chested unnamed Black woman in the audience who is dancing and shaking her breasts at him. He gets off the stage to lick the liquid off her cleavage then the camera cuts to another scene where he kisses her neck. The two are then shown undressing (she is eventually topless and he, shirtless) after which he kisses her bare breasts. While this

scene showed an asymmetry of nudity, it does not linger or focus on the topless woman so no gaze is seen. In the fourth scene, a woman slides off a restaurant seat and under a table where it was implied she will perform oral sex on Muddy after he gives her jewelry. They are fully clothed. In the fifth scene, two young women (they could be teens) get into the back seat of a car with Chuck Berry (Mos Def), and it is implied they will have sex. No bodies are shown after the car door closes. In the sixth scene, three topless young women (one's bare breasts are visible) are in a car with Chuck Berry (he is also topless), and it is implied that sexual activity had either occurred or was about to take place. Only the women's torsos are fully visible, showing their shoulders, cleavage, and one of their breasts, while their faces are shadowed and not clearly visible to the audience. The focus appears to be on the women's bodies in this scene, which depicts the second instance of the male gaze cited in this movie. In the seventh scene, there are several shots in quick succession of different couples kissing and caressing (clothed), and one couple is having sex while listening to a song. They are in a bed under red satin sheets, with the woman straddling the man making her bare back visible. This is shown very briefly with no gaze. In the eighth scene, Leonard and Revetta Chess (Emmanuelle Chriqui) have sex: he thrusts on top of her in bed (we see his bare chest and back, and her arms lay across her breasts). It is also quick and there is no gazing.

There are additional scenes in the movie that showed women being gazed at. In one, Etta James (Beyoncé Knowles) is on a bed in a hotel room wearing a tight, cleavage-revealing dress slit to her thigh. She strikes a very seductive pose as she lies back on the bed talking to her agent and Mr. Chess. The camera pans her body from her feet to her face as she lies back and asks, "You want me just to do it right here?" As she leaves the

bed, she goes on to say she “has to be in the mood to do it” and she “isn’t in the mood.” The double entendre she uses refers to a singing audition, and she finally begins to sing for Mr. Chess. This scene marks one of many where she is sexualized. In another, Leonard stares at her clothed buttocks in a tight dress as she leans over a pool table, and this is shot from his perspective: one shot shows at his face as he looks down at her, the next shot shows her bottom from his point of view. She also wears several cleavage-revealing dresses that accentuate the curves of her bosom and hips throughout the movie.

American Psycho contains 10 coded scenes. In the movie, the lead character, Patrick (Christian Bale), is an egotist investment banker by day and serial killer by night who projects his anger on women, enjoying sexual power, control, and dominance over them. In the first scene, we see his buttocks briefly in the shower via the female/alternative gaze as the camera zooms in on his nude backside. In the second scene, playing on a television in the background is a pornographic movie with two topless women kissing, thrusting, and moaning. This is the first example of the typical male voyeuristic gaze in the film. Both nameless women are on top of nameless man, one on his face, and one on his crotch. The apartment décor is white, with bright natural light, and furniture whose clean lines direct the viewer’s eyes to the pornographic activity, making the women the focus of the scene, even though the TV is small and in the background. We never see the man’s face or full body clearly, and sometimes his body is cut out completely from scenes where the women sit on him moaning and grinding their hips. We only see one of the women’s faces, but mostly both are shown from the side. In the third scene, Patrick watches Christy, a prostitute, bathe in a tub (her nipple appears from the top of the tub), and instructs her to clean her vagina from behind on her knees.

She is not focused on, and there is not much nudity seen aside from her nipple because the tub hides most of her body. Also, the camera never takes Patrick's point of view as he watches her, so there is no male gaze observed.

