

SYLLABUS
INTRODUCTION TO LGBTQ STUDIES
WGST 3100.001
FALL 2021

Instructor: Dr. Jara Carrington
(she/they)
Office: Sycamore Hall 122
Office Hours: On Zoom Tuesdays
from 1-2, or by appointment

Class Meetings: T/Th 9:30AM-
10:50AM
Class Location: GATE 049

Course Description:

Welcome! This course will introduce students to LGBTQ Studies, an interdisciplinary field that seeks to uncover and analyze how power works in relation to categories and norms about gender, sex, and sexuality. The course utilizes an intersectional approach to examine how norms and hierarchies of gender, sex, and sexuality are socially constructed in and through categories of race, ethnicity, class, ability, generation, and nation. Over the course of the semester, we will interrogate many of the assumptions and processes involved in the establishment and contestation of sexual identities, norms, and categories. We will explore a variety of sites to understand how cultural meanings about gender, sex, and sexuality are produced and circulated, including the law, medicine, psychology/psychiatry, media, and social activism.

Learning Objectives

1. Identify and explain major historical and activist trends within LGBTQ movements in the United States especially.
2. Analyze how social norms about gender, sex, and sexuality are constructed, reproduced, and/or contested in specific historical and cultural contexts.
3. Learn how LGBTQ experiences intersect with other identities, and how and norms about gender, sex, and sexuality more generally intersect with other forms of social difference including race, ethnicity, nationality, class, and migration status.
4. Develop and utilize critical thinking skills
5. Develop and utilize written and oral communication skills.

Required Text

There is one required text for this course, which is available at the UNT Bookstore. It is "Queer: A Graphic History" by Meg-John Barker (referred to as QGH throughout the schedule). All other required readings will be available for your downloading pleasure through our Canvas course webpage.

COVID-Related Information

I recognize and understand the difficult times we are all in. The COVID-19 pandemic impacts us all in many ways, including physically, mentally, emotionally, financially, academically, and professionally. Please stay in communication with me, and I will work with you on challenges you may be encountering and to provide support to help you succeed. However, please keep in mind that I will continue to hold you accountable as a student.

Attendance

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.

If you are experiencing any [symptoms of COVID-19](#) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

Face Coverings

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.

Class Materials for Remote Instruction

We may from time to time meet together as a class remotely (i.e. via Zoom) for various reasons. In addition, remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students in this class will need access to: a device that can access the internet, a webcam, and a microphone to participate in fully remote portions of the class. Information on how to be successful in a remote learning environment can be found at <https://online.unt.edu/learn>.

COURSE EXPECTATIONS

Names and Pronouns: I will gladly honor your request to call you by a name that differs from school records as well as whatever pronouns you use. I also understand that we grow and change in how we understand ourselves, therefore appropriate name and pronouns can change during the semester. So, please advise me of how to address you whenever you feel comfortable, safe, and ready to do so. You can add pronouns to your Canvas account here <https://community.canvaslms.com/t5/Student-Guide/How-do-I-select-personal-pronouns-in-my-user-account-as-a/ta-p/456>. The Pride Alliance office at UNT also offers support and information regarding communication about your name or pronouns.

General Information: This course requires considerable reading and writing. Although you do not need a background in gender studies to succeed in the class, you will be expected to grapple with difficult texts that you may need to re-read and sit with to fully understand. In other words, cursory readings will not be sufficient.

In addition, given the political and personal nature of some of the course content, it is important that our class participation maintains respect for the many diverse perspectives and interpretations our classroom holds. As you participate remember that some topics may be sensitive to class members or cause discomfort. Strive for thoughtful discussion and conversation; aggressive or personally directed remarks make the classroom unsuitable for learning.

Note that I do not expect you to agree with all of the perspectives or course materials in order to do well in this class, but I do expect you to approach these topics in an open and intellectual fashion. Feel free to attend office hours (or make an appointment) to share and discuss questions, concerns, or insights about the course or course material.

