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University of Wisconsin-Madison
Office hours will be conducted remotely.
Office hours by appointment on Wednesdays, 10:00 AM-5:00 PM CST
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Tourmaline, *Atlantic is a Sea of Bones*, 2017. Still from film, reproduced courtesy of the artist and Visual AIDS. Image Description: Black femme queen, activist and icon Egypte LaBeija, in a red sequined gown, poses on the balcony of the Whitney Museum, against a background of grey concrete and a view of the Hudson River. To watch the film, see: <https://visualaids.org/blog/aerb-tourmaline-statement>

University of Wisconsin-Madison
GEN & WS 449 Topics in Feminism and Social and Cultural Theory /
ART HIST 431 Topics in Theory / GEN & WS 642 LGBT Studies (Capstone) / ART HIST 600 Special Topics
Queer Theory, Visual Culture
Spring 2020-21
Tuesdays & Thursdays, 5:00-6:15 PM CST
Remote simultaneous instruction via Zoom

This course introduces key concepts in queer, queer of color, trans, and crip theory through visual practices and tactics that challenge the terms of visibility and what and how we see across art and media. The mobilization of the very words queer and crip negotiate shame and stigma by occupying and reworking terms of injury and often signal a certain bad attitude. In its critical questioning of assumptions regarding norms, queer embraces deviance and indeterminacy. In its focus on performance and discourse production, the practice of queering attends to the intersectional analysis of the imbrication of sexuality, race and gender with embodiment, class, and ability. Queering is an activity of radical questioning, a critical and creative practice of turning taken-for-granted tropes that makes strange the assumed naturalness of binary systems. To queer is to affect the ethical and political activation of speculative theorizing and aesthetics. The work of queering also involves a self-critical approach to one's own discursive and visual production. Throughout the course, we will be forging links between queer theorization about visual culture, interventions in the archive, and critical and creative tactics of queering, trans-ing, and criping.

COURSE INFORMATION

GEN&WS 449 001 Special Topics in Feminism and Social and Cultural Theory, Official Description: Investigation of specific theorists, themes, problems or eras in feminism and social theory. Subject differs each semester. Breadth—Humanities or Social Science. Requisites—sophomore standing and 3 credits of women's studies or consent of the instructor. Counts as Liberal Arts and Science credit in College of Letters and Science. Counts toward 50% graduate coursework requirement. 3 credits.

GEN&WS 642 001 Advanced Seminar in LGBTQ+ Studies, Official Course Description: Capstone for LGBTQ+ Studies certificate; culminates certificate work through advanced interdisciplinary readings, analysis and discussion in LGBTQ+ Studies and completion of a research project. It is expected that students have completed more than 50% of their LGBTQ+ Studies coursework before enrolling. Process for enrollment permission will be shared by LGBTQ+ Studies advisor. Requires consent of instructor. Counts as Liberal Arts and Science credit in L&S. 3 credits.

ART HIST 431 001 Topics in Theory, Official Description: Introduces philosophy and theory relevant to the study of art history and visual cultures with a focus on a particular body of theoretical work and an organization in terms of key questions and concepts. Breadth—Humanities. Level—Advanced. Counts as Liberal Arts and Science credit in College of Letters and Science. No requisites. 3 credits.

ART HIST 600 001 Special Topics in Art History, Breadth—Humanities. Level—Advanced. Requires Junior standing or consent of instructor. Counts as Liberal Arts and Science credit in L&S. Counts toward 50% graduate coursework requirement.

Instructional Mode (Traditional Carnegie Definition): direct faculty instruction, consisting of two 75-minute meetings per week of in-class lecture and discussion and over two hours of out-of-class student work (reading and three projects) over approximately 15 weeks.

COURSE LEARNING OUTCOMES

Undergraduate Learning Outcomes: Demonstrate knowledge of key concepts and methods in queer, queer of color, trans and crip theory by application in critical analysis. Move beyond application of concepts to extension of concepts. Perform exercises in theory as a creative practice in visual, performative and/or activist formats. Show capacity to critically and creatively extend, challenge, and revise concepts.

