GSS 202
Introduction to LGBTQ Studies
Fall 2020

MWF 12:20 - 1:10 pm US Eastern
Online only

Course site: https://gss202f20.lindsaythomas.net

Professor Lindsay Thomas
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Virtual office hours: MW 1:30 pm – 3:00 pm, and by appointment

- Please email me to schedule a time to meet. The best time to meet with me is during the above time slot, and slots will be reserved on a first-come, first-served basis. But if you can't make my virtual office hours (if you have other classes during this time, or if you are taking this course asynchronously), just let me know and we'll set up an appointment that works for both of us.

Course Description
This course invites you to consider how sexuality and gender have been historically, culturally, aesthetically, and politically constructed and contested, particularly during the 20th and 21st centuries, and particularly within the United States. Categories like "gay," "straight," "queer" – just like racial and gendered categories – aren't metaphysical constants describing desires and subjectivities that persist unchanged across time. Rather, these categories are continually invented, transformed, and re-invented in response to historical and cultural exigencies. Thus, this course is as much about history, power, race, class, ability, and privilege as it is about gender, sex, love, desire, and identity. As an introduction to the LGBTQ Studies minor, this course offers a survey of some of the most significant ideas and debates in queer studies, it showcases both classic and more contemporary examples of queer literature and film, and it invites you to think critically about the possibilities that queer writers, thinkers, and activists have been dreaming for themselves against what Michael Warner terms cis- white heteropatriarchy's "fear of a queer planet."

Required Course Materials
All course materials that you need to purchase are available via the UM bookstore or the links below. You can order your course materials from the bookstore and have them shipped to you.

- Need to purchase: Jordy Rosenberg, *Confessions of the Fox*, One World (2018), ISBN-10: 039959227X, ISBN-13: 978-0399592270
  - Available via the publisher's website (https://www.penguinrandomhouse.com/books/556691/confessions-of-the-fox-by-jordy-rosenberg/) or Amazon (https://www.amazon.com/Confessions-Fox-Novel-Jordy-Rosenberg/dp/039959227X)
- Need to purchase: James Baldwin, *Giovanni's Room* (1956), Vintage Books, 2013 edition, ISBN-10: 0345806565, ISBN-13: 978-0345806567
  - Available via Amazon (https://www.amazon.com/Giovannis-Room-James-Baldwin/dp/0345806565/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=&sr=)

or buy from a local bookseller using Indiebound
(https://www.indiebound.org/book/9780345806567)

- Do not need to purchase: Marlon Riggs, dir., *Tongues Untied* (1989)
    - Available streaming via UM library (https://fod-infobase-com.access.library.miami.edu/p_ViewVideo.aspx?xtid=57872)
- Do not need to purchase: Cheryl Dunye, dir., *The Watermelon Woman* (1996)
    - Available streaming via UM library (https://miami.kanopy.com/video/watermelon-woman)
- Do not need to purchase: Jennie Livingstone, dir., *Paris is Burning* (1990)
    - Available to watch online
- Do not need to purchase: Jim Hubbard, dir., *United in Anger: A History of ACT UP* (2012)
    - Available streaming via UM library (https://miami.kanopy.com/video/united-anger-history-act-0)
- All other course readings are available via our course website. I will provide pdf's of or links to all other course readings. Whenever possible, I highly recommend you print these readings out and practice active reading (we will discuss what this means on our first day of class).

How This Course Will Work

This course will be delivered fully online. There are 2 ways to take this course: synchronously, and asynchronously. Everyone who is physically able to take the course synchronously (i.e., residing in a time zone where this is possible) will take the course synchronously. Each synchronous class session will be conducted via Zoom. Synchronous class sessions will be recorded for later viewing by those who are taking the course asynchronously. Each synchronous class session's chat will also be saved as another record of class discussion.

Our class is scheduled to meet three times per week, on Mondays, Wednesdays, and Fridays. Mondays and Wednesdays will be synchronous class days, held online. Fridays will be asynchronous class days (i.e., without synchronous meetings), and you will submit written responses to discussion questions posted on our course discussion forum.

A) If you are taking the course synchronously:
On Mondays and Wednesdays, you will sign in to our class Zoom session for our class discussion. Each class day, someone will be designated the class note taker, and someone will be designated the assistant. The note taker will take notes about what we discuss in class in a shared Google doc for the whole class to use, and the assistant will be in charge of monitoring the class chat and, during discussion, the class stack (the order of people who want to speak). We will share this labor equitably by keeping track of who has done what in a spreadsheet in our shared class folder on Google drive. When we have group discussions in breakout rooms, sometimes your group will record your discussion/complete your discussion activities in a shared class Google doc. Sometimes designated reporters will report out to the rest of the class, and sometimes I will call on people from each group to report.

On Fridays, the class session will be asynchronous. At the beginning of the semester, you will be split into teams of 4-5, and you will post your responses to the week's discussion questions to your team's forum on our course site. I will post the discussion questions to our course discussion forum by Wednesday's class every week, and you will have until 10 pm US Eastern on Fridays to post your

responses. You are responsible for reading your teammate's posts by class on Mondays, and often, weekly quizzes will ask you to respond to the posts of your teammates that week.

B) If you are taking the course asynchronously:
After each synchronous class meeting, I will upload the recording of our class session to our shared class folder on Google drive. You will have until our next synchronous class meeting to view the recording and complete the activities announced during the recording. Often, these activities will be the same as those people did during class, but sometimes they will be different. You will complete these activities using the class notes and class activities shared Google docs. If you have specific questions about something that comes up during class or about something in the notes, please use the comment feature to add your questions to the Google doc, and I will review and answer them.

