Course Description

This course on masculinities in film asks you to approach movies as something more than entertainment. It asks you to step back a bit and see popular film as an important part of material culture in which the connections between a film and you as spectator offer an almost endless set of fascinating questions to consider, discuss, and write about. These can focus on the film’s characters and their relationships, the setting and its time and place; the “eye” of the camera and the technical aspects of filmmaking; the story, plot; and what these portray as good and bad, right and wrong, normal and not. A film is, in short, more than “a movie,” or perhaps it’s that movies are more than you might think. Most immediately, these questions all can be drawn together by asking, “How do spectators, including you, and films typically connect?” or, more simply, “What happens when people go to see movies?” And in particular, what happens in terms of what we are calling “masculinities” (or, using the more general or inclusive term, “sex/gender”)?

To fully answer this latter question, one would need to do a lot of careful research that might be organized around the idea of what “effects” films have on their viewers, although this notion of effects is probably too simple. While I won’t ask you to do that kind of research, you should always remember that if you are making a claim about the effect of one thing on something else, all sorts of careful procedures (sometimes called “methods” in science) and “evidence” (and “logic”) are required in order to make a really strong case or argument.

Mostly, we will try to do careful, informed, and reasoned speculation (what is “reasoned speculation”?) about what goes on at the intersection of audiences and films in terms of masculinity and sex/gender (BTW, why do I write sex/gender this way, do you think?). In your writing, especially, I will ask you to make the best speculative arguments that you can make, using the insights gained from the reading and your observations of the films to support the claims that you make.

The main focus of our attention in the course is the images of, representations of, moving pictures of men and women in fictionalized stories that invite you to read them as more or less “real.” As such, we will spend some time just talking in detail about what is there, on the screen, before us, and how we are being invited to read or see what is there. To do that carefully, we have to, in effect, slow down the looking that we do so that we can give it more careful and sustained consideration. To do that, I will ask you to keep a journal of film viewing notes for each of the films assigned. Without these notes, you would forget too much and fill in too much with what actually wasn’t there. We constantly would be talking past one another and not talking about the details of the film. So, you will be asked to pay close attention to what men (mostly) and women look like

1 Once a month or sometimes more frequently, I will miss Monday office hours because of faculty meeting. If you are planning to come see me on Monday, check with me to be sure I will be in. As always, email is probably the quickest way to get in touch with me if we are not face-to-face.
and do and say in these films, based on your viewing notes and memory, and what these performances/practices might mean to those who view the films in terms of masculinity/gender in their own lives.

You should always include yourself in this category of spectator or viewer: your own reactions to the elements of the films we view can be valuable resources for your thought and argument in the context of the readings and discussions. While it is risky to try to speak for a whole category of people—for instance, young men of a certain social class, race/ethnicity, region, nationality, etc.—it is less risky to try to speak for yourself (although even that is not always clear or easy).

The assigned readings for the course provide an important context and resource for the discussion and writing that you are asked to do. In this writing, you mostly will do “exposition” and “argument” (check these words out—what do they mean?), drawing on the details of the films and the readings (note the two elements here). Both of these resources—the readings and the film viewings—should be used, in detail, to make the essays productive opportunities for the growth of your own thought and writing. In this you need to do more than simply repeat what you find in the reading. The aim is to use your understandings of certain key ideas and claims to then make your own claims and arguments, identifying the sources from which these ideas come in the readings (giving proper credit to the sources).

The materials and arguments I have used to shape this course are based on the assumption that today in the United States, sex/gender is a more or less familiar—if not always easy—topic of popular discussion both within and between groups of men and women. While women and the circumstances of their lives have been given attention in the latter part of the last century, including how they have been depicted in film and popular media, the volume of writing and discussion on/of masculinity, especially in the industrially- and technologically-developed urban centers of the world, has increased dramatically as well. Thanks to various women’s movements and to feminism, among other forces, women’s lives have changed rather dramatically over the last half-century in the United States, and these changes have been toward greater equality/parity with men on a whole range of measures and toward a more full range of options for women in how they can live and be. Linked to these changes for women have been changes in the ways to be a man that, increasingly, have become topics for popular consideration and mass media attention. For both men and women today, the options are many but remain unmistakably limited according to a whole range of considerations, many of which we will take up in the course.

