

**Carleton University**  
**Winter 2019**  
**Pauline Jewett Institute of Women's and Gender Studies**

**WGST 2812 C: *Masculinity in Popular Culture***

**Fridays 8:35 am – 10:25 am**  
**Location: St. Patrick's Building Room 100**

**Instructor: Katharine Bausch**  
**Email: KatharineBausch@cunet.carleton.ca**  
**Office: DT 1408**

**Phone: 613-520-2600 ext.8562**  
**Office Hours: Tuesdays 4:00pm-6:00pm and Thursdays 12:00pm-2:00pm**

**Tutorial Leader Contacts:**

**Course Description:** This course considers the ways in which masculinities are socially constructed through popular culture, including film, television, sport, social media, fashion, print media, and music. We focus on how characterizations, such as fathers, husbands, warriors, workers, athletes, and more, shape and are shaped by social and historical structures of masculinity. Further, we explore how gender, race, class, ability, sexuality, age, and other identities intersect with masculinities in popular culture. While much popular culture comes from North America, we investigate popular culture from around the globe and throughout history in order to understand how ideas of masculinity change with time and place.

**Course Objectives:**

1. critically consider the ways in which masculinities are represented in popular culture
2. apply feminist and intersectional frameworks to interpretations of masculinities in popular culture
3. learn how to use critical gender and popular culture theories
4. become aware of the complexity of the issues surrounding gender and popular culture and how these issues relate to race, class, sexuality, ability, status, and age
5. improve your written and oral communication skills

**Required Course Materials:**

Readings are available online or through CuLearn/ARES.

**Course Evaluation:**

<b>Father Knows Best</b>	<b>20%</b>	<b>Friday February 8, 2019 by Lecture</b>
<b>Critical Film Analysis</b>	<b>25%</b>	<b>Friday March 8, 2019 by Lecture</b>

<b>Grant Proposal</b>	<b>25%</b>	<b>Friday March 29, 2019 by Lecture</b>
<b>In-Class Analysis</b>	<b>15%</b>	<b>Friday April 5, 2019 in Lecture</b>
<b>Tutorial Participation</b>	<b>15%</b>	<b>Ongoing</b>

### **1. Father Knows Best**

For this assignment you will choose a representation of a father in popular culture (from television, comics, film, literature etc.) to critically reflect on. You will consider:

- a) What attributes does this father possess?
- b) How does this father interact with other people in the family (children, spouse, etc.)?
- c) Does this father embody stereotypically “masculine” qualities?
- d) How does an intersectional analysis of this father affect the representation (\*think about race, gender, ability, class, sexuality, age, etc.)?

Then, in a 2-3-page paper, you will answer the question: “Does the father in this piece of popular culture represent a hegemonic ideal of fatherhood? Why/why not?” You should have a clear position backed with evidence from the source. You should use the course readings on fatherhood and cite them appropriately using whichever citation style you are most comfortable with. More details can be found on the assignment sheet, which is on CuLearn.

### **2. Critical Film Analysis**

We will watch a film together as a class on Friday February 15, 2019. After, you will write a 4-5-page critical analysis of the ways in which masculinities operate in the film. Don’t forget to use an intersectional analysis (consider race, gender, ability, class, sexuality, age, etc.). Your paper should have a clear argument backed up with evidence from the film. No outside sources are necessary. More details can be found on the assignment sheet, which is on CuLearn.

### **3. Grant Proposal**

For this assignment you will write a 4-5- page grant proposal asking for money to create a new popular culture product (a film, a television show, a musical album, a book, a comic book etc.) that challenges stereotypes of masculinity. In this proposal you will explain what your product will look like, who will be involved, and why it challenges norms of masculinity. You must use at least 3 academic sources to make your case and cite them appropriately using whichever citation style you are most comfortable with. The details of what you need to include in this proposal can be found on the assignment sheet, which is on CuLearn.