The fourth scene involves Patrick, Christy, and Sabrina (another prostitute) having sex, and depicts the male gaze in several shots. The sex scene starts with Patrick requesting Sabrina, who is wearing a bra and thong, to dance suggestively. Even though the camera does not focus on Sabrina (she is in the background), she is still displayed sexually for a man who exercises power and control over her. Patrick, who is filming the encounter, then tells Christy to get down on her knees so Sabrina can "see her asshole." Then he tells Sabrina, "Sabrina, don't just stare at it, eat it!" This makes Sabrina uncomfortable, but she does as he demands. He then begins to disrobe and they have sex. The three of them are shown thrusting and moaning in various sexual positions throughout the scene. The positions and movement are explicit, and the audience views much of the action through the camera lens set up by Patrick. In one position, Patrick is behind Sabrina and she is behind Christy. It is unclear what pleasure Christy takes from this, but she is on her hands and knees, and her body rocks back and forth with the thrusting behind her between Patrick and Sabrina, and her hair is tossed while her breasts bounce around. In one shot, Patrick holds their heads as they perform oral sex on him. In another shot, he stares in the mirror and flexes his bicep while he is behind Sabrina, her breasts shaking while he thrusts. He is shown in control and egotistical throughout the scene. While all three are fully nude throughout the scene, their pubic regions are hidden, and Christian Bale appears to be wearing something to hold his genitals down. His body

is mostly shadowed and hidden with camera angles, but we see the women's breasts and his bare buttocks throughout the scene.

In the fifth coded scene, Patrick, Christy, and Sabrina lie in bed together after their escapade. Patrick gets out of bed and we see his buttocks then Sabrina's as she rolls over, but this is brief with no gaze or focus. The women eventually leave the apartment beaten: Sabrina has a bloody nose and lip, messy hair, scratches on her back, and is limping. Christy, who is seen from the back, grabs her money hastily when she walks out the door. In the sixth scene, Patrick has intercourse with his friend, Courtney, on a bed. He is in an open shirt thrusting and moaning on top of Courtney who is wearing a slip. They both enjoy the experience and he has an orgasm, but she does not. As he gets dressed, we see part of his chest. There is no nudity or gaze throughout this scene.

In the seventh coded scene, Patrick drugs another friend, Elizabeth, so she will have sex with him and Christy (the prostitute). After the drugs take effect, they are all shown in bed. Patrick is thrusting on top of the women (they are all under the sheets). We see Christy's bare buttocks as she leaves the bed and Elizabeth's breasts a few times when the sheet is lifted as Patrick begins to perform oral sex on her. These shots are brief and showed Elizabeth's full upper body with glimpses of her bottom half as well, so nothing is framed or focused on specifically. We next see blood on the sheets; it appears Patrick is stabbing Elizabeth as she screams. Then Patrick appears from under the sheets with a bloody mouth. Christy screams and runs away and is chased by Patrick (it is implied that Elizabeth is killed). Patrick, completely nude except his sneakers, chases Christy (who is wearing a one-piece lingerie top/shorts outfit that reveals cleavage and part of her buttocks).

In the eighth and ninth scenes, we see several dead women, two with visible nudity, and neither appear gazed at. The shot of the first woman is brief and she is hard to see, but she is propped up so that her breasts are visible as the camera shows her from the side. The next dead naked female body is on the floor of a bathroom, completely nude and face down with her entire backside visible. We see her when Christy trips and lands in the dead woman's blood. Patrick, meanwhile, catches up with Christy and bites her foot in this scene. Although Patrick is fully nude and squatting, we never see his genitals. Throughout the entire scene, shadows cover his groin area and only his bare buttocks are visible. His genitals are either shadowed, covered by the chainsaw, or he is bending in such ways where they are obscured, even when we see him running from the back with his buttocks visible in the 10th coded scene. He eventually kills Christy by throwing a chainsaw down several flights of stairs; the blade impales her through her back.

Patrick also kills two other women in the movie: one he picks up from a club presumably for sex, but there is not enough indication they do anything sexual before he kills her. Therefore, this was not coded. Additionally, he almost kills his secretary, who later finds illustrations of violent sexual acts toward women in his journal. There are two nude female corpses in plastic bags in one scene. However, their breasts are blurred in the body bags, so they were not counted. There are also several scenes depicting an alternative gaze: Patrick is shown in another shower scene where we see his back only, in boxers in his closet, on his side as he lies nude in a tanning bed (some pubic hair is visible but his penis is hidden between his legs and his buttocks are covered by his hand). He is also shown exercising in underwear with close ups of his muscular chest, stomach, and legs, and in another scene doing lunges where the outline of his penis shows through

in his white underwear. There are also shots from above and below his chest that put him on display, for example, as he is massaged nude from the waist up. While the female/alternative gaze of the camera is frequently on Patrick's body in this movie, there is much more female than male nudity observed throughout the movie.