On Fridays, the class session will be asynchronous. At the beginning of the semester, you will be split into teams of 4-5, and you will post your responses to the week's discussion questions to your team's forum on our course site. I will post the discussion questions to our course discussion forum by Wednesday's class every week,, and you will have until 10 pm US Eastern on Fridays to post your responses. You are responsible for reading your teammate's posts by class on Mondays, and often, weekly quizzes will ask you to respond to the posts of your teammates that week.

Grading
- Participation: 20%
- Quizzes: 15%
- Unit assignments: 40%
  - Unit 1: Study guide – 10%
  - Unit 2: Archive of the future – 10%
  - Unit 3: Keyword essay – 15%
  - Unit 4: Final project abstract – 5%
- Final project: 25%

Additional details on all course assignments are detailed on separate pages below.

Course Digital Infrastructure
We will make use of multiple online systems and programs in this course: a course site, Zoom, Google drive, and Blackboard. The "Passwords and Login Instructions" doc in our shared class folder on Gdrive will contain the passwords and other information you need to use our course digital systems.

Course site:
We will use our course Wordpress site to manage course information and our schedule, to distribute course readings, and for online discussion during our asynchronous class days. You will find an online version of our course calendar there (including the most up-to-date version of reading assignments and due dates), as well as a copy of our course syllabus. You will also find all course assignment sheets there.

Our course site will be password protected, and you will receive this password via your UM email address. You will also be signed up for an account on our course site at the beginning of the semester. This account will allow you to post to the discussion forum.

Once you have an account on our course site, follow these instructions to sign in:

1. Go to our course site: https://gss202f20.lindsaythomas.net/. If prompted, enter our course site password (sent to you via email, and listed in the "Passwords and Login Instructions" doc in our shared class folder on Gdrive). This is the password for the course site itself, and all members of the class will use the same password. If you select "Remember me," the course site will remember your login information for 120 days, or about the duration of a semester, and you will not need to log in again unless you access the site from a different device.
2. Click on the "Discussion Forum" link in the menu. Once you sign in to the course site, you can see the discussion forum responses that others have posted, but you will not be able to post any responses yourself until you sign in to the forum with your personal account.
3. If you need to log in with your personal account, you will see the sentence "You need to log in to create posts and topics" at the top of the Discussion Forum page.
4. To log in, click "Login" on the menu on the Discussion Forum page. You will now see the standard Wordpress login page. Enter your personal course site username and password and select "Log in" (only you should have access to this username and password).
5. That should take you back to the Discussion Forum page, where you will now be able to post responses.

Our discussion forum is organized into top-level "categories" ("Discussion Questions and Prompts," "Team A," "Team B," etc.). Within each team category, there are "forums" for each week. Each week, you will post your responses to the questions and prompts, and to your teammates' posts, in that week's forum.

To post your own response to weekly discussion questions or prompts:

1. The question/prompt for the week will be posted to the "Discussion Questions and Prompts" category. There will be a forum for each week ("Week 1 Prompt", "Week 2 Prompt", etc).
2. You should draft your response first in a Word or Google doc on your own computer. This way, you can save your response in case something happens while you are posting it, or in case it somehow gets erased from the site.
3. After you've finished writing your response, it's time to post it to our discussion forum. To do this, navigate to your team's forum for that week. If you're on Team A and it's week 1, for instance, that means clicking on the forum titled "Week 1 Discussion Posts."
4. You will post your initial response to the weekly prompt (due by Friday at 10 pm US Eastern) as a "topic" in this forum. To do this, click on the blue "New Topic" button at the top of the forum.
5. Give your post a Subject; this can be something as simple as "[Your Name's] week 1 post" to something more thematic. Then, paste in your response that you wrote in Word or in a Google doc.
6. Make any formatting changes you would like to make using the forum's WYSIWYG (what you see is what you get) editing interface.
7. When you're ready, click "Submit" (if you hit "Cancel" before you click "Submit," your post will be erased). Your post should now be visible as a topic within your team's forum for that week.

To post a reply to one of your teammates:

1. Again, I recommend drafting your reply in Word or Google docs so that you can save it.
2. When you're ready, navigate to your team's forum for that week. If you're on Team A and it's week 1, for instance, that means clicking on the forum titled "Week 1 Discussion Posts." There, you will see your initial post, as well as your teammates' posts, listed as topics.
3. Click on the title of each post/topic to read it (this is the title that appears in grey and/or as a link).
4. To post your reply, click the blue "Reply" button below the post.
5. Paste in the reply that you wrote in Word or in a Google doc and make any formatting changes you would like.
6. When you're ready, click "Submit" (if you hit "Cancel" before you click "Submit," your reply will be erased). Your reply should now be visible below your teammate's initial post.

Zoom:
All of our synchronous class sessions will take place over Zoom. If you don't have a Zoom account already, you will need to sign up for one via UMIT (https://www.it.miami.edu/a-z-listing/zoom/). You will need a laptop or a smartphone that can run Zoom, with a working microphone and camera.

You will receive our class Zoom call info via your UM email address, and it will also be listed in the "Passwords and Login Instructions" doc in our shared class folder (you will also be able to access Zoom information via Blackboard and our course site). We will use this Zoom call link and password for all class sessions. We will use a separate Zoom session link for office hours (both are listed on Blackboard).

To access recordings of class sessions:

1. Select "Zoom Meeting Info" from the left-hand menu on our Blackboard site.
2. Select "Zoom Meetings." You will see a screen with a link to our class Zoom meeting. This is how you will access this link throughout the semester.
3. Select "Cloud Recordings". There, you will see a list of all of the class session recordings from the past 30 days. This is also how you access the class chat from each session. A class session recording is automatically deleted after 30 days.

Google drive:
We will use Google drive to store slides from class, and notes from our synchronous class sessions. You will also use Google drive to hand in all assignments in the course.

To protect your privacy, you will need to sign in to Google drive using your UM CaneID and password, and to use this account when working on materials related to this class. You will be shared into our class Gdrive folder via your UM email address. You will also create a folder on your UM Gdrive account that you will share only with me. You will turn in all of your quizzes and other course assignments using this folder.