Class Participation: This class relies on the intellectual commitment and *active* participation of all students. This goes beyond merely showing up for class, and includes but is not limited to: responding to discussion questions that I pose to the class, asking your own questions for clarification, and respectfully responding to classmates' discussion points if relevant. In order for you to participate, you need to have completed the reading assignment for that day and be ready to talk about it in class. You should bring assigned readings to class each day as we will refer to and utilize them throughout our meetings.

What it Means to Read: In completing the readings, I expect that you read the texts critically. This does not mean trying to find fault with the text, but rather to approach each text with an eye to the assumptions, claims, and conclusions of the authors. In other words, I expect you to derive from your reading not only the basic content of the materials, but also the ways in which these authors understand and work with broader concepts relevant to this course (i.e. "sex," "gender," and "sexuality;" as well as "identity," "community," "justice" etc.) As the semester progresses, you will be encouraged to put different readings in conversation with each other. As such, my strong suggestion is that you take notes on the materials you read to aid you in this task.

Late work: As a general rule, I do not accept late assignments unless you have made specific arrangements with me in advance, have a doctor's note, and/or otherwise have received my approval. However, if you think you will miss a grade for a reason other than a medical excuse, please get in touch with me prior to the deadline and we may be able to work something out. Even if it only gets you partial credit, that is better than no credit at all!

Extra Credit: Extra credit can be earned at any point during the semester. I will suggest several opportunities in class, and I am relatively open to creative ideas from you. Options to earn extra credit include: completing a brief summary and analysis of a relevant movie/documentary analysis, a talk/lecture on- or off-campus, a relevant cultural event, festival, or location; a personal reflection that puts course content in conversation with an experience you have had; creating an artistic piece such as poetry, painting, sculpture or music; or other. You are not limited to these options, but note that you must get approval from me ahead of time for your choice, so check with me before you do the work.

Electronics in the Classroom: Please turn off the sound on your cell phone prior to coming to class. Students may use laptop computers to take notes and for class purposes only; students checking email, using Facebook, etc. will be asked to turn off their computers and will not be allowed to use their computers in subsequent classes.

Academic Honesty: The Department of Anthropology does not tolerate plagiarism, cheating, or helping others to cheat. For this class, writing assignments may be submitted through Turnitin, a Web based resource that compares the text of student papers to an extensive electronic database for textual similarity.

From UNT's Academic Integrity Policy:

"Cheating" means the use of unauthorized assistance in an academic exercise, including but not limited to:

1. use of any unauthorized assistance to take exams, tests, quizzes, or other assessments;
2. use of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
3. use, without permission, of tests, notes, or other academic materials belonging to instructors, staff members, or other students of the University;
4. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor;
5. any other act designed to give a student an unfair advantage on an academic assignment.

"Plagiarism" means use of another's thoughts or words without proper attribution in any academic exercise, regardless of the student's intent, including but not limited to:

1. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement or citation, or

2. the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in selling term papers or other academic materials.
- The definition of plagiarism means it may be inadvertent or intentional. That is, plagiarism is still plagiarism even if you “didn’t mean to do it.” Any facts, statistics, quotations, or paraphrasing of any information that is not common knowledge, should be cited.
 - Students suspected of any of these will receive an automatic zero on the assessment. I also reserve the right to pursue further disciplinary action within the UNT system. Students will be provided the opportunity for a hearing; if found guilty they can receive an automatic “F” in the course. Multiple violations may result in dismissal from the university.
 - For more information on paper writing, including how to avoid plagiarism, and how to use citations, see <http://www.unt.edu/anthropology/writing.htm>. For information on the University’s policies regarding academic integrity and dishonesty, see the UNT Center for Student Rights and Responsibilities, <http://www.unt.edu/csrr/>.

Two more points about this: A) Just don’t do it. I promise, I will likely be able to tell if the writing is not yours. It is better to talk with me about why the assignment is not complete, or asking for (even late) help on in-text citations, rather than passing off someone else’s work as your own. B) This is also an issue of a politics of citation and thus recognition. When you represent someone else’s thoughts/writing as your own, you are denying them credit for their intellectual work. For many of our authors, especially those who are women, persons of color, queer, and/or live outside the United States and Europe, this is yet another way in which their voices are marginalized within the western academy. Actions have meaning. Please cite your sources.