LGBTQ+ Capstone Learning Outcomes: Demonstrate knowledge of key concepts and methods in queer, queer of color, trans and crip theory by application in critical analysis. Move beyond application of concepts to extension and revision in substantial final research projects that perform exercises in theory as a practice in written, visual, performative and/or activist formats. Show capacity to contribute to the field of queer, queer of color, trans and/or crip theory by critically and creatively extending and revising concepts.

Graduate Learning Outcomes: Demonstrate knowledge of key concepts and methods in queer, queer of color, trans and crip theory by application in critical analysis. Move beyond application of concepts to extension and revision in substantial final research projects that perform exercises in theory as a practice in written, visual, performative

and/or activist formats. Show capacity to contribute to the field by critically and creatively extending and revising concepts.

GRADING (UNDERGRADUATES ENROLLED IN GWS449 & AH431)

You will receive number grades on your projects (each component of the project is weighted) and your class participation (which includes contributions to class discussion over the course of the semester). Grades are not curved. To convert the numbers to letter grades, use the following:

94-100 = A
90-93 = AB
86-89 = B
82-85 = BC
78-81 = C
70-77 = D
< 69 = F

Your effort and performance on each component of the course will be figured into your final grade; however, the requirements are weighted differently:

Participation in Weekly Discussion = 10%
Care Web Introductions + Mutual Aid Queer Info Share = 10 %
Workshops = 10 %
Project One = 15%
Project Two = 15%
Virtual Symposium = 20%
Final Project = 20%

GRADING (UNDERGRADUATES IN GWS642: LGBTQ+ CERTIFICATE CAPSTONE)

You will receive number grades on your projects (each component of the project is weighted) and your class participation (which includes contributions to class discussion over the course of the semester). Grades are not curved. To convert the numbers to letter grades, use the following:

94-100 = A
90-93 = AB
86-89 = B
82-85 = BC
78-81 = C
70-77 = D
< 69 = F

Your effort and performance on each component of the course will be figured into your final grade; however, the requirements are weighted differently:

Participation in Weekly Discussion = 10%
Care Web Introductions + Mutual Aid Queer Info Share = 10 %

Workshops = 10 %
Project Proposal = 10%
Account of Research = 10%
Virtual Symposium = 20%
Final Project = 30%

GRADING (GRADUATE STUDENTS IN AH600 OR GWS449)

You will receive number grades on your projects (each component of the project is weighted) and your class participation (which includes contributions to class discussion over the course of the semester). Grades are not curved. To convert the numbers to letter grades, use the following:

94-100 = A
90-93 = AB
86-89 = B
82-85 = BC
78-81 = C
70-77 = D
< 69 = F

Your effort and performance on each component of the course will be figured into your final grade; however, the requirements are weighted differently:

Participation in Weekly Discussion = 10%
Care Web Introductions + Mutual Aid Queer Info Share = 10 %
Workshops = 10 %
Project Proposal: 10%
Account of Research: 10%
Virtual Symposium = 20%
Final Project = 30%

INSTRUCTIONAL MODALITY

This is an ONLINE ONLY course. Class meetings will be held synchronously via Zoom at <https://us02web.zoom.us/j/3467398954>
[Meeting ID: 346 739 8954]

ASYNCHRONOUS CLASSES will take place via Canvas on the dates indicated in the syllabus.

Canvas Course URL: canvas.wisc.edu/courses/242731

The link to our Zoom class meetings will be sent in a reminder email on Tuesday and Thursday afternoons. Our Zoom meeting room will be opened at 4:45 PM CST. I recommend that you enter a little early to iron out any technical difficulties. Please use your name and please indicate your pronouns.

To participate in this class remotely, you will need internet access and a computer, tablet, or phone. A headphone (or pair of earbuds) and a webcam are highly recommended equipment for enhancing your online learning environment. You are also strongly encouraged to join our virtual classroom by a computer, tablet, or smartphone with a decent size screen.

We will go over crucial functions and online etiquette together in our first synchronous meeting together.

COURSE MATERIALS

Your textbook for this course takes the form of a set of essays, book chapters, and videos available as PDFs or as embedded links on the course Canvas site.

All other materials (shared Google Docs, etc.) are also available via the course Canvas site.

COURSE REQUIREMENTS/HOW TO SUCCEED IN THIS COURSE

DO THE READING AND EITHER PRINT OUT THE READINGS OR USE MULTIPLE WINDOWS SO THAT YOU CAN CONSULT THE READINGS DURING OUR CLASS

SESSIONS. All readings and screenings must be completed by the specified date. For class discussion, I highly recommend that you either print out the reading or make sure that you have the PDFs open in another window so that you can refer to them.

