

Queer Theory

Course: FEMST 162

Winter 2020

Professor: Dr. Jennifer Tyburczy
Office: 4713 South Hall
Office hours: W 10AM-12PM
And by appointment

Time: T TR 12:30-1:45PM
Location: Phelps 1444
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Pronouns: She/Her/Hers

Course Description

This interdisciplinary course traces the emergence and development of Queer Theory as a field of scholarship. Readings include foundational scholarship and more recent texts that forge new directions and perspectives in the twenty-first century.

Course Objectives

Upon completion of this course, students will be able to:

- Define and utilize basic terms and concepts central to queer theory
- Discuss queer theory as a scholarly (inter)discipline
- Explain how and why queer theoretical methods and perspectives are reshaping and revising knowledge-construction and artistic practices in traditional fields and in cutting edge interdisciplinary fields such as feminist studies and gender/sexuality studies
- Comprehend the need to study gender, sex, and sexuality when understanding society, and analyze how the intersections among systems of oppression (such as racism, classism, sexism, and homophobia) shape the lives of all humans
- Read and respond critically to a wide range of texts, analyzing how *queer* manifests in social, cultural, and political contexts
- Apply concepts and theories in feminist studies and queer theory to their own disciplinary backgrounds and perspectives
- Gain valuable presentation, research, collaboration, and writing skills with and through the lens of queer studies

Prerequisites

FEMST 80, Intro to LGBTQ Studies

Required Readings (must be brought to EVERY class)

Donald E. Hall and Annamarie Jagose, eds., *The Routledge Queer Studies Reader*, London and New York: Routledge, 2013.

Any other readings/films will be available on GauchoSpace (and marked on the syllabus). Please check your UCSB email often for any updates or changes. If you have any trouble opening a file, please email your professor ASAP so I can fix the link.

You will also be required to buy a large sturdy notebook to document your thoughts on the readings. This exercise will be done before EVERY class, and the notebook needs

to be brought to EVERY class. The goal is for students to amass an archive of their reading and discussion experience in Queer Theory.

Attendance

Attendance for all classes is mandatory. Please make sure to come to class on time and every time, and always plan on staying for the entire duration of the class session. Two unexcused late arrivals equals one unexcused absence, so be certain that your schedule allows you to arrive promptly at 12:30PM. After two excused or unexcused absences (resulting from tardiness and/or absences), your final grade will drop a half a letter grade and will continue to do so for each subsequently missed class.

Participation

Your informed involvement in discussion and other class activities is expected and encouraged. Participation is 20% of your final grade and will be evaluated by your preparedness for class and your involvement in class discussion and class activities. Discussion is a class activity and respect for all class members is expected and required.

Because sexism, racism, classism, genderism, homophobia, heterosexism, ageism, and ableism touch every one of us on a personal and political level whether as recipients of privilege and/or recipients of oppression, this course will challenge all students at a personal level. To be successful in this course it is essential that a student be able and willing

- To get out of one's comfort zone.
- To listen with an open mind.
- To attempt to digest and understand uncomfortable material before reacting.
- To respectfully study, learn, and understand critical race, feminist, trans, and queer points of view, many of which are different from societal norms and beliefs.

Grading Information

A+: 100-97 A: 96.99-93 A-: 92.99-90 B+: 89.99-87 B: 86.99-83
 B-: 82.99-80 C+: 79.99-77 C: 76.99-73 C-: 72.99-70 D+: 69.99-67
 D: 66.99-63 D-: 62.99-60 F: 59.99 and below

Assignments

No late assignments will be accepted. It is the student's responsibility to keep up with the syllabus and hand in assignments in class or email them on the day and time they are due. For the final project, an extension is possible, but only if requested in advance of the due date (not on or after).

Important: If a student misses class, it is their responsibility to check with a coursemate (not the professor) to see what they've missed and what projects may have been assigned. Please do not email the professor to ask what you have missed in class. Additionally, no missed classes can be "made up."

Grading

Participation	20%
Daily critical notes/questions	20%
Conversation Facilitation	20%
Final Project proposal	10%
Final Project	30%

Please note that I do not give incompletes to any students in any course. If you have decided to sign up and stay in this class, you have also agreed to complete all the coursework to the best of your abilities within the confines of the quarter. No exceptions.