Academic Accommodations: The University of North Texas is committed to providing accommodation for all students with disabilities. If you have or acquire a disability that may affect your participation in class, I will strive to accommodate your needs. To ensure that the necessary accommodations are made, be sure to contact the Office of Disability Accommodation (located in Sage Hall) as soon as possible to ensure your needs are met in a timely manner. They will work with both of us to ensure proper accommodations are made. If you need accommodations, please remember that reasonable prior notice needs to be given to the Office of Disability Accommodation. Note that students need to obtain a new letter of accommodation for every semester and meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

RESOURCES

UNT Food Pantry: Any current UNT student in need can visit the Food Pantry 8am-6pm Monday-Thursday and 8pm-5pm on Fridays. Students will check-in at the Dean of Students Office front desk in the Union, Suite 409. Students may go directly to room 366 from 5PM-

6PM, Monday-Thursday. Students who visit the food pantry can request to meet with a staff member to discuss any difficulties they may be facing during the hours of 8am-5pm. When appropriate, referral to additional campus and/or community resources will be made. The Dean of Students Office has established protocols that allow for student confidentiality and dignity to be maintained. In addition, there is a pantry located at the Discovery Park Location in the Engineering Library (M130) next to the Career Center, as well as a Food Pantry located at UNT's Frisco campus, which can be accessed by visiting the information desk. **YOU CAN'T LEARN IF YOU ARE HUNGRY!**

NEED TECHNICAL HELP/TECHNICAL ASSISTANCE? Contact the UNT IT Helpdesk!

Phone: 940-565-2324

E-Mail: helpdesk@unt.edu

Location: Sage Hall, Room 130

TECHNOLOGY RESOURCES

<http://it.unt.edu/helpdesk>

NEED ACADEMIC HELP/ASSISTANCE? UNT IS HERE FOR YOU!

UNT Learning Center

The UNT Learning Center provides a variety of tutoring services that are open to you—including online tutoring for distance students. Check out their website for more information here: <https://learningcenter.unt.edu/tutoring>

UNT Writing Center

Also, the UNT Writing Center provides assistance with any academic writing needs. Find more about their services here: <https://writingcenter.unt.edu>

Canvas Privacy Policy: <https://www.instructure.com/policies/privacy>

Canvas Accessibility Policy: <https://community.canvaslms.com/docs/DOC-2061-accessibility-within-canvas>

Emergency Notification and Procedures: UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e. severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

COURSE EVALUATION

There are a total of 940 points that you can earn in this class. To determine your grade, divide the total number of points that you have earned by the number of points possible at that point.

Participation Grade	100 points
Weekly Discussion Questions	240 points
Current Event Presentation	150 points
Film Analysis Paper	150 points
Zine Project	300 points
- Proposal (100 points)	
- Zine (200 points)	

Participation Grade (100 points)

This class relies on the intellectual commitment and *active* participation of all students. This goes beyond merely showing up for class, and includes: responding to discussion questions that I pose to the class, asking your own questions for clarification, and respectfully responding to classmates' discussion points if relevant. In order for you to participate, you need to have completed the reading assignment for that day and be ready to talk about it in class.

The topics we will be discussing can be politically and emotionally charged, so I expect everyone to *actively* listen to others as well as be respectful of each other's ideas. You should bring assigned readings to class each day as we will refer to and utilize them throughout our meetings. You should take notes regarding lectures and classroom discussions because these notes, alongside your marginalia/notes on the readings, will come in very handy for your assignments.

Students will have the opportunity to earn both a midterm and a final participation grade, each worth 50 points. See the relevant paragraph in the "Course Expectations" section to make sure you understand what I mean by "participation."

Weekly Discussion Questions (240 points)

Discussion is a crucial component of our meetings. In order to participate in the discussion, you need to come to class having read the assigned readings. As a reward to you for reading (as if knowledge wasn't its own reward!), you will be able to earn points by raising one original, substantial, and thought-provoking Discussion Question pertaining to each week's readings and topics. I will utilize the most relevant discussion questions in our class periods to help prompt and guide our conversations.

