

## **WGSS 3020: Masculinity Studies**

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Tuesdays & Thursdays, 9:30-10:50a  
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*"I argue that, rather than focusing on 'shattering the gender binary'—a strategy that invariably pits gender-conforming and non-gender-conforming people against one another—we work to challenge all forms of gender entitlement. ...After all, the one thing that all forms of sexism share ... is that they all begin with placing assumptions and value judgments onto other people's gendered bodies and behaviors.*

*~Julia Serano, Whipping Girl*

### **Course Overview**

This course explores multiple social constructions of masculinity produced through varying cultural social, political, and economic processes. Masculinity Studies encompasses not only what society would consider "traditional" male experiences, but also involves masculinity as it is experienced and expressed across genders, sexes, sexual orientations, and identities, as well as lived experiences of masculinity. In the tradition of feminist, gender, and sexuality studies, this course is interdisciplinary and focused on intersectionality. The course examines masculinity in its various manifestations through a variety of media sources, including films, television clips, music lyrics, and contextualizes them with accessible theoretical texts.

### **Learning Objectives**

By actively participating in this course, you will:

- Explore concepts and theories related to gender, specifically masculinities;
- Understand gender, specifically masculinities, as a cultural concept and organizing principle that serves to regulate peoples' lives;
- Begin to disentangle the ways gender intersects with other vectors of identity (e.g., dis/ability, sex, race, ethnicity, age, religion), creating a cultural milieu in which people experience varying levels of privilege and/or oppression based on both their identities and social context(s); and
- Gain a deeper personal understanding of your own relationship to your gender, including your relationship to masculinities.

### **About Your Instructor**

Because I ask you to bring yourself into this class, I feel like it is only fair I do the same. I am a current Doctoral Candidate at Miami University, and am researching alongside trans\* college students to explore how they navigate their college contexts. As a trans\*-identified person, I have a personal investment in exploring issues related to gender, including the possibilities and limitations of the cultural conceptions of masculinities. I have high expectations for myself as well as you as students, and believe education often includes being pushed to the edges of our own learning at times. As such, this course may at times challenge some of your basic assumptions about gender, including how you have been socialized to understand masculinities. This being said, I have no investment in where you finally 'land' at the conclusion of this course on your own understanding related to gender and masculinities. In other words, I have not designed this course, nor do I see it as my place as an educator, to make you think a certain way

or believe certain things about gender and masculinities by the end of this course. I am invested in your learning, but do not need—nor am I aiming for—you to think a certain way by the end of this course. To this end, all I ask is that you think critically, ask good questions, and be open to possibilities that you previously had not considered with the knowledge that I will do the same.

### Required Texts

There are three required texts for this class, which are the following:

Bornstein, K. (2013). *My new gender workbook*. New York, NY: Routledge.

Hennen, P. (2008). *Faeries, bears, and leathermen: Men in community queering the masculine*. Chicago, IL: The University of Chicago Press.

Pascoe, C. J. (2007). *Dude you're a fag: Masculinity and sexuality in high school*. Berkeley, CA: University of California Press.

In addition to these three texts, you will choose one book from a short list of possible texts for the Intersectional Masculinities Book Analysis assignment. The books you may choose from are the following:

Cooper, T. (2012). *Real man adventures*. San Francisco, CA: McSweeney's Books.

hooks, b. (2004). *We real cool: Black men and masculinity*. New York, NY: Routledge.

MacLeod, J. (2008). *Ain't no makin' it: Aspirations and attainment in a low-income neighborhood*. (3<sup>rd</sup> ed.). Boulder, CO: Westview Press.

Swartz, L. (2010). *Able-bodied: Scenes from a curious life*. Cape Town, South Africa: Zebra Press.

You will be able to access all other readings on our Blackboard site for this course.