To set this account and folder up, please follow these directions:

1. Go to drive.google.com and log in using your UM email address (the one given to you by UMIT, with the numbers in it, NOT an aliased email). If you are signed into Google drive via another account, you will need to sign out or select "add another account" by clicking on your account icon in the upper right corner of the screen.
2. Entering your UM email address will redirect you to the UM single sign on page, where you will enter your CaneID and password.
3. You will now be signed into Gdrive with your UM credentials. You will know you are signed in with your UM credentials because the U logo will appear in the upper right corner of your screen. If you do not see this logo, you are not signed in with your UM credentials. Signing in with your UM credentials is important because it protects your academic work behind UM's firewall and ensures your privacy.
4. Create the folder (wherever you want to put it) that you will share with me for this class. Title your folder like this: **GSS202-f20-YourLastName**. This is the folder where you will deposit course assignments for grading.
5. Right click (Windows) or control click (Mac) on the folder and select "Share." A dialog box titled "Share with people and groups" will pop up. Enter my email address **(please use this one: lxt308@miami.edu)** into that box and click "Done." I should now receive an email inviting me to access this folder.
6. Whenever an assignment is due, you will place it in this folder in EITHER .docx OR Google doc form. I will respond to your writing using Microsoft Office's track changes and upload your assignment with my comments back to this folder when it's ready.
7. Finally, you will also receive an invitation from me to join our shared class Gdrive folder. We will use Gdrive's "Team drives" feature to organize this. Once you are shared into the folder, it will appear under "Shared drives" in the far left side of the screen when signed into your UM Gdrive account.

Blackboard:
I hate Blackboard, but I will use Grade Center to record your grades on course assignments. You will also be able to access recordings of class sessions and chats via Blackboard.

Class Participation
Participation makes up 20% of your grade in this class. It is assessed on the following metrics:

1. **Attendance.** This is a discussion-based class whose success depends on your consistent presence. When you're not here, it disrupts our collective work. This is only more important under the current circumstances, when we all need to rely on each other more than ever. Attendance includes completing asynchronous class activities. You may miss up to 4 class sessions/asynchronous activities (i.e., discussion posts) for any reason without penalty, and you don't need to inform me of these absences in advance. Barring extended illness or emergency, any absence beyond this will lead to a drop not only in your participation grade, but also in your overall grade for the course. I will take attendance every day. If you would like to check on your attendance record, just ask. In general, if something comes up and you will need to be absent from class for an extended period, just communicate with me. We will work it out. Finally, I realize that wifi connection issues may occasionally interfere with your ability to attend class on a particular day. If this happens to you, you may attend the course asynchronously that day by viewing the synchronous class session and completing the

asynchronous class activities for that day. You may also simply elect to miss class that day, and use it as one of your 4 allowed absences.

2. **Preparedness.** Sign in to class having completed the reading and ready to discuss it. Conducting classes over Zoom requires that I call on people during class discussion. Therefore, you should come to class expecting to be called on and ready to contribute.

3. **Contributions to class discussion.** These contributions can take multiple forms: participation in small-group discussions, contributions to whole-class discussions, contributions to the class chat during class, contributions to the class Google doc with comments and questions after or during class, meeting with me in virtual office hours, and responding to discussion questions posted on our class discussion forum. It's perfectly fine to be shy (I am also very shy!), and I understand that Zoom often rewards the gregarious (this is also why I will call on people during discussion). But if you are shy, make sure to take full advantage of the many written and asynchronous forms of participation available to you in this class.

4. **Thoughtful and respectful engagement with all members of the class community.** This means giving the class your full attention while it is happening, and setting aside distractions, especially online distractions. I realize this is hard to do while you are attending a class online, but it is an important way of showing respect for others. This also means listening actively to everyone, acknowledging and interacting with the ideas of others, and speaking to others with respect and dignity. It means refraining from interfering with or dominating class conversation. Finally, it means refraining from posting confidential recordings or transcripts of class sessions on public forums (see below for more on that).

This semester is going to be hard and taxing for all of us. I recognize that many of you simply want things to go back to normal. I do, too -- desperately. Unfortunately, this is not possible right now. If there is something happening in your life that is affecting your work in this class and you feel comfortable talking to me about it, please do so. I am on your side and I want to work with you, not against you. I will extend the benefit of the doubt to you, and I ask that you please extend it to others in the class in turn.

Zoom Etiquette

Our synchronous class sessions will be conducted over Zoom. During our synchronous sessions, I ask that you please mute your microphone unless you are speaking. The university recommends that I require you to turn on your video during class, but I find that requirement distasteful. While I strongly recommend you to turn your video on if possible because I would like to be able to see your face, I do not feel it is my place to require it, and wifi connection issues can sometimes make it impossible.

Please do not attend our synchronous class sessions while you are laying down in bed or on the couch.

I encourage you to participate in discussion via Zoom's chat feature during class. Each class, the person working as the assistant for the day will be assigned to monitor the class chat and alert me to any salient points of discussion or questions, and the chat will be saved after each class session and shared with the class for future reference. You should feel free to ask and answer questions about the class or what we are discussing there. You should also use the chat feature to place yourself on stack if you would like to speak during class discussion. The assistant will also manage the class stack

via chat. Please remember that the class Zoom chat will be automatically saved after every class session, so do not post anything there that you are not comfortable with everyone being able to read after the fact.

Finally, I ask that you refrain from using Zoom's private message feature to try to message me during class. Because I'll be busy leading discussion, it is unlikely that I will see your message. Instead, email me. (In general, just be careful with Zoom's private message feature. When Zoom chats are active, I find it can be difficult to tell which messages are private and which are public. Please be careful and respectful.)

Discussion Guidelines: On trust, on difficulty and on being wrong

Class discussion is a process of creating knowledge together. This is not a lecture course, and the success of this class does not depend on me delivering information to you as you sit there passively. Rather, it depends on your continual engagement and participation in a collective project of meaning making. This is why your participation in class is so vital. This is hard work -- especially online -- and it *only* works if we all commit to respecting each member of this class through our words and our actions. This doesn't mean that you agree with everyone else, or with me, or with the author of the piece we are reading. It does mean that we all commit to supporting and trusting one another.

As you know, synchronous class discussion will be recorded for viewing by those who will be taking this class asynchronously. You will break our collective trust if you share recordings of class conversations with people outside of this class, or on public forums. Doing so will result in a failing grade in this class. Do not do this.

The things we read in this class will be difficult – at times *really* difficult. It's ok to not understand them when you first read them! It's ok that you've never taken a class like this before, and/or that you feel frustrated by the reading. In fact, I expect this to be the case more often than not. Figuring difficult things out together as a group is what class discussion is for. We will all be entering into uncharted territory in this class, and some of the ideas we discuss may confuse you, or make you uncomfortable and angry, or both. We will all experience moments of panic, of flailing, and of error. I ask that you accept this chance to make mistakes, and that you extend this acceptance to your classmates as well.

Language, Power, and History

This class takes seriously the need to examine rather than censor or look away from the messiness, complexity, and – often – ugliness of history. At the same time, our classroom is a contingent community and I treat it as such: we must be accountable to and respectful of each other as we collectively create a space for discussing difficult, and at times uncomfortable, issues.

In that spirit, I want to make explicit that some of the texts we will study this semester (for instance, Marlon Riggs's *Tongues Untied*) use the n-word. We will not repeat the word aloud in class.

As Randall Kennedy describes, this word has been "the most socially consequential racial insult" in U.S. history – appearing in 4,219 reported decisions made by federal and state court cases on hate speech. While, like many derogatory expressions (most notably, in the context of our class, the word "queer"), the word has a complex history of reclamation and resignification, it is not appropriate for

casual classroom use. In each elision – in each unsaid syllable of this word – exists a moment to reflect on this country's ongoing legacy of racial violence.

Reading Expectations for This Class

The reading in this class is no joke, and it will require your time and attention. You'll be expected to do somewhere in the neighborhood of 45 minutes of reading a night (including the weekend!) for this class. This amounts to about 2 hours and 15 minutes for Mondays, and 1.5 hours for Wednesdays and Fridays. (The estimated reading speed for this calculation is 138 words a minute, based on some research which I'm glad to discuss with you!) Sometimes, you'll be asked to read (or watch) a little more than this; sometimes, you'll be asked to read (or watch) a little less.

After week 7 of the semester, the reading begins to taper off in that I stop assigning new material on Fridays (with 1 exception). You will still complete discussion forum responses on Fridays, but you will not be reading new material.

A few tips for staying on top of the reading: (1) Read every day. Make some leisure time for this, and don't try to cram all the pages into the night or morning before class. (2) Read at odd hours. Read between classes. Read before you fall asleep. Read instead of endlessly scrolling your social media of choice. (3) Read ahead. If you ever find yourself with some extra prep time, do your future self a favor.

Late Work

All assignments should be submitted on the due date and in the format indicated in the assignment sheet. Due dates are important because they allow me to organize the work of responding to your assignments in ways that best contribute to your learning. Unless you make prior arrangements with me at least 24 hours in advance of an assignment's due date, late assignments will be penalized a full letter grade for each day that they are late, and I will not accept assignments that are more than 4 days late. Unless prior arrangements have been made, late final projects will not be accepted at all.

However, life also sometimes gets in the way (especially this semester). If you find that you need an extension on a particular assignment, please contact me as soon as possible to arrange an alternative due date (again, you must contact me at least 24 hours before the assignment is due, but the sooner the better). Assignment extensions will not generally be granted retroactively.

On a personal level, like everyone else, I dislike being lied to. You do not need to concoct elaborate stories if requesting an extension on an assignment, or if your work will be late. Simply be honest with me about whatever is going on and we will work it out.

Email

All students are required to check their official UM email accounts regularly. I will send course information and announcements through email, and we will all be relying even more than usual on email this semester. I endeavor to respond to all emails that you send me within 24 hours during the week and within 48 hours over the weekend, but please do not send me urgent emails regarding your assignments in the hours before they are due and expect a reply.

If you have more involved questions about course material, assignments, or policies, the best thing to do is to talk to me in a one-on-one appointment over Zoom. In fact, the best thing to do in

almost any situation that affects your class work is simply to talk to me about it. I am happy to answer questions about the course via email, but I recommend that more involved questions and conversations be conducted over Zoom. I am also happy to read and discuss advance drafts of your assignments with you over Zoom, but I will not read and comment on drafts of assignments via email before they are due.

Technological Failures Are Not Emergencies

Technological failures and mishaps – file corruption, computer crashes, wifi connection problems, uploading the wrong file to Blackboard – are predictable facts of twenty-first century life. They happen all of the time and are thus NOT emergencies. For this course, for all of your courses, for your career, for the rest of your life on this earth, and especially now that most everything has moved online for the time being, you need to develop strategies that take such failures into account. Start your work early, save it often, and save backup copies of important documents off-site on an external hard drive or in the cloud using services like Dropbox and Google drive. Technological failure or mishap – including uploading the wrong file to Google drive – is not an excuse for late or unfinished work (although it may very well make it difficult for you to attend class on a given day – I understand this).

Please note that I will grade whatever you upload to your Gdrive folder for grading. If that file is obviously the wrong file, or otherwise incomplete or corrupted in some way, your assignment will be counted as late. If you fail to turn in your assignment after 4 days, you will receive a 0 on that assignment, as per the late work policy. It is your responsibility to turn in the correct version of your assignment for grading.

Plagiarism

The principle of academic integrity is taken very seriously and violations, especially plagiarism, are treated gravely. In terms of this course, academic integrity means that when you are responsible for a task, you – and no one else – will perform that task. When you rely on someone else's work in performing an aspect of that work, you will give full credit in the proper, accepted form. Turning in work for this class that you have not done yourself or that you have previously completed for other courses is a violation of academic integrity. The University of Miami's honor code can be found here: https://doso.studentaffairs.miami.edu/honor-council/honor-code/index.html. Ignorance of what constitutes academic dishonesty is not an acceptable excuse for academic dishonesty.

Violations of academic integrity constitute grounds for failure of the course and possible expulsion from the university. If you have questions about what constitutes plagiarism, please contact me.

Writing and Tutoring Resources

The Writing Center offers **free**, one-on-one assistance with any aspect of the writing process. I strongly suggest you take advantage of this resource. You can schedule a consultation via their website at https://english.as.miami.edu/writing-center/index.html.

The Camner Center for Academic Resources also offers **free** tutoring for UM students. You can learn more and schedule an appointment here: https://camnercenter.miami.edu/tutoring-services/index.html.

Counseling Resources

UM offers counseling **free of charge** to students who have already paid the Health and Counseling Center fee. The Counseling Center website is https://counseling.studentaffairs.miami.edu/index.html, and you can make an appointment by following the steps outlined here: https://counseling.studentaffairs.miami.edu/appointments/make-an-appointment/index.html.

Resources for Students with Disabilities

It is important to me that all learning experiences be as accessible as possible. If you anticipate or experience academic barriers due to your disability (including mental health, learning disorders and chronic medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, you also need to contact the Office of Disability Services, https://camnercenter.miami.edu/disability-services/index.html.

Calendar

Readings are due – meaning they should be completed – on the dates indicated. You should come to class prepared to discuss them. Our course website will link to each reading (unless it's a novel).

The most accurate and up-to-date version of this calendar can be found on our course site. Use the online calendar to check on reading assignments, rather than this print version, since the print version of this syllabus will not be updated throughout the semester.

I reserve the right to change the course calendar as needed if it will benefit the class; adequate advance notice will always be given of any changes.

Unit 1: Introductions
Week 1
Monday, August 17
- Introductions: what is LGBTQ studies?
- Watch "GSS 202 Intro to Online Systems" video before class (13:10 min). Access this recording via our Blackboard site > Zoom Meeting info > Zoom Meetings > Cloud Recordings.
- Kyla Wazana Tompkins, "Some Notes On How To Ask A Good Question About Theory That Will Provoke Conversation And Further Discussion From Your Colleagues," *Avidly*, September 13, 2016 (we will read this in class our first day, you do NOT need to read it in advance)

Wednesday, August 19
- Siobhan Somerville, "Queer," from *Keywords for American Cultural Studies, Second Edition* (2014)
    - OPTIONAL: Heather Love, "Queer," *Transgender Studies Quarterly* vol 1, 1-2 (2014): 172-176

Friday, August 21 (asynchronous)
- Discussion forum posts due by 10 pm US Eastern
- Michelle O'Brien, "Trans Oral History: Feminist Legacy," from the Transgender Oral History Project, https://www.youtube.com/watch?v=Gug9VQV7pwE (7:28 minutes)
- Sharon Marcus, "Queer Theory for Everyone: A Review Essay," *Signs: Journal of Women in Culture and Society*, vol 31, 1 (2005): 191-218; read pgs 191-200
- Michael Warner, "Queer and Then?", *The Chronicle of Higher Education*, Jan 1, 2012
- **Quiz #1 posted after class. Due Sunday, August 23 by 10 pm US Eastern.**

Week 2
Monday, August 24
- Read your teammate's discussion posts from last Friday
- Hanne Blank, Ch 1 "The Love That Could Not Speak Its Name," from *Straight: The Surprisingly Short History of Heterosexuality* (2012)

Wednesday, August 26
- Cathy J. Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?", *GLQ* vol 3 (1997): 437-465

Friday, August 28 (asynchronous)
- Eve Kosofsky Sedgwick, *Epistemology of the Closet* (1990), pp. 22-27, 40-48, 67-75
- Discussion forum responses due by 10 pm US Eastern
- **Unit 1 assignment due by 10 pm US Eastern**

Unit 2: Archives: How do we tell our histories and make sense of our present?
Week 3
Monday, August 31
- Read your teammate's discussion posts from last Friday
- José Esteban Muñoz, Introduction "Performing Disidentifications," from *Disidentifications: Queers of Color and the Performance of Politics* (1999), pgs 1-11
- Marlon Riggs, dir., *Tongues Untied* (1989), https://fod-infobase-com.access.library.miami.edu/p_ViewVideo.aspx?xtid=57872 (53:52 minutes)
  - This film is available to stream for free for UM students through our library (via Films on Demand). Clicking the link above will take you to a page that requires you to sign in with your UM CaneID and password. After you enter those, you will be able to stream the film.

Wednesday, September 2
- José Esteban Muñoz, Introduction "Performing Disidentifications," from *Disidentifications: Queers of Color and the Performance of Politics* (1999), pgs 11-34

Friday, September 4 (asynchronous)
- Cheryl Dunye, dir., *The Watermelon Woman* (1996),
  https://miami.kanopy.com/video/watermelon-woman, (1 hour, 24 minutes)
  - This film is available to stream for free for UM students through our library (via Kanopy). Clicking the link above will take you to a page that requires you to sign in with your UM CaneID and password (and/or to set up a Kanopy account with your UM credentials). After you enter those, you will be able to stream the film.
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #2 posted after class. Due Sunday, September 6 by 10 pm US Eastern.**

Week 4
Monday, September 7
LABOR DAY – NO CLASS

Wednesday, September 9
- Read your teammate's discussion posts from last Friday
- Jordy Rosenberg, *Confessions of the Fox* (2018), Foreword – end of Part I (through pg 112). Always read the footnotes!