Your original, substantive, and thought-provoking Discussion Question should focus on an assigned reading for that week. In doing so, it can focus only on that reading, *or* it can synthesize, critique, compare and/or contrast weekly readings or relate to outside readings or to current events. The onus is upon you to demonstrate your question's originality and

relevance to the assigned reading.

You should submit one discussion question each week by 2:00 on the day BEFORE the class that the related reading is assigned, for a total of 12 submissions (no discussion ques. Each Discussion Question is worth 20 points. In order to earn all of the points, your Discussion Questions will need to demonstrate the following:

A. Intellectual Curiosity and Critical Thinking (5 points)

This means your question should be original, substantive, and thought-provoking. If you grab a quote or question from a textbook or from the Web, I will know. Please use your own brain and do your own work.

A *substantial, thought-provoking* question does not mean a verbose, intentionally obscure, or otherwise incomprehensible question. BIG open-ended questions can sometimes lead to fruitful conversation, provided they are.....

B. Contextualized (5 points)

This means that BEFORE you even ask the question, you introduce the idea or quote you wish to question by situating it in terms of *at least one of the following*:

a particular school of thought

a particular passage or quote from the assigned reading

a topic or event presented as a framework for your question (real or hypothetical);

C. Conversational (5 points)

This means that you ask in such a way as to generate conversation and to avoid the following pitfalls:

- yes/no questions
- obvious questions (those which are answered in the reading)
- vague or ambiguous questions (those which do not contain a *specific* subject or point of reference; those which cannot be answered by the readings)
- rhetorical questions (those asked to make a point rather than to seek an answer)
- leading questions (those which prompt or imply a particular answer)

D. Follow Instructions (5 points)

Must be submitted to Canvas by 2:00PM on the day BEFORE the reading is assigned for credit (i.e. if your question is about a reading assigned for Tuesday October 16, you will want to turn it in by 2:00 on Monday October 15).

Make clear what reading(s) you are referencing in your question either by directly stating it in your question or by providing the bibliographic reference to the reading at the end. If quotes are used or referenced, please provide page number.

Current Event Presentation (150 points)

As a means to kick off our course meetings with student leadership, and to provide an opportunity for you to put the concepts and ideas we are learning in class in conversation with events and

issues in our society today, you and a classmate will research and present a report about a current event that deals with gender, sex, and/or sexuality. In your presentation, you will consider how gender, sex, and/or sexuality gets represented in the source of your choosing. While current news stories or notable events make especially good “Current Events,” other options include analysis of activist efforts/groups (i.e. analyze organizational brochures, manifestos, protests, or other mobilizations, etc), creative works (poems, prose, music lyrics, artwork, performance art, etc), social media trends, or any other sites that you think are interesting and relevant. Go beyond good/bad dichotomies and consider what meanings different audiences might take away.

In the second week of class, you and a classmate will sign up to give a short, 7-10 minute presentation that will take place at the beginning of class on the day you select. In your presentation you will want to:

- Identify and provide a brief description/summary of your site of representation
- Consider how the site represents (or, doesn't) sexuality, gender, and/or LGBTQIA+ identities, experiences, or histories
- **Explain this current event's cultural significance and relevance to course content using at least ONE concept or theory from your required readings. That is, I want to see you make a connection between your selected current event representation and one concept or theory discussed by authors in our required readings. In order to do this well you must also describe/discuss the concept or theory itself before using it.**
- Offer your very insightful and critical analysis of the topic/materials (FYI: “I thought it was interesting” is neither insightful nor critical)

Make sure to practice! Your verbal presentation should not go over ten minutes, and be ready to answer any questions we might have for you.

