COURSE DESCRIPTION
The phenomenon of “bromance” can be defined as an emotionally intense bond between presumably straight males who are open to an intimacy that they neither regard, acknowledge, nor express sexually. Bromance involves one form of intimacy that relies on the denial of another form of intimacy. This course will explore the various manifestations of the bromance phenomenon in American and international cinema and in television. The course also investigates the historical precursors and development of same-sex “homosocial” relations in cinema over the past fifty or so years. Is there no sexual component to bromantic relationships? Why has the bromance phenomenon occurred only recently? How are bonding relationships between men different from what they were two, three, or four decades ago—or, are there really any significant differences? Are there cultural, political, and economic factors that support or deny the legitimacy of homosocial relations? Is bromance something specific to America, or is it a more global phenomenon? This course is designed to respond to such questions.

COURSE GOALS AND OUTCOMES
- To interpret the phenomenon of bromance in the context of identification and desire.
- To understand and appreciate the historical development of bromance and representations of male homosocial relations in cinema and television from the late 1950s to the present.
- To understand the social, cultural, economic, and political aspects of these relations.
- To examine the roles of gender and sexual difference in the representation of these relations.

ABOUT THE INSTRUCTOR
Michael DeAngelis is an Associate Professor of Media & Cinema Studies in the College of Communication. He received his Ph.D. in Radio-Television-Film from the University of Texas at Austin. He is the author of *Gay Fandom and Crossover Stardom: James Dean, Mel Gibson, and Keanu Reeves* (Duke University Press, 2001), along with a number of articles and book chapters on American and international film history, authorship, stardom, melodrama, reception, distribution/exhibition, and sexuality studies. His edited volume *Reading the Bromance: Homosocial Relationships in Film and Television* was published by Wayne State University Press in the spring of 2014. He is currently working on another book project on the concept of therapy in cinema during the sexual revolution of the 1960s.
REQUIRED TEXTS
The following book is available at DePaul’s Lincoln Park Campus Bookstore:


All other required readings will be posted on the course D2L site. These include the following:


FILMS (in date order)
*Pillow Talk* (Michael Gordon, 1959)
*Butch Cassidy and the Sundance Kid* (George Roy Hill, 1969)
*Midnight Cowboy* (John Schlesinger, 1969)
*Thunderbolt and Lightfoot* (Michael Cimino, 1974)
*Kaala Patthar* (Yash Chopra, 1979)
*Lethal Weapon* (Richard Donner, 1987)
*Y tu mamá también* (Alfonso Cuarón, 2001)
*The 40-Year Old Virgin* (Judd Apatow, 2005)
*I Now Pronounce You Chuck and Larry* (Dennis Dugan, 2007)
*Superbad* (Greg Mottola, 2007)
*Humpday* (Lynn Shelton, 2009)
*I Love You, Man* (John Hamburg, 2009)
*Bridesmaids* (Paul Feig, 2011)
*This Is the End* (Evan Goldberg & Seth Rogen, 2013)
*Neighbors* (Nicholas Stoller, 2014)

TELEVISION SERIES
*The Wire* (HBO, 2002-2008)
*House, M.D.* (Fox, 2004-2012)
*Bromance* (MTV, 2008-2009)
*Happy Endings* (2011-2013)

SCREENINGS
During five of our weekly sessions (see attached course schedule), we will watch an entire feature film together in class. Additional required feature films will be available to you via streaming video through online library reserve, accessible through the class D2L website, EXCEPT for *Bridesmaids*, which is available on DVD and from various online sources for a nominal fee.
ASSIGNMENTS

• Three In-Class Writing Assignments (30 minutes each), in which you will be asked to synthesize the ideas and concepts in readings, screenings, and discussions.

• A concise class presentation on a bromance-related topic.

• An Analytical Paper pertaining to an aspect of bromance that is especially interesting to you. The required length of the paper is 7-8 pages (not including bibliography), with at least five outside source citations.

NOTE TAKING

I strongly suggest that you take notes during lectures, discussions, and screenings. The study questions that I will distribute are designed to provide structure and organization to your experience of watching the films, and writing down your thoughts and observations as they occur to you is important.

CELLPHONES

With the exception of scheduled breaks, the use of cellphones not permitted in class, including screenings. Please turn off your cell phones prior to the start of class.

LAPTOPS

You may use your laptop computers to take notes on the lectures and screenings, but for these purposes only. No emailing or surfing, please. Laptop privileges will be revoked for all if anyone abuses these privileges.

PREPARATION & READING STRATEGIES

Be sure to complete all readings by the dates listed in the syllabus, so that you will already have a context for understanding the course material before we discuss it in class. Take note of key ideas and concepts, and make a list of questions regarding aspects of the material that are unclear to you.

CALCULATION OF THE CLASS PARTICIPATION GRADE

In order to participate you must first come to class, but you must also do more than this. Your participation grade is calculated on the basis of both the frequency with which you contribute to class discussion, and the quality of your contributions. Types of contribution include making a point or observation, raising a question, responding to a question raised by the instructor, or responding to a question that another student raises. A contribution is considered as the articulation of a thoughtful question or response; a simple “yes,” “no,” “I agree, “ or “I disagree” does not in itself qualify as a contribution.

Participation grades are calculated as follows:
A Consistent contributions, averaging at least one contribution per class session.
B Frequent contributions averaging one contribution for every two class sessions.
C Occasional contributions, averaging one contribution for every three class sessions.
D Infrequent contributions, averaging one contribution for every four to five class sessions.
E No contributions.

ATTENDANCE
I expect students to attend class sessions regularly, to get to class on time, and to stay until class ends. Having already seen the film that we screen in class on a given date is not a valid reason for missing class. Absences will result in the following actions:

<table>
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<th>Absences</th>
<th>Final Grade Lowered by</th>
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<tr>
<td>2</td>
<td>3 points</td>
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<td>3</td>
<td>6 points</td>
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<td>4</td>
<td>10 points</td>
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Students who miss more than four sessions (excused or otherwise) will be ineligible to receive a passing grade in the course.

GRADING
Class Participation 20 points
First In-Class Writing Assignment 10 points
Second In-Class Writing Assignment 15 points
Third In-Class Writing Assignment 15 points
Class Presentation 15 points
Analytical Paper 25 points
TOTAL 100 POINTS

I will provide you with detailed assessment rubrics for all assignments.

DEPAUL UNIVERSITY ACADEMIC INTEGRITY POLICY
Important Note: All assignments will be routed through the Turnitin source detection program.

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students’ own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university’s academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil
or criminal prosecution. Please refer to your Student Handbook or visit http://studentaffairs.depaul.edu/homehandbook.html for further details.

The DePaul Student Handbook defines plagiarism as follows: “Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else’s. (b) Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one’s own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another’s work or ideas without proper acknowledgement.” Plagiarism will result in a failure of the assignment or possibly of the course. If you are unsure of how to cite a source, ask!

INCOMPLETE (IN) GRADE POLICY
Incomplete (IN) grades may be issued only in exceptional cases related to medical emergencies or other unforeseen, dire circumstances that prevent a student from completing a final assignment by the designated due dates. Students must formally request an IN grade in writing from their instructor, and the instructor may elect to deny the request if she/he determines that the basis of the request is not sufficiently sound.

Students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs.