



THE UNIVERSITY OF
SYDNEY

School of Philosophical and Historical Inquiry
Faculty of Arts

Department of Gender and Cultural Studies
GCST2609 Cultures of Masculinity

Semester One, 2010

Unit Overview Guide



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GCST2609: Cultures of Masculinity

UNIT DESCRIPTION

Ideas of masculinity are an important part of how we understand the world. Value judgments about 'sex appeal', the appropriateness of a selected vocation, the ways in which families operate, always hold an implicit idea of 'masculinity' at their core. This unit will examine and analyze ways in which popular ideas of 'masculinity' operate in everyday life. Via the perspectives of core theorists in gender and cultural studies, we examine the economic, social and cultural contexts in which masculinity is lived. We consider different case studies focusing upon the changing articulations of masculinity in contemporary culture. These necessarily include aspects of style and consumption, roles within the workplace and leisure practices.

CONTACT DETAILS

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Consultation hours: By appointment

OBJECTIVES AND OUTCOMES

Research and Inquiry. *Graduates of Cultures of Masculinity will be able to create new knowledge and understanding through the process of research and inquiry into the lives of men. Through developing an understanding of the theoretical frameworks that have been established in order to help us comprehend the lives of men,*

You will leave this course with a firm grasp of the principles, practices and boundaries of Masculinity Studies;

You will be able to acquire and evaluate new knowledge through independent research;

You will be able to identify, define, investigate, and solve problems relating to the way men are presented in the media.

Information Literacy. *Graduates of Cultures of Masculinity will be able to use information effectively in a range of contexts.*

You will be able to use appropriate media, tools and methodologies to locate, access and use information;

You will be able to critically evaluate the sources, values and validity of information

Personal and Intellectual Autonomy. *Graduates of Cultures of Masculinity will be able to work independently and sustainably, in a way that is informed by openness, curiosity and a desire to meet new challenges.*

You will become intellectually curious, open to new ideas, methods and ways of thinking, and able to sustain intellectual interest;

You will respond effectively to unfamiliar problems in unfamiliar contexts;

You will work effectively in teams and other collaborative contexts.

Ethical, Social and Professional Understanding. *Graduates of Cultures of Masculinity will hold personal values and beliefs consistent with their role as responsible members of local, national, international and*

professional communities.

You will be informed and open-minded about social, cultural and linguistic diversity in Australia and the world;

You will be aware that knowledge is not value-free.

Communication. *Graduates of Cultures of Masculinity will recognize and value communication as a tool for negotiating and creating new understanding, interacting with others, and furthering their own learning.*

You will recognise the importance of continuing to develop your oral and written communication skills;

You will be able to use appropriate communication technologies.

LEARNING STRUCTURE

Lectures run for two hours. It is strongly advised that you attend the lectures as they will contain explanations of the readings and will include guided media screenings and analysis. The tutorials are designed to provide you with a forum for you to work together in raising questions that emerge from the lectures and readings. Tutorials also provide a space in which to prepare for your major essay / take home exam and minor assessment items. To further assist in this, you are encouraged to monitor the television, radio, internet, and print media for examples of masculine cultures, styles and bodies that can be discussed in class. A book of course readings is available at the copy centre.

UNIT SCHEDULE

Week One: Introduction to the Unit Tuesday March 2nd, 12:00-14:00 Chemistry Lecture Theatre 2

What is masculinity? Do men own it? Or is 'masculinity' something more than men, their bodies and the ways in which men act? This week we are introduced to the core themes and ideas in the course and we go over the curriculum and assessment requirements in detail. It is vital that you attend this lecture because it is the only time in which we will examine assessment items and the course outline together. Students who miss this lecture often do not comprehend assessment items as well as the students who do attend the first lecture. By way of introduction to this subject, we will also discuss the fact that men's lives are very gendered, for example most men grow up believing they will have a career outside the home, rather than thinking they will be a stay at home parent. –Being a man comes with certain expectations. This course is in three parts: part one examines *key theories* in the field of Masculinity Studies. Part two explores *core themes* in Masculinity Studies and part three offers a selection of *located studies* of cultures of masculinity. This lecture offers an introduction to course and assessment, to accessing course materials, and to some of the major themes that have emerged from feminist and other work on masculinity. There are no tutorials but there is a set reading this week. You need to purchase your reader and complete reading one before the lecture.

Required reading for lecture one:

Set excerpts from R. W. Connell, (2000) *The Men and the Boys*, Allen and Unwin, Sydney, pp. 3-23.

PART ONE: KEY THEORIES OF MASCULINITY

Week Two, KEY THEORY ONE: Hegemonic Masculinity and the work of R. W. Connell March 9th, 12:00-14:00 Chemistry Lecture Theatre 2

R.W. Connell, who teaches in the Education Faculty at this university, is a key theorist in the field of Masculinity Studies. In this class we examine Connell's ideas in detail, particularly the claim that while masculinities are plural, there is a hegemonic ideal of masculinity against which all men are compared, and from which men derive some social power. We examine his notion of 'hegemonic masculinity' in detail, establish what its uses are, and think about its limits. Specifically, four main points arising from Connell's work will be discussed. These are: 1. The notion of multiple masculinities, 2. The concept of hegemonic masculinity, 3. The socially constructed nature of masculinity, 4. The fact that practices and meanings of masculinity are complex and embodied.

Required reading:

Demetriou, Demetrakis Z. (2001) "Connell's Concept of Hegemonic Masculinity: A Critique." *Theory and Society* 30: 337-61.

Connell, R. W. & Messerschmidt, James W. (2005) "Hegemonic Masculinity: Rethinking the Concept." *Gender & Society* 19.6: 829-59.

Recommended reading:

Jefferson, T. (2002) "Subordinating hegemonic masculinity", *Theoretical Criminology*, 6 (1) pp.63-88.

Connell, R. W. (1998) "Studying Australian Masculinities", *Journal of Interdisciplinary Gender Studies*, 3 (2) pp. 1-8.

Week Three, KEY THEORY TWO: Best Mates: Homosociality after Eve K. Sedgwick March 16th 12:00-14:00 Chemistry Lecture Theatre 2

In this class we look at Eve Sedgwick's work on homosocial desire and we discuss the ways in which the pursuit of homosocial desire empowers men – or at least certain groups of men. We then use Sedgwick's description of men's social relationships – with each other and with women – to closely analyse a filmic text. First though, we trace a core set of ideas that underpin Sedgwick's work on homosociality. Namely, Foucault's work on sex, power and subjectivity, which clearly resonates in Sedgwick's argument. To frame this broadly, Foucault inaugurated a way of thinking about how certain historical systems of knowledge and power produce distinctive ways of existing in the world. Sedgwick takes up this philosophical point about writing history. She argues that homosocial relationships between men are not universal. They are produced in precise historical moments and are encoded in cultural texts that describe relations between people.

Required reading:

Extracts from Eve Kosofsky Sedgwick (1985) *Between Men: English Literature and Male Homosocial Desire*, Columbia University Press, New York.

Geraghty, L. (2003) "Homosocial desire on the final frontier: Kinship, the American romance, and Deep Space Nine's 'erotic triangles'", *Journal of Popular Culture*, 36 (3) pp. 441-465.

Recommended reading:

Foucault, M. (2002) *The Archaeology of Knowledge*. Trans. A.M. Sheridan Smith. London: Routledge.

Foucault, M. (1999) "Panopticism." *Visual Culture: The Reader*. Ed. Jessica & Hall Evans, Stuart. London: Sage in association with the Open University.

Week Four KEY THEORY THREE: Performing Masculinity and Judith Butler March 23rd 12:00-14:00 Chemistry Lecture Theatre 2

Judith Butler's work on performativity, particularly her 1990 book, *Gender Trouble*, has been extremely influential for gender studies and the study of sexualities. Butler's argument, that gender and sexuality need to be repeatedly performed or 'cited' in order to function as mutually constitutive categories of subjectivity, underpins contemporary Masculinity Studies' interest in the way masculinity is 'achieved'. This week we look at Butler's work on the unstable basis on which claims to identities are based, and at Masculinity Studies' consequent shift in focus from discussions of what masculinity *is*, to a more questioning commitment to discover how it is *done*. What does the deconstruction of identity politics mean for the identity category of 'masculinity/ies'?

Required reading

Freud, Sigmund. (1949) *The Ego and the Id*. The Hogarth Press Ltd. London.

Butler, J. (1995) "Melancholy Gender/Refused Identification", in Maurice Berger, Brian Wallis and Simon Watson (eds.), *Constructing Masculinity*, Routledge, London and New York, pp. 21-36.

Recommended reading

Butler, J. "Gender as Performance: An interview with Judith Butler" Online, URL: www.theory.org.uk/butint1.htm

Butler, J. (1990) *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, New York.

PART TWO: CORE THEMES IN SCHOLARSHIP

Week Five CORE THEME IN THE FIELD 1: Masculinity in Crisis March 30th 12:00-14:00 Chemistry Lecture Theatre 2

In the second part of this course we look at core themes in the field of Masculinity Studies. We begin by interrogating the commonly articulated belief that masculinity is 'under threat'; that it is, in numerous ways, endangered. This supposed vulnerability is expressed in the concern over absent or inappropriate fathers, over the breakdown of traditional family structures, over a perceived lack of suitable male role models (e.g. teachers, athletes), and in the nostalgia for a time when performances of masculinity were less closely scrutinized by the media. Masculinity/ies, then, are often presented as vulnerable and as deserving of sympathy. Wendy Brown's work on gender as a political object presents a compelling challenge for us to see the 'man in the state'. Skeptical about the figure of the so-called 'new man', a man deserving of sympathy, Brown's work problematises attempts to create or uncover 'kinder, gentler' forms of masculinity, seeing in these a means of rearticulating masculine power and privilege. At the same time, a number of theorists (e.g. Roger Horrocks, Frank Mort) have suggested that masculinity/ies and men's practices *are* changing, that these are largely 'democratizing', and, perhaps also, that a degree of latitude ought to be granted men as they grapple with such changes. In this class, we trace the cultural history and politics of the new man, positioning him as a response to the contemporary rhetoric about a crisis in masculinity.

Required reading

Horrocks, R. (1994) chapter 2 from *Masculinity in Crisis: Myths, Fantasies and Realities*, Macmillan, Basingstoke and London, pp. 5-24.

Kimmel, M. (1992) "The Contemporary 'Crisis' of Masculinity in Historical Perspective", in Harry Brod (ed.), *The Making of Masculinities: The New Men's Studies*, Routledge, London and New York.

Recommended reading

Gauntlett, D. (2002) "Men's Magazines and Modern Male Identities", in his *Media, Gender and Identity: An Introduction*, Routledge, London and New York, pp. 152-180.

Week Six CORE THEME IN THE FIELD 2: Masculinity, Work and Labour April 27th 12:00-14:00 Chemistry Lecture Theatre 2

Workplaces and the cultures associated with them have changed dramatically in recent decades. Equal opportunity legislation and laws against sexual harassment are obvious changes that target the conduct and status of men and women at work (though their success is open to question). As significant, however, are changes in the type of work we do, the meanings we attach to different kinds of paid work (e.g. management, teaching, laboring), and the qualifications and values required to gain employment. Sociological enquiries and methods tell us a great deal about the nature of contemporary work, and about the performance of masculinity in the workplace. But the diagnosis of trends in work, employment and unemployment only tell part of the story. So in this class we also look at popular cultural representations of men doing different kinds of work and analyze what they reveal about masculinity, class, generation, family etc. Examples may include *The Office* and *Billy Elliott*.