Media Analysis Paper/Politics of Representation

This assignment will give you an opportunity to put the ideas we are learning in class in conversation with media that is important in your world. Your objective will be to select a particular media site related to gender, sex, and/or sexuality and to analyze it using ideas and concepts from the class. You will choose a specific piece of media—this could be a film, TV show, news story, social media post, meme/GIF, book, comic, magazine, song, video, or other—and you will analyze it with a queer lens to consider the different meanings/interpretations of your piece of media, and you will situate these meanings within the cultural and historical context in which it was produced and circulated.

In your assignment, you will a) summarize the media and its premise or major argument and b) analyze the subject matter of the film using ideas and concepts from class. As you work on this project, you may want to consider the following dynamics/representations:

- Gender and gender relations
- 'Race' and race relations
- Socioeconomic class
- Ethnicity and cultural identity
- Sexuality/sexual orientation/sexual identity
- Community
- Normalcy and deviance
- Nonhuman nature (animals, specific landscapes and places) and human-nature relations
- What is represented as 'natural' and/or 'unnatural'
- What capacities for action are portrayed, and how are they distributed between different actors

Final papers should be 700-850 words.

Zine Project (250 points)

Although there is no one, formal definition of a zine, they tend to be recognized as self-published, non-commercial print-works, often produced in small, limited batches. In addition, enthusiasts argue that "Zines provide a vehicle for ideas, self-expression, and art. They build connections between people and within groups, and provide modes of communication in addition to [circulating] information" (van Leuven 2017). The zine has been a forum used to help generate and sustain community and exchange amongst social groups of all sorts, from science fiction-lovers to feminists, punks, and more as a way to have a voice-- and to generate positive representations of marginalized groups-- outside mainstream media.

Your objective for this will be to produce a zine that focuses on a specific cultural process related to gender, sex, and/or sexuality. The focus of your paper might include, but is not limited to, the following sites:

- The representation of gender or sexual hierarchies in music, TV or film, animation, social media, news media, or literature
- How norms/hierarchies of sexuality intersect with other forms of social difference, like gender, race, ethnicity, class, nationality, etc.
- Particular areas of law and policy such as marriage law, immigration policy, anti-discrimination law, privacy laws, voting laws, etc.
- Gendered and sexual dynamics of/within institutions such as the university, the medical system, or the criminal justice system
- Related activist/advocacy groups or materials
- Personal experience

The zine should present a stance or argument. That is, I want it to be more than a descriptive effort. As you are developing your ideas, you may want to consider the following questions:

- How do cultural meanings about gender, sex, and/or sexuality get created, reinforced, and/or contested? How do gender, sex, and/or sexual categories or hierarchies work with other categories of social difference, like gender, race, ethnicity, class, religion, nationality, etc.?
- What links might your zine help us to see between gender or sexual difference and cultural ideas about citizenship, community, or belonging?

This project will give you a chance to think through critical questions that are timely and important to all of us, particularly with recent political and cultural events. It also allows you to bring in “outside” materials into the classroom, forcing us to negotiate the relationship between theories, methodologies, politics, activisms, and agencies.

PARAMETERS:

1. You will be required to **make substantive use of concepts from at least 2 required academic readings from the list of required course readings in the zine.** One of your central objectives of this assignment is to work towards applying and extending analyses and concepts acquired throughout the course towards your particular topic.
2. You will give a “Suggested Readings/Resources” list in your zine to give your “audience” more resources for information about your topic. At least 3 of these resources (you can include as many as you like!) should be academic readings that are NOT on the required reading list for this class. Other kinds of resources might include websites, films, non-academic texts/books, other zines, and more. This objective encourages you to do your own outside research about the topic, and to bring those resources into the project itself.
3. Be creative! Use images, news reports, academic readings, artistic forms of all sorts, anything that you want to convey meaning.
4. Feel free (and indeed, encouraged!) to include personal experiences as part of the zine.
5. On the final day of class, we will all discuss your projects together to have an opportunity to ask each other questions and discuss the process and the content of the zines.

We will discuss this project in class, and I am available for you to talk out any ideas or thoughts about the project ahead of time. Here are a few resources for you, and I will continue to bring others as needed.

