

**Wieland Schwanebeck, M.A.**

**1220**                      **Gender Studies and Narrative Films**      **Mo (5)**      **HSZ 204**  
**70320**  
**2220**  
**2420**  
**73120**  
**73130**

Ü                      2 KP (regular and active participation, 15-minute presentation or written assignment)  
PS                      6 KP (regular and active participation, 15-minute presentation or written assignment, term paper)

Think of a random film genre: no matter if it is a western, a melodrama, a horror film or a romantic comedy, chances are that its basic rules and conventions are inseparably linked to certain gender images, such as the lone gun-man, the damsel-in-distress, the romantic heroine, or the ruthless adventurer. Clearly, when we are watching narrative films, we always witness the performing of certain gender roles and gender conventions.

This course is aimed at students who want to learn about basic categories of film analysis (such as camera-work, montage, the structure of the film plot) and film's major narrative conventions, and who are interested in becoming acquainted with the field of gender theory. We will familiarise ourselves both with classic introductions to the study of film (like James Monaco and Robert Stam), as well as with key concepts from the field of gender studies (including the works of Judith Butler and Laura Mulvey).

The theory will be applied to select examples from British film history. We will focus on the genre of the spy movie, which will lead us from the cinema of Alfred Hitchcock (1930s) via the James Bond films (1960s) towards postmodern, critical interrogations of cinematic gender politics (e.g. *The Crying Game* and the recent *Tinker, Tailor, Soldier, Spy*). Thus, we will study crucial developments in the representation of femininity and masculinity which are evoked in film narratives:

Why do we think of the hero as predominantly male? Why do women feature less prominently in many feature film genres? What is the relation between gender, genres, and our emotional/physical reactions to them? What is the concept of the "male gaze" about? What is the idea behind "queer" cinema?

You can join this course whether you have already attended the introduction to literary studies or not. The course will be accompanied by regular film screenings on Mo (6) in preparation of the next meetings. A reader with selected texts will be available at the beginning of the term, as will be further information on OPAL.