

ANTH 311/CSWGS 333

MASCULINITIES

Course Information

Where: Online

When: MTWR 10:30-12:05

Instructor: Baird Campbell

Email: baird@rice.edu

Office Hours:
Wednesdays 2:00-3:00
by appointment

Sign up:
<https://bit.ly/3zYLIG7>



Course Description

Many of us heard phrases like, “be a man,” and “stop throwing like a girl,” when we were growing up. These casual admonitions of gender non-conforming behavior in children allow us to see how permeated our culture and world are by ideas of acceptable and unacceptable masculinity. Nonetheless, no two people experience or embody masculinity in the same way, in the same place, or at the same time. So what exactly does it mean to “be a man,” or simply to be “masculine” in today’s world? And how do our understandings of masculinity—and gender norms more broadly—inform notions of appropriate femininity?

In this course we will learn to think critically about masculinity—and gender more broadly—by engaging with texts produced across a variety of national and cultural contexts, under different political and religious systems, and at disparate historical moments. We will also learn how to apply these analyses to our own diverse contexts.

Required Texts

Testo Junkie

by Paul B. Preciado

Available in the campus bookstore and online

All other course materials are available on the Canvas website for this course

Course Organization

This course is divided into five thematic sections:

1. Defining the debate
 2. Race, coloniality, and masculinity
 3. Sexuality, reproduction, and masculinity
 4. Masculinity, place, and space
 5. Masculinity and the body
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Student Learning Goals

By the end of this course, students will:

1. Understand the constructed and intersectional nature of masculinity and gender more generally;
2. Observe and analyze the roles of masculinity and gender in their everyday lives;
3. Learn the importance of temporal, geographical, and sociocultural location in studying and understanding multiple masculinities;
4. Gain an appreciation of the role of gender in shaping societies;
5. Apply understandings of multiple masculinities to analyses of discrete cases from the public sphere



ASSIGNMENTS

Participation - 20%

Participation is more than just speaking up in class. It means doing all the reading, completing all assignments, being a generous and thoughtful peer reviewer, and coming to office hours. **All students are expected to come to office hours at least once during the semester.**

Masculinities Blog (x3) - 20%

Throughout the semester, you will write 3 posts for the class' blog, at <https://masculinities.blogs.rice.edu/>. Posts should be between 800-1200 words and present a meaningful analysis of the masculinities-related topic of your choice. You may write about something from pop culture, current events, politics, or whatever moves you. Posts should be proofread, correctly formatted, and engage with scholarly texts related to your argument.

In the News - 10%

At the beginning of class, each student will be responsible for leading two 10-15 discussions on an issue related to masculinity in the news, broadly understood. The student will prepare a short summary of the issue and questions to animate discussion. Grades will be based on preparation and overall ability to foster a meaningful dialogue.

Final Presentation - 20%

Final presentations are your opportunity to receive feedback on your final paper/project before you turn in your final draft. Each student will prepare a 15-minute presentation that presents their main argument, scholarly evidence, and theoretical analysis of a masculinities-related topic of your choice.

Grading

Participation - 20%

Masculinities Blog (x3) - 20%

In the News - 10%

Final Presentation - 20%

Final Paper - 30%

A: 94-100, A-: 90-93

B+: 87-89, B: 84-86, B-: 80-83

C+: 77-79, C: 74-76, C-: 70-73

D+: 67-69, D: 64-66, D-: 60-63

F/I: 59 and lower

Academic Accommodations

I am committed to making our classroom an accessible space for all.

If you have a disability or other condition that may affect academic performance:

- make sure this documentation is on file with the Disability Resource Center (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need
- speak with me to discuss your accommodation needs.

Important: Sometimes we need accommodations that fall outside the framework of disability as understood by the DRC. Please do not hesitate to let me know about any additional help you may need.

Need Help with Class?

CAPC (Center for Academic and Professional Communication)

Located on the 2nd floor of Fondren Library. You can book an appointment with a writing consultant online.

The Reference Desk

Any of the librarians at the Reference Desk will be helpful, but Joe Goetz (jgoetz@rice.edu) is the dedicated librarian for anthropology, and loves to help students!

Digital Media Commons

The staff at the DMC can help you with audiovisual assignments, and can also provide you with any equipment you may need. Located in Fondren basement.

Need Other Help?

Office Hours

It is perfectly acceptable to make an office hours appointment to talk about your struggles with the class that go beyond the content. Please reach out, and if I can, I will help you find a solution. Sign up for a slot here:

<https://bit.ly/3zYLIG7>

Counseling Services

To help you manage course work, deadlines, personal and professional relationships and being away from home and/or family matters, the Rice Counseling Center (RCC) offers free, confidential support.

A more complete list is available under "**On Campus Resources**" on Canvas.

Final Paper/Project - 30%

During the semester, you will choose a masculinities-related topic of your choice to do independent research on. The final form this research takes is up to you. If you like to write papers, the paper should be 10-15 pages (not including citations)

If you would like to address your topic in a different way, you are strongly encouraged to do so. This could be (among many possibilities) a short film, website, podcast episode, or piece of visual art

Creative projects must be accompanied by a 5 page artists' statement that substantively engages with texts, themes, and debates from the class in relation to the project itself.