Resources:

A Brief History of Zines:

<https://blogs.lib.unc.edu/rbc/2017/10/25/a-brief-history-of-zines/>

How to Make a Zine

<https://thecreativeindependent.com/guides/how-to-make-a-zine/>

https://www.vice.com/en_us/article/d3jxyj/how-to-make-a-zine-vgtl

Examples of Zines

<https://archive.org/details/solidarityrevolutionarycenter?&sort=-downloads&page=2>

To help you build a solid final product, the project will be broken into two components:

i. Zine Topic Proposal (50 points)

You will turn in a **200-250 word** project proposal that describes in narrative form your idea for your research, including:

- Topic that you have chosen
- Potential selected resources that you might use for the project

ii. Final Project (200 points)

The zine itself! You can create your zine digitally or manually. If you choose to create a manual version, you will need to take photos of it/scan it in so that it can be viewed online. Your zine should be at least 8 pages.

***A Note on Paper Formatting: All papers that you submit in this class are to be double spaced, with 12-point font and 1-inch margins on all sides, and should contain a works cited/references page. In-text quotes and references should be properly cited. You may use whichever format you are most familiar with (i.e. MLA, APA, Chicago), but you must be consistent. If you do not know what I am talking about here, please, please, please ask me, or check out the UNT writing lab for help.**

IMPORTANT DATES TO REMEMBER

Weekly Discussion Questions

Your Current Event Presentation Date

10/7- Zine Project Proposal Due

10/28- Media Analysis Paper Due

12/9- Zine Project Due

NOTE: The instructor reserves the right to add, delete, or revise segments of the syllabus. Any changes in the course schedule will be announced in class and on the course webpage.

COURSE SCHEDULE

Unit 1: The Social Construction of Gender and Sex

8/24: Welcome!

8/26: 1. Judith Lorber. 1993. "Believing is Seeing: Biology as Ideology" *Gender and Society* 7(4): 568-581.

*no discussion question due

8/31: 1. Anne Fausto-Sterling. 1993. "The Five Sexes" *The Sciences*: 20-24.

2. Anne Fausto-Sterling. 2000. "The Five Sexes Revisited" *The Sciences*: 18-23.

9/2: 1. Riki Wilchins. 2002. "Its Your Gender, Stupid" in *GenderQueer: Voices from Beyond the Sexual Binary*, pgs. 23-29

2. Judith Butler. 1990. "The Compulsory Order of Sex/Gender/Desire." In *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge Press, pgs. 8-10.

3. QGH pgs. 3-16; 73-81

Note: Trans Student Educational Resources is a student-run site with up-to-date definitions regarding gender and sexuality: <http://www.transstudent.org/definitions>.

Unit 2: Framing the Conversation: Early Theoretical Foundations for Queer Studies

9/7: QGH pgs. 17-39; 55-63

9/9: 1. Riki Wilchins. 2004. "Derrida and the Politics of Meaning" and "Foucault and the Disciplinary Society" in *Gender Theory, Queer Theory*.

2. QGH pgs. 64-67

9/14: 1. Michel Foucault. 1978. "Scientia Sexualis" in *History of Sexuality Volume 1: An Introduction*. Pgs. 57-68 required, entire chapter recommended

2. QGH pgs. 68-72; 82-83

9/16: 1. Gayle Rubin. 1982. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." In *Pleasure and Danger: Exploring Female Sexuality*. Carole Vance (ed).

2. QGH pgs. 48-50

- 9/21: Eve Kosofsky Sedgwick "Epistemology of the Closet." In *Epistemology of the Closet* pgs, 67-90. Los Angeles: University of California Press.