Required reading:

Kenway, Kraack and Hickey-Moody. (2006) 'Reordering Work' *Masculinity beyond the Metropolis*, Palgrave Macmillan, Basingstoke, UK, pp. 60-85.

Pringle, R. (1993) "Male Secretaries", in Christine L. Williams (ed.), *Doing "Women's Work": Men in Nontraditional Occupations*, Sage, Newbury Park CA.

Recommended reading:

McDowell, L. (2003) *Redundant Masculinities: Employment Change and White Working Class Youth*, Blackwell, Oxford.

Cross, S. and Bagilhole, B. (2002) "Girls' Jobs for the Boys? Men, Masculinity and Non-traditional Occupations", in *Gender, Work and Organization*, 9 (2) pp. 204 – 206.

Week Seven CORE THEME IN THE FIELD 3: Sport and the male body May 4th 12:00-14:00 Chemistry Lecture Theatre 2

In the 1980's R.W. Connell began writing about sport as a critical arena in which masculinities are shaped. Since then, the call to consider sport as a means through which male subjectivities are produced has been taken up in many fields of scholarship. Now studies of gender, sex and sport abound. In this class we look at sports cultures and their appeal for many men. As examples of sport's differing appeals for different kinds of men we look at rugby league, surfing and skating cultures. Different men are typically drawn to each of these sports and we examine the kinds of masculinities that become aligned with these sporting cultures. Individual and unorganised sports, as opposed to team and organized sports, are becoming increasingly attractive to young males around the world (Wheaton 2000, Evers 2004). These sports include surfing and skateboarding. We ask: what meanings and values are conveyed through different sports? What are the implications for masculinity if you compete for yourself rather than play for a team? Does the fit male body necessarily embody the pinnacle of hegemonic masculinity?

Required reading:

Kenway, J. & Hickey-Moody, A. (2009) 'Spatialized Leisure-Pleasures and Masculine Distinctions' *Social and Cultural Geography*. 10 (8) pp. 837-852.

Clifton Evers, (2004) "Men who Surf", *Journal of Sport and Social Issues*, 30(3) pp. 229-243

Recommended reading:

McKay, J. and Middlemiss, I. (1995) "'Mate Against Mate, State Against State': A Case Study of Media Constructions of Hegemonic Masculinity in Australian Sport" *Masculinities* 3 (3) pp. 28-45.

Fitzclarence, L., and Hickey, C. (2001). Real Footballers Don't Eat Quiche: Old Narratives in New Times. *Men and Masculinities*, 4(2) pp. 118-139.

PART THREE: LOCATED STUDIES OF MASCULINITY**Week Eight CASE STUDY ONE: Female Masculinities May 11th 12:00-14:00 Chemistry Lecture Theatre 2. Guest Lecturer: Genevieve Berrick (University of Melbourne)**

This lecture explores the politics of female masculinities as embodied in the figure of the Drag King: a woman who performs as a man. This exploration starts from the usual assumption that 'masculinities' are always and everywhere attached to male bodies, and proceeds to queer the normative assumption that through the female masculine. Female masculine bodies, stereotypically attached to the figure of the 'butch', are as different as the people who inhabit them, and require at the very least an acknowledgement of this proliferation of representation. While the female masculine body has frequently been read as a tragic figure – think 'Stone Butch Blues', or the self-loathing 'invert' from 'The Well of Loneliness' – some have chosen to differ in their representations. The motivations for, and intentions of, the performances of any given Drag King are as various as Drag Kings themselves. The boundaries tested by the Drag King are reached through his performances, with the participation or refusals of his audience—as an embodied queering of play across gender. The Camp and Drag traditions from which his performances draw facilitate this, and draw out erotics—an essential performance of the Drag King—articulated through varied methods of access to the incoherently gendered or gendered body. Read as a desiring audience, these acts are examined and explored in the light of this desire.

Required readings

Halberstam, J. (1998) "The Bathroom Question" *Female Masculinity*. Durham: Duke University Press. Online, via Web CT.

Case, S.E. "For a Butch-Femme Aesthetic" Online, via Web CT.

Recommended reading:

Sontag, S. (1964) 'Notes on "Camp"' online, URL: http://interglacial.com/~sburke/pub/prose/Susan_Sontag_-_Notes_on_Camp.html access date 29/01/10

Rasmussen, M. (2009) Beyond Gender Identity, *Gender and Education*. 21 (4) pp. 431 - 447

Week Nine, CASE STUDY TWO Indie Music Masculinity, May 18th 12:00-14:00 Chemistry Lecture Theatre 2.

In comparison to the bronzed, muscular bodies of football players, fit cricketers and sun bleached surfers (each of whom we have touched upon in different ways already in the course) the skinny, pale Indie rock star might not appear to be much of a hegemon. At first glance, this is. This lecture illustrates that fact that hegemony is all about context. Through reading the American band MGMT (*The Management*: <http://www.whoismgmt.com/>) and the television programmes *The Mighty Boosh* (<http://www.themightyboosh.com/>) and *The Flight of the Conchords* (<http://hbo.com/flight-of-the-conchords>) as cultural texts that demonstrate the incredibly specific, and competitive, natures of Indie rock masculinity, we will develop a framework for understanding hegemony in Indie rock. MGMT's only slightly cynical statement:

"This is our decision, to live fast and die young.
We've got the vision, now let's have some fun.
Yeah, it's overwhelming, but what else can we do.
Get jobs in offices, and wake up for the morning commute?"
(~Time to Pretend, *Oracular Spectacular*)

Offers one example of the white privilege and arrogance that accompanies the attainment of white Indie rock masculinity. We will explore the cultural politics of such figures in detail and the satirical perspectives advanced in *The Mighty Boosh* and *Flight of the Conchords* will aid this exploration.