### Course Expectations

**Participation (100 possible points; 10% of overall grade):** This course is structured to be largely discussion based. Due to this, we all—instructor and students—share in the responsibility of engaging with assigned texts as well as each other. The learning community we create as a class is greatly enhanced by everyone's active participation. This means you are expected to come to class ready to engage with your peers as well as the texts, assignments, myself, and any guest presenters we may invite to join our group. You are not required, nor encouraged, to make final pronouncements about the readings and discussions we have, but rather to use class as a forum for asking questions and developing deeper understandings of the issues raised throughout our shared time. Dissent within discussion is a part of the learning process—and it is especially important in a civil society for us to develop the skills necessary to speak across our differences in ways that foster understanding, justice, and dignity. You will be expected to engage with the course materials and with each other in a respectful and intellectually serious manner. However, there is no expectation that we will all agree with each other perfectly by the end of the day, or for that matter, at the end of the semester. Please note that the quality of your contributions is much more important than the quantity of your words. Listening attentively and responding thoughtfully to your peers is an important part of your contribution to the class.

**Appropriate Challenge:** We all come to this class with varying levels of personal experience, awareness, and investment in the topic of gender, specifically masculinities. Because of this, the

course may at times feel basic, while at other times, it may feel highly advanced. For the times when you may feel unchallenged with the required readings and discussions, I encourage you to explore additional readings, some of which I will provide on the Blackboard site for this course. I also encourage you to engage your peers in critical conversation and to ask 'big questions' that will stimulate further thought.

For the times when you may feel like the reading and conversations may be overwhelming, I encourage you to stick with it. Thinking and doing gender is tough stuff for all of us, regardless of our own perceived 'level of expertise.' However, the point is not to give up. Instead, I encourage you to be in communication with your peers and me about what you do not understand. Encourage people—including me as an instructor—to slow down, explain themselves, and break down the complexity of our conversation. Rather than being an impediment to learning, this will help everyone. Doing so will help you gain a footing about the ideas and concepts we are discussing. It will also require others to think deeper in order to clearly articulate the ideas and concepts they may have previously perceived to be unassailable.

You are also highly encouraged to speak with me if the course seems too advanced and/or not advanced enough for you. We can then make a plan for how you can get what you need from the class, keeping in mind the learning objectives for the course. If you are thinking of doing this, I strongly suggest you be proactive and do not wait too long. It is far easier for you and me to work alongside each other to create a positive learning experience when you talk with me early and are willing to be solutions-oriented.

**Attendance:** Because this class relies heavily on everyone's active participation in discussion, you are expected to attend all class sessions. However, I also understand certain circumstances may arise that preclude you from being in class. It is your responsibility to discuss any absences with me well ahead of time. In the case of an emergency, I ask that you talk about your absence as early as possible. Valid reasons for missing class include family emergencies, health emergencies, and religious observances, and excused absences will be negotiated on an individual basis. However, your grade will be dropped a full letter grade if you have four unexcused absences. If you have more than four absences, you will be dropped from the course.

**Late Assignments:** This syllabus acts as a contract for our class and our learning community. Due to this, you are expected to follow all deadlines and turn in assignments on time. If, for some reason, you are unable to do this, you must meet with me to discuss why you did not turn in the assignment prior to the original deadline. Because every assignment is an important aspect of your learning in this class, we will discuss when you will turn in the assignment as well as decide upon an acceptable consequence for your turning it in late. If you neglect to meet with me to discuss your assignment being late and what you feel an acceptable consequence would be, your overall grade for the assignment will be reduced by a full letter grade for each day it is late. Please note that turning in late assignments will have a negative impact on not only your learning, but also our learning community and your overall grade for the course.

**Use of Technology in the Classroom:** Similar to when you are working with others on campus, it is painfully obvious to me as an instructor when someone is using their cell phone, laptop, tablet, or other technological gizmo for purposes unrelated to class. Not only does this

negatively impact you and your learning, but it also has a negative impact on others in your learning community, who become distracted by what you are doing. As such, I encourage you to make wise choices about your (non-)use of technology during class. If it will be a distraction, and you know this, I encourage you to turn these devices off or not bring them to the classroom. However, if using these devices enhances your learning and the learning of others around you, then have at it. If I or others become concerned about what we perceive to be your misuse of technology in the classroom, I will have a conversation with you. If this becomes an ongoing event, you will be asked to leave class, with your leaving counting as an unexcused absence.