Monster has 11 coded scenes, 10 sex scenes and 1 nude scene, but none appear to involve the male gaze. The main character is a prostitute named Aileen (Charlize Theron) who is shown in many scenes where men pay her for sex. We do not see any nudity until the eighth scene, however, right before she had sex with her lesbian lover. In the first, Aileen is doing a voiceover in a scene that depicts a younger version of herself. The younger Aileen gets into a car presumably for sex while the older Aileen says she was always seeking approval from men. In the second scene, it is implied that she has sex in a car with a man who gives her money. There is no dialogue in the scene between the two characters; the voice over is still playing. At first, the young Aileen seems surprised and reluctant to take the money; the man kicks her out of his car after she does. There is no nudity shown. In the third scene, Aileen is seen flagging down cars to sell sex, then the camera cuts to her getting out of a car, then going back to flagging down more cars. Coders assume she had sex with the man who drops her off. However, no nudity is shown.

Another man picks her up in the fourth scene, and they discuss money for sex, but again nothing is seen. Her killing spree begins in the fifth coded scene where she is picked up by a man who knocks her unconscious and rapes her with a tire iron. We see the top part of her buttocks – the frontal shot shows her lying over the driver's seat with the lower half of her body hanging out the door, and her hands bound with rope. We see

the pain in her face as the man inserts the tire iron and roughly pushes it back and forth inside her (we hear this as well). She screams as he kicks her and asks if she wants to die, then he throws rubbing alcohol on her back. She frees herself during her angry struggle, takes her gun from her purse, and shoots him to death: her underwear and pants are down slightly but no nudity is visible. In the sixth scene, a police officer picks her up, takes her to a parking garage, and coerces her into giving him oral sex. The camera cuts away after she lowers her head toward his lap. In the seventh coded scene, Aileen is in a car with another “John” who starts to talk dirty to her, and then begins to masturbate before she kills him. She never sheds any clothes and he is fully clothed, although his pants are slightly down.

The eighth coded scene shows Aileen briefly looking at herself topless in the mirror with blood on her torso after she kills the “John.” This is a brief scene with no sexual aspect, and the camera does not linger on her body. The ninth coded scene depicts Aileen and Selby kissing on a bed before presumably having sex. Aileen is in a towel after a shower and Selby is in pants and a t-shirt. They fall back onto the bed and the camera pans up while they kiss. The scene is shot from their sides with dark lighting. Selby unwraps Aileen’s towel revealing her breast briefly and starts kissing her neck while grabbing her breast. Aileen pulls up Selby’s shirt revealing Selby’s back. The women are then shown topless under the sheets, holding each other. The camera does not linger and does not include a male gaze in this scene. The last two scenes show Aileen with customers again. In the 10th coded scene, she manually stimulates a man rather than kill him because she feels sorry for him. He does have an orgasm but the audience doesn’t see any nudity or the gaze. In the final coded scene, an older man driving a truck

picks Aileen up presumably for sex. We never see his body or face clearly or hear any conversation, but because of the nature of her job and the fact that he picks her up off the street at night, it is implied this was for sex.

Frida has 14 coded scenes. In the first scene, a nude woman poses for Diego Rivera (Alfred Molina) with her legs open away from the camera. We see all of her body in this scene except her pubic region. His wife, Lupe (Valeria Golino) walks in upset, accuses them of having an affair, and calls her a whore. After she leaves, Diego caresses the model's bare breasts and says, "I could eat you," and they kiss (we see her bare breast, nipple erect). He touches her chest and looks down her body to her stomach. She then lies back and her breasts are visible while he kisses her chest. The scene ends when some students walk in and interrupt them (Frida Kahlo, played by Salma Hayek, is one of the students). The model's bare breasts are shown in almost every shot throughout the scene, and her body is posed and shown to appease the male gaze. In the second coded scene, two young teens (Frida and her boyfriend, Alex) have sex in a dark closet. We hear them moaning and see them thrusting, and there are shots of her breasts and one leg in the air, although the camera doesn't linger or gaze. Frida is definitely in control as she hushes Alex while trying to have an orgasm. We also see her bare breasts briefly while she dresses afterward. Alex is not shown nude in any of these shots. In the third coded scene, Frida has a body cast removed and her bare breasts are exposed. The scene starts with the cast being cut off, showing the cutting and bending of the plastered material from Frida's back, then cuts to her chest. Her plaster-covered breasts encompass the entire frame of the shot as the camera gazes and zooms out.