Required readings:

Leonard, M. (2007) 'Rock and Masculinity' *Gender in the Music Industry: Rock, Discourse and Girl Power*. Ashgate, England. pp. 23-42.

Bannister, M. (2006) 'What will I do if she dies? Music, misery and white masculinities' *White Boys, White Noise*. Ashgate, England. pp. 133-155.

Recommended reading:

Jarman-Ivens, F. (2007) *Oh Boy! Masculinities and Popular Music*. New York: Routledge.

Bannister, M. (2006) "'Loaded': indie guitar rock, canonism, masculinities" *Popular Music* 25 (1) pp. 77-95.

Week Ten, CASE STUDY THREE Blokes Bonding: Homosociality, Enthusiasm and Modified-Car Culture May the 25th, 12:00-14:00 Chemistry Lecture Theatre 2. Guest Lecturer: Dr Glen Fuller

Modified-car culture is often understood according to the Neo-Freudian charismatic dimensions of enthusiasm; 'blokes are into cars'. A better way to understand enthusiasm is according to the challenges inculcated by the socio-technical object of the car. Within modified-car culture there is an economy of respect determined by the way enthusiasts mobilise their bodies into action to engage with challenges, so modified cars are used by enthusiasts to negotiate homosocial relations. Enthusiasm and masculinity intersect in surprising ways. The personal relations of enthusiasts will be placed in a much larger historical and geographical context of the scene to outline the ways that different intersections of masculinity and enthusiasm are produced in different times and places. In this lecture we will examine the gendered character of enthusiasm in modified-car culture. We will also critically engage with the way socio-technologies can mediate homosocial relations in masculine cultural contexts.

Required reading:

Graham, HM and White, RD (2007) "Young people, dangerous driving and car culture." *Youth Studies Australia*, 26 (3): pp. 28-35.

Fuller, G. (2006) "Road Test", in McRae, V (ed.) *Supercharged: The Car in Contemporary Culture*, Institute of Modern Art: Brisbane: np.

Recommended readings:

Goldberg, T. (1969) "The Automobile: A Social Institution for Adolescents." *Environment and Behaviour* 1(2): 157-86

Thomas, M. and Butcher, M. (2003) "Cruising." *Ingenious: Emerging Youth Cultures in Urban Australia*. M. Butcher and M. Thomas. North Melbourne, Pluto Press Australia: 142-160.

Week 11, CASE STUDY FOUR Transnational Gangsta Masculinities 12:00-14:00 Chemistry Lecture Theatre 2. June 1st

This lecture explores the roles played by the 'global hood' of Gangsta rap in the lives of young Australian men. Through a critical engagement with Appadurai's (1996, 2000) concepts of ethnoscaping and mediascaping, we will explore sites of cultural production in which young Australian men constitute and imagine their identities through citations and performances of 'Gangsta'. The lecture draws on two multi-sited research projects, located in typically 'demonised spaces' (Reay & Lucey 2003; McLeod & Dillabough 2007; Warr 2007) in Melbourne's northern, eastern and western suburbs, involving young men of different ethnicities. We will consider the relationship between gender performance, popular music and the appropriation of Gangsta in particular spaces as a way of developing individual and collective social currency and visibility. As a material expression of dominant Western ethnoscaping and mediascaping around masculinity, the trope of Gangsta appears to offer the young men a 'social face' that is accorded respect, generates fear both in-and-outside their local communities, and which connects them to 'imagined worlds' (Appadurai 1996) that are a long way from the socially marginalized spaces of disadvantage, disconnection and vulnerability in which their daily lives are embedded. By exploring the collective identifications of young Australian men with Gangsta culture, we will see that 'what it means' to be Gangsta is played out, and in fact learned, through local 'communities of sentiment' (Appadurai 1996), which draw on heavily mythologized and Americanized narratives of 'thug culture', but which manifest in distinctly local ways, through, for example, the fierce territorialization of local space and the fetishisation of everyday violence and gang involvement.

Required reading:

Appadurai, A. (1996). 'Disjuncture and Difference in the Global Cultural Economy' *Modernity at Large: The Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, pp. 27-47.

Richardson, R. (2007) 'Gangstas and Players in the Dirty South' *Black Masculinity and the U.S South: From Uncle Tom to Gangsta*. University of Georgia Press, Georgia. pp. 197 -227.

Recommended reading:

Hooks, B. (2004). *We Real Cool: Black Men and Masculinity*. New York: Routledge.

Hagedorn, J. (2008) *A World of Gangs: Armed Young Men and Gangsta Culture*. University of Minnesota Press, Minneapolis.

Week Twelve, CASE STUDY FIVE: Eminem and Contemporary Gothic, 12:00-14:00 Chemistry Lecture Theatre 2. June 8th

When you think 'Goth' you might not necessarily think of Eminem. Both the genre of Eminem's music (Gangsta Rap) and his bleached-white hegemonic masculinity are a long way from the dark haired, physically wasted white men of Gothic Rock. But there are aspects of gothic sensibility in Eminem's work, both in terms of the sounds and images he creates and in his crazy alter ego of 'Slim Shady', the skinny boy who gets 'dressed up like a mummy'. 'Slim Shady' is almost insane, drug addicted and at times childishly needy. While the persona of 'Slim Shady' is introduced directly in songs such as 'My Name is' (1999) 'I'm Shady' (1999) and "The Real Slim Shady" (2000), the character of Slim Shady appears consistently throughout Eminem's songs, as the 'underside' or abjected aspects of masculinity. For example, the song *Kim* (2000) depicts an insecure man who can't live without his partner, and *3am* (2009) narrates the story of a psychiatrically unwell patient, haunted by his murderous actions. This figure of mental illness is cited in the video for *My Name Is* (1999), which visually presents 'Slim Shady' as a psychiatric patient in need of care. This visual representation occurs again in the filmclip for *3am*. Indeed, a number of characteristics in the needy, scared and at times whining tones of

'Slim Shady' can be read as the antithesis of the domineering male. So this lecture examines both the alter ego of 'Slim Shady' and the visual thematics of mental illness, horror and death in Eminem's work, alongside some of the sonic articulations of Gothic, such as churchbells, heavy bass lines and the sound effects of murder and screaming.

Required reading:

Hickey-Moody, A.C (2009) 'Eminem's Lyrical Personae: The everyman, the needy man and the hegemon' *Culture, Society & Masculinity* 1.2 pp. 213-223.

Grealy, L. (2008) 'Negotiating cultural authenticity in Hip-Hop: Mimicry, Whiteness and Eminem'. *Continuum: Journal of Media and Cultural Studies*, 22(6), pp. 851-865.

Recommended reading:

Keathley, E.L. (2002) A context for Eminem's 'Murder Ballads.' *Echo: A Music Centered Journal*, 4(2). Available from <http://www.echo.ucla.edu>

Holmes-Smith, Christopher. (1997) Method in the Madness: Exploring the Boundaries of Identity in Hip-Hop Performativity. *Social Identities*. 3 pp. 345 – 374.

JUNE THE 15TH IS TAKE HOME EXAM WEEK.

ASSESSMENT TASKS AND DUE DATES

<i>Tutorial participation</i>	10%	<i>This is NOT the same as attendance</i>
<i>Tutorial presentation</i>	10%	<i>Date to be set by your tutor</i>
<i>1,500 write-up of tute presentation</i>	50%	<i>Due Monday 3rd May 2010</i>
<i>Major essay/take home exam</i>	30%	<i>Due during formal exam period</i>

All four assessment tasks are compulsory each must be attempted to be eligible to pass.

- 1) *All Gender and Cultural Studies subjects require 80% tutorial attendance in order to pass. A tutorial participation mark is awarded in this subject for contributions to tutorials over and above 80%. As such, tutorial participation IS NOT JUST ATTENDING TUTORIALS. It means attending tutorials, having listened carefully in the lecture and completed the required readings. You need to do your best to contribute to group discussion in a constructive fashion.*
- 2) *Your tutorial presentation is a 7-10 minute oral presentation in tutorial time in which you give character study of a particular kind of masculinity. Pick a person or character that you feel articulates a certain kind of masculinity. This 'kind' of masculinity could be what Connell calls 'Hegemonic Masculinity', what Halberstam calls 'Female Masculinity', what Bannister terms 'Indie Masculinity', what White calls 'Australian Masculinity' or what Kimmel calls 'American Masculinity'. Or, using existing theories of masculinity, you can make an argument for your own shade of masculinity – Emo masculinity, for example. Then pick a person or character who embodies your chosen kind of masculinity and tell us why. This might be your Dad, your favorite footy star, or Homer Simpson. –Or yourself. Your presentation needs to have two parts. Firstly, you need to clearly explain, with reference to and quotes from, relevant literature, the kind of masculinity you discussing. Explain what you take 'Australian Masculinity' or 'Indie Masculinity' (or whatever your chosen kind of masculinity is) to mean and tell us how you came up with this definition. Secondly, introduce your person or characters as an example of this kind of masculinity and make a strong argument for why your chosen person is the best example of this particular kind of masculinity. We want you to convince us.*
- 3) *Your 1,500 write-up of your tutorial presentation is a small essay in which you theorize the academic argument developed in your tutorial presentation.*
- 4) *Your take home exam/major essay will be 2,000 – 2,500 words in length and you will be given the essay questions in our last lecture.*

READING REQUIREMENTS

- *Your reader for this subject needs to be purchased from the Copy Centre. Recommended readings are available either via Special Reserve or on our Web CT e-learning site.*

ASSESSMENT CRITERIA

The final grade a student receives is based on the standard of his or her own performance across all the tasks set for a unit. Assessment tasks are designed so students can demonstrate how well they have achieved a unit's outcomes. While marks for individual assessment tasks may give a good indication of the likely final mark or grade for the unit, they do not guarantee a specific grade or final mark.

From time to time, final results for a unit may need to be adjusted or scaled. This can happen, for example, if it is found that the marking process has not accurately represented the actual standards achieved by students. If adjustment to raw scores is needed, this is always done with care and attention to individual students' work. The marking process involves consultation and cross-checking to ensure that results faithfully reflect standards expected in the Faculty of Arts at the University of Sydney.

SCHOOL OF PHILOSOPHICAL AND HISTORICAL INQUIRY
INFORMATION FOR STUDENTS ON ASSESSMENT OF COURSEWORK

Assessment

Students are required to:

- attend lectures and tutorials (or seminars);
- participate in class discussion;
- complete satisfactorily such written work, presentations and examinations as may be prescribed; and
- meet the standards required by the University for academic honesty

Attendance requirements

The School of Philosophical and Historical Inquiry requires satisfactory class attendance as part of participation in a unit of study. Attendance below 80% of tutorials/seminars without written evidence of illness or misadventure may be penalised with loss of marks; attendance at less than 50% of classes, regardless of the reasons for the absences, will automatically result in the student's case being referred to a Department examiners' meeting for a determination as to whether the student should pass or fail the unit of study, or, if a pass is awarded, the level of penalty that should be applied. The University does not recognise employment as excusing unsatisfactory performance, nor are timetable clashes a valid excuse. Students should not take a unit of study unless they can meet the above attendance requirement.

