

# Doris

## Film Tutorial



*Attached to You, Frog, Rehearsal, Mon 3, Fish, Susanne Goes Single, Shoot Me, and Doris*

## Preface

IN 1999, A GROUP OF WOMEN IN THE FILM industry initiated the Doris Network. They had grown tired of male norms determining which films would make it to the screen, as well as the stories they told. The network created a venue for film analysis, where film makers and film professionals could share experiences and support each other's work. The network grew into the economic association Doris Film in order to create opportunities for women to make films and thereby investigate female narrative and at the same time highlight women film workers' qualifications.

Doris Film is a major player in the Swedish film industry, through its continuous efforts to focus on content and artistic portrayal in films and to make sure that film production is characterized by equality. For more than ten years, Doris Film has generated debate and created new venues to allow more voices to be heard.

Doris film work is based on the feminist Doris Manifesto, which was created in 2003, the year the association was formed:

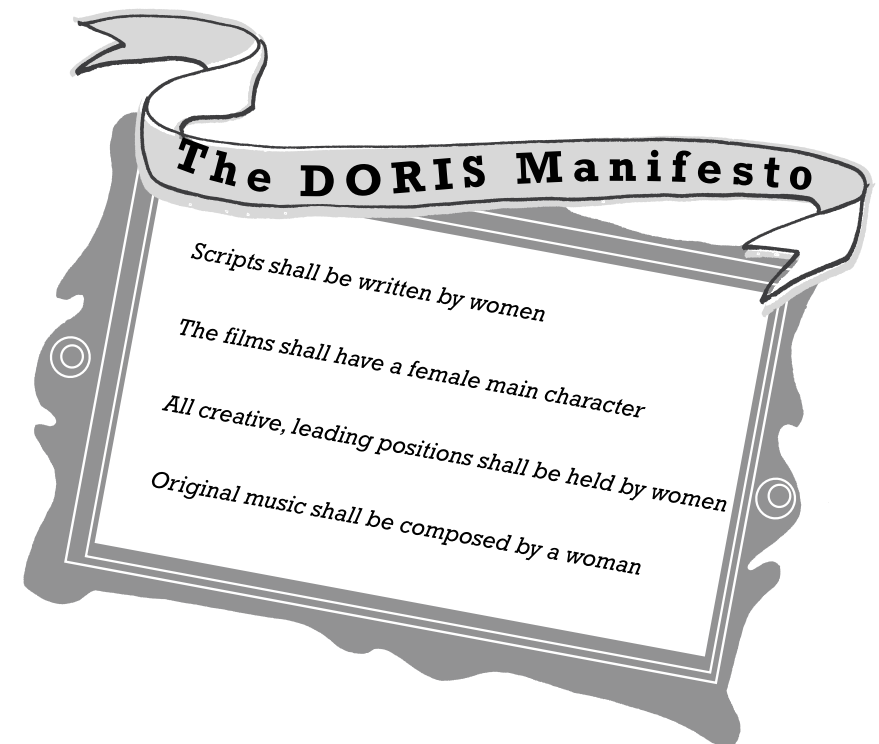
- **Scripts shall be written by women.**
- **The films shall have a female main character.**
- **All creative, leading positions shall be held by women.**
- **Original music shall be composed by a woman.**

The Doris Manifesto is the world's first feminist film manifesto and was the basis for three scriptwriting competitions that were launched in 2004, 2005 and 2006. Over seven hundred manuscripts written by women were submitted. The aim was to produce three films stemming from each competition within three years. As a result eight Doris films were produced, based on winning manuscripts.

Since 2009, Doris Film has worked specifically with public educators in order to make an impact in the development of democracy in the context of school life, as well as to start a discussion about film's potential influence on the schools' gender equality work. This effort is called **Doris in School** and started by focusing on the region of Västra Götaland, Sweden. In 2010, **Doris in School** was received by an international audience for the first time. In the same year Doris's feature film premiered in Toronto, Canada.