In the fourth coded scene, Frida and Diego began to make love. The couple kisses and she tells him she has a scar, which he then asks to see. She stands up and turns around (her scar is from a horrible bus accident where a metal rod went through her uterus and destroyed her chances of having a child). The camera shows the gaze from his point of view as he caresses her back down to her hips then her abdomen and tells her she's beautiful. He kisses her scar, and we next see her body from the front – her stomach and very curvy hips encompass the entire frame. While she still has her back to him, he unbuttons her blouse, kisses her back, and gropes her breasts. Her shirt pops open but no nudity is seen as they fall backward on the bed. In the fifth coded scene, another woman poses nude for Diego (we see her full frontal nudity as she lies on her side with her hair covering her face). Her full body is shot twice, once as the camera pans out from her full body as Frida walks by her, and again in a single shot as the camera pans from her body to the drawing of her that Diego is working on. Neither shot gazes on her as the camera does not show her in parts nor focus on her body in any way. Diego admits later to having sex with the model after Frida smells the woman on him when she hugs him. This was not counted because the implied sex was solely verbal and no visual cues were shown. In the sixth coded scene, Diego is shown in a montage with many women it is implied he had sex with. There are three shots of him going through a revolving door of hotel with four women, all fully clothed. Nothing is shown and there is no gaze.

The seventh coded scene contains implied sex between Frida and Gracie, an American woman she and Diego met in New York City (played by Saffron Burrows). This scene directly follows the scene where Diego and the various women step through the revolving door. Frida is shown walking through the revolving door with Gracie,

implying they also had sex, although no nudity is shown. The two women proceed to go to breakfast and converse about the night before. The eighth scene occurs during their breakfast in a diner, where Gracie tells Frida “you are better than your husband” referring to having sex with both of them. Frida becomes upset, and Gracie asks why she puts up with his cheating. Frida says, “Diego is how he is and that’s how I love him. I cannot love him for what he is not.” She goes on, “Anyway, my sweet Gracie... I get along just fine” and moves her hand under Gracie’s dress along her thigh to her crotch area. Coders assumed she penetrates Gracie with her fingers under her dress due to Gracie’s bodily movement under the table. However, there is no gaze in this or the previous scene.

In the ninth coded scene, Frida discovers her sister, Cristina, having sex with Diego. Cristina is shown completely nude from the back (her bare back and buttocks are shown) sitting on top of Diego, rocking and moaning. Diego grabs Cristina’s buttocks, and his pants are down slightly revealing his thigh. This is very brief with no male gaze, but is another example of the asymmetry of nudity in these sex scenes. In the 10th coded scene, Leon Trotsky and Frida have sex. This is also very brief: he is on top of her in bed, they are both naked under sheets holding each other and pressing their bodies together. We only see their shoulders, with no lingering or focusing by the camera.

The 11th coded scene is a lesbian love scene between the famous singer Josephine Baker, (Karine Plantadit-Bageot) and Frida. It is shot in black and white, and very much structured for a male gaze. The scene begins with Frida lying nude in a bed (we see her bare breasts, but her thigh covers her pubic region). The camera cuts to Josephine taking off her robe to reveal a fully naked backside. It pans her upper back then pans Frida who lies on a bed on her side. We see a frontal view of Frida (but do not have a full view of

her genital area). The shot of Josephine standing away from the camera is very brief but it shows her buttocks. Josephine then joins Frida in bed, they kiss and caress each other, and Josephine puts Frida's hand on her genital area, their faces obscured by shadows and their hair. Finally, Josephine wraps her leg around Frida, and the scene ends. Oddly enough, even though Frida has a unibrow and hairy armpits (shown in a scene where she lifts her arms to put her hair up), both she and Josephine have completely groomed and stylized (what appear to be hairless) genital areas in their love scene. Although their genital areas are shadowed, covered, or obscured enough with tricky camera angles and lighting, they nonetheless look completely bare from the audience's point of view.