### **4. In-Class Analysis**

The in-class analysis will ask you to critically consider a piece of popular culture using the readings and lecture material from any lecture of your choice. You will be given the piece of popular culture in advance in order to prepare. The analysis will take place in a 2-hour class period.

## **5. Tutorial Attendance & Participation:**

Tutorial attendance and participation are mandatory. All students are expected to do the assigned readings, attend tutorials regularly, and participate. Your attendance/participation mark will be determined based on evidence that you regularly read the assigned material, come to tutorial prepared to engage with that material, and actively participate in discussions. Please keep in mind that your participation is not simply evaluated based on how often or how much you contribute. The *quality and thoughtfulness* of your contributions and your demonstrated respect for others in the discussion will influence evaluation of your attendance/participation grade. If you are uncomfortable speaking up in tutorial, please contact your tutorial leader early in the year to review strategies for participation.

Remember, you cannot achieve “participation” marks for missed tutorials, so consistent attendance is crucial. If illness or other unavoidable issues cause you to miss multiple tutorials you will need to keep me advised of the situation and an accommodation plan can be considered.

**Late Policy:** The late penalty for all assignments is 5% per day, including weekends. This penalty applies to all late assignments, unless previous arrangements have been made with the instructor or teaching assistant. **Assignments that are handed in more than 14 days late will not be accepted.**

**All final grades are subject to approval by the Dean.**

In accordance with the Carleton University Undergraduate Calendar, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100    B+ = 77-79    C+ = 67-69    D+ = 56-59

A = 85-89    B = 73-76    C = 63-66    D = 53-55

A - = 80-84    B - = 70-72    C - = 60-62    D - = 50-52

F = Below 50    WDN = Withdrawn from the course

### **Emails:**

I am fairly quick at responding to emails. As a general rule of thumb, I will not respond to emails between 6pm and 9am. So, if you have a particular question about an assignment you are working on, please make sure you contact me before 6pm the day before it is due.

Before emailing, please consult your syllabus and/or CuLearn especially if your question refers to assignment (page numbers, citation style, etc.) and course logistics (assigned readings, etc.). Please put the course code in the subject heading and tell me who you are in the email. I have quite a few students this semester and I want to be as helpful as I can, so it helps me if you are clear in your

emails about what information you need. Finally, please make sure your questions are email-friendly; more substantive questions should be asked either in class or during my office hours.

Emailed assignments will not be accepted under any circumstances.

### **Lectures:**

Scheduled lectures are held once a week. Careful note taking in lectures is highly recommended. Outlines for the lectures delivered by the course instructor will be available on CuLearn, as will other documents relating to the course (the course syllabus, assignments, notices, and additional learning aids). The lectures themselves will NOT be posted on CuLearn; you must attend the class for the lecture content.

If you must miss a lecture, please do not write the instructor with the question, “Did I miss anything?” You can safely assume that you did miss something, so check CuLearn folder for that week for any learning materials that might be posted from the lecture and check in with a classmate who might discuss with you the lecture material and/or loan you their notes. Be aware, however, that it is not always easy to understand someone else’s notes. You are also always welcome to drop in to the instructor’s office hours (posted on the front of this syllabus) to discuss course content.

During ALL lectures, please save your socializing for outside the lecture theatre, turn off cell phones and anything else that beeps, rings, or sings, and refrain from using any electronic equipment for social purposes (including texting).

### **REQUEST FOR ACADEMIC ACCOMMODATION:**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

#### **Pregnancy obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Religious obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the

PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made.

[carleton.ca/pmc](http://carleton.ca/pmc)

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: [carleton.ca/sexual-violence-support](http://carleton.ca/sexual-violence-support)

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

For more information on academic accommodation, please contact the departmental administrator or visit: [students.carleton.ca/course-outline](http://students.carleton.ca/course-outline)

### **PLAGIARISM**

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence, which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

The instructor reserves the right to discuss any assignment with a student. Make sure that you keep all of your process work.