Related to this point, the course is based on the value judgment that changes and practices of life for both men and women that allow them greater freedom of choice and movement in how to live and be and relate are preferred. The authors of the assigned readings hold a similar value. It is possible that you do not share this view. If that is the case, you of course will be free to express your ideas in the course but you will be held responsible (in terms of my evaluation of your work) for knowing and understanding the arguments that make up the foundations and elaborations of the preferred position as they are found in class discussion and in the readings. The point, in short, is that while you don’t have to “agree” with these views, you do “have to” know and speak/write clearly about them. Please ask for clarification on this point if you don’t understand.
**Reading**

There are three books to buy at the University Bookstore on Forest Ave and 30th. More materials will be distributed in class.


**The New York Times**

As part of your enrollment in the course, you will have access online to *The New York Times* newspaper. You may not be in the habit of reading a newspaper and you may not know the *Times*, but I would like to encourage you to take it up. The *Times* is a first-rate paper that gives you views of the world both within the United States and beyond. Sometimes there may be articles from the *Times*, both current and from the past, that I will ask you to read as part of the course work.

Directions for this access to be distributed in class.

**Academic Dishonesty**

You all know that presenting someone else’s work or ideas or material (even when that “other” is an “impersonal corporation” or a seemingly anonymous “webpage” or site and not an individual) as your own, original /work is a fundamental violation of the core values of (at least) any educational system. It is “cheating” and it is about the worst thing you can do in college.

There are various forms of cheating (see College of Arts and Sciences text, below), one of which is plagiarism or the taking of already existing material (from books, articles, the web), presenting it under your own name (as your own), and hiding or ignoring or forgetting the fact that it is not your own creation, in a paper, report, or any work you turn in as your own. In doing this, you try to get credit for something that you have not done.

Please be sure you are clear about this. You *can* take information and even verbatim information from sources not created by you and use them in your work, *but* if and when you do that (and you of course will), you must be very sure that you say this is what you are doing: that you are drawing on, using, others’ ideas and writing and that you have named the author/s, the source documents, and given the page numbers and publication information of specifically quoted or closely paraphrased materials.

If you don’t credit the people/organizations from which you obtained the material, some say this is a kind of “theft.” Actually, it may be worse than stealing because it undermines the very nature of the project and aims of the university. What matters in such a place is what you think, write, and say as your *own*. Of course, this always is “based on” what others before you have thought and written. There is very little that is
truly “original” in the kind of work we do in academic life, but we value originality and “creative” work highly, and we value people having the experience, the struggle, of thinking; of considering what others have said and then figuring out what their own response to that is. Plagiarism violates and undermines all of that. It makes a mockery of the serious and hard work that students and teachers do around learning.

If you ever have a question about plagiarism, what might constitute it or whether what you are thinking of doing might be it, please check with me or with other faculty members. It is or should be treated in the most serious way if discovered.

I think you know that the “web” is a source of some of the “new cheating” that has come to exist in school. But it also provides a very powerful resource for faculty trying to locate “suspicious” writing that is sometimes submitted to them by students. It is usually very easy to locate the source text from which a plagiarized segment has come. No matter how hard-pressed a student is, it is never worth taking the risk that cheating poses to your future as a student. I think almost everyone would be able to imagine and appreciate “circumstances” that might make cheating seem to be a solution to the pressures of school. It is not a solution. You should never count on anyone in the university “understanding” the fact that you plagiarized or cheated (or giving you “another chance”). It could mean the end of your college career here.

Below is an excerpt from the College of Arts and Sciences Faculty Handbook that speaks to cheating and plagiarism in rather specific ways. These are the definitions we use and that you are expected to know. These definitions apply university-wide.