In the 12th coded scene, it is implied that Frida has sex with a French photographer. She talks about how Mexican artists are an "exotic curiosity" and says she is lonely as the man kisses and hugs her from behind. They are both fully covered in what appear to be robes. The 13th coded scene shows Diego and an unidentified American actress in robes implying they have sex as well (nothing is shown). The final coded scene is a nude scene in which Frida is in her back brace, running topless on a pyramid in a long white skirt. The shot zooms in on her topless front side and, when it is very close, it cuts to computer-generated imagery that looks cartoonish, then dissolves into one of Frida's portraits. This scene, although it zooms in on the topless Frida, appears to be done from an artistic perspective as it mimics one of her self-portraits. None of these last three scenes include a male gaze perspective.

Table 20 summarizes the number of coded nude and sex scenes in each of the top female-directed R-rated films from 2000-2009, as well as the number of instances the male gaze occurred in these scenes. Four movies had no content to code: *Punisher: War*

Zone, Hurt Locker, Stop-Loss, and Monsoon Wedding. The movies with the largest number of coded scenes were *Frida* with 14, *Monster* with 11, and *American Psycho* with 10. The use of the male gaze was far less frequent in these movies than in the male-directed movies in this sample, and no gaze was apparent in 12 of these female-directed movies. Among those that did include the gaze, *Frida* had the most (4 scenes) coded as involving the male gaze, followed by *American Psycho* and *Cadillac Records*, each with 2 scenes that included the male gaze. Given this evidence, Hypothesis 3 – Women’s bodies in sex scenes will be less subject to the gaze and objectification in female-directed movies – is supported in this study. In total, this analysis shows that female directors showed 13:76 scenes with the male gaze (17.11%), compared to 38:109 by male directors (34.86%).

Table 20

*The Male Gaze in Highest Grossing R-rated Female-Directed Films in the U.S.
(2000-2009)*

Movie	Number of Scenes	Number of Scenes with Male Gaze
The Matrix Reloaded	2	1
The Matrix Revolutions	1	0
It's Complicated	4	1
Bridget Jones's Diary	5	0
Little Miss Sunshine	1	1
Lost In Translation	2	1
Bridget Jones: The Edge of Reason	3	0
Monster	11	0
Frida	14	4
North Country	1	0
The Hurt Locker	0	0
Jennifer's Body	2	1
American Psycho	10	2
Monsoon Wedding	0	0
Friends With Money	4	0
Sunshine Cleaning	3	0
Stop-Loss	0	0
Lucky Numbers	5	0
Cadillac Records	8	2
Punisher: War Zone	0	0
Totals	76	13

CHAPTER VI

DISCUSSION

Only one of three hypotheses is fully supported in this study's findings.

Hypothesis 1 is partially supported as results indicate that while male directors used more nude scenes, sex scenes, women, and body parts in their movies than female directors, female directors used women's bodies in greater proportion than men's bodies compared to their male counterparts. While also including some diverse imagery in their movies, female-directors failed to collectively show less stereotyped and more diverse and realistic images of women than their male counterparts. Therefore, Hypothesis 2 is also partially supported. However, female directors did utilize less total and proportional male gazes of female bodies in their movies' sex and nude scenes, a finding that supports Hypothesis 3.

These findings provide a comparative analysis on male and female construction of women's sexual images in mainstream cinema. As Finlay & Fenton (2005) assert, "textual analyses have generally been limited to how female character representation is encoded as sexual, rather than a detailed examination of the images of sexuality in action in sex scenes" (p. 50). This thesis examines those images, and fills a gap in the literature by providing a discussion of how much as well as in what manner both types of directors

project sexual imagery into mainstream film. Findings show that male directors included more sex, nudity, and male gazes of women's bodies overall than female directors, while female directors have not offered much more in the way of diverse or alternative sexual spectatorship and experiences to mainstream film than their male counterparts. These findings are important because they continue the discussion of the gaze in widely-circulated modern mainstream media, and indicate a need for more examination of ways to include diverse and more real-world images in mainstream media which serve as a major hub of information, social education, and rules about gender, sex, and sexuality.

Perhaps one of the biggest observations outside collected data of sex and nude scenes in this study is the observed use of encoded imagery of anatomy – body parts of both men and women – placed in scene backgrounds in the form of photos, canvas art, posters, and statues. According to the female coder, at first many of these items were not “seen but felt” in backgrounds till they were visually discovered upon rewinds and slow motion viewing to assist with data generation. In these instances, nudity becomes ornate. The actual moviegoer might not see these images in their entirety, but the imagery still sets the scene and reflects the tone of the movie.