All students must meet with me by 7/23 to discuss their plans.

Projects should engage meaningfully with texts and debates from the course, as well as additional independent research. You should begin working on this paper early in the semester, and are encouraged to meet with me as often as necessary to ensure your success on this assignment.

Formatting Your Work

All written work should be formatted as follows:

Font - Times New Roman size 12, or Arial size 11

Margins - 1 inch all around

Page Numbers

In top left corner:

-Name

-Date

-Course

All work should be **spellchecked, proofread**, and have a meaningful **title**.

Late work will be penalized 1/3 of a letter grade for each day late unless previously arranged.

Missing a deadline is a stressful experience. Sometimes it's just the result of a one-off timing issue, but sometimes it's the result of something more persistent—struggling with the material, life circumstances, mental state—and the source of trouble is not always obvious from the inside. Students in this situation often blame themselves and feel like they could just complete the assignment the next day if they just do what they should, but the next day might not be any easier if the issue is persistent, and the stress snowballs as late penalties accumulate. Students sometimes fail classes because they get trapped in this cycle and ultimately never submit the assignment.

1. Email me whatever you have before the deadline. If I get something from you, no matter how incomplete, the first day's late penalty will be waived.
2. Stay in contact with me until you finish. We will make a plan to get you back on track.
3. This does **not** apply to final presentations and papers except under very exceptional circumstances

Attendance

Showing up to class is the single biggest factor in determining your success. However, I understand that life happens, and sometimes absences are not avoidable. You may miss **two (2)** classes without penalty. After this, each missed class will result in a deduction of your final grade by a **third of a letter grade.**

If you miss a class, you **must** find out what you missed from a classmate and come to the next class prepared.

Tardiness of more than 15 minutes is considered an absence.

School-sanctioned absences: Students who anticipate multiple school-sanctioned absences should make every effort to be present in class when they are able. It is each student's responsibility to inform the instructor of planned absences as soon as possible, and communicate with

Zoom Policies

We are currently experiencing an unprecedented situation in higher education, and there are many questions still unanswered. What we do know is that multiple forms of communication and input improve everyone's experience. That being said, this situation has also reminded us of the unequal distribution of resources like computers, smart phones, and high speed Internet. As such, I ask that all students who are able to attend class with their cameras on do so, understanding that this may not be possible for everyone all the time. If you are having issues with connectivity—especially if they are affecting your ability to participate fully in class—please let me know as soon as possible and we can troubleshoot.

Research Tools

WorldCat

Link your Rice account, and you can find out what Rice owns and what it can get through Interlibrary Loan (ILL) - <https://worldcat.org>

Google Scholar

Find reliable, scholarly sources <https://scholar.google.com>

Fondren Library

Fondren has a brand new interface that makes it easier than ever to access resources <http://library.rice.edu/>

Rice Honor Code

In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook at

<http://honor.rice.edu/honor-system-handbook/>.

This handbook outlines the University's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process.

Office Hours

Attending office hours is one of the easiest things you can do to guarantee your success in this course.

To help get you into this habit, I require students to attend office hours at least once throughout the semester. This appointment must take place before March 11, 2020.

Reasons to go to office hours:

- To discuss something you found interesting
- To discuss something you found confusing
- To work on improving a particular assignment
- To get to know your instructor



Class Expectations

Students will arrive on time and be prepared for the day's activities. This means:

- All assigned reading has been read, key terms defined, and questions prepared, and authors researched
- All assignments have been turned in according to instructions
- "In the News" is prepared without prompting from the instructor

Students will treat each other, the instructor, and guest speakers with respect. This means:

- Following class-defined norms governing class interactions
- Valuing the time of both the instructor and your classmates (arriving on time, meeting deadlines, etc.)

COURSE SCHEDULE

This syllabus is a guideline for this course. I reserve the right to make changes in it as necessary. All changes to the syllabus will be announced in class and on Canvas.

	In Class	Reading/Assignment
Week 1		
	Defining the debate	
July 5	Welcome, introductions, syllabus review	DUE: Getting to know you survey 7/6 before class.
July 6	Gender Performativity	"Bodily Inscriptions, Performative Subversions" and "Conclusion" from <i>Gender Trouble</i> by Judith Butler
July 7	Intersectionality	"Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" by Kimberlé Crenshaw Watch: "13th," available on Netflix
July 8	Theories of Masculinity	"Hegemonic Masculinity: Rethinking the Concept" by Raewyn Connell and James Messerschmidt Chapter 1 of <i>Female Masculinities</i> by Jack Halberstam
Week 2		
	Race, coloniality, and masculinity	
July 12	Colonialism vs. coloniality	"On the Coloniality of Being" by Nelson Maldonado-Torres "Ch'ixinakax Utxiwa: A Reflection on the Practices and Discourses of Decolonization." by Silvia Rivera Cusicanqui