### **Classroom Setting:**

By its very nature, this course will involve texts and lectures that might be emotionally difficult or stressful for some students. It is part of the mandate of Gender Studies to broach difficult topics with compassion and a view to understanding the world from many perspectives. This process is not always easy, but it is worthwhile. If you would like to discuss any of these topics outside of the classroom setting, please do not hesitate to contact me. I am happy to discuss the course material further with you and help direct you to resources on and off campus, if you feel you need them. I am here to support you through the learning process.

In our classroom, we may disagree, but we never disrespect. You are encouraged to express your opinions and are entitled to your own beliefs, but no one's rights to their beliefs may supersede another person's right to security and dignity. Please do not make assumptions about other people's identities or life experiences. Please also provide content warnings if you plan on discussing topics that might be traumatic for other people, including mental health, discriminatory practices, death by suicide, addiction, and abuse, among other things. Be respectful and be self-aware. If you have any questions or concerns, please do not hesitate to speak to the instructor or your TA.

### **Copyright Statement:**

Please note: classroom teaching and learning activities, including lectures, discussions, presentations, etc., by instructors, guests and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, exams and other materials, are also protected by copyright and remain the intellectual property of their respective author(s). Students registered in the course may take notes and make copies of course materials for their own educational use only.

**\*\*Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).\*\***

In the interest of creating a respectful learning environment as well as to protect intellectual copyright, I do not allow audio or video recording of course lectures or presentations in any format, openly or surreptitiously, in whole or in part, without my prior permission. If you would like to record any part of the course, come see me during my office hours and we will talk about it. Please be ready to explain what specifically you would like to record, for what reason (for example, so that you can listen again to a specific lecture to make sure you got all the important information), and what you plan to do with it afterwards (for example, delete it). Also, please keep in mind that I, Katharine Bausch, hold copyright over the course materials, including the syllabus, lectures and slides, that form part of this course, and that course materials (both paper and digital) are meant only for your private study and research.

## Week-by-Week Schedule

### **Lecture One: Friday January 11, 2019**

#### **Introduction**

**\*No Tutorials This Week\***

#### *Readings:*

R.W. Connell. "Chapter 3: The Social Organization of Masculinity." In *Masculinities*. Berkeley: University of California Press, 2005. pp. 67-86. **CuLearn/ARES**

### **Lecture Two: Friday January 18, 2019**

#### **Many Masculinities?**

**\*Tutorials Begin This Week\***

#### *Readings:*

Johanna Barr. "Look Who's Still Talking the Most in Movies: White Men." *The New York Times*. August 4, 2017.

[https://www.nytimes.com/2017/08/04/arts/diversity-films-women-race.html?rref=collection%2Fsectioncollection%2Farts&action=click&contentCollection=arts&region=stream&module=stream\\_unit&version=latest&contentPlacement=9&pgtype=sectionfront](https://www.nytimes.com/2017/08/04/arts/diversity-films-women-race.html?rref=collection%2Fsectioncollection%2Farts&action=click&contentCollection=arts&region=stream&module=stream_unit&version=latest&contentPlacement=9&pgtype=sectionfront)

Coyote, Ivan E. "Imagine a Pair of Boots." In *The Slow Fix*. Vancouver: Arsenal Pulp Press, 2008. pp. 49-52. **CuLearn/ARES**

Walcott, Rinaldo. "The Struggle for Happiness: Commodified Black Masculinities, Vernacular Culture, and Homoerotic Desires." In *Pedagogies of Difference: Rethinking Education for Social Change*. Ed. Peter Pericles Trifonas. New York: Routledge Falmer, 2003. pp. 140-146. **CuLearn/ARES.**