Since 2011, Doris Film's international work is driven by what we call **Doris Platform** in order to emphasize that the work is proceeding on several levels simultaneously. It is our hope that Doris inspires consciousness and discussion about the gender-based reality portrayed on film. It is our wish that, when watching films, women, men, girls and boys will meet people with life stories that challenge stereotypes. We also envision a film industry in which both women and men make films under comparable conditions.

*Doris Film Board in September 2011*



## Introduction

INCREASING KNOWLEDGE ABOUT EQUALITY and understanding of the consequences of gender inequality is often a matter of awareness of one's behavior in different situations. Self-awareness makes it possible to change behavior and attitudes.

The film tutorials that you have in front of you can be used for reflection - by talking about film, or as a basis for discussion on norms and values where democratic development is the goal. The way in which you use them is up to you in any given situation. What we conclude that the films question current roles of male, active subjects and passive women, as well as sexuality and love. These standards are vitally important to discuss and explore in order to drive the democratic process forward. Now we leave the work to you, as teachers and moderators. We believe that Doris films will serve as important tools in the process of change ahead of you.

## Attached to You

*(Fäst vid dig)*

THE STORY CENTERS ON A WOMAN who becomes a mother, with the umbilical cord literally running as a red thread throughout the film. Parenthood is different for the mother and the father and these differences result in that the couple separate. One day the son is an adult, moves away from home, and becomes a father himself.

**Attached to You** is a film about love, relationships, generations and parenthood. The film is an animation without spoken dialogue.

Recommended from age 14. Length: 8.5 minutes.

### *Families*

In the film we follow what one usually refers to as a nuclear family – mother, father, child. Many children grow up with a mother and father who are married or live together, but not all families are nuclear families today nor have they been historically.

- *Give examples of different types of family constellations that exist today.*
- *What does the family of your dreams look like? Who would you include?*

### *Love and sexuality*

**Attached to You** portrays different phases in a woman's life. One could say that we watch the film from the woman's, the mother's perspective. In the beginning, we see the woman and man and their love and sexuality. We see how they touch each other's bodies and how the woman's face looks happy.

- *How does the film portray sexuality?*
- *How does the animation itself affect the image of sexuality in the film?*



The film is about powerful love on many different levels. Love in a relationship, love between parents and children, but also powerful, unconditional love, which can cause frustration for everyone involved.

- *When do you think it is hardest to be parents in the film?*
- *When do you think it is hardest to be the child in the film?*
- *Do you think a parent can feel jealousy or feel left out when a child grows up and meets a partner?*

### ***Responsibility for a child***

Since 1974, men and women in Sweden have been able to share parental benefits, which provide economically for the parent who is at home with the child. Today in 2011, women still take the greatest responsibility for their small children, even though the fathers have the same opportunity to take parental leave.

- *How is the parental responsibility for the son portrayed in the film?*
- *What expectations are there, do you think, for a mother's contra a father's participation in a child's life?*
- *How should a good mother and a good father act?*

Divide the group into two, and have one of the groups argue that one of the parents should take the main responsibility for children, and have the other group argue for shared parenthood. Each group gets 3 minutes to argue their points. Do you think that the son and his family will do anything differently in comparison with the older generation when it comes to family life? Describe!

## **Frog** (Grodan)

THE FILM TAKES PLACE IN A PRESCHOOL with children putting on costumes. Julia does not want to put on make-up like the other girls; she would rather have a sword like the boys. When she asks, the teacher replies that she should be a princess, and that princesses do not have swords. Julia takes matters in her own hands and finally borrows a sword from a boy who does not want to fence like the other boys.

Recommended from age 6. Length: 7 minutes.

### ***What do you want to play?***

At a daycare or preschool, there is sometimes a distinct division between what girls and boys do or are encouraged to do. Sometimes the adults decide what girls and boys can, should, and are allowed to do.