**Respect for Diversity:** One of the core values of the University of Cincinnati—and, thus, this course—is respect for diversity. Implicit in this value is the idea that we comprise a diverse array of identities, experiences, and talents and, as such, it is imperative that we be respectful of one another. The University of Cincinnati's policy on non-discrimination, which can be found at [http://www.uc.edu/content/dam/uc/trustees/docs/rules\\_10/10-13-01.pdf](http://www.uc.edu/content/dam/uc/trustees/docs/rules_10/10-13-01.pdf) is reproduced below:

The [U]niversity of Cincinnati is committed to excellence and diversity in our students, faculty, staff, and all of our activities. A fundamental component to achieving diversity is ensuring equal opportunity for all through affirmative action and by providing an inclusive environment free from invidious discrimination in all of its forms. *The university reaffirms its policy that discrimination on the basis of race, color, religion, national origin, ancestry, disability, medical condition, genetic information, marital status, sex, age, sexual orientation, veteran status, or gender identity and expression shall not be practiced in any of its activities.* Furthermore, where past or present discrimination continues to have an adverse impact upon protected class members such as minority groups, women, disabled, Vietnam era veterans, or disabled veterans, the university will take affirmative action in carrying out its policy of non-discrimination and equal opportunity for all. (Emphasis added)

For more information about diversity policies, initiatives, and expectations at the University of Cincinnati, please visit the UC Diversity website at <http://www.uc.edu/diversity.html>.

**Accommodations for Students with Disabilities:** If you have a disability that will affect your ability to participate fully in the course or if you require accommodations, please speak with me about this as soon as possible so that appropriate accommodations can be arranged.

**Academic Integrity and Plagiarism:** Academic integrity is central to our learning community. As such, it is an expectation that you will display the utmost integrity for your work as a learner and scholar throughout the semester. This includes, but is not limited to, not plagiarizing, or attempting to pass off someone else's work as your own original thinking. The University of Cincinnati has a website discussing academic misconduct and plagiarism, which you are strongly encouraged to review: [http://www.uc.edu/conduct/Academic\\_Integrity.html](http://www.uc.edu/conduct/Academic_Integrity.html)

It is your responsibility to understand what constitutes academic misconduct and plagiarism. Plagiarism, be it intentional or unintentional, carries consequences that it is best you try to avoid (e.g., failing an assignment, failing the course, and/or being referred on for disciplinary action by the University). If you have questions about what constitutes plagiarism, please read Part IV,

Section C of the above website for details. I am also available for consultation if you are unsure of how to cite or attribute credit in your written work and/or oral presentation(s).

### Course Assignments

**My Relationship to Masculinities I (100 possible points; 10% of overall grade):** Everyone has a relationship to gender and, thus, everyone has a relationship to conceptions of masculinities. For example, although one may not identify or express as masculine, one's relationship to masculinity could be couched in being something *other than* or *opposite from* masculinity. Here, it is clear there is still a relationship to masculinities, even if that relationship is about distancing oneself from the concepts of masculinities. Additionally, many people may associate closely with some aspects of masculinities, but not others. Thus, rather than being solely identified as being either masculine or not masculine, there could be ways in which one is both masculine and not masculine at the same time.

