

DEREE COLLEGE SYLLABUS FOR: HSS 2221 LE Performing Masculinities

(Same as HHU 2221)
Honors Seminar
(Revised Summer 2016)

US CREDITS: 3/0/3

PREREQUISITES:

WP 1010 Introduction to Academic Writing
WP 1111 Integrated Academic Writing and Ethics

CATALOG DESCRIPTION:

The course explores the construction of masculinity across different historical settings, and in the contexts of race, nationality, and sexuality. Adopting an interdisciplinary approach, the course offers students the opportunity to interrogate assumptions concerning maleness, rethink masculine identities, and develop awareness of masculinity as performance. Readings and material will be drawn from the humanities and social sciences, and popular culture.

RATIONALE:

The course offers an overview of the ways in which maleness is perceived, enacted, imagined and represented in different contexts and through different media. It aspires to help students examine masculinity as a cultural construct and as performance, as well as consider the ways in which the masculine norm shapes social standards and private experience. This is an interdisciplinary course which enables a multi-faceted exploration of masculinity as a complex, layered, and unstable concept.

LEARNING OUTCOMES:

Upon completion of the course, students will be able to:

1. Examine masculinity as ideological construction and as performance;
2. Identify the ways in which maleness intersects with race, sexuality, and nationality;
3. Examine enactments of masculinity across different historical settings and localities and through a variety of media;
4. Demonstrate an in-depth understanding of the politics of gender representation.

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

- Textual analysis, class discussion, workshop-style pair work and group work during class meetings;
- Active student-centered teaching approach in the presentation of course material to engage learners;
- Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study;
- Student presentations of learning material to encourage involvement in the learning process; Extensive instructor feedback on assignments and activities;
- Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments;
- Additional print and audiovisual educational material posted on the Blackboard course template;

ASSESSMENT:**Critical essay** **40%**

A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant critical bibliography.

Creative project **40%**

Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. There will be a presentation of the creative project.

Participation **20%**

Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.

The Critical Essay tests learning outcomes 2 and 4.
The Creative Project tests learning outcomes 1 and 3.

INDICATIVE READING:**REQUIRED READING:****Selection of readings from:**

Adams, Rachel and David Savran (eds). 2002. *The Masculinity Studies Reader*. Malden, Mass.: Wiley-Blackwell.

Berger, Maurice, Brian Wallis, and Simon Watson (eds). 1995. *Constructing Masculinity*. New York: Routledge.

Beynon, John. 2002. *Masculinities and Culture*. Buckingham: Open University.

Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.

Collins, Patricia Hill. 2005. *Black Sexual Politics: African Americans, Gender, and the New Racism*. New York: Routledge.

Connell, R. W. (1995). 2005. *Masculinities*. Berkeley: University of California Press.

Foucault, Michel. 1990. *The History of Sexuality, Vol 1: Introduction*. New York: Vintage books.

Kimmel, Michael. 2010. *Misframing Men: The Politics of Contemporary Masculinities*. Rutgers: Rutgers University Press.

Kimmel, Michael, Jeff Hearn, and Robert W. Connell (eds). 2005. *Handbook on Studies of Men and Masculinities*. London: Sage Publications.

Reeser, Todd W. 2010. *Masculinities in Theory: An Introduction*. Malden, Mass.: Wiley-Blackwell.

Sedgwick, Eve Kosofsky. 1985. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press.

Segal Lynne. 2006 (3rd edition). *Slow Motion: Changing Masculinities, Changing Men*. Palgrave.

Films:

Stephen Daldry, *Billy Elliot* (2001)

Richard Linklater, *Boyhood* (2014)

Alain Berliner, *Ma Vie en Rose* (1997)

David Fincher, *Fight Club* (1992)

Panos Koutras, *Xenia* (2014)

Ang Lee, *Brokeback Mountain* (2005)

RECOMMENDED READING:

Catano James V. and Daniel A. Novak (eds). 2011. *Masculinity Lessons: Rethinking Men's and Women's Studies*. Baltimore: Johns Hopkins University Press.

Connell, R. W. (1995). 2005. *Masculinities*. Berkeley: University of California Press.

Dudink, Stefan, Karen Hagemann, and Josh Tosh (eds). 2004. *Masculinities in Politics and War: Gendering Modern History*. Manchester: Manchester University Press.

Emig, Rainer and Antony Rowland (eds). 2010. *Performing Masculinity*. New York: Palgrave Macmillan.

Fausto-Sterling, Anne. 2000. *Sexing the Body: Gender Politics and the Construction of Sexuality*. New York: Basic books

Hadjikyriacou, Achilleas. 2013. *Masculinity and Gender in Greek Cinema: 1949-1967*. London: Bloomsbury Press.

Kimmel, Michael. 2010. *Misframing Men: The Politics of Contemporary Masculinities*. Rutgers: Rutgers University Press.

COMMUNICATION REQUIREMENTS:

All written and submitted work (with the exception of in-class work) must be word-processed and adhere to the Harvard Reference Style.

SOFTWARE REQUIREMENTS:

Microsoft Word and Microsoft PowerPoint

WWW RESOURCES:

The course will use a number of on-line materials available to the students on Blackboard. Online sources are used in relation to the topics discussed in the course:

<http://mensstudies.org/>

<http://www.tandfonline.com/toc/rnor20/current#>

<http://www.oxfordbibliographies.com/view/document/obo-9780199756384/obo-9780199756384-0033.xml>

<http://www.utne.com/arts/gender-studies-men-on-television-ze0z1409zdeh.aspx>

http://www.nytimes.com/2011/01/09/education/09men-t.html?_r=0

INDICATIVE CONTENT:

- Basic gender theory concepts:
 - Social Norms
 - Ideological Construction of Gender
 - 'Sex' vs. 'Gender'
 - Gender Performativity
 - Embodiment
- Histories of masculinities and socio-cultural enactments of masculinity
- Masculinity and Sexuality
- Masculinity and Race
- Masculinity and Nation
- Representations of masculinities:
 - Media
 - Literature and the Arts
 - Popular Culture