- *Why do you think the teacher tells Julia not to play with the sword? Why does he not tell the boys?*
- *How do you think Julia feels when she is not allowed to play with the sword?*
- *Are there certain games that girls seem to like more than boys do? If so, why do you think that is the case?*



- *Do you or your friends decide what to play?*
- *What places do you feel especially good in, where you can be just the way you want to be? Draw your favorite place and describe it. It can be a real room or a place in your fantasy.*

### *Feeling lonely*

Everyone feels lonely at times. Sometimes even friends and family cannot understand one's feelings.

- *How do you think Julia feels when she watches the other children?*
- *If you were the teacher, would you have done things differently?*
- *If you were Julia, what would you have done if you wanted a sword?*
- *What do you think the other girls and boys should have done when Julia was scolded even though she did not do anything wrong?*
- *What are your views on how the film ends? Is there anything you would have changed?*

### *To the pedagogue*

- *Do you recognize anything in yourself when you see the pedagogue in the film?*
- *Do you react differently to the same behavior depending on if a girl or a boy does it?*
- *Contemplate your role as a pedagogue and consider if there have been times, just like in the film, when you as a pedagogue have unconsciously increased a child's alienation rather than help the child find acceptance by the group?*

## **Rehearsal**

*(Rep)*

TWO GIRLS COME TO AN AUDITORIUM or similar premises. Two women are working there, one is at the cashier and the other is cleaning. Two gymnastics ropes are hanging from the ceiling above a stage. One of the girls starts climbing up the rope while the other one practices tap- dancing steps. The girl climbing up the rope discovers something about herself and her body. **Rehearsal** is a film about feeling good, feeling secure and about a child discovering her body.

**Rehearsal** has no spoken dialogue.

Recommended from age 12. Length: 5 minutes.

### *One's own room*

The film is set in a room where the girls feel at home. According to a story from the western world, women have many times been consigned what is called the private room or private sphere. Only a hundred years ago, women did not have the same civil rights and could not abide in public places without an "apron" or company. In certain countries, it is considered a criminal offense for women to move around freely in public places without a man at her side.

In the film, four females inhabit the auditorium, and in a way, the film depicts a "women's room" where women and girls feel relaxed and can be themselves.

- *Are there occasions even nowadays where people seem to react if a girl or woman does not have a companion or "apron"? Does this apply to boys as well? Which situations would apply?*
- *Do you and your siblings if you have any, or cousins or friends spend time in the same places or in the same room?*
- *If you could decide, what would your favorite room look like?*

### *Girls' sexuality in films*

It is not very common to depict young people discovering their sexuality in films the way **Rehearsal** does. Sexuality and enjoyment in films is often



associated with something complicated and guilt-ridden for girls. What seems okay for boys is not always considered okay for girls.

- *Have you ever seen two young girls discover their sexuality in a film? If so, how was it depicted?*

Sexuality is different for different people and it is impossible to say that one way is better than another. However, when it comes to enjoyment, there is one thing that that applies to everyone - the word enjoyment means that it is supposed to feel pleasurable and good. At some point during childhood or youth, people usually discover that it feels good to touch their genitals. One may perhaps explore with a friend, like the girls in the film, or make discoveries by themselves.

- *Do you think it is the first time the girls “discover their sexuality” while climbing up the rope?*

### **Imagery**

The imagery in the film tries to convey that the film is about sexual enjoyment. The director and photographer have chosen not to objectify the girls in the film; the situation is based on them as active subjects, so as not to be in the viewer's perspective.

- *Think about what makes the film feel like it is in the girls' perspective and not the audience's. How can we tell that they are enjoying themselves?*
- *Cut out newspaper pictures and articles and describe the pictures and the people in them using the words subject and object. Think about how the people stand, walk and sit. What their eyes look like, if they are happy or sad. Insecure or confident?*

## **Mon 3**

(Mon 3)

THE FILM IS ABOUT AGNES AND MARIA who have been to a party far away from home and are waiting for a taxi they think they have called and booked. They had left the party rather abruptly, and Agnes, who forgot her cell phone at the party, wants to go back and get it. Maria absolutely does not want to go back. The girls wait, but no taxi comes. Robban and Benny were also at the party. In the early hours of the morning, Benny and Robban come to where Agnes and Maria are. Maria gets scared when Robban becomes threatening and questions why they left the party. **Mon 3** is a film about fear, biases and friendship.