Participation and Readings, 20%

This course is an advanced undergraduate seminar and the primary methods of knowledge production and dissemination will take the form of close reading, careful note-taking, and discussion. The emphasis is on the readings and films in this course, and the expectation is that ALL reading assignments be completed on time for class. The readings for this class are in-depth and significant and range from theoretical to narrative-based offering a well-rounded basis for understanding queer theory as an (inter)discipline. **I reserve the right to give unannounced pop quizzes that will be graded and factored into your overall participation grade.**

Mandatory: Students arrive to each class having already read the material. As you read the material, record the following in your notebook:

- Consider what you see as the two or three main points of the readings
- Observe and describe how the authors make their points
- Note what you find most compelling or provocative about the readings and their arguments
- Record questions/critique that you still have after reading
- Remember to record page numbers so the class can quickly and easily locate the places in the text that you refer to in your notes
- Readings and notes on the readings are due the date they are listed on the syllabus

Notes can take the form of bullet points, pages of interest and do not need to be coherent to anyone but the student.

Daily Critical Question Submission, 20%

Before every class, students will upload to gauchospace 1-2 substantive questions on the readings. Graduate students taking the course as an independent study will model this during the first or second week. 1 question is only sufficient if it covers more than 1 reading.

Conversation Facilitation, 20%

You (and two-three other colleagues) will select a day and facilitate part of the conversation using some of their colleagues' critical questions submitted for that day

as inspiration. As on all days when students perform the note-taking outlined previously, the facilitators should be prepared to speak to the readings' a.) main/big ideas b.) the intervention that the readings make in the field of queer theory c.) any critique you might have about the work and d.) questions that arise after reading the work, in response to their colleagues questions. The idea is to foment conversation, not deliver a presentation. Weeks available for conversation facilitation are indicated on the syllabus with an *

Final Project Proposal, 10%, Due Date: in class, March 10, 2020

You will submit a typed 500-600-word proposal of your paper/project and receive professor feedback. I encourage you to discuss your project with me as early as possible in the quarter. Elements to be included in the proposal: the research question, your thesis, a tentative road map for the paper, what sources you will use from the seminar, and what outside research you will need to conduct.

Final Project, 30%, Due Date: March 17, 2020 by 12noon

Each student will choose one of the project types discussed below:

a) Primary Research Project/Social Science: In this project, the student will select an issue discussed in the course and develop a project in which primary research that you conduct (interviews, questionnaires, surveys, etc.) plays a key role in addressing that issue. In addition to the primary research, students must use a minimum of three secondary, scholarly sources (at least two readings from the syllabus and at least 1 from outside). The end goal is a 2000-3000-word-paper of your findings on the issue in relation to existing research. Please be aware that this option requires that you begin collecting primary data early on (e.g., during the week when the class visits the library).

b) Argumentative Humanities Research Paper: In this project, the student will select an issue discussed in this course and develop a project supported by secondary research. You must use a minimum of five scholarly sources, and at least two of those sources must be from the syllabus. Again, the end product should be a 2000-3000-word-paper with a central thesis supported by research.

c) Creative Option: For this option, students will produce a creative artifact or artifacts (poems, songs, plays, short stories, paintings, drawings, sculptures, etc.) in response to an issue discussed in this course. Whatever the creative endeavor, the student must write an accompanying explanatory piece (500-600-words) consulting at least one scholarly source from class readings and at least one scholarly source from outside the class. To pursue this option students must a.) either have previous experience successfully executing or studying the artistic medium of choice or b.) be willing to do significant research on the medium in question so as to learn its norms and conventions and thus in turn be able to "queer" those norms and conventions. Subject to professor approval.

Important: Sources to meet the minimum requirement must all be scholarly. Additional sources may or may not be scholarly, and may include news articles, popular press, websites, films, art, interviews, blogs, museum exhibitions, or any other sort of source you can dream up. A works cited page must also be submitted in MLA format.

Paper Format for any and all papers:

Final projects will be submitted electronically to the professor on or before the due date. Use Times New Roman Font, 12-point, black ink, 1" margins, and remember to insert page numbers. Title pages ARE necessary. On the title page include your name and the title of your paper or project. Email to jtyburczy@femst.ucsb.edu with the document and subject heading labeled as Yourfirstname_finalproject.

An important note on extensions: I am open to requests, but they must be made in advance of the due date, not on or after. There can be no extensions for the essays or presentations or any pop quizzes that may be given. There can be no make-ups for these assignments if absent on the day of your presentation or the day of quiz.

A Note on Technology

In this course, technology can only be used as a learning tool relevant to FEMST 162 and for no other reason. For this reason, no cell phones are allowed for any use whatsoever, unless the professor indicates so for a cell phone specific project. Laptops can be used for note-taking, but only upon professor prompt, so please do bring them to class but we will only use them upon professor invitation. Otherwise, all computers, ipads, or the like should be put away and out of sight, and note-taking will mostly take place by hand in your notebook. If your professor sees you conducting non-class-related business on a computer, laptop, or phone, five points will be taken off your participation grade every time. No exceptions. If you have went through official university channels that say that you require a computer for purposes of learning, contact your professor within the first week of classes so appropriate accommodations can be arranged.

