

EMB 435 – Media Studies

Masculinity in Cinema

Spring 2013

Wednesday 3:05 - 5:50 p.m.

GH 126 – Digitorium

Professor: Bavand Karim

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Email: karimb1@nku.edu**Course Description**

This course is designed to introduce students to the various conceptions of masculinity through the diverse theoretical frameworks used to study and analyze film and television. Through lectures, discussions, readings, and film screenings, the course is designed to promote an understanding of the many scholarly approaches to cinema analysis.

Learning Objectives

1. Students will learn the basic concepts behind scholarly readings of cinema.
2. Students will be exposed to a variety of the theoretical perspectives applied to the reading, understanding, and analysis of cinema.
3. Students will learn to identify conceptions of masculinity as depicted in cinema, and understand the theoretical frameworks that define those conceptions of masculinity.
4. Students will gain an understanding of how conceptions of masculinity have changed in American cinema over the last century.

Course Text Materials

This course draws on scholarship from more than 80 sources, including textbooks, electronic journals, independent peer-reviewed articles, reviews, and online documents. Readings are assigned on a weekly basis. Articles will be made available for download through Blackboard. Students are expected to complete the weekly readings before the class period and accordant film screening.

Course Requirements and Expectations

Preparation, attendance, and participation are the most basic and fundamental points of emphasis regarding expectations. This course covers a large quantity of material fairly quickly, and it is important for you to complete the readings in advance, be present in class, and an active participant in the class. Asking questions and providing and receiving feedback are among the most important aspects of the learning process, and invariably lead to a better understanding of cinema theory and analysis.

Assignments

1. Film Analysis Scholarly reading of a film, analyzed through the perspective of cinema theory (8)
2. Mid-Term Exam Review of concepts introduced through readings, lectures, and class discussions
3. Final Term Paper Detailed comparative analysis of masculinity across three films (12-15)

Blackboard

Readings, assignments, lecture presentations and announcements for this course will be posted on Blackboard at <http://learnonline.nku.edu>.

Grading

Attendance and Participation	20%
Film Analysis I	25%
Mid-Term	25%
Final Term Paper	30%

Grading Scale

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

Honor Code

The Student Honor Code is a commitment by students of Northern Kentucky University, through their matriculation or continued enrollment at the University, to adhere to the highest degree of ethical integrity in academic conduct. It is a commitment individually and collectively that the students of Northern Kentucky University will not lie, cheat or plagiarize to gain an academic advantage or avoid academic requirements. The complete Honor Code is located at:

http://deanofstudents.nku.edu/codes_and_policies/codeofstudent_rights/index.php

Disability Services

Students with disabilities who require accommodations (academic adjustments, auxiliary aids or services) for this course must register with the Office of Disability Services. Please contact the disability service office in University Center Room 101 or by calling (859) 572-6373 for more information. Verification of your disability is required in the disability services office for you to receive reasonable academic accommodations. Visit the disability services website at

<http://www.nku.edu/~disability/>

Syllabus Changes

This syllabus is subject to change at the professor's discretion. Students will be informed immediately of any changes to the syllabus and/or schedule.

Course Evaluations

Northern Kentucky University takes instructor and course evaluations very seriously. It is an important responsibility of NKU students as citizens of the University to participate in the instructor and course evaluation process. During the two weeks prior to the end of each semester classes, you will be asked to reflect upon what you have learned in this course, the extent to which you have invested the necessary effort to maximize your learning, and the role your instructor has played in the learning process. It is very important that you complete the online evaluations with thoughtfully written comments.

