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| Veranstalter | Dr. Jan D. Kucharzewski |
| Thema | Manning Up? The Representation of Masculinity in Contemporary American Film and Television from <i>Friends</i> to <i>Fight Club</i> and Beyond [AA-V4a/b, ENG-13, AA-M15, AA-M15, AA-M16] |
| Art der Veranstaltung | Seminar II |
| Veranstaltungsnummer | 53-573 |
| Zeit | 2st, Mittwoch 12-14 Uhr (plus additional screenings; see below) |
| Raum | 1269 |
| Beginn | 04.04.2012 |

Course Description

In David Fincher's film *Fight Club* (1999) the schizophrenic central protagonist uses his nighttime job as a cinema projectionist in order to insert snippets of pornographic material into the reels of Hollywood blockbuster movies. His intention is to contaminate the allegedly effeminizing and domesticating system of post-industrial consumer culture with a subliminal message of hyperbolic masculinity. In its very last second *Fight Club*, too, ends with an amateurishly inserted frame of an erect penis, thus exposing the film as a product of the very same system that its protagonist wanted to escape from on his search for 'authentic' masculinity. *Fight Club* therefore establishes a correlation between the crisis of the male subject and its cinematic representation.

Since their beginnings American cinema and television have been central platforms for the construction of masculinity in Western culture. From the cowboy heroes of the mid-20th century to the hyper-masculine fighting machines embodied by Sylvester Stallone and Arnold Schwarzenegger in the 1980s, from the rituals of male bonding displayed in war movies to the tension between homoeroticism and homophobia at the centre of "buddy films" such as *Lethal Weapons* and *I Love You, Man*, Hollywood has incessantly negotiated the different manifestations of masculinity in contemporary culture. This seminar aims at retracing the development of the representation of manhood in American film and television from the 1980s to present, focusing on a variety of popular genres ranging from Western films to action movies to romantic comedies. By synthesizing methodologies from the fields of film studies and gender studies, the course will establish a nuanced approach to the depiction of masculinity in some of the most popular films and TV shows of all times.

Film/TV examples will include (but are not limited to): *Brokeback Mountain*, *Friends*, *Full Metal Jacket*, *Two and a Half Men*, *The Bourne Identity*, *Entourage*, *Knocked Up*, *Die Hard*, *300*, *Casino Royale*, *Unforgiven*, *Platoon*, *I Love You Man*, *Rambo*, *Terminator 2*, *Lethal Weapon*, *JFK*, *Falling Down*, *American Psycho*, *Fight Club*, *40 Year Old Virgin*, *Jarhead*, and, of course, *Kindergarten Cop*.

Important Note: The course will be accompanied by irregular screenings in the university's *Medienzentrum*. Please make sure that you are able to attend these screenings. The dates are: **19.04./03.05./07.06./21.06./28.06./05.07 (18-20h)**.

Teilnahmevoraussetzungen:

Neben den formalen Voraussetzungen die nachgewiesene Bereitschaft zur regelmäßigen aktiven Teilnahme am Seminar (anstelle von Referaten wird der Lesefortschritt der einzelnen Studierenden regelmäßig überprüft; der Nachweis von Textkenntnissen ist eine Grundvoraussetzung für eine erfolgreiche Seminarteilnahme). Die Anwesenheitsliste wird ab der ersten Sitzung geführt.

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| Sprechstunde während der Vorlesungszeit: | Di. 15-16 Uhr (o.n.V.) |
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Sprechstunden während der vorlesungsfreien Zeit:

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