In a more obvious approach, much of this encoded imagery existed in scenes with multiple nude and scantily clad women in backgrounds, such as the five scenes where nude women cut up drugs in *American Gangster*, and female strippers flanked in the background in *Knocked Up* and *Lost in Translation*. In *American Gangster*, it was explained in one scene why the women cutting up drugs were naked, yet it was reenacted four additional times. Coders agreed that these types of scenes aroused their curiosity of the female form rather than the action at the front of the screen. As Mulvey (1975) states,

“The presence of woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a story line, to freeze the flow of action in moments of erotic contemplation” (p. 837). Cerridwen and Simonton (2009) concur: “ We also might speculate that arousal due to sex scenes, unlike that ensuing from scenes of violence, might induce the wrong kind of arousal—distracting rather than accentuating” (p. 201).

Limitations

This thesis is not intended to be an overall analysis of all R-rated content in the sample movies, but rather offers an examination of specific sex and nude scenes. Because the massive amount of adult content in these movies, movies which were shown in this study to not contain many instances of the male gaze in sex and nude scenes, may in fact be guilty of using the male gaze throughout in other scenes that do not depict sex or utilize fully nude bodies. Because of the subjectivity of this type of study, there were some difficulties and complications in data gathering. Coders used for this study do not have backgrounds in mass communication. Initially, this was purposely done in order to see what average viewers not educated in mass communication theory are deciphering from mainstream cinema. However, upon the first intercoder reliability check, some content was missing in the coders’ assessments, and a few movies had to be reviewed several times.

Another complication was that while many scenes that contained technically naked human bodies, nudity (breasts, buttocks and genitalia) was shown too fast to

absorb the images without rewinding and playing in slow motion. This difficulty also applied to totaling the number of shots in scenes that were difficult to count due to quick and tricky camera work (one coder might see something the other claims to not have seen). Because these body part counts and camera shots were somewhat subjective and difficult to judge, they were not made a focal point of this study. When discrepancies existed in data collection, I viewed and coded the scenes several times (as both coders did) and averaged the three counts to get final numbers. There were no noticeable discrepancies or patterns between the coders that would impel me to include all three counts in a discussion.

Finally, in this study half a body part (breasts, buttocks, genitalia) counted as nudity. However, some parts were shown so quickly that they could only be seen upon rewinding, pausing, and using slow motion. Other researchers might only count nudity seen at the first pass of a scene without extensive investigation. Other researchers also may have counted either only complete nudity of breasts, buttocks, and/or genitalia or any appearance of breasts, buttocks, and/or genitalia that were visible.

Future Research

Because of coding requirements and time constraints, this analysis did not examine the male gaze in the entirety of these movies, but rather focused only on sex and nude scenes. Further research should examine the male gaze in these movies as a whole to offer a more complete cinematic analysis. Other studies should also investigate and compare scenes applying the alternative (female/gay/lesbian) gaze to the heterosexual

male gaze. Additionally, future research could examine the growing independent film genre that may offer more varied sexual experiences and imagery. Studies could also examine the ways in which body parts are portrayed in the artistic film genre, where a diverse range of imagery, from ambiguous shots (with unidentifiable body parts) to close-up shots, is shown. While artistic and independent films may not have the same mass audience exposure as contemporary mainstream film, a study of these film genres can offer insight into how other creative and diverse directors entwine sexual images in their movies, including an investigation of how diverse sexual experiences and preferences are reflected in these directors' imagery.

Additionally, this study examines only cinematic theatrical releases of movies for consistency as I was interested in first-run content as it related to box office numbers. Once a movie goes to DVD it may include an editor's cut with additional, unedited, extended, or unrated content. Additional research could examine how sexual content differs in these types of movie releases from their original theatrical releases.

This content analysis contributes to research on contemporary Hollywood cinema as a vital source of our cultural understanding and interpretation of sexuality. According to Cooper (2005), "The wider audience appeal enjoyed by Hollywood films over avant-garde productions is important in challenging the dominant patriarchal discourses inherent in the cinematic male gaze" (p. 302). However, as Gibson & Wolske (2011) state, "As consumers, we can refuse to support films that reinscribe hegemonic sex-power relations and we can demand films that legitimate alternative vantage points and affirm marginalized perspectives" (p. 93). As media users and consumers, we must require more

balanced, realistic, and diverse imagery from our contemporary cinematic directors, both male and female.