PARTICIPATE ACTIVELY, RESPECTFULLY AND THOUGHTFULLY IN CLASS WORKSHOPS AND DISCUSSIONS. You are required to arrive on time and to attend every class meeting as you are an integral part of making the course what it is meant to be: a community of thinkers and writers who take responsibility for forging and sustaining that intellectual and creative community. Class meetings will consist in part of lecture-style presentations, but each session will include significant emphasis on participation, group discussion, and/or workshop-style in-class work together. You are required to have completed the readings and outside screenings by the dates indicated in the syllabus and come prepared to engage in thoughtful and constructive discussion that is respectful and considerate of our differences and takes seriously the issues and themes presented in the readings. We will be developing and making alterations to a working discussion agreement based on the following foundational norms for discussion. We will start with the following.

Engage respectfully and constructively with alternative perspectives.

Listen attentively and cultivate careful, deep listening as a crucial discussion skill.

Make space for everyone to participate by valuing collective engagement and collaboration over competition.

Ground engagement not on opinion but in the careful study of and thinking with shared course materials.

Show stamina in grappling with new and/or challenging ideas and willingness to tolerate ambiguity and complexity.

Recognize the power relations embedded in positionality, i.e., recognize how your own social positionality (e.g., race, class, gender, sexuality, ability, citizenship) informs your perspectives and reactions to your instructor, other course members, and what we are studying together.

Differentiate between safety and comfort. Embrace discomfort as necessary for growth.

Go deeper. Identify where the edges of your knowledge and skills are and push them. For example, whenever you think, *I already know this*, ask yourself, *How can I take this deeper? Or, How am I applying in practice what I already know?*

For this online environment, we will also be developing a working agreement for how we use Zoom. We will start with the following:

Use your video camera, if possible.

Use each other's correct names and pronouns in referencing and addressing each other.

Use features – mute, raise hand, chat, etc. – with care.

Be okay with silence and with technical glitches.

Extend generosity and flexibility with the likely necessity of problem-solving and/or making alternate arrangements.

CHECK YOUR EMAIL. Periodic bulletins, administrative details, reminders, and notices will be sent over email. Check your email daily. You will be responsible for the information posted electronically.

EXERCISE SENSITIVITY. The UW–Madison is committed to creating a diverse and welcoming learning environment for all students and has a non-discrimination policy that reflects this philosophy. Disrespectful behaviors or comments addressed towards any group or individual, regardless of race/ethnicity, sexuality, gender, religion, ability, or any other difference is deemed unacceptable in this class, and will be addressed publicly by the professor. It is particularly important to be sensitive to others' points of view and experiences in a class that deals with challenging and difficult material, such as this one. Most of the work that we will read and many of the works that we will view are calculated to present difficulty both in form and content. Many are graphic or explicit in ways that that may discomfit or disturb. Please feel free to make an appointment to talk with me about works that you find particularly difficult.

PROJECTS, PRESENTATIONS & OTHER MAJOR GRADED WORK

Engaging directly with the readings and works viewed and analyzed and the ideas encountered in presentations and discussions, you will give one presentation and produce three theory-in-practice projects (two shorter exercises and one final project). Specific instructions for each of these assignments will be posted on Canvas.

SUBMISSION OF ASSIGNMENTS

Submit all assignments as indicated in Canvas.

Unless otherwise directed, you will save your assignment as a PDF.

Name your digital files with this naming convention: LAST NAME_FIRST NAME_PROJECT NUMBER_COURSE NUMBER_2020.pdf

Upload assignments via the course Canvas site by midnight on the dates indicated in the syllabus.

COURSE EVALUATIONS

You will be provided with an opportunity to evaluate this course and your learning experience. Participation is an integral component of this course, and your feedback is important to me. UW-Madison now uses an online course evaluation survey tool, [AEFIS](#). In most instances, you will receive an official email two weeks prior to the end of the semester when your course evaluation is available. You will receive a link to log into the course evaluation with your NetID where you can complete the evaluation and submit it, anonymously. I strongly encourage you to participate in the course evaluation.