Recommended from age 14. Length 13.5 minutes.

### **Fear**

Everyone gets scared sometimes and fear is a part of how we comprehend the world. It can be helpful since it can warn us and help us focus in situations that may pose a threat.

- *What seems to frighten the characters in the film, Robban, Benny, Agnes and Maria?*
- *Do you think that people in the city and in the countryside are scared of the same things? Do you think the young and the old or girls and boys are afraid of the same things?*
- *What makes certain places/rooms seem more frightening than others?*

### **Power relations**

There are various sorts of power relations in different sorts of relationships; that is to say, one person has more power, consciously or unconsciously to decide



over someone else. Between parents and children, there is always a power relation.

- *What is the relationship between Benny and Robban like?*
- *How do Maria and Agnes make decisions during the course of the evening?*
- *How can one tell who usually decides in a group or between two friends?*

### **Alcohol and drugs**

When a person is under the influence of alcohol and or drugs, it affects him or her in different ways. The reason why children and youths should not drink alcohol is that alcohol and drugs are particularly dangerous when one's body is still growing.

- *Do you think Robban would have continued looking for Maria if he had not been drunk?*
- *Would Robban had frightened and grabbed Maria if he had not been drinking?*
- *Can one excuse a person's behavior because they have been using alcohol?*
- *How can one help a friend if he or she is under the influence of alcohol and drugs?*

In the film, the friends help each other in different ways.

- *What do the friends do for one another?*
- *Is there anything the characters in the film should have done differently as a good friend?*

## **Fish**

*(Fish)*

**FISH** IS ABOUT GERD WHO LIVES A SEEMINGLY LONELY LIFE with her (perhaps only) friend, a goldfish. One morning when Gerd wakes up, she discovers that her goldfish is dead. She sees an ad, gets in touch with a pet store, and decides to buy a new fish. Back from the store, Gerd finds she is locked out and tries to get in another way. **Fish** is among other things a film about loneliness and the yearning for closeness. The film has no spoken dialogue.

Recommended from age 11. Length: 10 minutes.

### **Not like anyone else**

People are special and unique and we vary in the ways we react to different situations. At the same time, feelings are often universal, which is to say that they are human and something most of us can identify with.

- *How do you think Gerd experiences the people around her? For example, the people in the apartment building, the man in the store and the children in the yard?*
- *What situations make you want to be like "everybody else"?*
- *What situations make you feel that it is important to be unique?*
- *Think about the value we attach to words like "unique", "special", "different", "original", "normal" and "like others".*





*Fish*

## Susanne Goes Single

*(Susanne blir singel)*

SUSANNE AND LASSE ARE ON ROUTE TO THEIR CARAVAN HOLIDAY. Susanne drives and Lasse sits next to her drinking beer from a can and being ironic about how women drive. When Susanne backs up the caravan, she accidentally runs him over. The film is about Susanne the day after the accident, and the changes she undergoes.

Recommended from age 15. Length 14.5 minutes.

### *Stereotypes and recognition*

The gender roles in the film are tightened and sometimes exaggerated. Distinct gender roles mean that men and women do different things and that there are clear opinions about what men and women can and should do, and how they should behave. One can say that the couples in the film resemble, to some extent, stereotypes for men and women, even if they are different from one another. Sometimes stereotypes in film are used to make everyday situations more distinct.





- *Do you recognize any of the situations in the film in relation to your own life?*
- *Do you think there are many “Susannes” and “Lasses”? Do you know anyone like them?*
- *How do you think Titti and Per-Anders relate to each other?*

### ***Breaking up***

Sometimes people fall out of love. People grow apart, develop different interests or would rather be with someone else they have met. Married people may get divorced; people living together go separate ways.