4.6.11 Definitions. Academic dishonesty is an encompassing term involving any activity that seeks to gain credit for work one has not done or to deliberately damage or destroy the work of others. Academic dishonesty includes, but is not limited to, the following:

**Plagiarism** - misrepresenting another’s ideas, phrases, discourse, or works as one's own.

**Cheating** - the act, or attempted act, of giving or obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations.

**Fabrication** - intentional and unauthorized falsification or invention of any information or citation in an academic sense in any academic exercise.

**Facilitating Academic Dishonesty** - intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

Examples of academic dishonesty include, but are not limited to:

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2 One “dangerous” thing to do for the framing memos and for your essays is to rely on a site like Internet Movie DataBase (IMDB), which you easily can find by typing the name of the film into Google. I don’t mind it if you use that site to remind yourself of a character’s name or some aspect of plot that you have forgotten, but beware of taking phrases, sentences, or more, from those sites and putting them into your writing without citation. Even with citation, if you watch the film and take good notes, you will know more than the site’s information offers, and I would prefer reading your writing rather than theirs. The idea in doing writing, of course, is to be more than a sophisticated copy machine.
a. Copying from another student's paper, laboratory report, or other report, or computer files and listings;

b. Using, during a test or laboratory experiment, material and/or devices not authorized by the instructor in charge of the test;

c. Without the instructor's permission, collaborating with another, knowingly assisting another or knowingly receiving the assistance of another in writing an examination or in satisfying any other course requirements;

d. Incorporating into written assignments materials written by others without giving them credit, or otherwise improperly using information written by others (including that which might be stored on computer disks or other technological devices); or submitting commercially prepared papers as one's own;

e. Submission of multiple copies of the same or similar papers without prior approval of the several instructors involved;

f. Claiming as one's own work that which was done by tutors or others with no mention of credit to or the assistance of those persons;

g. Deliberately damaging or destroying another's laboratory experiments, computer work or studio work;

h. Knowingly obtaining access to, using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release;

i. Substituting for another student, or permitting another student to substitute for oneself, to take a test or other assignment or to make a presentation;

j. Intentional and unauthorized falsification or invention of any information or citation in an academic exercise;

k. Forgery, alterations, or misuse of University documents;

l. Falsifying information submitted or failure to reveal relevant information in any University application form or offering any false information in any University disciplinary proceeding.

**Film Screenings**

We will not use our regular class meetings to view the films. There are two scheduled viewing labs relevant to your section—Monday and Tuesday nights, 6:00-8:50 PM—for screening the films before Wednesday discussions. The screenings will take place in Cowles 45—that’s Cowles Library. I’ll review procedures with you in class. Attendance is not taken at the labs and I will not be there but the requirement is that you
see and take notes on the week's film before you come to class on Wednesday for
discussion. The labs are provided for your convenience. Several of the films we will see
are available at local video rental shops/kiosks, Netflix streaming, etc., and you certainly
can rent them and view on your own equipment, if you prefer, but you should not assume
that they will be available “at the last minute” before the film discussion class.

Also, don’t assume that you will be able to view the films at Cowles at times
other than the scheduled lab periods, although there are some single viewing stations on
the main level of Cowles, east side, that you might use occasionally (but never at the time
of the scheduled labs).

Course Work and Grading

The various pieces of work that make up the course and the relative weight for each are
as follows, each of which is detailed further below. In order to attain a particular overall
or total course grade, you mostly must be consistent in the grades received across these
several segments of work:

(1) Discussion framing memos. 25%.
(2) Film journal—both viewing and reflection notes. 25%.
(3) Four essays. 50%: 12.5% each.

I'll inform you of your midterm grade by midterm (15 October). Midterm grade reports
must be submitted for First-Year students and these will be available to you on the Drake
website.

Class Meetings

As you know, this course is called a "seminar." This means that the students talk more
than in a “lecture” class.