### **Lecture Three: Friday January 25, 2019**

#### **Frameworks of Fatherhood**

#### *Readings:*

Freeman, Tabitha. "Loving Fathers or Deadbeat Dads: The Crisis of Fatherhood in Popular Culture." In *Gender, Identity, & Reproduction: Social Perspectives*. Editors Sarah Earle and Gayle Letherby. London: Palgrave Macmillan, 2003. pp.33-49. **CuLearn/ARES**

Kimmel, Michael, "Angry White Dads," in *Angry White Men: American Masculinity at the End of An Era*. New York: Nation, 2013. pp.135-168. **CuLearn/ARES**

**Lecture Four: Friday February 1, 2019**  
**The Crisis of Confidence**

*Readings:*

Frank, Gillian, "Discophobia: Antigay Prejudice and the Backlash Against Disco," *Journal of the History of Sexuality*, 16:2 (May 2007): 276-306. **CuLearn/ARES**

Kimmel, Michael, "Manufacturing Rage: The Cultural Construction of Aggrieved Entitlement," in *Angry White Men: American Masculinity at the End of An Era*. New York: Nation, 2013. pp.31-68. **CuLearn/ARES**

**Lecture Five: Friday February 8, 2019**  
**Let's Talk About Sex and Sexuality**  
**\*Father Knows Best Due in Lecture\***

*Readings:*

Chong-Suk Han. "Sexy Like a Girl and Horny Like a Boy: Contemporary Gay 'Western' Narratives About Gay Asian Men." *Critical Sociology*. Vol. 34, Issue 6 (November 1, 2008): 829-850. **CuLearn/ARES**

**Lecture Six: Friday February 15, 2019**  
**\*Critical Analysis Film Viewing\***  
**Discuss the Film in Tutorial**

**Friday February 22, 2019**  
**Winter Break**  
**\*No Lecture-No Tutorials\***

**Lecture Eight: Friday March 1, 2019**  
**Trucks, Superheroes, and G.I. Joes**

*Readings:*

Orenstein, Peggy. "Chapter 4: What Makes Girls Girls?" In *Cinderella Ate My Daughter: Dispatches from the Frontlines of the New Girlie-Girl Culture*. New York: Harper, 2012. pp. 55-72. **CuLearn/ARES**



**Lecture Nine: Friday March 8, 2019**  
**A Vehicle for Violence**  
**\*Critical Film Analysis Due in Lecture\***

*Readings:*

Rigney, Melissa. "Brandon Goes to Hollywood: *Boys Don't Cry* and the Transgender Body in Film." *Film Criticism*. Vol. 28, no.2 (Winter 2003-2004): 4-23. **CuLearn/ARES**

**Lecture Ten: Friday March 15, 2019**  
**Many Markets**

*Readings:*

Gehlawat, Ajay. "'Adat Se Majboor'/Helpless By Habit': Metrosexual Masculinity in Contemporary Bollywood." *Studies in South Asian Film & Media*. Vol. 4, no.1 (April 2012): 61-79. **CuLearn/ARES**

Stevens, Dana. "Film Review: Beautiful Boxer." *The New York Times* (February 25, 2005).  
<http://www.nytimes.com/2005/02/25/arts/movies/film-in-review-beautiful-boxer.html>

**Lecture Eleven: Friday March 22, 2019**  
**Female Masculinity**

*Readings:*

Early, Francis H. "Staking Her Claim: *Buffy the Vampire Slayer* as Transgressive Woman Warrior." *The Journal of Popular Culture*. Vol 35, Issue 3 (December 2001): 11-27.  
**CuLearn/ARES**

Halberstam, Judith. "Looking Butch: A Rough Guide to Butches on Film." In *Female Masculinity*. Durham: Duke University Press, 1998. pp.175-230. **CuLearn/ARES**

**Lecture Twelve: Friday March 29, 2019**  
**Review and Analysis Preparation**  
**\*Grant Proposal Due in Lecture\***

**Lecture Thirteen: Friday April 5, 2019**  
**\*In-Class Analysis\***  
**\*No Lecture-No Tutorials\***