- *What is important in order for partners in a relationship to feel good?*
- *What do you think is the most important thing in a love relationship and in a friendship?*
- *How can you tell that Susanne has changed when her relationship drastically ends? Draw and write.*

### ***Taking one's rightful place***

Gender equality is about how men and women take and are given a place in society. It is about how women and men get access to society's collective resources (money and good health, for example). The film is a clear portrayal of how the various characters are given and take their places in their surroundings and in respect to one another.

- *How do Susanne and Lena differ in the way they relate to the man in the motorboat?*
- *Can you describe how girls and boys in your surroundings take a place in different environments?*

## **Shoot Me**

*(Skjut mig)*

WE SEE A PERSON WEARING A BUNNY MASK come running out from a bank or post office. The robber waves a pistol and stops a car. The woman behind the wheel (Gerda) helps, under threat of the pistol. The police chase the car, but the robber and Gerda manage to get away. They stop in a forest glade and Gerda and the young robber get into a confrontation. Despite the fact that they are from different generations and have different opinions, they discuss life and love. When the police later find them, Gerda makes sure that the story takes an unexpected turn.

Recommended from age 11. 13.5 minutes

- *What do you think of Shoot Me?*
- *Which scene do you remember best?*

In the film, Gerda wants to commit suicide since her partner has died. Losing someone you love - a child, a friend, a parent or near relative, is often very traumatic. It is hard to imagine how one will react ahead of time and all people react differently.

- *Describe different ways people can express sorrow.*
- *How can one help a person who has lost someone they love?*

When Gerda speaks about her partner, she speaks of her as the love of her life that is waiting for her somewhere where one can wait for others who have not yet died.

- *What are your thoughts about death?*
- *If you know someone who has died, do you usually think about that person as being in a certain place? Write about and draw what you think happens when we die.*

### *Is everyone heterosexual in film?*

There are norms in film concerning which people love each other, in the same way that there is gender identity about who does what in film. The classical film couple is a man and a woman, that is to say a heterosexual couple, around 30 to 40 years old. **Shoot Me** challenges the norm since the couple in the film is two older women.

- *If you have seen homosexual couples in film, how were they described and portrayed?*
- *Why do you think there are so few homosexual couples in film?*

### *To sacrifice one's life for someone else*

In the film, Gerda takes the blame for the robbery by pretending that she is the robber. In a sense, she sacrifices herself for the sake of another person. One could say that in a war, soldiers give their lives for someone else's sake or for a country's sake.

- *Are there any situations in which you think you would be ready to die for someone else's sake or for a value or viewpoint? Which situation?*



## **Doris** (Doris)

THE FILM **DORIS** DESCRIBES HOW THE CLEANING-LADY DORIS takes things into her own hands and makes big changes using small means.

- *Give examples of how you could influence your surroundings and take action to boost gender equality.*



### *Your own film*

It is much simpler to make your own film nowadays since it's easier to get access to equipment. You need ambition, passion and training in order to be a good film worker. In the film industry there are many different professions; for example screen writers who write stories, directors who interpret the script and have the overall artistic responsibility for the film, photographers who shoot the film. Even if there are many different professions, making a film is based on teamwork where all of the functions are equally important for the result - the film!

Imagine that you are going to make a film. How would you go about it?

- *What would you make a film about?*
- *What people (characters) would your film be about? Are the main characters girls? Boys? How old are they? How would your film start and end?*
- *Write a short synopsis, a short description of your film and what it is about, and then draw "four pictures" which describe the title of your film, the beginning, middle and end of your film.*

*Good luck!*

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[www.dorisfilm.se](http://www.dorisfilm.se)

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Self-awareness makes it possible to change behavior and attitudes.

## **The DORIS Manifesto**

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*The films shall have a female main character*

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*Original music shall be composed by a woman*



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