

SOC 301: Masculinities

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Office: 205-C Asbury Hall
Office Hours: MWF 11:15-11:45 AM & 1:45-2:10 PM
TR 10-10:30 AM or by appointment

Library LL
MWF 2:15-3:15 PM

Why a course on men and masculinities? Why should a course on masculinities draw upon feminist sociology? Sociology has generally made men the object of study, often times excluding women. One of the major goals of feminist sociology, as part of a larger feminist movement, has been to correct the discipline's over-emphasis on men. So it may seem ironic to use feminist theory to study men and masculinities. However, most sociologists that study men do so without regard for what it means to be a man in society. That is to say that the subject of study is unnamed and taken for granted. This practice turns a very specific person (a middleclass white man) into the universal subject against which all other people are judged. Such a practice naturalizes social history and gendered relations of power dynamics into the social landscape. It obscures differences between men as well as commonalities between men and woman. Furthermore, without interrogating masculinity itself, the complexities and contradictions that men confront in their lives remain difficult to see or understand. Feminist theory helps us "de-familiarize" the norm in order to study the highly constructed nature of gender relations.

This course will critically look at men and boys in a variety of social contexts, developmental stages, institutions, and locations. The reading in this class is intensive and interdisciplinary. In addition to academic texts, students will read literature and watch films to explore issues related to the topics in the readings. By the end of the term, students should think critically and relationally about the meaning of being a man (or woman) in U.S. and other societies.

COURSE REQUIREMENTS

Students are required to keep up with the assigned reading, attend lectures, participate in discussions, and successfully complete the assignments.

Specifications and Policies for Written Assignments

Spacing – double-spaced

Font – Times or Times New Roman 12 point

Ink – black

Paper – white

Margins – 1 to 1.25 inches (sides, top, and bottom)

Citation style – Chicago

Plagiarism – I will vigorously uphold DePauw University's policy on plagiarism

Email – not acceptable for submitting assignments

Late Policy – 10-point deduction 1st day; 3 points everyday thereafter

The following **do not** count as legitimate excuses for late assignments: printer problems, out-of-town guests, travel, other assignments, "I emailed it," or hangovers.

Course Readings

The books are available at Fine Print Bookstore – 6 East Washington St. near the Greencastle Square. In addition to the textbook, there are supplemental readings available on Blackboard under “Course Documents.”

Assigned Books

Michael Kimmel and Michael A. Messner. *Men's Lives*, seventh edition. Allyn & Bacon, Boston: 2007. (textbook)

James Baldwin. *Giovanni's Room*. Delta Trade Paperbacks, New York: 1956/2000.

J.D. Salinger. *The Catcher in the Rye*. Little, Brown and Company, New York: 1951.

Piri Thomas. *Down These Mean Streets*. Vintage Books, New York: 1967/1997.

Lead a Class Session

Students must help lead two class sessions during the course of the semester. On the second week of class students will sign up to lead two class sessions. This will be done in groups of three. The groups need to decide how they will cover the material, if they want to supplement the material, and how they will conduct the class. Groups should be prepared to explain the main issues, concepts, and methods used in the reading. As well as answering questions, the groups need to generate questions and discussion. Perhaps the groups will show and lead discussion using video clips, music, or images. Trust me, the role of teacher is far more difficult than the student's role – *be prepared*. Meet early to divide the work, plan for the presentation, and practice the presentation. Groups should meet with me the week before their presentation to go over the reading and the presentation. Each presentation is worth 10% of your final grade (20% combined).

Exams

There will be three non-cumulative, take-home essay exams – two midterms and a final. The exams will ask questions that require students to analyze and synthesize the assigned readings. Drawing upon the films and class discussions may help you illustrate your discussion of the readings. I will handout midterm prompts on the Monday of exam week and responses are due Friday at the start of class. I will handout the final prompt on the last class session and your response is due Thursday May 15 by 1:15 PM. Each exam is worth 15% of your final grade (45% combined).

Film Analysis and Critique

A series of films that highlight and extend issues raised in class will run concurrent to the course. Film screenings will occur one evening per week during the semester on a day and time to be determined on the first class meeting. Although you do not need to attend film screenings, you will need to write analytical essays on five of the fourteen films screened during the semester. The essays should be three pages in length. **These are not film reviews; you must make a substantive argument based on your original analysis of the film.** Strong papers will not only be well written and persuasive, they will also demonstrate a fair degree of thought and insight. Although I hope you do enjoy the films, whether you like the films or not is irrelevant to the analytic papers. In writing these papers, you should draw on the assignment reading and the class discussion to form an opinion about the film. Then craft an argument based on the readings, class

discussion, and/or your own interpretation. In other words, based on an opinion or a conclusion that you have drawn, you should develop **an argument that I will find compelling and persuasive**. In these papers, I will look for a clear, strong thesis (nothing too obvious or simple) and clear, credible support (i.e. evidence) for your assertions. You may need to do research outside of class to support your argument. The argument that you make must be situated in a well-organized, logical narrative that makes your points in a convincing manner. These papers must be turned in for credit on Fridays the week following the screening. That should give you time to watch the film, participate in class discussion, and then craft an essay. Each essay is worth 5% of your final grade (25% combined).