Friday, September 11 (asynchronous)
- Jordy Rosenberg, *Confessions of the Fox* (2018), Part II, Ch 1 – Ch 7 (pgs 116-170)
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #3 posted after class. Due Sunday, September 13 by 10 pm US Eastern.**
  - You will need to report on the archive you have chosen for your unit 2 assignment in this quiz.

Week 5
Monday, September 14
- Read your teammate's discussion posts from last Friday
- Jordy Rosenberg, *Confessions of the Fox* (2018), Part II, Ch 8 – Ch 13 (pgs 170-220)

Wednesday, September 16
- Jordy Rosenberg, *Confessions of the Fox* (2018), Part II, Ch 14 – Part II, Ch 9 (pgs 220-281)

Friday, September 18 (asynchronous)
- Jordy Rosenberg, *Confessions of the Fox* (2018), Part II, Ch 10 – Conclusion (pgs 282-316)
- Discussion forum responses due by 10 pm US Eastern

Unit 3: The Personal and the Political
Week 6
Monday, September 21
- **Unit 2 assignment due by class (12:20 pm US Eastern).**
- Read your teammate's discussion posts from last Friday
- Catch-up day/discussion of unit 2 assignments in class

Wednesday, September 23
- James Baldwin, *Giovanni's Room* (1956), Part I (pgs 3-71)

Friday, September 25 (asynchronous)
- James Baldwin, *Giovanni's Room* (1956), Part II, Ch 1-3 (pgs 75-118)
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #4 posted after class. Due Sunday, September 27 by 10 pm US Eastern.**

Week 7
Monday, September 28
- Read your teammate's discussion posts from last Friday
- James Baldwin, *Giovanni's Room* (1956), Part II, Ch 4-5 (pgs 119-169)

Wednesday, September 30
- Audre Lorde, "Uses of the Erotic: The Erotic as Power" (1978)
- Audre Lorde, *Zami: A New Spelling of My Name* (1982), Ch 23 (pgs 176-183)

Friday, October 2 (asynchronous)
- James Baldwin and Audre Lorde, "Revolutionary Hope: A Conversation Between James Baldwin and Audre Lorde", *Essence* (1984)
- James Baldwin, "'Go the Way Your Blood Beats': An Interview with James Baldwin," *Village Voice* (1984)
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #5 posted after class. Due Sunday, October 4 by 10 pm US Eastern.**

Week 8
Monday, October 5
- Read your teammate's discussion posts from last Friday
- Butler, *Gender Trouble* (1990), pgs 174-180

Wednesday, October 7
- *Paris is Burning*
- bell hooks, "Is Paris Burning?", from *Black Looks: Race and Representation* (1992)

Friday, October 9 (asynchronous)
- *Paris is Burning* and hooks, con't
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #6 posted after class. Due Sunday, October 11 by 10 pm US Eastern.**
  - You will report on the keyword and readings you have chosen for your unit 3 assignment in this quiz.

Week 9
Monday, October 12
- Read your teammate's discussion posts from last Friday
- Jasbir K. Puar, "Rethinking Homonationalism," *International Journal of Middle East Studies* vol 45, 2 (2013): 336-339
- Jasbir K. Puar, "Bodies with New Organs: Becoming Trans, Becoming Disabled," *Social Text* 124, vol 33, 3 (2015), read pgs 45-57

Wednesday, October 14
- Jasbir K. Puar, "Bodies with New Organs: Becoming Trans, Becoming Disabled," *Social Text* 124, vol 33, 3 (2015), read pgs 58-67

Thursday, October 15 (asynchronous)
- **Unit 3 assignment due by 10 pm US Eastern.**

Friday, October 16
FALL BREAK – NO CLASS

Unit 4: Autotheory
Week 10
Monday, October 19
- Read your teammate's discussion posts from last Friday
- Gloria Anzaldúa, Ch 2 "Movimientos de rebeldia y las culturas que traicionan," and Ch 6 "Tlilli, Tlapalli: The Path of the Red and Black Ink," from Borderlands/La Frontera (1987)
- Ann Cvetcovich, *Depression: A Public Feeling* (2012), pgs 14-23 from "Introduction", pgs 29-42 of "Part I: The Depression Journals," and pgs 74-82 from "Reflections: Memoir as Public Feelings Research Method"

Wednesday, October 21
- Robyn Wiegman, "Introduction: Autotheory Theory," *Arizona Quarterly* 76.1 (Spring 2020), only read pgs 1-8
- Lauren Fournier, "The Paradox of Narcissism and the Philosopher's Wife: Towards A Definition of Autotheory", https://workingwithluceirigaray.com/previous-seminars/seminar-2016/lauren-fournier-york-university-canada-the-paradox-of-narcissism-and-the-philosophers-wife-towards-a-definition-of-auto-theory/

Friday, October 23 (asynchronous)
- Watch: short video about final project assignment
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #7 posted after class. Due Sunday, October 25 by 10 pm US Eastern.**

Week 11
Monday, October 26
- Read your teammate's discussion posts from last Friday
- Paul Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (2013), pgs 23-67

Wednesday, October 28
- Maggie Nelson, *The Argonauts* (2015), pgs 7-21, 58-64

Friday, October 30 (asynchronous)
- Preciado and Nelson, con't
- Discussion forum responses due by 10 pm US Eastern
- **Unit 4 assignment due by 10 pm US Eastern.**

