What do cowboys, 'lesbian men', and The Man have in common? This course will focus on exploring the relations between these categories and others through the mapping of queer and transgender masculinities. What forms does masculinity take when we extricate it from the white, heterosexual male body? And to what extent does the normative figure of The Man rely on these marginal masculinities? In particular, students will consider the nature of gendered embodiment, and how issues of race, class, nation, and disability inflect this understanding, as well as exploring the representation of masculinities in a variety of cultural, social, and institutional forms.

The exploration of alternative masculinities is situated at the intersection of the emerging field of masculinity studies, queer feminism, and transgender theory. In addition to theoretical readings, students will be exposed to literary fiction, films and selected episodes of relevant television shows, as well as photographic representations of queer masculinities. Throughout the semester, students will be expected to engage with the material on both a theoretical and personal level.

Course Texts:
Course Reader - including articles by Jean Bobby Noble, Jay Prosser, C. Jacob Hale, Judith Halberstam, Sally Munt, Judith Butler

Film/TV Screenings:
*Checkpoint* (dir. Alex Mah, 2007)
*Boys Don't Cry* (dir. Kimberly Peirce, 1999)
*Brokeback Mountain* (dir. Ang Lee, 2005)
*By Hook or By Crook* (dir. Harriet Dodge and Silas Howard, 2001)
Episode of *Boston Legal* (created by David E. Kelley, 2004)

Course Requirements:
Attendance and Participation: 20%
Journal Responses: 10%
Short Paper: 20%
Creative/Community Group Project: 15%
Final Paper Proposal: 5%
Final Paper: 30%

Prerequisites: GDST 200.