For this assignment, you will spend time thinking and writing about your personal relationship to the concept of masculinities. You can use the previous weeks' readings as you begin to frame your narrative, but you should be sure to place emphasis on your own voice and your own experiences. To help focus your narrative, you should spend time answering the following questions:

- What is your personal relationship to masculinities?
- What are examples from your life that you can draw upon to articulate further your relationship to masculinities?
- What is your current understanding of issues related to masculinities?
- What are you looking to gain from this course? Please note that in addressing this question, you should go deeper than saying, "I hope to learn more about issues related to masculinities." Although this is an overall learning outcome for this course, you should write about what drew you to the course. What about masculinities do you want to learn more about? Are there gaps in your knowledge that you would like to address? Are there certain things or issues on which you are hoping to gain more insight or different perspectives? Once again, you should place yourself as central to the learning experience and think about what you are hoping to gain as a result of being in this course.

This is a low stakes assignment, meaning that if you complete it and demonstrate thought and reflection, you will receive full credit. This assignment is both a way for me to get to know you better, but also a way for you to begin reflecting on how you are entering the learning environment. You should be thoughtful and think about who *you* are and how who you are influences *your* learning. This is a personal reflection, so you should write this using first person language (e.g., use "I" throughout the paper).

This essay should be 2pages, use Times New Roman font, have one inch margins, and is due by the start of class on **January 14** and should be emailed to me directly.

**Weekly Journaling (10 points/entry; 100 possible points; 10% of overall grade):** Deep learning takes time and reflection. The topics, readings, films, and conversations we will be engaging throughout the semester can be complex. Due to this, you will be asked to respond to a

journal prompt on a weekly basis. The prompt will be the same for the entire semester, and is the following:

- How have the past weeks' readings and conversations influenced your thinking about masculinities?

Your journal responses each week should be 1 typed page and should be single-spaced. You will be expected to print these responses out on a weekly basis and pass them into me at the beginning of class on the Thursday classes identified in the course schedule.

**Intersectional Masculinities Book Analysis (200 possible points; 20% of overall grade):**

There is a wide array of writing addressing masculinities from various perspectives, experiences, and disciplines. Additionally, there is some terrific writing that has been done about masculinities as they intersect with other various social identities (e.g., gender identity and expression, disability, race, socio-economic class). The purpose of this assignment is for you to use one specific text to think through the intersections between masculinities and these various other social identities.

You will start by selecting one of four books to analyze, of which the choices are listed on the second page of this syllabus. All books are available through online retailers and are in bookstores. If you do not want to purchase your book, you should be able to procure them through the library. Of course, if you are having trouble locating a copy of the book you want to read, please let me know and we can work together to find it.

After selecting and reading your book, you should address the following in your analysis paper:

- Provide a basic synopsis of the book you selected. This synopsis should be brief, meaning it should be no more than a page at the longest.
- What does the author say about masculinity? Specifically, how is masculinity viewed differently for the author based on other dimensions of identity discussed throughout the text?
- How does the style of writing influence messages around gender, masculinities, and the intersections between various dimensions of social identity? For example, T Cooper's book is a satirical memoir while Jay MacLeod's is based on an ethnographic study; how do their different styles and approaches influence how they discuss (and how you as a reader understand) masculinities?
- What are strengths and weaknesses of the book? In writing about this, it will be important for you to keep in mind the style of writing being done (e.g., memoir, empirical study, multiple essays woven together), the intended audience for the text, and the context in which the book was written.
- How has the book influenced your thinking about masculinities?

This analytical paper should be 5 pages and should be double-spaced, use Times New Roman font, and have one inch margins. Also, you should use proper citation formatting and have a references page if you are citing the book you read (please use whatever format you use in your field of study). This paper is due to me by the start of class on **March 6** and should be emailed to me directly.

**Negotiated Final Project (350 possible points; 35% of overall grade):** You will be able to choose from three distinct options for how you will fulfill your final project for this class. The options include:

**Research Paper (Individual):** If you choose this option, you will write a 10-15 page research paper on a topic of your choosing. The only guidelines for topics are (a) it must relate in some way to issues of masculinities and (b) must be agreed upon by me as an instructor. Your paper should incorporate at least 6-8 scholarly sources, should follow appropriate citation guidelines, and should include a references page, which will not be counted in the overall page total of the paper. You are also encouraged to use other sources for this paper that may not be considered scholarly, such as blog posts, student newspapers, or films, but must take care to have the appropriate number of scholarly sources as well. The paper can be an extension of something we have explored in class or it can be something completely new. The paper will be due at the beginning of the Exam Period class on **April 24** and should be emailed to me directly.

