

American Masculinities
AMS/WGS/HIS 374
Spring 2008

Tues. & Thurs., 9-10:20 a.m.
KEI 210

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Course Description

This course explores the importance of masculinity and its various constructions in American history and the contemporary period. We begin the course by examining the theoretical and historical foundations of American masculinities. We will focus on key ways in which men (and women) sustain and recreate masculinities. Topics include manhood and the workplace, politics, sports, courtship, fatherhood, military, immigrant and ethnic communities, crime and prison, and religion.

Required Books

The following books are available at the campus Barnes & Noble Bookstore:

Russell Banks, Affliction (1990)
Steve Estes, I Am a Man! Race, Manhood, and the Civil Rights Movement (2005)
Elliott Gorn, The Manly Art of Bare-Knuckle Prize Fighting in America (1986)
Michael Kimmel, Manhood in America: A Cultural History 2/e (2005)
Gus Lee, China Boy (1994)
Peggy Sanday, Fraternity Gang Rape: Sex, Brotherhood, and Privilege on Campus 2/e (2007)
Arthur Miller, Death of a Salesman (1949)

I will place other required reading in the form of articles/chapters in PDF in the coursefolder on e-disk.

Course Assignments

Students will be assessed in the following manner:

Short response papers(lowest two marks dropped)	25% of the total course grade
Film Fest paper	15%
Lecture proposal project	20%
Participation	10%
Take-Home final examination	30%

1. Short response papers: During the semester I will announce approximately 11 topics or questions for you to address in a short paper (one page, typed, double spaced, 250-300 words). These papers will be marked on a 10-point scale. In these responses you do not need an introduction

or conclusion (get straight to your point!). Excellent response paper will demonstrate a solid understanding of the assigned readings, make interesting connections (comparisons or contrasts) between readings and provide original insights into the material. They do not require any additional research.

Your response is due during the class period following the announcement of the question. Nine of the eleven essays will count toward your grade; you may decide not to hand-in two or you may drop the lowest grade. Short response papers must be handed in at the beginning of the class period in which they are due. No late short response papers will be accepted.

During the semester students will revise *two* memo following class discussion: Did a particular discussion push you to change your mind about your answer? Did a class discussion clarify terms and issues so that you can improve your paper? Hand in the original on the due date and then re-submit the original with the revision during the class period following the memo's original due date.

These short papers will help you process the course materials, raise the level of class discussion, and improve your writing skills.

2. Film Fest paper: In this 700-900 word paper you will nominate one of three feature films to receive our class's film prize (we'll come up with a name for the prize together). You will watch all three of the selected films, then choose the one that best exemplifies the themes of this course. Make a convincing case for your choice! Then we'll add the winner to next semester's syllabus. I will provide additional details about this assignment in a few weeks.

3. Lecture Proposal project: The objective of this assignment is to assist students in developing their research skills and to help them examine systematically an issue or problem in American masculinity. They will propose that a topic—not already on the syllabus—be included in future versions of the course; the three main components of the assignment are an annotated bibliography, an essay, and the actual topic plan as it should be taught. The assignment will be typed (double-spaced, standard margins) and will be 3,000 words in length. I will provide additional details about this assignment in a few weeks.

4. Participation: The heart of this course is classroom discussion. Students must attend class faithfully and participate actively. Students will not do well if they have not read the material before coming to class.

5. Take-home final examination: Students will be given 7-9 essay questions on the final day of class. They will answer several questions (3-4) and submit their typewritten final examination at a date and time during exam week to be determined. This exam does not require additional research. Your memos, discussion notes, journals, videos, and assigned readings will provide all the necessary material needed to answer these questions well.

Course Schedule & Reading Assignments

1/22 Introductions to Course

1/24 Masculinity and the Study of Gender
 Readings: Kimmel, pp. 1-7; Brod, "Studying Masculinities as Superordinate Studies," pp. 160-175[edisk]; R.W. Connell, "The History of Masculinity,"

pp.185-203 [edisk]; James Gilbert, "Crisis and the History of Masculinity," pp.15-33[edisk]

1/29 Manhood in Colonial & Revolutionary America
Readings: Brown, Good Wives, Nasty Wenches & Anxious Patriarchs, pp.42-74; Rotundo, American Manhood, ch. 1; Foster, "Deficient Husbands" [all on edisk]

1/31 [continued]
Readings: Kerber, "Republican Motherhood," pp.89-95; Kann, A Republic of Men, 105-129 [both on edisk]

2/5 Industrialization & Capitalism: Gendered World of Work & Community
Readings: Kimmel, pp.11-29; Johnson, "The Modernization of Mayo Greenleaf Patch," pp.488-516; Sandage, "Gender and Economics of the Sentimental Market," pp.105-130 [edisk]

2/7 [continued]
Readings: Kimmel, pp.30-79

2/12 Slavery & American Manhood
Readings: Cullen, "I's a Man Now," pp.76-9; Hodes, White Women, Black Men, pp.147-175 [on edisk]

2/14 Men, Women, & the West
Readings: Johnson, Roaring Camp, ch. 3; Anthony, Clark, & Nagel, "White Men, Red Masks," pp.109-126; Garceau, "Nomads, Bunkies, Cross-Dressers, and Family Men," pp.149-165 [all on edisk]