But "just talking" (sometimes called “BS”) and "talking about the readings and
films" are not the same (and they are easily distinguished, I assure you). You should
come to class prepared to talk about these course materials based on your readings and
viewings. I will ask you to tell us the sources of your ideas and arguments.

Ordinarily, Mondays will be given to talking about the readings assigned for the
week. Each Monday you should bring a discussion framing memo, consisting of one
single-spaced printed page that sets out three or more elaborated
points/comments/observations with page number references that you want to make about
specific issues in the week's assigned reading. When there are multiple sources of
reading assigned, aim to touch all of them with at least one question for each. One page
means a full page and single-spaced means truly single-spaced (check out the formatting
options).

These should not be "reading notes." That is, they should not just repeat
ideas/definitions from the readings. They should not simply say that this or that is
“interesting.” They should contain your particular responses to, insights from, questions
and confusions about specific ideas or arguments you have read for the week. They must
have specific page references to the reading so it is easy to see to what your comments
refer. Close paraphrase requires page citation and all quotes require page citation, of
course. And, also of course, if you quote anything from a source, you must use quotation marks. I will collect these memos each Monday at the end of class as part of your course work (25%). No late memos accepted (figure out how to deal with printer problems before class, please). As I read them, I will be looking for evidence that you not only have read but that you have thought further about the material assigned. What you decide to focus on is up to you, but it has to be linked specifically, with page references, to the reading for the week and should touch something that the author emphasizes or seems to think is important. I won’t grade each one of these but I will comment briefly on each one (sometimes very briefly). I’ll give you a midterm grade and a final grade on these memos and try to suggest pretty clearly my evaluation of your work by my written comments. I expect you to hand in all these memos, of course. The first memo is due on Wednesday, September 3 during the second week of class.

Wednesdays ordinarily will be given to discussion of the week's film that will be led by two students, using our developing ideas and understandings about masculinity and sex/gender from the readings and prior discussions. I will bring the film to class on Wednesday so that those leading the discussion can direct our attention to at least 4 relevant scenes as we talk. Two students each week will be responsible for working together to prepare and lead these discussions; each student should submit at least 4 different scenes and those should be identified as to authorship on the course website discussion board for that class meeting. The focus should be on specific scenes and details thereof that are relevant to looking at and understanding how masculinity is “done” in the scene. Leaders should take these opportunities to offer their own interpretations/analyses of elements of the films, drawing on the readings, and propose them to the class for response. Avoid framing these questions in terms of “What did you think of ______?”

When you are asked to lead a Wednesday discussion, you will be expected to make a BlackBoard post identifying those 4 scenes and what you want us to think about. When you are the discussion leader, you should post these items for that film no later than midnight Tuesday so that others will have some time to look at and perhaps respond to them before class. Each discussant is expected to make his or her own post of four scenes. Again, these, like your prep memos for Tuesday, should not simply be restatements of the obvious from viewing the film; nor should you simply note that this or that is “interesting.” What is it that makes it interesting in the context of your reading and our talk, and what do you want us to see or think about relative to masculinity or gender? Everyone is encouraged to read the posts for the day’s film before coming to class on Wednesday.

If you do not post when you are responsible for leading discussion and/or fail to show up for class the day you are to lead discussion, you will be asked to lead a later discussion to make up for it. Probably, everyone will have at least two opportunities to lead class discussion. If you have not done this, your grade will be affected negatively.

Note taking in class. Since there are no exams in the course, you have to think a little differently about how you use our talk in class as a resource for your own thinking and writing. I assume that you will be making notes during our regular class meetings, but your challenge is how to know which notes to make. To help you do that, remember what the course is about and what the emerging themes of reading and discussion are, along with your own ideas for writing. The same can be said for making film notes (see below). People will say things in class that make you think about something or that help
you see something in a new way. You would want to write some notes about that to help you later when you begin to write an essay or make another comment. Since there are no exams; the idea is that you have to work to shape and direct your own understanding. Of course, it is an understanding that takes place in dialogue with other students and with me and my judgment of your use of the readings and class-related experiences. The reflection notes in your journal should not be done in Wednesday’s class meeting(!).