**Creative Endeavor and Presentation (Individual or Group):** If you choose this option, you will work either alone or in groups of 2-4 people to put together a present a creative project that (a) must relate in some way to issues of masculinities and (b) must be agreed upon by me as an instructor. These projects will be accompanied by a shorter academic paper of 4-5 pages, in which individuals or groups will detail the creative project and make connections between the project and the ideas, concepts, and readings covered throughout the course. These creative projects could work well for integrating our course content into your chosen field of study. For example, marketing students could develop new marketing campaigns that reflect more inclusive views of masculinities for products with limiting and/or hegemonic portrayals of what constitutes a 'real man;' theatre or dance students could create and perform an original piece related to masculinities; software engineering students could create a video game related to masculinities; or education students could develop a lesson plan for elementary/high school students regarding a topic related to masculinities. You will pass in your paper and execute a final presentation of approximately 20 minutes made during the Exam Period class on **April 24**.

You will need to submit a one-page proposal letting me know what option you are choosing for your final project by **February 4**. This proposal should be emailed to me directly.

**My Relationship to Masculinities II (150 possible points; 15% of overall grade):** Using the first self-reflection you wrote at the beginning of the course and your weekly journal responses, you will write a final self-reflection about your relationship to masculinities. This should *not* be a reiteration of your earlier writings, but should be an *extension of your thought*. How has your thinking changed? What articles, books, movies, or perspectives have impacted you most throughout the semester and why? What does your new perspectives on masculinities mean for you as you continue your collegiate career? How has your behavior changed as a result of your new perspectives on masculinities? What are questions you still have about masculinities? All of these questions are fair game for this final self-reflective paper. You should also make sure to integrate readings and course discussions into your essay, making sure to cite them appropriately and include a references section.

This essay should be 3-4 pages, use Times New Roman font, and have one-inch margins, proper citations, and a references page. The paper is due by the start of class on **April 17** and should be emailed to me directly.

### **Grading Point Breakdown**

Reflective Essay: My Relationship to Masculinities I (Due January 14)	100 points
Weekly Journaling (Due select Thursdays by the start of class as listed in syllabus)	100 points
Intersectional Masculinities Book Analysis Paper (Due March 6)	200 points
Negotiated Final Project: Research Paper (Due April 24)	350 points
Negotiated Final Project: Creative Endeavor (Due April 24)	350 points
Reflective Essay: My Relationship to Masculinities II (Due April 17)	150 points
Class Participation (e.g., in-class writings, discussion, and group work)	100 points

### **Grading Scale**

970-1000 points: A+	870-899 points: B+	770-799 points: C+	670-699 points: D+
940-969 points: A	840-869 points: B	740-769 points: C	640-669 points: D
900-939 points: A-	800-839 points: B-	700-739 points: C-	600-639 points: D-

*\*\*\*a cumulative total of 0-599 points will result in a failing grade for this course\*\*\**

### **Course Schedule**

#### **January 7**

Topic: Introductions & Syllabus Review

#### **Unit I: Societal Expectations for Masculinity**

#### **January 9**

Topic: What is this thing called 'masculinity'?