Class Participation

Students are expected to come to class prepared to constructively engage in class discussions. This means not only doing the reading but also taking some time to reflect on the reading and forming a position regarding it. This is especially important when students lead discussion. If you do not help each other out, the class presentations will be miserable for everyone. I have one rule for class discussions: we criticize ideas, not people. Students can also participate outside-of-class by coming to office hours (central to a collegial environment) or through email. Shyness is no excuse for not participating; it simply means you must make extra effort. Class participation is 10% of your final grade.

Grading Scale

All assignments in this class are graded on a one hundred-point scale. There is no curve and I do not assign letter grades until I post the final grades. Your final grade will be determined by a weighted average of all of the assignments – i.e. when the scores on all of your assignments are added together they will come out to some percent of 100 points.

100-94 = A	89-87 = B+	79-77 = C+	69-67 = D+	59 or below = F
93-90 = A-	86-84 = B	76-74 = C	66-64 = D	
	83-80 = B-	73-70 = C-	63-60 = D-	

Important Dates

<u>Group Signup</u>	<u>Exams</u>	<u>Cancelled Classes</u>
2/4	2/25-29; 4/7-11; 5/4-15	TBA

Course Schedule

1. Jan. 28 – Feb. 1 Outline Masculinities Studies

- Mon. Welcome to class
- Wed. Article 1: “Varieties of ‘real men,’” Messerschmidt
Article 13: “The act-like-a-man box,” Kivel
- Fri. Article 4: “The measure of a man: Conceptualizations of masculinity among high-achieving African American male college students,” Harper
Article

Screening

The Four Feathers (2002, Shekar Kapur, 131 Min., USA)

2. Feb. 4 – 8 Youth & Young Masculinities

Mon. Article 8: “Warrior narratives in the kindergarten classroom: Renegotiating the social contract?” Jordan and Cowan

Wed. Article 11: “‘Dude you’re a fag’: Adolescent masculinity and the fag discourse,” Pascoe

Article 34: “Becoming 100 percent straight,” Messner

Fri. Blackboard: “The Girl Hunt: Urban Nightlife and the Performance of Masculinity as Collective Activity,” David Grazian

Screening

Stand By Me (1986, Rob Reiner, 89 min., USA)

3. Feb. 11 - 15 Welcome to the *Terrordome*: Collegiate Masculinities

Mon. Article 14: “The fraternal bond as a joking relationship: A case study of the role of sexist jokes in male group bonding,” Lyman

Blackboard: “Fraternal Bonding in the Locker Room: A Profeminist analysis of Talk About Competition and Women,” Curry

Wed. Article 15: “Fraternities and collegiate rape culture: Why are some fraternities more dangerous places for women?” Bosewell and Spade

Article 16: “Ritualized homosexuality in Nacirema subculture,” Kimmel

Fri. Article 17: Why college men drink: Alcohol, adventure, and the paradox of masculinity,” Capraro

Screening

School Daze (1988, Spike Lee, 121 min., USA)

4. Feb. 18 & 20 Men Going Into Labor (Fields)

Mon. Article 22: “The glass escalator: Hidden advantages for men in the ‘female’ professions,” Williams

Wed. Article 23: “‘Why Marcia you’ve changed!’: Male clerical temporary workers doing masculinity in a feminized occupation,” Henson and Rogers

Screening

Office Space (1999, Mike Judge, 89 min., USA)

5. Feb. 25 – 29 Insecurity & First Midterm

Mon. *The Catcher in the Rye*, Salinger (1951)

Wed. Midterm review

Fri. First Midterm Due

Screening

Rodger Dodger (2002, Dylan Kidd, 106 min., USA)

6. March 3 – 7 Male Sexualities

Mon. Article 36: “Fantasy islands: Exploring the demand for sex tourism,”
Davidson and Taylor

Wed. Article 37: “Chicks with Dicks, men in dresses: What it means to be a drag
queen,” Taylor and Rupp

Article 35: “The heterosexual questionnaire,” Rochlin

Fri. Article 38: “Fixing broken masculinity: Viagra as a technology for the
production of gender and sexuality,” Loe