UNIVERSITY ACADEMIC POLICIES

QUARANTINE OR ISOLATION DUE TO COVID-19

Student should continually monitor themselves for COVID-19 symptoms (<https://healthscreen.wisc.edu/>) and get tested (<https://www.uhs.wisc.edu/medical/testing/>) for the virus if they have symptoms or have been in close contact with someone with COVID-19. Student should reach out to instructors as soon as possible if they become ill or need to isolate or quarantine, in order to make alternate plans for how to proceed with the course. Students are strongly encouraged to communicate with their instructor concerning their illness and the anticipated extent of their absence from the course (either in-person or remote). The instructor will work with the student to provide alternative ways to complete the course work.

RULES, RIGHTS & RESPONSIBILITIES

Every member of the University of Wisconsin–Madison community has the right to expect to conduct his or her academic and social life in an environment free from threats, danger, or harassment. Students also have the responsibility to conduct themselves in a manner compatible with membership in the university and local communities. UWS Chapters 17 and 18 of the Wisconsin Administrative Code list the university policies students are expected to uphold and describes the procedures used when students are accused of misconduct. Chapter 17 also lists the possible responses the university may apply when a student is found to violate policy. The process used to determine any violations and disciplinary actions is an important part of UWS 17. For the complete text of UWS Chapter 17, see [Office of Student Conduct and Community Standards website](#), or contact them via phone at 608-263-5700 or room 70 Bascom Hall.

No student may be denied admission to, participation in or the benefits of, or discriminated against in any service, program, course or facility of the [UW] system or its institutions or centers because of the student's race, color, creed, religion, sex, national origin, disability, ancestry, age, sexual orientation, pregnancy, marital status or parental status.

ACADEMIC CALENDAR & RELIGIOUS OBSERVANCES

See: <https://secfac.wisc.edu/academic-calendar/#religious-observances>

ACADEMIC INTEGRITY

By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison's community of scholars in which everyone's academic work and behavior are held to the highest academic integrity standards. Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student

Conduct & Community Standards for additional review. For more information, refer to studentconduct.wiscweb.wisc.edu/academic-integrity/.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

McBurney Disability Resource Center syllabus statement: “The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.”

<http://mcburney.wisc.edu/facstaffother/faculty/syllabus.php>

DIVERSITY & INCLUSION

Institutional statement on diversity: “Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.” <https://diversity.wisc.edu/>

PRIVACY OF STUDENT RECORDS and the USAGE of AUDIO RECORDED LECTURES

See information about [privacy of student records and the usage of audio-recorded lectures](#).

Usage of Audio Recorded Lectures Statement: “Lecture materials and recordings for AH431 are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures or our presentations and discussions without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.”

CLASS PLAN

UNIT ONE: QUEERING IN/AS PRAXIS

Week 1: Introduction: Queer Theory as Praxis, Queer Theory as Performative

Tues., Jan. 26: Introduce Course + In-Class Mutual Aid Queer Survival Skills & Info Exchange

Thurs., Jan. 28: Discuss Warner, Leonard, + Nyong'o

Required Reading for Tuesday

Leah Lakshmi Piepzna-Samarasinha, "Care Webs: Experiments in Creating Collective Access," in *Care Work: Dreaming Disability Justice* (Vancouver, B. C.: Arsenal Pulp Press, 2018), 32-68.

Dean Spade and Ciro Carrillo, [*Shit's Totally Fucked! What Can We Do?: A Mutual Aid Explainer*](#).

Required Reading for Thursday

Michael Warner, "Queer and Then," *The Chronicle of Higher Education* (January 1, 2012), <https://www.chronicle.com/article/QueerThen-/130161>

Zoe Leonard, "I want a president..." 1992, <https://iwantapresident.wordpress.com/i-want-a-president-zoe-leonard-1992/>

Tavia Nyong'o, "Fabulous, Formless: Queer Theory's Dark Precursor," in *Afro-Fabulations: The Queer Drama of Black Life* (New York: New York University Press, 2019), 151-65.

Recommended

Samuel R. Delany, *The Einstein Intersection*; with forward by Neil Gaiman; 1967 (Middletown, Conn.: Wesleyan University Press ; Hanover, NH : Published by University Press of New England, 1998).

