**Videography**

**Session 8. Cool Masculinities**

Accompanying this session are some wonderful documentaries and films, as listed below. You can find many of these documentaries on BoB National (<https://learningonscreen.ac.uk/ondemand>), if your institution has an active subscription. Alternatively, search in YouTube or on the worldwide web.

***Tough Guise: Violence, Media and the Crisis in Masculinity* (1999)**

Acclaimed anti-violence educator Jackson Katz argues that the epidemic of male violence that plagues American society needs to be understood and addressed as part of a much larger cultural crisis in masculinity. Whether he's looking at bullying and school shootings or gay bashing, sexual assault, and violence against women, Katz makes a powerful case that male violence, misogyny, and homophobia are inextricably linked to how we define manhood as a culture. The film gives special attention to how American media have glamorized increasingly regressive and violence masculine ideals in the face of mounting social and economic threats to traditional white male heterosexual authority. Katz's innovative cultural approach to gender violence prevention has been adopted by the NFL, the NCAA, and the U.S. Marine Corps. You can watch the free preview here: <https://shop.mediaed.org/mobile/tough-guise-p163.aspx>

***Hip Hop: Beyond Beats and Rhymes* (2006)**

This documentary provides a riveting examination of manhood, sexism, and homophobia in hip-hop culture. Director Byron Hurt, former star college quarterback, long-time hip-hop fan, and gender violence prevention educator, conceived the documentary as a “loving critique” of a number of disturbing trends in the world of rap music. He pays tribute to hip-hop while challenging the rap music industry to take responsibility for glamorizing destructive, deeply conservative stereotypes of manhood. The documentary features revealing interviews about masculinity and sexism with rappers such as Mos Def, Fat Joe, Chuck D, Jadakiss, and Busta Rhymes, hip-hop mogul Russell Simmons, and cultural commentators such as Michael Eric Dyson and Beverly Guy-Shetfall. Critically acclaimed for its fearless engagement with issues of race, gender violence, and the corporate exploitation of youth culture. You can watch a free preview of the documentary here: <https://shop.mediaed.org/mobile/hip-hop-p103.aspx>

***The Bro Code: How Contemporary Culture Creates Sexist Men* (2011)**

Filmmaker Thomas Keith, a professor of philosophy at California State University, Long Beach, provides an engrossing look at the forces in male culture that condition boys and men to dehumanize and disrespect women. Breaking down a range of contemporary media forms targeted explicitly at young men, Keith teases out the main maxims of "bro culture" and "the bro code," and examines how this seemingly ironic mentality reinforces misogyny and gender violence in the real world. Whether he's looking at movies and music videos that glamorize womanizing, pornography that trades in the brutalization of women, comedians who make fun of sexual assault, or the recent groundswell in men's magazines and cable TV shows that revel in reactionary myths of American manhood, the message Keith uncovers in virtually every corner of our "entertainment" culture is clear: that it's not only normal -- **but cool** -- for boys and men to control and humiliate women. Along the way, The Bro Code makes a powerful case that there's nothing normal, natural, or inevitable about this toxic ideal of American manhood, and challenges young people to fight back against the resurgent idea that being a "bro" -- and a man -- means glorifying sexism, bullying, and abuse. Available at <https://shop.mediaed.org/the-bro-code-p148.aspx>.

***Generation M: Misogyny in Media & Culture (2008)***

Despite the achievements of the women's movement over the past four decades, misogyny remains a persistent force in American culture. In this important documentary, Thomas Keith, professor of philosophy at California State University-Long Beach, looks specifically at misogyny and sexism in mainstream American media, exploring how negative definitions of femininity and hateful attitudes toward women get constructed and perpetuated at the very heart of our popular culture. The film tracks the destructive dynamics of misogyny across a broad and disturbing range of media phenomena: including the hyper-sexualization of commercial products aimed at girls, the explosion of violence in video games aimed at boys, the near-hysterical sexist rants of hip-hop artists and talk radio shock jocks, and the harsh, patronizing caricatures of femininity and feminism that reverberate throughout the mainstream of American popular culture. Available at <https://shop.mediaed.org/generation-m-p98.aspx?Thread=True>.

***How to be a World Music Star* (2013)**

Documentary telling the story of the British world music revolution from the early 1980s to the present. Through a variety of careers, starting with Zimbabwe's Bhundu Boys and culminating with Portugal's Mariza in the new millennium, the film explores what it takes to bring music from 'out there' over here. Through the testimony of artists from all around the world alongside key British producers and broadcasters including Andy Kershaw, Joe Boyd and Nick Gold, it tracks the evolving story of what British audiences have wanted from what has come to be called 'world music' and what a range of artists including Les Mystere des Voix Bulgares, Salif Keita, Youssou N'Dour, Baaba Maal, Nusrat Fateh Ali Khan, Buena Vista Social Club and Tinariwen have made of us. At the dawn of the 80s, in an age of spandex and synthesizers, many music fans were becoming bored with the pop charts and hungered for a new music that could excite them once again. Where music from the rest of the world had once been regarded as mere exotica, there was increasingly a sense that world music could be the future of pop music. The documentary traces the hopes and ambitions of a new music industry as cultures came together for the first time, producing much brilliant music and a degree of human comedy. From the tribal warriors of Mali who fought in rebellions with guitars and guns strapped to their shoulders, all-female choirs from the other side of the Iron Curtain playing to rock fans, a band from Zimbabwe who supported Madonna to a group of old men from Cuba who took the world by storm with their music from another era, these tales from musicians from out there arriving over here trace an evolving market that has both offered a blueprint for the future and an escape into a romantic past.