For further details see the Faculty of Arts Attendance Policy at:
http://sydney.edu.au/arts/current_students/policies.shtml

Grade distribution

Departments within the School of Philosophical and Historical Inquiry follow Academic Board and Faculty of Arts guidelines in awarding a determined percentage of each grade. Departments may scale marks in order to fit these grade guidelines.

A. General philosophies of assessment practice

1. The School favours 'deep learning' over 'shallow learning'. In other words, we are more interested in evidence that students have made conceptual developments in their ways of understanding and interpreting the world than in their familiarity with 'facts', figures and dates.
2. Original and thoughtful argument is valued more highly than polished regurgitations of lectures or set reading.
3. Evidence of a thoughtful response to the conceptual framework of any individual unit is valued more highly than pre-existing skills of, for example, debate and expression.
4. Students are encouraged to explore areas of particular interest to themselves, and will be rewarded for initiative and ingenuity in discovering relevant material.
5. An idea that cannot be expressed clearly probably has not been understood clearly. We therefore value evidence of logical, coherent thought, argument and expression in essays.
6. While recognising that the political and ethical values of students vary widely, the School does not reward or condone unreasoned polemic or racism or sexism.

B. Marking criteria

In assessing written work, academic staff within the School look for demonstrated effort, abilities and skills in the following areas. Note that individual units are likely to have additional and more specific requirements and criteria. These should be made clear to students by the coordinator in each unit.

1. Content
 - extent of reading
 - accuracy of knowledge
 - breadth and depth of knowledge
 - relevance of information
 - sufficiency of evidence and documentation
2. Understanding
 - understanding of problem or project
 - judgement of significance of material
 - awareness/understanding of different arguments in reading

- recognition of implications of evidence
 - ability to think critically
 - grasp of relevant theory
 - understanding of ethics and values relevant to reading and subject matter
3. Independence
 - judgement and initiative in reading and research
 - originality in use and interpretation of evidence
 - development of argument
 - independence in use of concepts and language
 4. Style
 - correctness of grammar and scholarly documentation
 - organisation and presentation of material
 - clarity of writing style
 - originality and creativity of writing style

C. Guide to interpretation of grades

This guide indicates broadly the qualitative judgements implied by the various grades which may be awarded. A more precise evaluation of the strengths and weaknesses of individual essays will be provided in examiners' comments. Evaluation is made with due consideration of the different standards likely to be achieved by students in junior and senior units.

Below 50% (Fail)

Work not of an acceptable standard. Work may fail for any or all of the following reasons: unacceptable levels of paraphrasing; irrelevance of content; polemical assertion without evidence or analysis; presentation, grammar or structure so poor it cannot be understood; submitted very late without extension.

50-54% (Low Pass)

Work of an acceptable standard. Written work contains evidence of minimal reading and some understanding of the subject matter, offers descriptive summary of material relevant to the task, but may have a tendency to be purely descriptive, to paraphrase or rely on polemical assertion rather than careful analysis and argumentation. The work makes a reasonable attempt to organise material logically and comprehensibly and to provide scholarly documentation. There may be gaps in any or all of these areas.

55-59% (Medium Pass)

Work of a satisfactory standard. Written work meets basic requirements in terms of reading and research, and demonstrates a reasonable understanding of subject matter. Offers a synthesis of relevant material and shows a genuine effort to avoid paraphrasing. The work has a logical and comprehensible structure and acceptable documentation, and attempts to mount an argument, though there may be weaknesses in particular areas.

60-64% (High Pass)

Work has considerable merit, though Honours is not automatically recommended. Written work contains evidence of a broad and reasonably accurate command of the subject matter and some sense of its broader significance. It offers some evaluation and synthesis of material and demonstrates an effort to go beyond the essential reading. The work contains clear focus on the principal issues, understanding of relevant arguments and diverse interpretations, and a coherent argument grounded in relevant evidence, though there may be some weaknesses with regard to clarity and/or structure of the argument. Clearly written and properly documented.

Note that roughly 45-50% of students in junior levels of study and 25-50% of students in senior level units of study will receive marks within the Pass range each semester.

65-69% (Low Credit)

Written work contains evidence of comprehensive reading and some evidence of independent thought. It offers a synthesis and critical evaluation of material and takes a position in relation to various interpretations. It makes a coherent and sustained argument, drawing on relevant concepts from readings. Interdisciplinary work at this level demonstrates some awareness of the fields and contexts that inform the work. Well written and properly documented.

70-74% (High Credit)

Highly competent work, demonstrating clear capacity to complete Honours successfully. This level of work is considered “above average”. The work shows evidence of extensive reading and initiative in research, a sound grasp of subject matter and appreciation of key issues and context. The work engages critically and sometimes creatively with the question or task, and attempts an analytical evaluation of material. It makes a good attempt to critique various interpretations, and shows evidence of the ability to conceptualise and problematise issues and to go beyond the face value of core concepts. It demonstrates some evidence of the ability to think theoretically as well as in concrete terms. Interdisciplinary work at this level has a reasonably strong awareness of the fields and contexts that inform the work. Well written and properly documented.

75-84% (Distinction)

Work of a superior standard. Written work demonstrates initiative in research and reading, complex understanding and original analysis of subject matter and its context. The work takes a critical, interrogative stance and makes a good attempt to move beyond the underlying assumptions of a topic, recognizing key concepts, theories and principles. Interdisciplinary work at this level successfully integrates differing perspectives. The work is properly documented and the writing is characterised by style, clarity, and some creativity.