Readings: Michael Kimmel – "Bros Before Hos": The Guy Code  
Watch "Hip-Hop: Beyond Beats & Rhymes"  
([http://www.youtube.com/watch?v=mW\\_Xbj0zNMQ](http://www.youtube.com/watch?v=mW_Xbj0zNMQ))

#### **January 14**

Topic: Men's violence against women

Readings: bell hooks – "Men: Comrades in Struggle"  
Jackson Katz – "Violence Against Women is a Men's Issue"  
Watch "Sexism, Strength, and Dominance: Masculinity in Disney Films"  
(<http://www.youtube.com/watch?v=8CWMct35oFY>)  
Watch "Re: Sexism, Strength, and Dominance: Masculinity in Disney Films"  
(<http://www.youtube.com/watch?v=o5uH1J2wXq4>)

Due: Reflective Essay: My Relationship to Masculinities I

#### **January 16**

Topic: Cultural manifestations of masculinity; Masculinity goes to school

Reading: *Dude, You're a Fag* (DYAF) (pp. 1-51)

Due: Weekly Journal (#1)

**January 21**

Topic: Cultural manifestations of masculinity; Masculinity goes to school  
Reading: *DYAF* (pp. 52-114)

**January 23**

Topic: Cultural manifestations of masculinity; Masculinity goes to school  
Readings: *DYAF* (pp. 115-156)  
Linda Holmes – "What Really Makes Katniss Stand Out? Peeta, Her Movie Girlfriend" (<http://www.npr.org/blogs/monkeysee/2013/11/25/247146164/what-really-makes-katniss-stand-out-peeta-her-movie-girlfriend>)  
Mimi Schippers – "What if Katniss Didn't Have to Choose Between Peeta and Gale?" (<http://jezebel.com/what-if-katniss-didnt-have-to-choose-between-peeta-and-1475060744>)  
Watch "Jessie J – Do It Like a Dude" (<http://www.youtube.com/watch?v=pOf3kYtwASo>)  
Due: Weekly Journal (#2)

**January 28**

Topic: Cultural manifestations of masculinity; Masculinity goes to school  
Readings: *DYAF* (157-174)  
Watch "The Graduates: The Boys" (<http://video.pbs.org/video/2365103597/>)

**January 30**

Topic: Masculinity goes to college  
Readings: Frank Harris III & Ryan Barone – "The Situation of Men, and Situating Men in Higher Education"  
Juan F. Carrillo – "The Unhomely in Academic Success: Latino Males Navigating the Ghetto Nerd Borderlands"  
Due: Weekly Journal (#3)

**February 4**

Topic: Masculinity goes to college  
Readings: Rocco L. Capraro – "Why College Men Drink: Alcohol, Adventure, and the Paradox of Masculinity"  
Robert Rhoads – "Whales Tales, Dog Piles, and Beer Goggles: An Ethnographic Case Study of Fraternity Life"  
Due: Negotiated Final Project proposal

**Unit II: Cracks in the Façade: Queered (Im)Possibilities of Masculinity****February 6**

Topic: Alex Myers guest lecture  
Reading: Alex Myers – "Multiplicity" (<http://therumpus.net/2013/05/multiplicity/>)  
Alex Myers – "Just Like..."  
Due: Weekly Journal (#4)

\*\*\*Alex Myers lecture – Feb. 7, 12:30p, Taft Center– you are highly encouraged to attend\*\*\*

**February 11**

Topic: Intersectionality  
Readings: Dill and Zambrana – "Emerging Intersections: Building Knowledge and Transforming Institutions"  
Hadar Dubowsky Ma'ayan – "A White Queer Geek at School: Intersections of Whiteness and Queer Identity"  
*Kristen Schilt – "Self-Made Men: Culturally Navigating 'Natural' Difference"*  
(Note: this reading is optional)

**February 13**

Topic: Queering masculinities  
Reading: *Faeries, Bears, and Leathermen* (pp. 1-58)  
Due: Weekly Journal (#5)

**February 18**

Topic: Queering masculinities  
Reading: *FBL* (pp. 59-94)

**February 20**

Topic: Queering masculinities  
Reading: *FBL* (pp. 95-133)  
Due: Weekly Journal (#6)

**February 25**

Topic: Queering masculinities  
Reading: *FBL* (pp. 134-195)

**February 27**

Topic: Intersectional Masculinities Book Analysis workshop day  
Reading: Come having read most/all of your book and ready to discuss it!  
Due: Weekly Journal (#7)

