**Images of Masculinity in Contemporary Cinema:   
Guy Flicks: The Buddy, The Fight, and the Gun**

*Tyler Durden: “We're a generation of men raised by women. I'm wondering if another woman is really the answer we need.” Fight Club*

*Dirty Harry: “You've got to ask yourself one question: 'Do I feel lucky?' Well, do ya punk?” Dirty Harry*

Like femininity, masculinity operates politically at different levels. At one level, it is a form of identity, a means of self-understanding that structures personal attitudes and behaviors. At another, distinct but related level, masculinity can be seen as a form of ideology, in that it presents a set of cultural ideals that define appropriate roles, values and expectations for and of men.

What does it mean to be a man in today’s culture?  Susan Faludi, feminist theorist and Al Gore consultant, argues in *Stiffed: The Betrayal of the American Man*that modern men are suffering from an identity crisis of epic proportion.  If feminism has redefined what it means to be a woman in contemporary society, so it has also redefined what it means to be a man.  But how? For better, or worse?

This course is a media studies analysis of images of modern masculinity, beginning and ending with the consummate modern male:   James Bond.  We will analyze what it means to be a man in contemporary film, and contemporary society.  It is a FILM studies class, which means we will watch movies.  However, we will NOT watch those movies in class.  You will be expected to watch the film out of class.  We will watch selected clips during class, but if you do not keep up with the films, you will not pass the class.   We will have a scheduled “film screening” day, but the films will also be available on reserve in the library, on one-night check out.

**Each student will also be required to present one (total per student) report of one piece of critical theory, beginning on day two.**  You should have a visual aid (PowerPoint or Handout) for your presentation to share with the class.

This is NOT a “film appreciation” slacker course.  It will be significantly grounded in film theory, media studies and cultural philosophy.  Rigorous intellectual development is a requirement for success in the course.  Merely “showing up” will*not*get you a good grade.  We will watch the movies in chronological order.

**Grades:**Essays:  2, out of class, 20% each  
Reading Journals 20%  
Final Exam:  multiple choice, short answer, textual IDs 20%  
Class participation:  10%  
Critical Theory Article Review Presentation:  10%

**Required Texts:** (all are available on reserve in library, or come to the weekly screening. Now with buttered popcorn.)Course Packet:  Selected Essays of Critical Theory  
James Bond *Dr. No*(1962) *Dirty Harry* (1971)  
*Enter the Dragon*  (1973)  
*Mad Max* (1979)  
*Conan the Barbarian* (1982)  
*Lethal Weapon* (1987)  
*Die Hard*(1988)  
*T2:  Judgment Day* (1991) *Pulp Fiction* (1994)  
*Blade* (1998)  
*Fight Club*  (1999)  
*Snatch* (2000)  
*Training Day* (2001)  
James Bond *Casino Royale* (2006)

**Scheduled Viewings/Readings:**

Week 1  James Bond *Dr. No*(1962)  
Week 2 *Dirty Harry* (1971)  
Week 3 *Enter the Dragon*  (1973)  
Week 4 *Mad Max* (1979)  
Week 5 *Conan the Barbarian* (1982) **Essay 1 Due**  
Week 6 *Lethal Weapon* (1987)  
Week 7 *Die Hard*(1988)  
Week 8 *T2:  Judgment Day* (1991)  
Week 9 *Pulp Fiction* (1994)  
Week 10 *Blade* (1998)  
Week 11 *Fight Club*  (1999) **Essay 2 Due**  
Week 12 *Snatch* (2000);*Training Day* (2001)  
Week 13 James Bond *Casino Royale* (2006)

**Final :  TBA**

Your weekly critical reading reports will be chosen from the following bibliography.  If you want to report on an article not listed, contact me in advance for approval of your text.

**Bibliography:  Further Critical Readings**Adams, Rachel, and David Savran. (eds). (2002). *The Masculinity Studies Reader*. Malden, Massachusetts: Blackwell Publishers. “Introduction:” Rachel Adams and David Savran.Bingham, Dennis. *Acting Male: Masculinities in the Films of James Stewart, Jack Nicholson, and Clint  Eastwood.* New Brunswick, NJ: Rutgers University Press.Boon, Kevin Alexander (2003) *Men and the Nostalgia for Violence: Culture and Culpability in Chuck Palahniuk’s Fight Club*. Journal of Men’s Studies, 11(3), Spring.Bromley, Roger. (2001). Living in the Borderlands: Masculinity in Crisis. pp. 33-46; IN: From Alice to Buena Vista: The Films of Wim Wenders; Westport, Conn.: Praeger.Brookey, Robert Alan, and Robert Westerfelhaus, (2002). *Hiding homoeroticism in plain view: The Fight Club DVD as digital closet*. Critical Studies in Media Communication, 19(1), March, pp. 21-43.Brown, Jeffrey A. (2002). “The Tortures of Mel Gibson: Masochism and the sexy male body.” *Men and Masculinities,* 5(2), October.Bruzzi, Stella. (1998). *Undressing Cinema: Clothing and Identity in the Movies*. Routledge.Chan, Jachinson W. (2000). “Bruce Lee’s Fictional Models of Masculinity.” *Men and Masculinities*, 2(4) April.Cohan, Steven and Hark, I.R. (1993).*Screening the Male: Exploring Masculinities in the Hollywood Cinema.* London: Routledge.  
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Devas, Angela (2005) “How to be a Hero: Space, Place and Masculinity in The 39 Steps” (Hitchcock, UK, 1935). *Journal of Gender Studies*, Volume 14 Number 1, March.  
Faludi, Susan. (1999). “Man in a Can.” Chapter Nine in *Stiffed: The Betrayal of the American Man*, William Morrow & Company.  
Fanning, Patrick, and Matthew McKay. *Being a Man: A Guide to the New Masculinity*. Oakland, CA: New Harbinger Publications. 1993.  
Gray, Herman. (1996). “Black Masculinity and Visual Culture.” *Muse*, http://muse.jhu.edu/quick tour/18.2gray.html.  
Harvey, Anne-Marie. (1995). “Terminating the Father: Technology, Paternity, and Patriarchy in *Terminator 2*.” *Masculinities,* 3(2), Summer, pp. 25-42.  
Kirby, Marj (1996) Cyborgasm: Machines and male hysteria in the cinema of the eighties. Journal of Interdisciplinary Gender Studies, v.1 no.2 Sept: 139-145.  
Leach, Mike. (1994). “The Politics of Masculinity: An Overview of Contemporary Theory.” *Social Alternatives*, 12(4), January, pp. 36-37.  
Neale, Steve. (1983). Masculinity as Spectacle. *Screen*, 24(6), December.  
Neibaur, James L. (1989). *Tough Guy: The American Movie Macho*. Jefferson, Nth Carolina: McFarland & Co.  
“The Spectacle of the Male: Masculinity at the cinema” from Edwards, Tim. *Cultures of Masculinity*. Routledge. (2006)Bibliography above: Excerpted from *The Men's Bibliography: A comprehensive bibliography of writing on men, masculinities, gender, and sexualities*, compiled by Michael Flood. *http://mensbiblio.xyonline.net/*