Unit 3: Exploring the Construction and Regulation of Sexual and Gender Norms, Identities, and Subjects in the West

- 9/23: Deborah Miranda. 2010. "Extermination of the Joyas: Gendercide in Spanish California" *GLQ: A Journal of Gay and Lesbian Studies* 16(1-2): 253-284. Pages 253-268 required, entire article recommended.
- 9/28: Siobhan Somerville. 1994. "Scientific Racism and the Emergence of the Homosexual Body" *Journal of the History of Sexuality* 5(2): 243-266.
- 9/30: 1. John D'Emilio. 1993. "Capitalism and Gay Identity," in *The Lesbian and Gay Studies Reader* edited by Henry Abelove, Michèle Aina Barale, and David M. Halperin. New York: Routledge Press. Pgs. 467-476.
2. QGH pgs. 84-90
- 10/5: 1. Gloria Anzaldúa. 1984/2009. "To(o) Queer the Writer—Loca, Escritora, y Chicana" *The Gloria Anzaldúa Reader* edited by AnaLouise Keating, pgs. 163-175. Durham: Duke University Press.
2. Emma Pérez. 2003. Queering the Borderlands: The Challenges of Excavating the Invisible and Unheard. *Frontiers: A Journal of Women's Studies*. 24(2-3): 122-131.
3. QGH pgs. 42-43
- 10/7: 1. E. Patrick Johnson. 2001. "Quare' Studies, or (Almost) Everything I Know about Queer Studies I Learned from my Grandmother." *Text and Performance Quarterly* 21(1): 1-25.
2. QGH pgs. 126-130
~ **Zine Project Proposal Due!** ~

Unit 4: Queer(ing) Politics

- 10/12: 1. QGH pgs. 25-26, 51-54, 138-14
2. Read selected activist texts
- 10/14: 1. Annamarie Jagose, "Limits of Identity" in *Queer Theory: An Introduction*. Pgs. 58-71
2. QGH pgs. 97-103
- 10/19: C. J. Cohen. 1997. "Punks, bulldaggers, and welfare queens: The radical potential of queer politics?" *GLQ* 3: 437-465.
- 10/21: Lisa Duggan. 2002. "The New Homonormativity: The Sexual Politics of Neoliberalism," in *Materializing Democracy: Toward a Revitalized Cultural Politics*,

edited by Russ Castronovo and Dana D. Nelson. Durham: Duke University Press.
Pages 175- 194. Pages 175-190 required.

10/26: Dean Spade. 2013. "Intersectional Resistance and Law Reform" *Signs: Journal of Women in Culture and Society* 38(4): 1031-1055.

**no discussion question due*

10/28: 1. Ruth Gilmore. 2016/2007. In the Shadow of the Shadow State. *S&F Online* 13(2): 1-8.

2. Myrl Beam. 2016. "At the Limits of 'By and For': Space, Struggle, and the Non-Profitization of Queer Youth. *S&F Online* 13(2): 1-5.

~ Media Analysis Paper Due! ~

**no discussion question due*

11/2: 1. Craig Willse and Dean Spade. 2013. "Marriage will never set us free." *Organizing Upgrade*.

2. Kenyon Farrow. "Is Gay Marriage Anti-Black???" *Chicken Bones: A Journal*

3. QGH pgs. 152-166

11/4: Judith Halberstam. 2011. Introduction: Low Theory. *The Queer Art of Failure*. Durham: Duke University Press, pgs 1-25

Unit 5: Queer(ing) Mobilities and Migrations

11/9: 1. Jigna Desai. 2002. "Homo on the Range: Mobile and Global Sexualities." *Social Text* 73 20(4): 65-89.

2. QGH pg. 133

11/11: Jasbir Puar. 2002. "Circuits of Queer Mobility" in *GLQ: A Journal of Lesbian and Gay Studies*, 8(1-2): 101-137.

11/16: Eithne Luibhéid. 2002. Looking Like a Lesbian: Sexual Monitoring at the U.S.-Mexico Border. *Entry Denied: Controlling Sexuality at the Border*. Minneapolis: University of Minnesota Press, pgs. 77-101.

11/18: Erica Rand. 2005. "Getting Dressed Up: The Displays of Frank Woodhull and the Policing of Gender." *The Ellis Island Snow Globe*. Durham: Duke University Press. Pages 67-106.

The Futures of Queer Theory?

11/23: Susan Stryker. 2004. "Transgender Studies: Queer Theory's Evil Twin." *GLQ* 10(2): 212-215.

