

HIS 195: Virtuous and Virile: A History of Manliness in Europe Since 1500



Summer Session 2015

Class Time: Monday-Friday 1:00 PM-3:45 PM

Class Location: Rush Rhees 456

Instructor: Kyle B. Robinson, Department of History kyle.robinson@rochester.edu (please be aware that I may not respond to emails sent after 6:00 PM on weekdays and during the weekend until the following morning – for weekends this means Monday morning)

Office Location: Rush Rhees 335

Office Hours: Mondays 9:00-10:00 AM and Wednesdays 4:00-5:00 PM (and by appointment)

Course Description

Brave, Strong, Bold, Firm. These are some of the ideal watchwords of manliness. But, how do these words really influence men's behavior, how have their meanings changed over time, and why are they the masculine ideals in the first place? This course places students in the vanguard of Men's Studies by using a male-positive approach to analyze the historical expression of manhood in the Western World since the Renaissance. We will seek to understand the continuities of, and challenges to maleness, as well as masculinities influenced by time, religion, culture, and geography. In order to understand the history of manliness, we will focus on manhood's historical expression not only in the traditional fields of warfare and politics, but also in art, literature, and sport over several centuries. This course will consist of primary and secondary readings, lectures, class discussions, film viewings, and several student writing assignments.

Course Objectives

- Understanding the major themes, events, and developments in the history of masculinity as a lived experience.
- Work towards an understanding of “male-positive” gender history.
- Development of critical thinking in both writing and class discussions.
- Recognition of the value in using primary documents to the study and practice of history.
- Recognition of the importance of historical knowledge in understanding contemporary issues.



Required Texts

There are no required texts to purchase for this class. All readings will be posted as PDF files on Blackboard or given as handouts.

Grading

Grades for this course will be determined using the University of Rochester’s grading scale:

93-100 = A	73-76 = C
90-92 = A-	70-72 = C-
87-89 = B+	67-69 = D+
83-86 = B	63-66 = D
80-82 = B-	60-62 = D-
77-79 = C+	0-59 = F

Attendance and Participation (15%): Students are expected to attend every class session. Due to the relatively small size of this class, it is essential that every student comes to class prepared to participate and discuss course content. Failure to attend class sessions will result in a reduction of your overall grade for the course. Because this class is a mixture of lecture, discussion, and in-class exercises, students must come ready to participate. Please come prepared to discuss

assigned readings and share your insights, questions, and thoughts about them. Keep in mind that on certain days students may be asked to bring discussion questions to class.

Response Papers (15% each = 30%): Students will write two short (2-3 pages) response papers over the course of the class based on assigned material, preferably a primary source. Papers should not simply summarize assigned readings, but should offer critical commentary and analysis.

Quizzes (5% each = 20%): There will be a total of four quizzes over the course of this class. These quizzes will take place at the beginning of class each Friday and will include all material (both class discussions and readings) covered during the week. Quizzes will be kept short, consisting of several short answer response options.

Film Viewings (5%): Each Friday, after finishing the weekly quiz, there will be a film shown related to the themes of that week's unit. While these films may be enjoyable, they are not meant for simple enjoyment. Accompanying the film will be a brief series of comprehension questions relating to the ideologies of manliness portrayed in each specific film. These will be turned in at the end of the viewing.

Final Exam (30%): The final exam will be cumulative, consisting of all material covered over the entire course. It will take place on the last day of class. The exam will consist of multiple choice, identification questions, and essay responses.

Classroom Procedures

This course is a seminar. Seminars operate best in a critical yet respectful environment. Differing opinions in classroom discussions are encouraged. If you happen to disagree with someone else's argument or opinion, please do so in a respectful and courteous manner. Persistent rude or insensitive comments will result in a deduction from your final grade for the course. Harassment of any kind will not be tolerated and will be reported to university officials for review and potential disciplinary action.

Technology Policy

Like it or not, we currently live in a "digital" age. Although some of our in-class writing assignments will be handwritten, you may bring a laptop or other portable screen to class to take notes. However, the use of cell phones and smart phones is strictly forbidden during class. If you choose to use digital technology in class, it must be for academic purposes. Occasionally, I may ask you to turn off your devices (such as during class discussion when total attention is required). If the use or misuse of technology becomes an issue during in-class discussions, workshops, and assignments (i.e., checking Facebook, watching Youtube videos, Tweeting, etc.), then I reserve the right to alter the technology policy as I see fit.

Late Work and Missed Assignments

Late work will not be accepted. No exceptions. Any extenuating circumstances should be communicated directly to the instructor as soon as possible. Exam dates and assignment deadlines are made clear at the beginning of the course which means there are few reasonable excuses for missing them.