Combahee River Collective, "The Combahee River Collective Statement" (1977), in *How We Get Free: Black Feminism and the Combahee River Collective*, ed. Keeanga-Yamahtta Taylor (Chicago: Haymarket Books, 2017), 15-27.

Assignment for Tuesday

1. For Tuesday's class, take a look at Leah Lakshmi Piepzna-Samarsinha's "Care Webs: Experiments in Creating Collective Access" and watch Spade & Carrillo's *Shit's Totally Fucked! What Can We Do?: A Mutual Aid Explainer*.
2. Bring an offering for Tuesday's class meeting for our mutual aid queer survival skills & info exchange. This should be a digital file or link that you can upload to the chat. This could take the form—just to give some examples-- of an image, a video, a piece of music or playlist, a recipe, a mantra, a key resource, a bibliography, and/or article, poem, manifesto, book of some kind that you find vital and which is not already part of this syllabus.
3. Read draft discussion agreement which we will be revisiting and revising as we go to make our seminar a space that's safe for the work of getting uncomfortable together.

Assignment for Thursday

4. Prepare for our 2nd synchronous discussion meeting by taking notes on the Warner, Leonard, & Nyong'o readings and coming prepared to offer your sense of queer theory as praxis (that is, theory in/as action).

Assignment for Friday

5. Fill out class survey (by Fri., Jan. 29).
6. Make & post a brief video, introducing yourself [see instructions on Canvas] (by Friday., Jan. 29).

Week 2: What is the praxis of the “queer” in queer theory now?

Tues., Feb. 2: Discuss Lorde + Eng, Halberstam, & Muñoz

Thurs., Feb. 4: Discuss Driskill + Snorton & Yapp

Assignment (by Monday, Feb. 2)

In your discussion thread, respond to at least two participants' intro videos (by Mon., Feb. 2).

Required Reading for Tuesday

Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House” (1979), in *This Bridge Called My Back: Writings by Radical Women of Color*, eds. Cherrie Moraga and Gloria Anzaldúa (New York: Kitchen Table Press, 1981), 94-101.

David L. Eng, Judith Halberstam, and José Muñoz, “What’s Queer About Queer Studies Now: Introduction,” *Social Text* 85 (Fall-Winter 2005).

Required Reading for Thursday

C. Riley Snorton and Hentyle Yapp, “‘Sensuous Contemplation’: Thinking Race at its Saturation Points,” in *Saturation: Race, Art, and the Circulation of Value*, eds. C.

Riley Snorton and Hentyle Yapp (New York: New Museum/Cambridge: MIT Press, 2020), 1-12.

Qwo-Li Driskill (Cherokee), “Doubleweaving Two-Spirit Critiques: Building Alliances between Native and Queer Studies,” *GLQ* 16.1-2 (2010), 69-92.

Week 3: Tools and Tactics: Performativity/Deformativity

Feb. 9: Discuss Sedgwick + Butler

Feb. 11: Casid + introduce Theory-in-Practice Project #1

Required Reading for Tuesday

Eve Kosofsky Sedgwick, "Queer Performativity: Henry James's *The Art of the Novel*," *GLQ* 1 (1993): 1-16.

Judith Butler, "Critically Queer," *GLQ* 1 (1993): 17-32.

Required Reading for Thursday

Jill Casid, "Queer Deformativity," *The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. (1983-2004)*, eds. Jeannine Tang, Lia Gangitano, and Ann Butler (New York: Dancing Foxes Press, 2018), 213-37.

Assignment:

Work on Theory-in-Practice Project #1 (due Feb. 26)

[Capstone students and Grads work on Project Proposal due Feb. 26]

Week 4: Queer Theory-in-Practice Workshop

Feb. 16: In-Class Synchronous Workshop

Feb. 18: Asynchronous Project Day

Assignment:

Work on Theory-in-Practice Project #1 (due Feb. 26)

[Capstone students and Grads work on Project Proposal due Feb. 26]

UNIT TWO: BOTH/AND

Week 5: Trans Theory, Trans Mattering

Feb. 23: Discuss Stone + Preciado

Feb. 25: Discuss Snorton

Required Reading:

Sandy Stone, "The *Empire* Strikes Back: A Posttranssexual Manifesto," [1987], rev. ed. 2000. First published in *Body Guards: The Cultural Politics of Gender Ambiguity*, eds. Kristina Straub and Julia Epstein (New York: Routledge 1991).