2/19 Immigrants, Nativists, and Race
Readings: Gorn, The Manly Art, pp.11-68; Kimmel, pp. 80-104

2/21 [continued]
Reading: Gorn, pp.69-128; Kimmel, pp.105-124

Documentary: *Unforgivable Blackness: The Rise & Fall of Jack Johnson (2005)*

2/26 [continued]
Reading: Gorn, pp. 129-254

2/28 Homosexuality & Gay Manhood
Readings: Chauncey, Gay New York, pp. 99-127; d'Emilio, Sexual Politics, Sexual Communities, pp. 1-39[both on e-disk]

3/4 The Crisis of Masculinity in Cold War America
Readings: Kimmel, pp.147-169

Primary sources: Wylie, "Common Women" (1942); Schlesinger, "The Crisis of American Masculinity" (1958); "Congress Investigates Homosexuals as Subversives" (1950) [edisk]

3/6 [continued]
Reading: Miller, Death of a Salesman [all]

3/11 Social Movements and Masculinity
Reading: Estes, I Am a Man!, pp.1-86

3/13 [continued]
Reading: Estes, pp. 87-187

Spring Break

3/25 Masculinity & Coming of Age
Reading: Lee, China Boy, pp. 1-95; Spock, The Common Sense Book of Baby and Child Care (1946) [edisk]

3/27 [continued]
Reading: Lee, pp. 97-186
Library information session with Lisa Stillwell, Deputy College Librarian

4/1 [continued]
Reading: Lee, 187-322

4/3 Masculinity & the American Family
Readings: Kimmel, "The Masculine Mystique," pp. 173-191; Banks, Affliction, pp. 1-102

4/8 [continued]
Readings: Banks, pp. 103-200;

4/10 [continued]
Reading: Banks, pp. 201-355

4/15 Masculinity on College Campus
Reading: Sanday, Fraternity Gang Rape, pp. 23-180

4/17 Guest: Michael Kimmel, State University of New York, Stony Brook
Reading: TBA

4/22 Masculinity on Campus, part 2
Reading: Sanday, pp. 1-21, 198-235

Documentary: *Hip-Hop: Beyond Beats & Rhymes* (2006) [61 mins.]

4/24 Varieties of American Masculinity
Readings: Kimmel, pp.192-253

4/29 Film Fest Awards Ceremony-- paper due

Feminist Men & the Future of Masculinity

Readings: Kimmel, pp. 254-257; Judith Newton, "Masculinity Studies: The Longed For Profeminist Movement for Academic Men," pp. 176-192; Faludi, Stiffed, pp. 594-608[edisk]

Primary documents: "Statement of Principles: National Organization for Men Against Sexism" [edisk] and "Dump Your Wife Now!" (www.dumpyourwifenow.com)

Final examination questions distributed

Additional Course Information

1. Students should make copies of their submitted work and retain all graded assignments. If you must send a paper to me by e-mail please send it as a "pasted message" (i.e., in the main body of the message) and then submit the paper copy.
2. Submitted assignments that exceed the word limit will be penalized on a percentage basis (e.g., as essay exceeded the limit by 20% will be penalized by a reduction in grade by 20%). No late short response papers will be accepted; late film fest papers will be reduced by 5 points for each day late (e.g., a 90% mark will be reduced to 85% for one day late).
3. The Franklin and Marshall College guidelines on "Academic Honesty" will be vigorously enforced. The section on "plagiarism" reads (in part): "If you submit any work as your own in whole **or in part**, you will have committed plagiarism. Therefore, in preparing papers and other assignments, you must acknowledge any use you have made of outside sources or any help you may have received in writing." Please consult the F&M Catalog (2007-2008), p.184 for details.
4. Grading Scale:

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

4. Paper Expectations/Guidelines:

D range:

Paper does not have a thesis; or a weak thesis is not supported in the body of the paper.

The argument has lapses in logic and coherence.

Paper summarizes examples rather than analyzing them.

Paper demonstrates a poor understanding of material.

Writing is sloppy; errors in spelling and grammar detract from the argument.

Paper offers no new insights or creative points.

C range:

Thesis is not stated in the first paragraph or the thesis is weak (simplistic, uninteresting).
Some adequate support offered but paper also has some contradictions or lapses in the argument.

There are some errors in spelling and grammar, but not as pervasive as D range.

Paper offers no new insights into the material, but shows a fair understanding of the material.

B range:

Paper offers a clear and interesting thesis in the first paragraph.

Thesis is well supported but perhaps there is a minor problem with interpretation.

Paper is cleanly written and well organized.

Paper offers some new insights into the material but these are not well developed or integrated fully into the argument.

A range:

Clear, intriguing, subtle thesis stated in the first paragraph.

Prose is strong, with no or very few errors in spelling and grammar, and has flair or eloquence.

Paper analyzes well-chosen examples with subtlety and complexity.

Paper introduces independent critique or new insights into the material; these are a fundamental part of the overall argument.

NOTE: The creativity and boldness of a student's argument can counter other flaws in a paper at all levels of the grade range.