85%+ (High Distinction)

Work of exceptional standard. Written work demonstrates initiative and originality in research and reading; clear, critical analysis of the examined material; and innovative, insightful interpretation of evidence. Interdisciplinary work at this level effectively incorporates different perspectives to develop a rich and thorough analysis of its object of study. It makes an important contribution to debate, engages with the values, assumptions and contested meanings contained within original evidence, and develops abstract or theoretical arguments on the strength of detailed research and interpretation. The work is properly documented, and the writing is characterised by creativity, style, and precision.

Academic dishonesty

The School of Philosophical and Historical Inquiry is committed to the principles of academic honesty as set out in the Academic Board policy on *Academic Honesty in Coursework*. Students have a responsibility to familiarise themselves with these principles.

In accordance with Academic Board policy, the School’s definition of academic dishonesty includes but is not limited to:

- plagiarism: for full details see below;
- recycling: the submission for assessment of one’s own work, or of work which is substantially the same, which has previously been counted towards the satisfactory completion of another unit of study, and credited towards the satisfactory completion of another unit of study, and credited towards a university degree, and where the examiner has not been informed that the student has already received credit for that work;
- fabrication of data;
- the engagement of another person to complete an assessment or examination in place of the student, whether for payment or otherwise;
- communication, whether by speaking or some other means, to other candidates during an examination;
- bringing into an examination and concealing forbidden material such as textbooks, notes, calculators or computers;
- attempts to read other student’s work during an examination; and/or
- writing an examination or test paper, or consulting with another person about the examination or test, outside the confines of the examination room without permission.

In suspected cases of academic dishonesty, students may be counselled or the matter may be referred to the Head of School.

Plagiarism

Plagiarism is the theft of intellectual property. The School of Philosophical and Historical Inquiry is opposed to and will not tolerate plagiarism. Students have a responsibility to understand the full details of the Academic Board policies on *Academic Honesty in Coursework* and *Student Plagiarism: Coursework Policy and Procedure* (<http://www.usyd.edu.au/senate/policies/Plagiarism.pdf>).

All students are required to include a signed statement of compliance with work submitted for assessment, presentation or publication certifying that no part of the work constitutes a breach of the University’s policy on

plagiarism. This statement of compliance is printed on all assignment/essay cover sheets and written work will not be marked if the compliance statement is unsigned.

In accordance with Academic Board policy, the School defines plagiarism as presenting another person's work (ideas, findings or written and/or published material) as one's own by presenting, copying or reproducing the work without acknowledgment of the source. Common forms of plagiarism include but are not limited to:

- presenting written work that contains sentences, paragraphs or longer extracts from published work without attribution of the source;
- presenting written work that reproduces significant portions of the work of another student; and/or
- using the structure of another person's argument, even if the wording is changed.

Legitimate cooperation between students is permitted and encouraged but students should be aware of the difference between cooperation and collusion. Discussion of general themes and concepts is allowed but students are not permitted to read each other's work prior to submission or cooperate so closely that they are jointly selecting quotes, planning essay structure or copying each other's ideas.

While plagiarism is never acceptable, there is a distinction between negligent plagiarism and plagiarism that involves dishonest intent.

Negligent plagiarism is defined in Academic Board policy as 'innocently, recklessly or carelessly presenting another person's work as one's own work without acknowledgement of the source'. In the case of negligent plagiarism, the School's first responsibility is educative. Where plagiarism is deemed to arise from poor referencing practices or lack of confidence, students will be counselled, provided with strategies for improvement and referred to appropriate services for assistance. They will also be issued with a written warning explaining the consequences of any subsequent breaches of the University's policy prohibiting plagiarism.

Dishonest plagiarism is defined in Academic Board policy as 'knowingly presenting another person's work as one's own work without acknowledgement of the source'. Where dishonest intent is apparent, the School may proceed to disciplinary measures. In the most serious cases, University procedures relating to student misconduct may be invoked and can lead to expulsion.

The School of Philosophical and Historical Inquiry encourages students to think for themselves. In assessing students' work academic staff look for evidence of understanding and capacity for independent thought; it is always disappointing to discover plagiarism. Written work containing plagiarism will be assessed according to its academic merit, but may fail because it does not meet the minimum standard required.

Submission of written work

Essays and assignments must be submitted through the School office, located on Level 3, Lobby H, in the Main Quadrangle. Students may not hand essays or assignments directly to their lecturer or tutor. Online submission of essays and assignments through WebCT is available in some units of study.

A completed and signed cover sheet must be attached to the front of all written work submitted through the School office. Written work will not be marked if the plagiarism policy compliance statement on the cover sheet is unsigned. All incoming essays and assignments are date stamped. The School office maintains a register of submitted work, including any claims by students that written work submitted to the School office has been lost. Students submitting work through WebCT must read and accept the plagiarism policy compliance statement for their work to be submitted.

Students must retain a copy of all written work submitted.

Late submission and extensions

Essays and assignments not submitted on or before the due date are subject to penalty. SOPHI conforms to the Faculty's Policy on Late Work which states that late work is penalised at the rate of one mark (out of 100) per day. Each weekend day or public holiday counts as one day. In this instance, 'one mark' means one full point off the awarded mark, not one percent of the awarded mark. For assignments marked out of a maximum total other than 100, the penalty will apply pro rata. For example, for assignments marked out of 40, the penalty will be 0.4 mark per day. The maximum penalty for any assessment will be 100%.

Only coordinators, either of individual units or of the junior and/or senior curricula have the authority to grant extensions. Extensions will not be granted for pressures of outside work or competing academic commitments.