QGH pgs. 143-144

11/30: QGH pgs. 136-137, 145-173

12/2: Final class, no readings due
Discuss Zine projects
*no discussion question due

FINAL PROJECT DUE THURSDAY, 12/9 by 11:59PM

WANT MORE?? ADDITIONAL RESOURCES

M. Jacqui Alexander. 1994. Not Just (Any) Body can be a Citizen: The Politics of Law, Sexuality, and Postcoloniality in Trinidad and Tobago" *Feminist Review* 48: 5-23. Pages 5-20 required.

Myrl Beam. 2018. *Gay, Inc.: The Nonprofitization of Queer Politics*. Minneapolis: University of Minnesota Press.

Lauren Berlant and Elizabeth Freeman. 1997. Queer Nationality. In the *The Queen of America Goes to Washington City: Essays on Sex and Citizenship*. Durham, NC: Duke University Press.

Amy Brandzel. 2016. *Against Citizenship: The Violence of the Normative*. Urbana-Champaign: University of Illinois Press.

Karma Chávez. 2013. Queer Migration Politics: Activist Rhetorics and Coalitional Possibilities. Champaign: University of Illinois Press.

Kimberlé Williams Crenshaw, "Demarginalizing the Intersections of Sex and Race: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics," *University of Chicago Legal Forum*, 139 (1989). Pages 139-152 required, entire article recommended.

Owo-Li Driskill. 2010. "Doubleweaving Two Spirit Critiques: Building Alliances between Native and Queer Studies" *GLQ* 16(1-2): 69-92.

Roderick Ferguson. 2000. "Nightmares of the Heteronormative" *Cultural Values* 4(4): 419-444.

Gayatri Gopinath. 2005. "Local Sites/Global Contexts: The Transnational Trajectories of Fire and 'the quilt'" in *Impossible Desires: Queer Diasporas and South Asian Public Discourse*.

Inderpal Grewal. 2003. "Transnational America: Race, Gender, and Citizenship after 9/11" *Social Identities* 9(4): 535-561

Christina Hanhardt. 2018. "Dead Addicts Don't Recover: ACT UP's Needle Exchange and the Subjects of Queer Activist History." *GLQ* 24(4): 421-444.

Jonathon Katz. 2007. *The Invention of Heterosexuality*. Chicago: University of Chicago Press.

Martin Manalansan and Arnaldo Cruz-Malavé, eds. 2002. *Queer Globalizations: Citizenship and the Afterlife of Colonialism*. New York: NYU Press.

Martin F Manalansan. 2005. "Race, Violence, and Neoliberal Spatial Politics in the Global City." *Social Text* 23(3-4): 141-155.

José Esteban Muñoz. 1997. "The White to be Angry: Vaginal Davis' Terrorist Drag." *Social Text* 15(3-4): 80-103.

Jose Esteban Muñoz. 1999. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: University of Minnesota Press.

Scott Morgensen. 2011. *Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization*. Minneapolis: University of Minnesota Press.

Jasbir Puar and Amit S. Rai. 2002. "Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots" *Social Text* 72 20(3): 117-148.

Jasbir Puar. 2007. *Terrorist Assemblages: Homonationalism in Queer Times*. Durham: Duke University Press.

Mark Rifkin. 2010. *When Did Indians Become Straight? Kinship, the History of Sexuality, and Native Sovereignty*. Oxford University Press.

Susan Stryker. 2017. *Transgender History: The Roots of Today's Revolution*. 2nd edition. New York: Seal Press.

David Valentine. 2007. *Imagining Transgender: An Ethnography of a Category*. Durham: Duke University Press.

David Valentine. 2004. "The Categories Themselves" *GLQ* 10(2): 215-220.

Margot Weiss. 2008. "Gay Shame and BDSM Pride: Neoliberalism, Privacy, and Sexual Politics." *Radical History Review* 100: 87-101.

Craig Willse and Dean Spade. 2005. "Freedom in a Regulatory State? Lawrence, Marriage, and Biopolitics." 11 *Widener Law Review*. 309. Pages 309-320.

