

Date	Topic	Assignments/Reading/Viewings
Tuesday 9/1	Introduction to Masculinity Studies	<p>What is masculinity and how do I know when I see it?</p> <p>Caveats in the study of masculinity</p> <p>Introductions</p> <p>Opener: scene from <i>SNL</i> (“The Jungle”)</p>
Thursday 9/3	The Beginning of the Field: Hegemonic Masculinity	Connell, “The Social Organization of Masculinity,” extract from <i>Masculinities</i>
Tuesday 9/8	Case study: Hegemonic Masculinity?	Film to view: Östlund, <i>Force majeure</i> (one copy on reserve at Hillman Library, also widely available)
Thursday 9/10	Models of Masculinity in/as Movement	Reeser, introduction and chapter 1 (“Theorizing Masculinity”), in <i>Masculinities in Theory</i>
Tuesday 9/15	Performing Masculinity: Butlerian Approaches	<p>Reeser, chapter 3 (“Sexing Masculinity”), in <i>Masculinities in Theory</i></p> <p>Butler, “The Compulsory Order of Sex/Gender/Desire” and “From Interiority to Gender Performatives,” pages 6-13, 136-41, in <i>Gender Trouble</i></p> <p>“Catherine Opie’s High School Football,” in <i>The New Yorker</i>: http://www.newyorker.com/culture/photo-booth/catherine-opies-high-school-football</p>
Thursday 9/17	Marking Masculinity: Your Turn	<p>*Short paper due in class (500-750 words): Select an aspect of one theoretical model from this course’s reading so far, and locate a specific cultural artefact or representation (e.g., interview, cultural practice, YouTube video, advertisement, film scene...) that can be understood in theoretical terms. Discuss the specific aspects of the theoretical model that are of relevance to you (“digest” them, put in your own words), then explain how your example does (and/or does not) relate to the model. How does the theory manifest itself in the specifics of your example? Cite specific examples (words, sentences, visuals).</p> <p>Bring your example/cultural artefact to class (virtually or on paper). Be prepared to discuss with the group.</p>
Tuesday 9/22	What is Homosociality?	Reeser, chapter 2 (“Social Masculinity and Triangulation”), in <i>Masculinities in Theory</i>

		<p>Watch: “3-way, We’re not Gay,” from <i>SNL</i>: https://www.youtube.com/watch?v=Pi7gwX7rjOw</p> <p>Suggested: Sedgwick, extracts from <i>Between Men</i> (introduction and chapter 1)</p>
Thursday 9/24	Homosocial Triangles in Action	Film to view before class: Truffaut, <i>Jules and Jim</i> (two copies of film on reserve at the multimedia center, Hillman Library; film also widely available)
Tuesday 9/29	Disguised Masculinity, Inclusive Masculinity, and Heteroflexibility	<p>Reeser, chapter 5 (“Masculinity in Disguise”), in <i>Masculinities in Theory</i></p> <p>Read one of the following two pieces: Anderson, “Inclusive Masculinity Theory” and “Embracing Gay Men,” in <i>Inclusive Masculinity</i></p> <p>Ward, “‘Nowhere without it’: The Homosexual Ingredient in the Making of Straight White Men, in <i>I’m not Gay: Sex between Straight White Men</i></p>
Thursday 10/1	Black Masculinity, the Cool Pose, and the Down Low	<p>Fanon, “The Fact of Blackness,” in <i>Black Skin, White Masks</i></p> <p>Majors, “Cool Pose and Masculinity,” in <i>Cool Pose: The Dilemmas of Black Manhood in America</i></p> <p>Denizet-Lewis, “Double Lives on the Down Low,” in <i>The New York Times Magazine</i></p> <p>Suggested reading: Reeser, chapter 7 (“Masculinity and Racialized Subjectivities”), in <i>Masculinities in Theory</i></p>
Tuesday 10/6	Machismo and Latino Masculinities	<p>Film to view: <i>Gun Hill Road</i> (one copy on reserve at Hillman; also widely available)</p> <p>Read: Mirandé, “Macho: Contemporary Perceptions”</p>
Thursday 10/8	National, Transnational, and Global Masculinities	<p>Reeser, chapter 8 (“Masculinity and the Nation”), in <i>Masculinities in Theory</i></p> <p>Connell, “Masculinities and Globalization”</p>
Tuesday 10/13	Global/Ethnic Models	<p>Read any one of the four following: Boyarin, “What Does a Jew Want? or, the Political Meaning of the Phallus” Farahani, “Diasporic Masculinities” Lancaster, “Subject Honor, Object Shame” (on Nicaraguan machismo) =></p>