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**I expect you to come to every class, contribute to discussion, see every film; to plan and lead a focused discussion on the films to which you are assigned, and to make notes on each.** I will record your presence/absence at each meeting. If you miss more than three classes, you should not expect a course grade higher than C. Missing more than 5 classes puts you in danger of a D or F grade. This of course does not mean that if you never miss class you can expect an A or B. Excessive absences make it impossible to pass the course. I see attendance and participation as what it means to be enrolled in the class. If you plan to be absent, please contact me in advance (PhoneMail--ext. 2158--is always waiting for your call, as is Email--joseph.schneider@drake.edu).

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**Email Communication**

You should plan to use email to communicate with me about your writing ideas and proposals and about other course matters. If you live off campus, you should use the campus computer labs or arrange to hook up to the campus network from home, if you have a computer and a modem. See the microcomputer people in the basement of Carnegie Hall or check Drake’s webpage to see about this latter arrangement.

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**Phones and Computers in Class**

Please be sure that your phone is switched to vibrate only before class begins. Please do not go online with your phone or computer in class unless I ask you to do so.

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**Film Journal**

I require that you keep a film journal (25% of grade) for the course in which you will write about the films each week. I expect you to make two separate sets of notes, one called viewing notes, the other called reflection notes. Although you can keep both sets of these notes in a single notebook, please keep them separate; the following format is one workable way to do that and I suggest it:

<table>
<thead>
<tr>
<th>VIEWING NOTES</th>
<th>REFLECTION NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film Title</strong></td>
<td><strong>Date reflection notes written</strong></td>
</tr>
<tr>
<td>Date you viewed film/wrote notes</td>
<td>Date reflection notes written</td>
</tr>
<tr>
<td>Any details about the film: (year made, director, main actors, genre, etc.)</td>
<td></td>
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<tr>
<td>************************************************************************</td>
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</tbody>
</table>

**LEFT HALF OF PAGE FOR DETAILED VIEWING NOTES**

**RIGHT HALF OF PAGE FOR SPECIFIC REFLECTIONS**
Again, I ask you to make two kinds of notes: (1) detailed notes made while you are viewing the film, and (2) interpretive comments about these detailed notes and other recalled impressions made soon after seeing the film, before class discussion of the film on Wednesday. I will collect your whole viewing journal from time to time throughout the semester, usually unannounced, so be sure to bring it with you on Wednesdays.

Another format for reflection notes might be to place them at the end of the viewing notes, using the whole page for each set of notes. The problem with that is that it makes it more difficult to connect the comment to the specific details of the film on which you comment.

Viewing Notes: These come first. They should be titled "Viewing Notes," followed by the name of the film and the date you screened the film. These notes should record the details of scene and dialogue and action that you want to note. Don't worry about spelling or form or syntax in your writing. Jot things down so that when you look at them after viewing the film they will help you recall what you saw and what you were thinking. Give yourself enough information to recall the thing being noted and try your best to get verbatim dialogue that you think is directly relevant to issues of masculinity/gender. Try not to write any analysis or interpretation—"reflection"—here.

Answers to the following questions are the kinds of things to get down as "viewing notes":

- What are the opening scenes of the film? Where do they take place?
- Who are the characters and what are their names? What positions do they occupy relative to each other? How does this change in the film?
- What do the characters say in the film--what is the "important" dialog?
- Who occupies most of the screen time? Who is shown on the screen for most of the film?
- What kinds of things are they doing?
- What happens after the opening scenes--what then, and then? This is a question about what film people call "the plot," which is not the same as "they story" (which is more about who the main characters are and what happens to them in the film).
- How does the film end--what is the situation of the characters then?
- Any sense of how the production of the film itself helps/hinders/influences your viewing. For instance, lighting, shots, music, settings.