**March 4**

Topic: Queering college masculinities...or not?  
Readings: King-To Yeung, Mindy Stompler, and Reneé Wharton – "Making Men in Gay Fraternities: Resisting and Reproducing Multiple Dimensions of Hegemonic Masculinity"  
David Serlin – "Crippling Masculinity: Queerness and Disability in U.S. Military Culture, 1800-1945"

**March 6**

Topic: Skype session with Dan Tillapaugh  
Reading: Dan Tillapaugh & Z Nicolazzo – "It's Kind of Apples and Oranges": Gay College Males' Conceptions of Gender Transgression as Poverty  
Due: Intersectional Masculinities Book Analysis

### **Unit III: Proliferating Possibilities for Gender and Masculinities**

#### **March 11**

Topic: Deconstructing genders  
Reading: *My New Gender Workbook* (pp. 1-58)  
Look at and think about the images in this online image gallery:  
<http://www.routledge.com/cw/stryker-9780415517737/p/gallery/>

#### **March 13**

Topic: Deconstructing genders  
Reading: *My New Gender Workbook* (pp. 83-149)  
Due: Weekly Journal (#8)

\*\*\**Spring Break – March 17-23*\*\*\*

#### **March 25**

Topic: The cultural (un)intelligibility of gender; Begin watching "Paris is Burning"  
Readings: *My New Gender Workbook* (pp. 227-279)  
Judith Butler – Preface (1999), Preface (1990), and Subjects of Sex/Gender/Desire (pp. vvi-46)

#### **March 27**

Topic: Deconstructing genders; Finish watching "Paris is Burning"  
Reading: Marlon M. Bailey – "Ain't Nothin' Like A Butch Queen: The Gender System in Ballroom Culture"  
Due: Weekly Journal (#9)

\*\*\**No class – Z at conferences – April 1 & 3*\*\*\*

#### **April 8**

Topic: Living in the borderlands of gender  
Readings: C. Jacob Hale – "Consuming the Living, Dis(re)membering the Dead in the Butch/FTM Borderlands"  
David Valentine – "Imagining Transgender"

#### **April 10**

Topic: Gender policing  
Readings: Toby Beauchamp – "Artful Concealment and Strategic Visibility: Transgender Bodies and U.S. State Surveillance After 9/11" (Note: if you are interested to read more, head to the following website and click the 'Chapter 3' tab:  
<http://www.routledge.com/cw/stryker-9780415517737/s1/section1/>)  
Injustice At Every Turn: A Report of the National Transgender Discrimination Survey (Note: review Executive Summary and all racial breakdowns  
([http://www.thetaskforce.org/reports\\_and\\_research/ntds](http://www.thetaskforce.org/reports_and_research/ntds)))  
Due: Weekly Journal (#10)

**April 15**

Topic: Transnormativity and its malcontents  
Readings: Mattilda – "Reaching Too Far: An Introduction"  
Dean Spade – "Dress to Kill; Fight to Win"  
(<http://www.makezine.enoughenough.org/deanfas.html>)  
*Dean Spade – "Mutilating Gender" (Note: this reading is optional)*

**April 17**

Topic: Drag kings and queens  
Readings: Watch "Spikey Van Dykey: The Documentary" (<http://vimeo.com/41860745>)  
Watch "Strap 'em Down: The World of Drag Kings"  
([http://www.youtube.com/watch?v=u39t\\_SmBoh8](http://www.youtube.com/watch?v=u39t_SmBoh8))  
Del Lagrace Volcano & Judith "Jack" Halberstam – "Class, Race, and Masculinity: The Superfly, the Mackdaddy, and the Rapper"  
*Esther Newton – "On The Job" (Note: this reading is optional)*  
Due: Reflective Essay: My Relationship to Masculinities II

**April 24 (Exam class period: 7:30-9:30a)**

Topic: Final presentations  
Due: Turn in final papers  
Present final presentations