APPENDIX A

Table A1

Highest Grossing R-rated Female-Directed U.S. Movies (2000-2009)

Movie	Director	Year	Genre	Total Gross
The Matrix Reloaded	Andy Wachowski Lana Wachowski	2003	Sci-Fi Action	\$281,576,461
The Matrix Revolutions	Andy Wachowski Lana Wachowski	2003	Sci-Fi Action	\$139,313,948
It's Complicated	Nancy Meyers	2009	Romantic Comedy	\$112,735,375
Bridget Jones's Diary	Sharon Maguire	2001	Romantic Comedy	\$71,543,427
Little Miss Sunshine	Valerie Faris Jonathon Dayton	2006	Comedy	\$59,891,098
Lost In Translation	Sofia Coppola	2003	Comedy	\$44,585,453
Bridget Jones: The Edge of Reason	Beeban Kidron	2004	Romantic Comedy	\$40,226,215
Monster	Patty Jenkins	2003	Drama / Thriller	\$34,469,210
Frida	Julie Taymor	2002	Period Drama	\$25,885,000

Table A1- (continued)

North Country	Niki Caro	2005	Drama	\$18,337,722
The Hurt Locker	Kathryn Bigelow	2009	War	\$17,017,811
Jennifer's Body	Karyn Kusama	2009	Horror	\$16,204,793
American Psycho	Mary Harron	2000	Thriller	\$15,070,285
Monsoon Wedding	Mira Nair	2002	Foreign	\$13,885,966
Friends With Money	Nicole Holofcener	2006	Comedy/Drama	\$13,368,437
Sunshine Cleaning	Christine Jeffs	2009	Comedy	\$12,062,558
Stop-Loss	Kimberly Peirce	2008	War Drama	\$10,915,744
Lucky Numbers	Nora Ephron	2000	Crime Comedy	\$10,042,516
Cadillac Records	Darnell Martin	2008	Music Drama	\$8,195,551
Punisher: War Zone	Lexi Alexander	2008	Action	\$8,050,977

Source: Box Office Mojo: <http://boxofficemojo.com/alltime/domestic/mpaa.htm>

Table A2

Highest Grossing R-rated Male-Directed U.S. Movies (2000-2009)

Movie	Director	Year	Genre	Total Gross
The Passion of the Christ	Mel Gibson	2004	Historical Drama	\$370,782,930
The Hangover	Todd Phillips	2009	Comedy	\$277,322,503
300	Zack Snyder	2007	Period Action	\$210,614,939
Wedding Crashers	David Dobkin	2005	Comedy	\$209,255,921
Gladiator	Ridley Scott	2000	Historical Epic	\$187,705,427
Hannibal	Ridley Scott	2001	Thriller	\$165,092,268
Scary Movie	Keenen Ivory Wayans	2000	Horror Comedy	\$157,019,771
Sex & The City	Michael Patrick King	2008	Romantic Comedy	\$152,647,258
Terminator 3: Rise of the Machines	Jonathan Mostow	2003	Sci-Fi Action	\$150,371,112
Knocked Up	Judd Apatow	200	Romantic Comedy	\$148,768,917
Gran Torino	Clint Eastwood	2008	Action Drama	\$148,095,302
American Pie 2	James B. Rogers	2001	Comedy	\$145,103,595
Slumdog Millionaire	Danny Boyle	2008	Drama	\$141,319,928
Bad Boys II	Michael Bay	2003	Action Comedy	\$138,608,444

Table A2- (continued)

Wanted	Timur Bekmambetov	2008	Action Adventure	\$134,508,551
Troy	Wolfgang Petersen	2004	Historical Epic	\$133,378,256
The Departed	Martin Scorsese	2006	Crime Drama	\$132,384,315
American Gangster	Ridley Scott	2007	Crime Drama	\$130,164,645
Borat	Larry Charles	2006	Comedy	\$128,505,958
Erin Brockovich	Steven Soderbergh	2000	Drama	\$125,595,205

Source: Box Office Mojo: <http://boxofficemojo.com/alltime/domestic/mpaa.htm>

APPENDIX B

Movie: _____

Scene #: ___ Scene time: ___ Nudity/Sex: ___ End nudity/sex: ___ End scene time: ___
Implied + nudity ___ Implied - nudity ___ Actual + nudity ___ Actual - nudity ___ Nudity ___
Is scene comical: ___
Is scene gratuitous: ___