Reflection Notes: On the right side of the page, as shown, write your reflections, interpretations, connecting them to those points in the detailed description of the film you have just written. They should be marked "Reflection Notes." I don't expect you to write as many of these notes as of the viewing notes.
Try to comment on aspects of the film that seemed particularly important and/or interesting and/or wonderful/offensive to you and having to do with men and masculinity. These notes should be more clearly written than the viewing notes, but don't worry about spelling and grammar.

As you think and write these, try to position yourself "critically" toward the film. "Critical" doesn't just mean being negative, but rather it means to develop your own sense of what the film is, and is about; what it tries to accomplish and how; what its "politics" are, and so on. It means you should consider the characters in the film as cultural objects to be studied and commented on rather than only to be consumed (which is what we do when we think of films as only "entertainment").

You might consider, for instance, some of the following:

- Your own reactions to the characters in the film and why?
- With whom do you identify?
- Against whom do you identify?
- What might the "message" of the film be and on what grounds do you say that?
- How would you characterize what this film is "about" and on what grounds?
- What is the main story the film tells? What other stories are told?
- How do the images and characters and stories in the film relate to other "texts" or events that you know about, such as newspaper stories, magazines, television, another class, and so on.
- And what about the "stars" in the film?
- What might you say about the connections between the actor/star and the character he portrays?
- What about the star separate from the character? Overall reactions?
- What do the film and its elements what you to see and feel as spectator?

Finally, you should write a couple of paragraphs at the end of the notes that express any thematic or general observations you have about the film that you have not been able to record earlier, including your own reaction to the film and its characters, themes, and so on.

Remember, use the details of the first set of notes to help you write these more interpretive ones. These reflection notes should be a good source of ideas for essays. I expect you to make this connection.

**Four Essays**

There are four essays required (each 5 double-spaced pages maximum; each worth 12.5% (50%). These essays must connect some idea, concept, thesis, or argument from the class readings and discussions about masculinities, on the one hand, to some specific aspect or aspects of one or more of the films (e.g., details of character, story, relationships shown) covered in that section of the course, on the other. Use the writing in your reflection notes as well as the memos you write each week to help you think toward these essays. With time, your reflections on the films will reflect your thinking that comes from the readings and class discussion.
The acceptable general themes for each essay are given in the schedule of films and readings. You will need to narrow a topic that can “fit” within these themes; they only offer a vague direction (as in “pointing toward”) for your essay question or topic.

For instance, you might be stimulated by an idea, concept, or thesis that you read about or hear discussed that might then help you understand or see one or more of the films or segments in the films in more careful depth and analysis (e.g., moments in a/the film/s when we can see what author Kimmel calls the "guy code" "crack" or begin to come apart; or how this "cracking" looks different in film X compared to film Y; or instances in the films when one might see what "phallic power" looks like and how it is used, and so on). On the other hand, there might be a scene or scenes, or character/s or relationship/s or solutions from this or that situation that you see in the film/s that make you think about an idea you have read about in the course that you want to critique or complicate or elaborate or illustrate (e.g., Connell’s idea of “colonial masculinity” relative to other kinds of masculinities). Finally, you might have your own particular combination of these two ways of thinking that you want to propose as a topic for writing. Great. The key thing is that you let me know your ideas so we can “talk about” them and so I can respond to your plans for writing and we can negotiate a topic that you want to write on and that I think offers a good chance for success (both of these goals have to be met). You should plan to have your proposals for the essays to me no later than the proposal due dates listed in the schedule, below, and framed by the proposal format to be discussed in class. I can accept no final essays the plans and topics for which I have not okayed in advance. Please be clear: what you write about must be the result of this negotiation between us.

The most important thing here is that your paper or commentary must draw together (1) details of the relevant film/s AND (2) ideas/concepts or arguments/theories from the readings and ideas presented/discussed in class. If you write only about one or the other, you miss the point of the assignments.