Academic Integrity Code

"All members of the academic community share responsibility for the academic integrity of students at UCSB. Academic dishonesty is an assault upon the basic integrity and meaning of a University. Cheating, plagiarism, and collusion in dishonest activities are serious acts which erode the University's educational and research roles and cheapen the learning experience as well as the value of one's degree. This is true for offenders as well as the entire community. It is expected that all UCSB students will support the ideal of academic integrity and that they will be responsible for the integrity of their work. Materials (written or otherwise) submitted to fulfill academic requirements must represent a student's own efforts unless otherwise permitted by an instructor. It is also the responsibility of each student to know the campus rules regarding academic misconduct." You can review the policy at:

<http://judicialaffairs.sa.ucsb.edu/AcademicIntegrity.asp>

Disability Services

Any student who requires specific accommodations should speak to me during the first week of class or as soon as possible. I recognize the diverse needs of our student body, and I deeply respect the multiplicity of ways that different students learn.

<http://dsp.sa.ucsb.edu/>

Undocumented Student Services

UCSB (and your professor) are committed to fostering a safe and supportive environment for students of diverse backgrounds including our Dream Scholars and undocumented students at UCSB. <http://www.sa.ucsb.edu/dreamscholars/home>

Other Student Resources

Managing Stress/Supporting Distressed Students

Personal concerns such as stress, anxiety, relationships, depression, and cultural differences can interfere with the ability of students to succeed and thrive. For helpful resources, please contact UCSB Counseling & Psychological Services (CAPS) at 805-893-4411 or visit <http://counseling.sa.ucsb.edu/>

Building academic skills

For general academic support, students are encouraged to visit Campus Learning Assistance Services (CLAS) early and often. CLAS offers instructional groups, drop-in tutoring, writing and ESL services, skills workshops and one-on-one consultations. CLAS is located on the third floor of the Student Resource Building, or visit <http://clas.sa.ucsb.edu>

This is also the site to make an appointment with the writing center at any stage of your writing from brainstorming to final polishing. The professor HIGHLY recommends you visit the writing center to get feedback on your final projects.

Course schedule (subject to change):

JANUARY

Week 1, Introduction

7: Introduction to the course

9: Have read Introduction (xiv-xx) (on gauchospace if you have not yet purchased book; books must be purchased by week 2); Gayle Rubin, "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" (Gauchospace); Judith Butler, "Critically Queer," (18-31)

Week 2, Genealogies

*14: Cathy J. Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" (74-95); E. Patrick Johnson, "'Square' Studies, or 'Almost Everything I Know about Queer Studies I Learned from my Grandmother,'" (96-118); Eve Kosofsky Sedgwick, "Queer and Now," (3-17)

*16: Read: Rosemary Hennessy, "The Material of Sex," (134-149); Roderick Ferguson, "Introduction: Queer of Color Critique, Historical Materialism, and Canonical

Sociology,” (119-133); Watch *Tongues Untied* (Dir. Marlon Riggs, 55 minutes) available on gauchospace.

Week 3, Trans studies

*21: : Susan Stryker, “(De)Subjugated Knowledges: An Introduction to Transgender Studies,” *The Transgender Studies Reader*, edited by Susan Stryker and Stephen Whittle, New York: Routledge, 2006: 1-18; Jen Manion, “The Performance of Transgender Inclusion,” <http://www.publicseminar.org/2018/11/the-performance-of-transgender-inclusion/>; Dean Spade, “We Still Need Pronoun Go-Rounds,” <http://www.publicseminar.org/2018/12/we-still-need-pronoun-go-rounds/>

Today we will hold a lively and respectful in-class discussion about the future of “pronoun go-rounds”

22: Extra credit opportunity: Susan Stryker, “On Groundlessness: Transphobic Feminism, Gender Ideology, and Transfeminist Critique,” 4-5:30PM MCC Theater

*23: Claudia Sofía Garriga-López, “Transfeminist Crossroads: Reimagining the Ecuadorian State,” *GLQ*, 104-119; Martha Balaguera, “Trans-migrations: Agency and Confinement at the Limits of Sovereignty,” *Signs*, 43:3 (Spring 2018) (both articles on gauchospace); Elizabeth Povinelli and George Chauncey, “Thinking Sexuality Transnationally,” *GLQ* (1999) 5 (4): 439-449 (gauchospace)