Requests for extension must normally be submitted in writing to the unit coordinator on or before the due date. Where circumstances of illness or misadventure prevent submission of a request for extension before the due date, students may apply for special consideration through the Faculty of Arts office.

Late essays or assignments will not be accepted (except where applications for special consideration are lodged) beyond the designated return date for the relevant written work. In cases where documented misadventure or serious illness prevents students from submitting work before the designated return date an alternative assessment task may be set.

For further details see the Faculty of Arts Late Work Policy at:

http://sydney.edu.au/arts/current_students/policies.shtml

Special consideration: illness or misadventure

The School of Philosophical and Historical Inquiry assesses student requests for special consideration in accordance with the principles set out in Part 5 of the Academic Board policy on *Assessment and Examination of Coursework*. Students intending to submit an application for special consideration should make themselves familiar with the full details of this policy.

Generally, serious illness or misadventure will be taken into account when considering a student's academic performance in a course or units of study. There is, however, a clear distinction between longstanding illness or difficulties which prevent students from attending classes or completing required work or which seriously interfere with their capacity to study for long periods and short-term illness or misadventure that may prevent an otherwise well-prepared student from sitting for an examination or completing a particular assessment.

Students who, because of serious illness or misadventure, are prevented from attending classes for prolonged periods should seek an interview with the Head of School. Even if they do not exceed the specified permitted period of absence, they may need to consider whether their best academic interests are served by discontinuing with permission from the course until they are able to resume their studies effectively.

It should be noted that only well-attested serious illness or misadventure during a semester or occurring at the time of an examination will warrant special consideration for academic performance. Occasional brief or trivial illness would not normally be regarded as sufficient to explain an absence or a poor performance and students are discouraged from submitting certificates for absences totalling less than one week, although frequently recurrent short absences would need documentation.

All applications for Special Consideration will be made via an online system. To access this system please go to: http://sydney.edu.au/arts/current_students/online_application.shtml

If students miss an exam because of illness or misadventure they should first notify the department concerned and then apply for Special Consideration using the online system. Special Arrangements and Extensions are also covered by the online system.

Special arrangements

Special arrangements may be made available to students unable to meet assessment requirements or attend examinations for the following reasons:

- essential religious commitments or essential beliefs (including cultural and ceremonial commitments);
- compulsory legal absence (e.g. jury duty, court summons etc)
- sporting or cultural commitments, including political/union commitments, where the student is representing the University, state or nation;
- birth or adoption of a child; and
- Australian defence force or emergency service commitments (including Army Reserve)

Special arrangements for assessment or examination may include but are not limited to:

- alternative dates for submission of assessments;
- provision of alternative assessment tasks; and
- alternative examination times/arrangements

Applications for special arrangements are also handled through the same online system as Special Consideration (see above). Full details are available in the Academic Board policy on *Special Arrangements for Examination and Assessment*.

Appeals

Students dissatisfied with an academic decision may apply to have the decision reconsidered and in appropriate cases reviewed, in accordance with procedures set out in the Academic Board policy on *Student Appeals Against Academic Decisions – Academic Board Resolutions*.

Academic staff within the School of Philosophical and Historical Inquiry will attempt to resolve all students' complaints at a local, informal level wherever possible. It is Academic Board policy that submission of any appeal against an academic decision will not disadvantage a student in any way, and that students will be provided with sufficient information about the final decision for it to be reasonably expected that they will be able to understand it.

Students concerned about any academic decision should first discuss the issue informally with the relevant lecturer/tutor or unit of study coordinator. This should be done within fifteen working days of the marks being made available to students. Many complaints should be resolved at this stage.

If the matter remains unresolved, students may then approach the relevant chair of department. Appeals may be made informally or in writing. The chair of department will nominate a second examiner who will complete a re-examination within seven days. If the second examiner returns a higher mark than the original, the results will be amended accordingly: if not the original result will stand.

Students have further rights of appeal to the Head of School and the Dean of the Faculty of Arts and may make an ultimate appeal to the Senate. Details of the procedures can be found in *Student Appeals Against Academic Decisions – Academic Board Resolutions*.

Learning Assistance

Students experiencing difficulties with their written expression, including essay writing style or structure can seek assistance from the Learning Centre, which runs workshops on a range of subjects including study skills, academic reading and writing, oral communication, and examination skills. The centre offers programs specifically designed for students from a non-English speaking background. The Learning Centre is located on Level 7 of the Education Building A35 (beside Manning House); contact them on 9351 3853 or email lc@stuserv.usyd.edu.au. For further information visit the Learning Centre website at http://sydney.edu.au/stuserv/learning_centre/.

Online learning assistance is available via the Write Site, which offers modules on grammar, sources and structure to help students develop their academic and professional writing skills. Each module provides descriptions of common problems in academic and professional writing and strategies for addressing them. Students can view samples of good writing and also do some practice activities in error correction. For further information visit the Write Site at <http://writesite.elearn.usyd.edu.au>.

Learning assistance is also available to Indigenous Australian students via the Koori Centre and includes academic skills group workshops covering topics such as concentration strategies, writing for specific disciplines, time management, research and reading strategies, academic writing styles and referencing. The Koori Centre is located on Level 2 of Old Teachers College A22; contact 9351 2046 or 1800 622 742 (toll free) or email koori.centre@sydney.edu.au. For further information visit the Koori Centre website at <http://sydney.edu.au/koori>.

Other support services

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disserv@stuserv.usyd.edu.au. For further information visit their website at <http://www.usyd.edu.au/stuserv/disability/index.shtml>.

The Counselling Service is located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email counsell@stuserv.usyd.edu.au. For further information visit their website at <http://www.usyd.edu.au/stuserv/counselling/>.

Note: All Academic Board policies referred to are available online at <http://sydney.edu.au/policy>.