DEMOGRAPHICS:

1 Name: _____ M / F
1 Type: ___ Leading ___ Supporting ___ Peripheral ___ Extra
Body Type (#1): ___ Thin/Lean ___ Average ___ Overweight ___ Muscular ___ Not visible
Type of Nudity (#1): ___ None ___ Partial (Only in implied or actual sex scene) ___ Full
___ # ___

2 Name: _____ M / F
2 Type: ___ Leading ___ Supporting ___ Peripheral ___ Extra
Body Type (#2): ___ Thin/Lean ___ Average ___ Overweight ___ Muscular ___ Not visible
Type of Nudity (#2): ___ None ___ Partial (Only in implied or actual sex scene) ___ Full
___ # ___

3 Name: _____ M / F
3 Type: ___ Leading ___ Supporting ___ Peripheral ___ Extra
Body Type (#3): ___ Thin/Lean ___ Average ___ Overweight ___ Muscular ___ Not visible
Type of Nudity (#3): ___ None ___ Partial (Only in implied or actual sex scene) ___ Full
___ # ___

Race:

Character 1	Character 2	Character 3
___ White	___ White	___ White
___ African American	___ African American	___ African American
___ Hispanic/Latino	___ Hispanic/Latino	___ Hispanic/Latino
___ Am. Indn./Alask.	___ Am. Indn./Alask.	___ Am. Indn./Alask.
___ Hawaiian/Pac. Isl.	___ Hawaiian/Pac. Isl.	___ Hawaiian/Pac. Isl.
___ Asian (Specify)	___ Asian (Specify)	___ Asian (Specify)
___ Asian Ind.	___ Asian Ind.	___ Asian Ind.
___ Two or more races	___ Two or more races	___ Two or more races
___ Other (SPECIFY)	___ Other (SPECIFY)	___ Other (SPECIFY)

Age:

Character 1

Not visible/Unsure
 Under 20
 21-30
 31-40
 41-50
 51-60
 61 and up

Character 2

Not visible/Unsure
 Under 20
 21-30
 31-40
 41-50
 51-60
 61 and up

Character 3

Not visible/Uns.
 Under 20
 21-30
 31-40
 41-50
 51-60
 61 and up

NUDITY SHOWN:

PARTIAL areas:

Character 1:

Hps/Lgs/Clvs ___
 Shoulders ___
 Stomach ___
 Back ___

 M. Chest ___
 F. Cleavage/Bra ___
 Cleavage/Bra ___

 Underwear ___

Character 2:

Hps/Lgs/Clvs ___
 Shoulders ___
 Stomach ___
 Back ___

 M. Chest ___
 F. Cleavage/Bra ___

 Underwear ___

Character 3:

Hps/Lgs/Clvs ___
 Shoulders ___
 Stomach ___
 Back ___

 M. Chest ___
 F. ___

 Underwear ___

FULL areas:

Female:

Breasts ___
 Buttocks ___
 Pubic region ___

Female:

Breasts ___
 Buttocks ___
 Pubic region ___

Female:

Breasts ___
 Buttocks ___
 Pubic region ___

Male:

Buttocks ___
 Penis ___
 Scrotum ___

Male:

Buttocks ___
 Penis ___
 Scrotum ___

Male:

Buttocks ___
 Penis ___
 Scrotum ___

IMPLIED/ACTUAL SEX SCENE CHARACTERISTICS:

Partners: ___ 1 (individual masturbation) ___ 2 ___ 3 ___ 4 ___ 5 ___ 6 ___ 7 or more

Type of Sex: ___ Consensual ___ Nonconsens. (Violence/rape/coerced) ___ None/No partner

Depicted Sex: ___ Self ___ Heterosexual ___ Homosexual ___ Bisexual

ACTUAL SEX SCENE CHARACTERISTICS:

Type of sex: Masturbation w//w/o partner Oral Intercourse Anal Unsure

Sexual assertiveness of Character 1: Assertive Submissive Neither Unsure

Sexual assertiveness of Character 2: Assertive Submissive Neither Unsure

Sexual assertiveness of Character 3: Assertive Submissive Neither Unsure

NOTES:

Figure 1B. Sample Coding Sheet.

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