Unit 5: Back to the Archives: Activism and resistance
Week 12
Monday, November 2
- Read your teammate's discussion posts from last Friday
- Sid Davis, dir., "Boys Beware" (1961), https://www.youtube.com/watch?v=fTn7ALbLYPI (10:12 minutes)
    - Optional: You can watch other pre-Stonewall documentaries here: https://www.them.us/story/queer-life-before-stonewall-documentaries
- Silvia Rivera, "History is a Weapon" (2001), http://www.historyisaweapon.com/defcon1/riverarisingandstronger.html
- Irene Monroe, "Dis-membering Stonewall," https://www.huffpost.com/entry/dismembering-stonewall_b_1625272
- Miss Major, "Trans Oral History Project: Miss Major on Stonewall," from the Transgender Oral History Project, https://www.youtube.com/watch?v=O8gKdAOQyyI&feature=emb_title (3:08 minutes)

Wednesday, November 4
- Mental health day -- NO CLASS

Friday, November 6 (asynchronous)
- Gillian Frank, "'The Civil Rights of Parents': Race and Conservative Politics in Anita Bryant's Campaign against Gay Rights in 1970s Florida", *Journal of the History of Sexuality* vol 22, 1 (2013): 126-160
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #8 posted after class. Due Sunday, November 8 by 10 pm US Eastern.**

Week 13
Monday, November 9
- Read your teammate's discussion posts from last Friday
- Jim Hubbard, dir., *United in Anger: A History of ACT UP* (2012), https://miami.kanopy.com/video/united-anger-history-act-0
    - This film is available to stream for free for UM students through our library (via Kanopy). Clicking the link above will take you to a page that requires you to sign in with your UM CaneID and password. After you enter those, you will be able to stream the film.

Wednesday, November 11
- ACT UP Oral History Project: http://www.actuporalhistory.org/interviews/. Please select one interview transcript to read/skim.
- "Queers Read This," http://www.qrd.org/qrd/misc/text/queers.read.this

Friday, November 13 (asynchronous)
- *United in Anger* and ACT UP, con't
- Discussion forum responses due by 10 pm US Eastern
- **Quiz #9 posted after class. Due Sunday, November 15 by 10 pm US Eastern.**

Week 14
Monday, November 16
- Read your teammate's discussion posts from last Friday
- Michael Warner, Ch 3 "Beyond Gay Marriage," from *The Trouble with Normal* (1999)

Wednesday, November 18
- Kai M. Green and Treva C. Ellison, "Tranifest," *Transgender Studies Quarterly* vol 1, 1-2 (2014): 222-225
- Che Gossett, Reina Gossett, and AJ Lewis, "Reclaiming Our Lineage: Organized Queer, Gender-Nonconforming, and Transgender Resistance to Police Violence," *S & F Online*, 10.1-10.2 (Fall 2011/Spring 2012), http://sfonline.barnard.edu/a-new-queer-agenda/reclaiming-our-lineage-organized-queer-gender-nonconforming-and-transgender-resistance-to-police-violence/
- **Quiz #10 posted after class. Due Sunday, November 22 by 10 pm US Eastern.**

Friday, November 20
- Online office hours about final projects

Week 15
Monday, November 23
- Online office hours about final projects

Wednesday, December 2
- Final project due by 1:30 pm US Eastern

Works Cited
This syllabus has benefitted enormously from the labor of others. In particular, I have borrowed ideas and readings from the Queer Literature and Theory course at Carthage College, taught by Shannon Brennan in spring 2020, and from Brenna Munro's Intro to LGBTQ Studies course taught at the University of Miami in Fall 2019.

GSS 202 Assignments

Quizzes: 15%

Each week that you do not have a unit assignment due (see below), you will complete a short online quiz. The quizzes will assess your familiarity with and comprehension of class material. You will have access to all course materials in completing these quizzes, and they will not be proctored. Questions will evaluate your proficiency with course materials (ex: "What does Muñoz mean by the term 'disidentification'?") and ask you to reflect on them. You will complete 10 quizzes total, and I will drop your lowest quiz score at the end of the semester.

I will post quiz questions to our Gdrive folder on Fridays after class, and you will have until Sunday at 10 pm US Eastern to complete the quiz. In the Gdrive folder you share with me, you should create a Google doc titled "Quizzes" and write your responses to each quiz in that document.

Unit assignments: 40%

This course is divided up into 5 units. At the end of each of the first 4 units, you will complete a small unit assignment.

Unit 1: Study guide – 10%
- **Due Friday, August 28 by 10 pm US Eastern**
- **Turn in via the Gdrive folder you shared with me; .docx or Google doc format**

You will select 1 reading from unit 1 to complete a study guide for. You should NOT select the Marcus, since we will only read a portion of it in class. Your study guide should include the following elements:

1. The title of your chosen piece.
2. Author name, position, specialty, and other work. Who is the author of your piece? Where do/did they work? What discipline and/or specializations do/did they work in? What else have they written (2 or 3 most recent and/or important works)?
3. Summary. A 1-2 paragraph summary of the argument and/or main point(s) of your chosen piece, in your own words. You may only include 1 direct quote from your piece at most in this summary.
4. 3 quotes (including page numbers) from your piece that represent key passages, and brief explanations of why or how each is a key passage.
5. 2 keywords and/or key concepts. Definitions and discussions of 2 keywords or key concepts from your piece, in your own words.
6. 2 questions designed to prompt further discussion of and thought about the piece. See the Tompkins handout we discussed on the first day of class.

Unit 2: Archive of the future – 10%
- **Due Monday, September 21 by class (12:20 pm US Eastern)**
  - You will report on the archive you have chosen for this assignment in quiz #3, due Sunday, September 13.
- **750-1000 words (3-4 pages double spaced)**

- **Turn in via the Gdrive folder you shared with me; .docx or Google doc format**

For this assignment, you will assume the position of a historian of the future and, like Cheryl in *The Watermelon Woman* and R. Voth in *Confessions of the Fox*, use an archive to tell the history of now.