Academic Honesty

As members of an academic community, students and faculty assume certain responsibilities, one of which is to engage in honest communication. Academic dishonesty is a serious violation of the trust upon which an academic community depends. A common form of academic dishonesty is plagiarism. The representation of another person's work as one's own, or the attempt "to blur the line between one's own ideas or words and those borrowed from another source." More specifically, the use of an idea, phrase, or other materials from a written or spoken source without acknowledgment in a work for which the student claims authorship. Examples include: the misrepresentation of sources used in a work for which the student claims authorship; the improper use of course materials in a work for which the student claims authorship; the use of papers purchased online and turned in as one's own work; submission of written work such as laboratory reports, computer programs, or papers, which have been copied from the work of other students, with or without their knowledge and consent. A student can avoid the risk of plagiarism in written work or oral presentations by clearly indicating, either in footnotes or in the paper or presentation itself, the source of any idea or wording that he or she did not produce. Sources must be given regardless of whether the idea, phrase or other material is quoted directly, paraphrased or summarized in the student-writer's own words.

In cases where plagiarism is evident, the University of Rochester's policy governing academic dishonesty will be followed. The penalty for a first event of plagiarism in a first year writing course is a "0" for the assignment. This pertains to rough drafts as well as final drafts and informal writing assignments. As required by the University of Rochester's academic honesty policy, all instances of plagiarism will be reported to the College Board of Academic Honesty for further review.

For the complete University of Rochester academic honesty policy, see <http://www.rochester.edu/college/honesty/index>.

Academic Assistance

Please know that this classroom respects and welcomes students of all backgrounds and abilities. I invite you to talk with me about any concerns or situations that may affect your ability to complete your assignments successfully. If you have any issues throughout the semester I strongly encourage you to contact the Center for Excellence in Teaching and Learning (CETL). CETL supports undergraduate students at the University of Rochester with services that promote academic success, including course-specific collaborative study groups, study skills counseling, a study skills course, and disability support.



Course Schedule (May 18-June 15)

Monday 5/18: An Introduction to Manliness

Lionel Tiger, Selections from *Men in Groups* (New York: Vintage, 1970), 199-244.

Unit 1: Men of Court and Men of God: Renaissance and Reformation Manliness

Tuesday 5/19: The Universal Man and His Society

Theodore K. Rabb, Selections from *The Last Days of the Renaissance & The March to Modernity*. (New York: Basic Books, 2006), 41-90.

Leon Battista Alberti, *On Virtue and Fortune, Self-Portrait of a Universal Man*, in *The Portable Renaissance Reader*, Ross and MacLaughlin, eds, (New York: Penguin Books, 1981), 328-331, 480-492.

Wednesday 5/20: Machiavelli's Army and Venice's Fighters: High and Low Male Violence

Robert C. Davis, Selections from *The War of the Fists: Popular Culture and Public Violence in Late Renaissance Venice* (Oxford: Oxford University Press, 1994), 47-87.

Niccolo Machiavelli, Selections from *The Art of War*, trans. Christopher Lynch, (Chicago: University of Chicago Press, 2003) 7-32.

Thursday 5/21: Reforming Men's Souls and Dividing Christendom

Karen E. Spierling, *Father, Son, and Pious Christian* in Scott H. Hendrix ed, *Masculinity in the Reformation Era* (Kirksville, MO: Truman State University Press, 2008) 95-119.

Jean Calvin, *The Christian Life*, in *A Reformation Reader*, Denis R. Janz, ed. (Minneapolis: Fortress Press, 2008). 297-305.

Friday 5/22: FIRST QUIZ

Film Viewing and Discussion: *Prince of Foxes* (1949)

Unit 2: From Chaos to Reason: Men in the Seventeenth & Eighteenth Centuries

Monday 5/25: Memorial Day (NO CLASS)

Tuesday 5/26: Skeptic, Fashionable Man, and Soldier of God

H. R. Trevor-Roper, “The General Crisis of the Seventeenth Century,” in *Religion, the Reformation and Social change and other essays*, (London: MacMillan, 1972) 46-89.

David Kuchta. Selections from *The Three Piece Suit and Modern Masculinity: England 1550-1850* (Berkeley: University of California Press, 2002)77-90.

“Soldiers Experience Sources” in *The Thirty Years War: A Source Book* (London: Palgrave MacMillan, 2010). 261-272.

Montaigne, *Of the Arms of the Parthians*, and *Of the Most Outstanding Men*. in trans. Donald M. Frame *The Complete Essays of Montaigne* (Stanford, CA: Stanford University Press, 1965) 293-296,569-574.