Date	Topic	Film	Readings (Due on Screening Date)	Suggested Films	Assignment
Jan. 16	Introduction				
Jan. 23	Identity Construction	Raging Bull	Blockbuster Branding Schwarzenegger DeNiro Encoding/Decoding Guys Gone Wild Historical Epics Incompetent Masculinities Masochism Media and the Male Identity Psychedelic Masculinity Raging Bull Simulacra	Drive Rocky Vanilla Sky American Beauty Wolverine Jarhead Rambo Fight Club Kung-Fu Panda Iron Man Captain America	
Jan. 30	Social Construction	I Heart Huckabees	Disney Masculinity Fallacy of Crisis of Masculinity Irrational Masculinity James Bond King Kong Masculinity and the Natural World (Ch. 1/2/5) Munich Noir Masculinity Oceania Punch-Drunk Masculinity The Maltese Falcon	The Matrix Vanilla Sky Avatar 12 Monkeys	
Feb. 6	Heroism	Skyfall	Die Hard Man or Mouse (Ch. 2/3/5/Epilogue) TV Masculinity (Ch. 2/5/6)	Die Hard Taken Demolition Man	
Feb. 13	War and Politics	The Hurt Locker	Apollo 13 Clinton/Spielberg/Hanks (Ch. 2/5/6) Gulf War Italian Masculinity Protesting Black Hawk Down	Apollo 13 Black Hawk Down Avatar	
Feb. 20	The Male Body	Shame	Batman Danny DeVito's Body Phallic Matters Physical Evidence Queer Masculinity Racialized Masculinity Sex and the City	The Machinist The Nutty Professor Twins The Full Monty Magic Mike Boogie Nights	Film Analysis assigned: A detailed scholarly reading of a film that identifies concepts of masculinity and analyzes them through the perspective of cinema theory. Length: 8 pages.
Feb. 27	Disability	Murderball	Contested Male Body Disease, Masculinity, Sexuality Go Now Masculinity and Health John Woo Disabled Masculinity Murderball Rear Window	Rear Window The Diving Bell and the Butterfly My Left Foot	Film Analysis I due
Mar. 6	Mid-Term Exam				Mid-Term Exam - Analysis of lecture presentations and readings discussed in class.
Mar. 13	Spring Break				
Mar. 20	Race: Hispanic	Sin Nombre	Amores Perros El Mariachi Goal Dream Begins Spanish Films	Amores Perros Desperado Machete	
Mar. 27	Race: Black/Asian	Lethal Weapon 4	Barbershop Black Detective Masculinity Chinese Masculinities Dutch-Chinese Masculinities Pompey Liberty Valance Shaft Soderbergh	Black Rain Rush Hour Trilogy The Yakuza Brother Crade 2 the Grave Unleashed Boyz in the Hood Fast and Furious Kiss of the Dragon	
Apr. 3	Gender	The Talented Mr. Ripley	Alexander Austin Powers Bull Durham eXistenZ Gattaca Gender Ambiguity Gender Insubordination Gendering Shakespeare Hip Hop Dance Queer Theory Teen Comedy	Alexander Austin Powers Bull Durham Gattaca eXistenZ 21 Jump Street American Beauty	
Apr. 10	Female Masculinity	The Terminator	Female Masculine Desire Hostel and Feminism Masquerade Men Wanted Survival v. Death Women Horror Film	Alien Doomsday Resident Evil Hostel High Tension La Femme Nikita	Final Term Paper assigned: Comparative analysis of masculinity across three films. Must draw from theoretical perspectives discussed in class and assigned readings. Length: 12-15 pages.
Apr. 17	Socio-Cultural Deconstruction	Fight Club	Fight Club Fight Club- Gladiator Fight Club Capitalism Fight Club Identity Fight Club Poetics Masculinity in Film The Culture Industry	12 Monkeys Avatar The Matrix I Heart Huckabees	Final Term Paper Topic Due
Apr. 24	Narcissim v. Masochism	Brokeback Mountain	Double Protagonist Masculine Jealousy Masculinity Discontents Minimal Males	I Love You, Man Pineapple Express The Talented Mr. Ripley Fight Club	
May 1	No Class				
May 8	No Class				Final Term Paper Due at 3:10 p.m. in GH 124