First, you will select an archive from contemporary culture/your daily life that you want to write about. This could be any collection of "historical" (i.e., from this moment right now) materials: a series of TikTok videos, a series of memes, a genre of films or television shows, a YouTube trend or collection of channels, tweets that use a specific hashtag or series of hashtags, a collection of images...the list goes on. The only stipulations here are that your archive should be a collection of items, and this collection should constitute a coherent conceptual category – i.e., the items in it should all "go together" in some way.

Second, you will write up a treatment of a novel or a documentary film about this archive, from the perspective of people living at least 50 years from now. A "treatment" is like a proposal for your book or film; it is a document designed to convince a publisher or a network or another funding body to agree to publish your book or produce your documentary. Your treatment should include the following elements:

1. The title of your novel or your film (and an indication of whether it's a novel or a film), and the name of the author or director.
2. An indication of who the audience is for this treatment. Who is your historian of the future pitching?
3. If you're doing the documentary film option: A very brief synopsis of the film, its visual style, and its influences.
4. If you're doing the novel option: A very brief description of the novel's genre, setting, protagonist, and storyline.
5. A very brief discussion of the scope of your archive. What is in it? What is not in it? Approximately how many things are we talking about? How do all of these things go together?
6. An explanation or discussion of at least one specific example of an object from your archive. You should be able to include this example in your treatment (e.g, as a screenshot), and/or to link to it.
7. If you're doing the documentary film option: A run-down of at least one scene from your documentary film in which a specific example from your archive is discussed (so can combine with #5 above). How will this object be presented in this film? Will someone talk about it? Who will that person be and what will they say? How will this scene be shot/what are the visual elements of this scene? What are the sonic aspects of this scene? How is this scene important to the rest of the documentary?
8. If you're doing the novel option: An example scene or page (whichever makes the most sense for your project) from your novel in which a specific example from your archive is discussed (so can combine with #5 above). As you write this example scene/page, you should consider the following questions: How does this scene/page present my example object? How is this example important to this scene/page and to the novel overall? When is this example scene/page occurring in the novel, and how does it relate to the rest of the novel?

You may find the following brief how-to guides helpful in writing your treatment:
- Tomi Adeyemi, "How to Pitch a Literary Agent in 5 Easy Steps," https://www.tomiadeyemi.com/blog/how-to-pitch-a-literary-agent-in-5-easy-steps
- Stephanie Vincenti, "How to Write a Documentary Film Treatment," https://thedocumentarylife.com/how-to-write-a-documentary-film-treatment/

Unit 3: Keyword essay – 15%
- **Due Thursday, October 15 by 10 pm US Eastern**
  - You will report on the keyword and readings you have chosen for this assignment in quiz #6, due Sunday, October 11 at 10 pm US Eastern.
- **750-1000 words (3-4 pages double spaced)**
- **MLA citation style**
- **Turn in via the Gdrive folder you shared with me; .docx or Google doc format**

For this assignment, you will select 1 keyword to write about. We will discuss what a "keyword" is in class and keep a running list of keywords from our readings throughout the semester in our class notes Google docs. I recommend you select a keyword from this list to write about, but you don't have to. You will also select 1 reading from our course in which this keyword is defined, discussed, and/or coined. This is your primary reading. Next, you will select 2 other readings from our course which build on, challenge, and/or critique how this keyword – or a closely related term or concept – is discussed in your primary reading. These are your secondary readings. Finally, you will write 750-1000 words describing what your chosen keyword means or how it is significant in your primary reading, and how your secondary readings contribute to the development of this concept in different ways.

The goal of this assignment is to track the *conversation* surrounding your chosen keyword among the scholars and writers we read in this class. Your keyword essay should contain the following elements:

1. A discussion of how your primary reading defines your chosen keyword. This definition should mainly be written in your own words, though you can quote *occasionally* from your primary reading. What does your keyword mean in this reading? Don't shy away from complexity here.
2. A discussion of how each of your 2 secondary readings builds on, challenges, critiques, or otherwise extends this definition. How do these readings define this keyword – or a closely related term or concept – differently, and/or what do they *do* with this keyword that is different from what the primary reading does?

Unit 4: Final project abstract – 5%
- **Due Friday, October 30 by 10 pm US Eastern**
- **~500-750ish words (about 2-3 pages double-spaced)**
- **Turn in via the Gdrive folder you shared with me; .docx or Google doc format**

This unit assignment is designed to help you prepare for the final project in this class (see below). It should contain the following elements:

1. A brief description of your initial plans for your work of autotheory. What kind of work will you produce? In what medium? About how long or extensive do you plan for it to be? You should also give an example or two of the kinds of topics/issues/events you plan to discuss or incorporate into your work of autotheory. This might mean actually starting to write or plan out a small portion of your work of autotheory.
2. A brief reflection on your influences. What works of autotheory from this class (or from outside of this class, if you have read others) have inspired you, and why?
3. A list of other literary or theoretical texts from this class (or cited in works we read in this class; for example, in *Confessions of the Fox*) you plan to incorporate into your final project.

Final project – Autotheory: 25%

- **Due Wednesday, December 2 by 1:30 pm US Eastern (the end of the final exam slot for this class)**

- **Turn in via the Gdrive folder you shared with me; writing should be in .docx or Google doc format**

For your final project, you will produce a work of "autotheory," a work that combines an archive of queer critical work (including literature and/or film) that you find significant with your reflections on your own lived experience. Like the examples of autotheory we read in class, this will be a literary-theoretical work that engages in political critique. Your work of autotheory need not be written – you may produce a video, record a performance of it, or create some other kind of visual or audiovisual project. You will share your work of autotheory with the class (talk to me in advance if you strongly prefer not to share it).

In addition to your work of autotheory, you will write a critical evaluation of this work, contextualizing it in relation to other works of queer theory, literature, and film discussed in our course.

You will receive more information about this assignment later on in the semester.