Wednesday 5/27: The Duel

Markku Peltonen, Selections from *The Duel in Early Modern England: Civility Politeness and Honour* (Cambridge: Cambridge University Press, 2003), 146-200.

Capt. John Godfrey. *A Treatise Upon the Useful Science of Defence*. (London: Cowley’s Head opposite St. Clement’s Church in the Strand, 1747)

Thursday 5/28: Enlightened Men

Isaiah Berlin. Introduction to *The Age of Enlightenment* (New York: Mentor Books, 1956) 11-29.

de la Mettrie, *Man a Machine*, Alexander Pope, *An Essay on Man*, Condorcet *The Perfectibility of Man* in *The Portable Enlightenment Reader*, Isaac Kramnick, eds, (New York: Penguin Books, 1995), 202-209, 255-256, 387-395.

Friday 5/29: SECOND QUIZ

Film Viewing and Discussion: *Barry Lyndon* (1975)

Unit 3: Revolution, Nation, and Empire: Forging Manhood in the 19th Century

Monday 6/1: French Revolution

Lynn Hunt. “Freedom of Dress in Revolutionary France.” in *From the Royal to the Republican Body: Incorporating the Political in Seventeenth- and Eighteenth- Century France*. Sara E. Melzer and Katheryn Norberg eds. (Berkeley: University of California Press, 1998), 224-249

Michael J. Hughes. “Napoleon’s Manhood: Sex and Martial Masculinity in the French Army” in *Forging Napoleon’s Grande Armée: Motivation, Military Culture, and Masculinity in the French Army*. (New York: New York University Press, 2012), 108-135.

Special Image Analysis: Jacques-Louis David Paintings, *The Oath of the Horatii* (1784), *The Lictors Bring to Brutus the Bodies of His Sons* (1789), *The Intervention of the Sabine Women* (1799), *Leonidas at Thermopylae* (1814).

**Tuesday 6/2: Boys to Men Part I
(FIRST PAPER DUE)**

Asa Briggs. “Thomas Hughes and the Public Schools” in *Victorian People: A reassessment of persons and themes 1851-67*. (Chicago: University of Chicago Press, 1972), 141-167.

H.C. Adams. *Schoolboy Honour*. (London: Routledge, 1861) Chpts. I-XII

Wednesday 6/3: Boys to Men Part II

H.C. Adams. *Schoolboy Honour*. (London: Routledge, 1861) Chpts. XII-XXIV

Thursday 6/4: Imperial Manhood

Steven Patterson. "The Cult and Maintenance of Honor" in *The Cult of Imperial Honor in British India*. (New York: Palgrave, 2009), 17-56.

Rudyard Kipling. "Gunga Din" and "The White Man's Burden" in *The Writings and Prose of Rudyard Kipling*. Vols. XI & XXI (New York: Charles Scribner's and Sons, 1898, 1893), 19-22, 78-80.

Friday 6/5: THIRD QUIZ

Film Viewing and Discussion: *The Four Feathers* (2002)

Unit 4: War, Collapse, and Re-Birth? Manliness in Europe's Shattered 20th Century

Monday 6/8: A Crisis of Manhood? and Responses

Leo Braudy. Selections from *From Chivalry to terrorism: War and the Changing Nature of Masculinity*. (New York: Alfred A. Knopf, 2003), 338-362.

Thomas Hughes. Selections from *The Manliness of Christ* (Boston: Houghton Mifflin, 1896). 1-7, 17-34, 126-136.

Tuesday 6/9: The Horrors of War, Twice

John Keegan. "The Somme, 1 July 1916" in *The Face of Battle*. (London: Penguin Books, 1976), 207-229.

Sonya O. Rose. "Temperate heroes: concepts of masculinity in Second World War Britain" in *Masculinities in Politics and War* Stefan Dudink, Karen Hagemann and John Tosh eds, (Manchester: Manchester University Press, 2004), 177-193.

Wednesday 6/10: Post-War European Manhood (SECOND PAPER DUE)

Andrew Spicer. "The Action Adventurer" in *Typical Men: Representations of Masculinity in Popular British Cinema*. (London: I.B. Tauris, 2001), 65-79.

Selections from *Men in Vogue* 1965

Thursday 6/11: Contemporary Issues (Possible Make-up Day)

Selections from Camille Paglia, "The Men's Column" in *The Daily Telegraph* (UK), "The Manosphere," and "Jezebel."

Friday 6/12: FOURTH QUIZ

Film Viewing and Discussion: *Dr. No* (1962)

Monday 6/15: FINAL EXAM (Course Evaluations)