Screening

Hedwig and the Angry Inch (1997, John Cameron Mitchell, 95 min., USA)

7. March 10 – 14 Heterosexuality, Denial, and Discovery

Mon. Blackboard: “The discovery of what it means to be an American,” James
Baldwin (1998)

Blackboard: “The male prison,” James Baldwin (1998)

Wed. *Giovanni’s Room*, James Baldwin (1956)

Fri. Article 47: “Men are much harder: Gendered viewing of nude images,” Eck

Screening

Y tu mamá también (2001, Miguel Marte, 90 min., Mexico)

8. March 17 –21 Families and Fathering

Mon. Article 41: “Cruising to Familyland: Gay hypergamy and rainbow kinship,”
Stacey

Wed. Article 42: “Fathering Latina sexualities: Mexican men and the virginity of
their daughters,” Gonzalez-Lopez

Fri. Article 39: “Strategies men use to resist,” Deutsch

Article 40: “Ethnicity, race, and difference: A comparison of White, Black,
and Hispanic men’s household labor time,” Shelton and John

Screening

Kikujiro (1999, Takeshi Kitano, 121 min., Japan)

9. March 24 – 28 Spring Break

Work Do Not Party!!

10. March 31 – April 4 Men and the Media

- Mon. Article 44: “The morality/manhood paradox: Masculinity, sport and the media,” Dworkin and Wachs
- Wed. Article 45: “The male consumer as loser: Beer and liquor ads in mega sports media events,” Messner and Montez de Oca
- Fri. Article 46: “When in Rome: Heterosexism, homophobia, and sports talk radio,” Nylund

Screening

North Dallas Forty (1979, Ted Kotcheff, 119 min., USA)

11. April 7 – 11 Men Making Themselves in Mass Society and Second Midterm

- Mon. Blackboard: “Lonely men: David Riesman and character,” James Gilbert
- Wed. Midterm Review
- Fri. Second Midterm

Screening

The World's Fastest Indian (2005, Roger Donaldson, 127 min., USA)

12. April 14 – 18 Violence and Masculinities

- Mon. Article 48: “Culture gender, and violence: ‘We are not women,’” Gilligan
Article 49: “Ways of the badass,” Katz
- Wed. Article 50: “Athletic aggression on the rink and off the ice: Athletic violence and aggression in hockey and interpersonal violence,” Pappas, McKenry, and Catlett
- Fri. Article 51: “Wars, wimps, and women: Talking gender and thinking war,” Cohn

Screening

American Psycho (2000, Mary Harron, 101 min., USA)

13. April 21 – 25 Racialized Masculinities

- Mon. Article 2: “All men are *not* created equal: Asian men in U.S. history,” Espiritu
Blackboard: “Looking for My Penis: The Eroticized Asian in Gay Video Porn,” Richard Fung
- Wed. Article 5: “(In) secure times: Constructing white working-class masculinities in the late 20th century,” Fine, Weis, Addelston, and Hall
- Fri. Article 3: “Masculinity and gender roles among Puerto Rican men: Machismo on the U.S. mainland,” Torres

Screening

Better Luck Tomorrow (2003, Justin Lin, 101 min., USA)

14. April 28 – May 2 Ghettos, Barrios, and Territoriality

Mon. *Down These Mean Streets*, Piri Thomas (1967)
Read “Harlem,” “Suburbia,” “Harlem,” pp. 3-129

Wed. *Down These Mean Streets*, Piri Thomas (1967)
Read “Suburbia,” “Down South,” “Harlem,” pp. 131-239

Fri. *Down These Mean Streets*, Piri Thomas (1967)
Read “Prison,” “New York Town,” pp. 241-331

Screening

Skins (2002, Chris Eyre, 87 min., USA)

15. May 4 & 7 States and Global Masculinities

Mon. Blackboard: “Ousmane Sembene's *Xala*: The novel, the film, and their audiences,” Josef Gugler and Oumar Cherif Diop
Blackboard: Wolof women, economic liberalization, and the crisis of masculinity in rural Senegal,” Donna L Perry
Blackboard: “Towards a dubious liberation: Masculinity, sexuality and power in South African Lowveld schools, 1953-1999,” Isak Niehaus (optional)

Wed. Handout Final
Article 53: “Change among the gatekeepers: Men, masculinities, and gender equality in the global arena, Connell

Screening

Xala (1975, Ousmane Sembène, 123 min., Senegal)

Final exam is due Thursday May 15 by 1:15 AM in my office.

SOC 301 MASCULINITIES FILM SERIES SPRING 2008

Thursday nights at 7:30 PM in

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