All pieces of writing must be printed in #12 size font, double-spaced, and have standard margins (no less than 1 inch). The 5-page limit is real, but excludes any footnotes or references you want to add.

Reading, Viewing, Class Meeting Schedule

Below are the films, the readings, and relevant dates for the next 14 weeks of classes. The number in brackets at the end of the reading assignments gives the approximate number of pages assigned for the week.

<table>
<thead>
<tr>
<th>Week</th>
<th>Work</th>
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<tbody>
<tr>
<td>Segment I: Being/Doing “Man” on Film and off: Selected Examples</td>
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</table>

35-44 [Easthope distributed in class; 18 pp.]. Read for Wednesday, 8/27, and come to class prepared to talk about what you have read.

No film this week.

<table>
<thead>
<tr>
<th>WEEK 2</th>
<th>Labor Day, Monday, 9/1; no class</th>
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Your **first memo is due Wednesday, September 3** (because of the Labor Day holiday) over the material for this week, giving attention to what we have not already discussed last week from Easthope. **Special arrangements for viewing Red River to be announced in class.**

Film 1: *Red River* (1948) (Discussion 9/3)

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<tr>
<th>WEEK 3</th>
<th>9/8-12</th>
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Film 2: *Sudden Impact* (1983) (Discussion 9/10)

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<tr>
<th>WEEK 4</th>
<th>9/15-19</th>
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Film 3: *Unforgiven* (1992) (Discussion 9/17)

**Proposal for essay 1 due Wednesday, 9/17 by midnight. Use required format distributed in class and on BB website.**
WEEK 5
9/22-9/26


**Essay #1 due, Saturday, September 27 by Midnight**

**Segment II: War, High School, and Masculinity**

WEEK 6
9/29-10/3

Film 5: *Full Metal Jacket* (1987) (Discussion 10/1)

WEEK 7
10/6-10

Film 6: *In the Valley of Elah* (2008) (Discussion 10/8)

**Proposal for essay 2 due Friday, 10/10 by midnight. Use required format.**

WEEK 8
10/10-10/17
**Note:** Fall Break Monday-Tuesday, October 13-14. No class.

Viewing opportunities will be set for 10/13-10/14 during the holiday. You also can try to see the film at home or wherever you are. Memo due Wednesday 10/15.


Film 7: *Courage Under Fire* (1996) (Discussion 10/15)
### WEEK 9
**10/20-24**  
Film 8: *Flags of Our Fathers* (2006) (Discussion 10/22)

**Essay #2 due, Sunday, October 26, by midnight**

### Segment III: Men as Friends, Enemies, and Lovers

### WEEK 10
**10/27-10/31**  
Film 9: *Fight Club* (1999) (Discussion 10/29)

### WEEK 11
**11/3-7**  
Film 10: *Mystic River* (2003) (Discussion 11/5)

### WEEK 12
**11/10-14**  
Film 11: *The History Boys* (2006) (Discussion 11/12)

**Proposal for essay 3 due Friday, 11/14 by midnight. Use required format.**
WEEK 13
11/17-21  Reading:  (1) Annie Proulx, “Brokeback Mountain.” [Distr. in class]

Film 12:  *Brokeback Mountain* (2005)  (Discussion 11/19)

Essay #3 due, Friday, 11/21 by midnight

Segment IV: Doing Masculinity Tomorrow. Is There an Ideal? Probably Not, but What Would Yours Look Like and Toward What?

WEEK 14  Thanksgiving holiday is this week. No film labs, no reading, and no memo due. We will view film 13, *The Celluloid Closet* (1995), in class, 11/24.

11/24  
No film

Proposal for essay 4 due Tuesday, 11/25 by midnight. Format TBA.

Week 15  

Film 14  *Weekend* (2011)  (Discussion 12/3)

Essay #4 due during finals week, via email, no later than 12/12 noon. Do not forget to turn in your viewing journal after you finish the last essay and before leaving campus.