Week 4, Death, Loss, and Mourning

*28: Ann Cvetkovich, “AIDS Activism and Public Feelings: Documenting ACT UP’s Lesbians,” 373-397; Leo Bersani, “Is the Rectum a Grave?” *October*, Vol. 43, AIDS: Cultural Analysis/Cultural Activism (Winter, 1987), 197-222 (Gauchospace)

In-class watch portions of the Ashes Action, the AIDS Quilt, and the ACT UP Oral History Project

30: Doctoral student Stephenson Brooks Whitestone will lead seminar;

Crimp, Douglas. 1989. “Mourning and Militancy.” *October*, 51: 3–18.

Halberstam, Judith (see also Halberstam, J. Jack). 2000. Telling Tales: Brandon Teena, Billy Tipton, and Transgender Biography, *a/b: Auto/Biography Studies*, (15): 62-81,

Weaver, K. K. (2018). Paying your respects: Transgender women and detransitioning after death. *Death Studies*. 1-7.

Week 5, Sex

FEBRUARY

*4: Tim Dean, “Breeding Culture: Barebacking, Bugchasing, Giftgiving,” *The Massachusetts Review*, 49, no. 1 (2008): 80-94 (Gauchospace); Lauren Berlant and Michael Warner, “Sex in Public,” (165-179); Robert Reid-Pharr, “Dinge” (212-220).

6: Doctoral student, Heath Pennington, leads seminar on the following readings: Bini Adamczak (translated by Sophie Lewis), “On Circlusion,” from *Mask Magazine* (gauchospace); David M. Halperin, “How to do the History of Male Homosexuality,” 262-286; Selections from Robin Bauer, *Queer BDSM Intimacies: Critical Consent, Pushing Boundaries*. New York: Palgrave MacMillan, 2014 (gauchospace).

Week 6, Kinship and Affect

*11: Read: Excerpt from Kath Weston, *The Families We Choose: Lesbians, Gays, and Kinship*, 1997 (Gauchospace); Richard T. Rodríguez, "Making Queer Familia," (324-333); David Eng, "Transnational Adoption and Queer Diasporas," (301-324).

13: Doctoral Student, Jihyun Lee leads seminar on the following readings: José Esteban Muñoz, "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position," (412-421); Sarah Ahmed, "Queer Feelings," (422-442).

Week 7, Bodies and Performance

*18: Robert McRuer, "Compulsory Able-bodiedness and Queer/Disabled Existence," (488-497); Iain Morland, "What can Queer Theory Do for Intersex?" (445-463); Myra Hird, "Animal Transex," *Australian Feminist Studies* 21 (4): 2006, 35-50.

*20: Selections from Marlon Bailey *Butch Queens Up in Pumps: Gender, Performance, and Ballroom Culture in Detroit*. Watch, Jennie Livingston, *Paris is Burning* (1990; 1 hour and 18 minutes); Also watch, the first episode of the series *Pose* (78 minutes); both available on Netflix.

Week 8, Temporalities

*25: Elizabeth Freeman, "Turn the Beat Around: Sadomasochism, Temporality, History," 236-261. In-class, watch and discuss, Issac Julien, *The Attendant* (8 minute film)

*27: Tavia Nyong'o "Do you Want Queer Theory (Or Do You Want the Truth)? Intersections of Punk and Queer in the 1970s," 223-235; Lee Edelman, "The Future is Kid Stuff: Queer Theory, Disidentification, and the Death Drive," 287-298.

Week 9, Doing Queer Research

MARCH

3: Selections from Special Issue of *Women's Studies Quarterly* on "Queer Methods," Volume 44, Numbers 3 & 4, Fall/Winter 2016; Selections from *Queer Methods and Methodologies: Intersecting Queer Theories and Social Science Research*, 2010.

5: Library Trip with librarian Dez Alaniz who will give us a crash course in conducting research in queer theory for your final projects (Meet in the library in Room 1312)

Week 10, Workshop with Professor and Emerging Queer Theory Scholars

10: Group Proposal Workshop: Bring in hard copy of your proposal and be prepared to read that proposal to the group and receive feedback from your professor or one of the graduate students and your seminar colleagues

12: Group presentation: Based on the feedback you receive on Tuesday, you will revise your proposal and read that revised version to the group on Thursday.

Final Projects due by 12PM on Tuesday, March 17, 2019

Send to jtyburczy@femst.ucsb.edu; Remember to put your last name as the email subject and to label your document with your last name