		Tan Hoang, introduction to <i>A View from the Bottom: Asian American Masculinity and Sexual Representation</i>
Thursday 10/15	Disguised and Inclusive Masculinity: Case Studies through Film	Group presentation in class on pop cultural representation and men becoming something they are not (gay, a woman, white): select one of the following films for presentation (if you have another idea for a film, talk to me): <i>Mrs. Doubtfire</i> or <i>Tootsie</i> <i>Junior</i> <i>Sorority Boys</i> <i>Dostana</i> <i>I Now Pronounce You Chuck and Larry</i> <i>The Closet (Le Placard)</i> <i>White Chicks</i>
Tuesday 10/20	Fall Break: No class	
Thursday 10/22	Whiteness and/as Masculinity	Kimmell, "Angry White Boys," extract from <i>Angry White Men</i> Reeser, chapter 9 ("Interracial Masculinities"), in <i>Masculinities in Theory</i> Take home exam distributed in class.
Tuesday 10/27	Affect, Emotion, and Interracial Love Affairs	Take-home exam due in class No reading for class In class: episode from <i>Louie</i>
Wed. 10/28, 8pm		Required film screening and discussion with Director David Thorpe: <i>Do I Sound Gay?</i> Frick Fine Arts Auditorium (Talk to me if you cannot attend)
Thursday 10/29	Dudes Sounding Gay: Linguistic Approaches	Class visit of David Thorpe and Prof. Kiesling (Dept. of Linguistics) Read: Kiesling, "Dude"
Tuesday 11/3	Violence	Kilmartin, "Boys will be Boys: Men and Violence" Kupers, "Rape and the Prison Code" In class: Clip from <i>Tough Guise 2</i>
Thursday 11/5	Domestic Violence	Class visit of Professor Gottzén. Read: Gottzén, "Displaying Shame: Men's Violence towards Women in a Culture of Gender Equality" ----- Lecture by Prof. Gottzén, "Affective Atmospheres"

		and Domestic Violence,” 4:00-5:30pm, 1228 Cathedral of Learning.
Tuesday 11/10	The Male Body	Freud, “Some Psychological Consequences of the Anatomical Distinction between the Sexes” Reeser, chapter 4 (“Theorizing the Male Body”), in <i>Masculinities in Theory</i>
Thursday 11/12	The Male Body: Disability	Read at least one of the following: Shuttleworth, “Disabled Masculinity: Expanding the Masculine Repertoire” Shakespeare, “The Sexual Politics of Disabled Masculinity” In class: clips from <i>Murderball</i>
Tuesday 11/17	Non-Male Masculinities	Reeser, chapter 6, (“Non-Male Masculinities”), in <i>Masculinities in Theory</i> Halberstam, extract from <i>Female Masculinity</i>
Thursday 11/19	Female Masculinities	Read one of the following: Pascoe, “Look at my Masculinity!: Girls Who Act Like Boys,” in <i>Dude, You’re a Fag: Masculinity and Sexuality in High School</i> Kazyak, “Midwest or Lesbian?: Gender, Rurality, and Sexuality”
Tuesday 11/24	Female Masculinities	Bring to class: cultural artefact representing a non-male masculinity. Prepare to discuss in class. Due: Abstract (300-500 words) of final paper. Abstract should include: hypothesis/imagined argument, corpus (who/what are you going to analyze?), theoretical apparatus, importance of thesis/project (why does it matter?), and a general plan of the paper. Due in class, or by 11/25 noon via pdf email.
Thursday 11/26	No Class: Thanksgiving	
Tuesday 12/1	Trans* Masculinities	McBee, <i>Man Alive</i> , pages 7-89 Suggested readings: Green, “Look! No Don’t!: The Visibility Dilemma for Transsexual Men” Cromwell, “Queering the Binaries: Transsituated Identities, Bodies, and Sexualities”

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Thursday 12/3	Trans* Masculinities	McBee, <i>Man Alive</i> , pages 93-172
Tuesday 12/8	Trans* Masculinities	Documentary to view in class: <i>A Boy Named Sue</i> No reading: work on your final paper
Thursday 12/10	Trans* Masculinities	Discussion of documentary in class No reading: work on your final paper
Wed. 12/16, 12:00-2:00	Final Paper Presentations	Five-minute presentations of final papers (as final exam)