	In Class	Reading/Assignment
July 13	Power and the gender binary	Chapter 4 of <i>Professing Selves: Transsexuality and Same-Sex Desire in Contemporary Iran</i> by Afsaneh Najmabadi Chapter 5 of <i>Shamans of the Foye Tree</i> by Ana Mariella Bacigalupo
July 14		NO CLASS
July 15	Uses and abuses of racialized masculinities	"Masculinity Lockdown: The Formation of Black Masculinity in a California Public High School" by Damien M. Schnyder Chapter 2 of <i>Desi Hoop Dreams: Pickup Basketball and the Making of Asian American Masculinity</i> by Stanley I. Thangaraj
Week 3		
July 19	Race, sex, and consumption	"Looking for My Penis" by Richard Fung "Race, Pornography, and Desire: A TBS Roundtable" Louis Chude-Sokei, Ariane Cruz, Amber Jamilla Musser, Jennifer C. Nash, L.H. Stallings & Kirin Wachter-Grene
		Sexuality, reproduction, and masculinity
July 20	The Politics of Penetration	"SIM cards of desire: Sexual versatility and the male homoerotic economy in urban Congo." By Thomas Hendriks "The Queer Potentiality of Barebacking: Charging, Whoring, and Breeding as Utopian Practices" by Brandon Andrew Robinson

	In Class	Reading/Assignment
July 21	Homosociality and Policing Masculinity	<p>"Heterosexual Masculinities, Anti-Homophobias, and Shifts in Hegemonic Masculinity: The Identity Practices of Black and White Heterosexual Men" by James Joseph Dean</p> <p>"Making Men in Gay Fraternities: Resisting and Reproducing Multiple Dimensions of Hegemonic Masculinity" by King-To Yeung et al</p>
July 22	Sex Work and Tourism	<p>Chapter 2 of <i>Tourist Attractions</i> by Gregory Mitchell</p> <p>Chapter 8 of <i>Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club</i> by Anne Allison</p> <p>Due: Mid-semester checkin survey 7/22 by 11:59</p>
Week 4		
July 26	Fertility and Fatherhood	<p>"Embodying emergent masculinities: Men engaging with reproductive and sexual health technologies in the Middle East and Mexico" by Marcia Inhorn and Emily Wentzell</p> <p>"Caregiving in Crisis: Fatherhood Refashioned by Sierra Leone's Ebola Epidemic," by Kristen E. McLean</p>
		Masculinity, place, and space

	In Class	Reading/Assignment
July 27	Rural Masculinities	<p>"Get Thee To A Big City: Sexual Imaginary And The Great Gay Migration." By Kath Weston</p> <p>"Midwest or Lesbian? Gender, Rurality, and Sexuality." by Emily Kazyak</p> <p>Season 1, Episode 1 of <i>Letterkenny</i>, available on Hulu</p>
July 28	Online Masculinities	<p>"He has a way gayer Facebook than I do": Investigating sexual identity disclosure and context collapse on a social networking site" by Stefanie Duguay</p> <p>"Alphas, Betas, and Incels: Theorizing the Masculinities of the Manosphere" by Debbie Ging</p>
July 29	Masculinity, Queerness, and Nation	<p>"D4Y DBC (Asegi Ayetl) Cherokee Two-Spirit People Reimagining Nation" by Qwo-Li Driskill</p> <p>Chapter 6 of <i>Queer Beirut</i> by Sofian Merabet</p>
Week 5		
	Masculinity and the body	
August 2	Dis/ability and Masculinity	<p>"No Sorrow, No Pity": Intersections of Disability, HIV/AIDS, and Gay Male Masculinity in the 1980s" by Nicholas Hrynyk</p> <p>"Sacrificial Limbs of Sovereignty: Disabled Veterans, Masculinity, and Nationalist Politics in Turkey" By Salih Can Açıksöz</p>

	In Class	Reading/Assignment
August 3	The Politics of Drag	<p>(In this order)</p> <p>Clips from Season 3 of Rupaul's Drag Race</p> <p>"She Is Not Acting, She Is" The conflict between gender and racial realness on RuPaul's Drag Race." by Sabrina Strings and Long T. Bui</p> <p>Chapter 17 of <i>Whipping Girl</i> by Julia Serano</p>
August 4	The Double-Edged Scalpel	<p>Chapter 5 of <i>Mobile Subjects: Transnational imaginaries of gender reassignment</i> by Aren Z. Aizura</p> <p>"Fixing Sex: Surgery and the Production of Normative Sexuality" by Katrina Karkazis</p>
August 5	The Pharmacopornographic Era	Testo Junkie Intro - Ch 5
Week 6		
August 9	Hormones and Becoming	Testo Junkie Ch 6 - 9
August 10	Gender Hacking	Testo Junkie Ch 10 - 13
August 11	Presentations	
August 12	Presentations / Wrap Up	
August 18	DUE: Final projects due by 5 pm on Canvas	