Beatriz [Paul] Preciado, "The Micropolitics of Gender in the Pharmacopornographic Era: Experimentation, Voluntary Intoxication, in *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*, trans. Bruce Benderson (New York: The Feminist Press, 2013), 333-98.

C. Riley Snorton, "Introduction," in *Black on Both Sides: A Racial History of Trans Identity* (Minneapolis: University of Minnesota Press, 2017), 1-14 (notes on 207-11).

Assignment:

Work on Theory-in-Practice Project #1 (due Feb. 26)

[Capstone students and Grads work on Project Proposal due Feb. 26]

Week 6: Crip Theory, Compulsory Ablebodiedness, Cripistemologies

March 2: Discuss McRuer + Puar

March 4: Discuss McArthur & Zavitsanos + Introduce Project #2 (due March 26)

Required Reading:

Robert McRuer, "Introduction: Compulsory Able-Bodiedness and Queer/Disabled Existence," in *Crip Theory: Cultural Signs of Queerness and Disability* (New York: NYU Press, 2006), 1-32.

Jasbir K. Puar, "Disabled Diaspora, Rehabilitating State: The Queer Politics of Reproduction in Palestine/Israel," in *The Right to Maim: Debility, Capacity, Disability* (Durham: Duke University Press, 2017), 95-125; 198-212.

Park McArthur and Constantina Zavitsanos, "The Guild of the Brave Poor Things," *Trap Door: Trans Cultural Production and the Politics of Visibility*, eds. Reina Gossett, Eric A. Stanley, and Johanna Burton (Cambridge: MIT Press, 2017), 236-54.

Assignment

Work on Project #2 (due March 26)

[Capstone students and Grads work on Account of Research due March 26]

Week 7: Worldmaking in Black and Brown

March 9: Discuss Sharpe + Tinsley

March 11: Discuss Musser + Muñoz

Required Reading

Christina Sharpe, "The Wake," in *In the Wake: On Blackness and Being* (Durham: Duke University Press, 2016), 1-22.

Omise'eke Natasha Tinsley, "Black Atlantic, Queer Atlantic: Queer Imaginings of the Middle Passage," *GLQ* 14.2 (2008), 191-215.

Amber Jamilla Musser, "Surface Play: Flash, Friction, and Self-Reflection," in *Sensual Excess: Queer Femininity and Brown Jouissance* (New York: New York University Press, 2018), 46-68.

José Esteban Muñoz, “The Brown Commons,” in *The Sense of Brown* (Durham: Duke University Press, 2020), 1-7.

Recommended

Kyla Wazana Tompkins, “Intersections of Race, Gender, and Sexuality: Queer of Color Critique,” in *Cambridge Companion to Gay and Lesbian American Literature* (New York: Cambridge University Press, 2015), 173-89.

Alexis Pauline Gumbs, “atlantic is a sea of bones: lucille clifton rebirth broadcast #12” (September 13, 2010), <https://blackfeministmind.wordpress.com/2010/09/13/atlantic-is-a-sea-of-bones-lucille-clifton-rebirth-broadcast-12/>

Audre Lorde, “Uses of the Erotic: The Erotic as Power” (1978), in *Sister, Outsider: Essays and Speeches* (1984; Berkeley: The Crossing Press, 2007), 53-59.

Assignments

Work on Project #2 (due March 26)

[Capstone students and Grads work on Account of Research due March 26]

Week 8: Killjoys, Rage, Disappointed Desire: Queer Theory & Feminist Theory

March 16: Discuss Lord + Solanas

March 18: Discuss Russell + Long Chu

Required Reading:

Catherine Lord, “Their Memory is Playing Tricks on Her: Notes toward a Calligraphy of Rage,” in *Wack!: Art and the Feminist Revolution* (Los Angeles: The Museum of Contemporary Art/Cambridge, Massachusetts: The MIT Press, 2007), 441-3.

Valerie Solanas, Selection from *The SCUM Manifesto*, in *In a Different Light: Visual Culture, Sexual Identity, and Queer Practice*, edited by Nayland Blake, Lawrence Rinder, and Amy Scholder (San Francisco: City Lights Books, 1995), 267–79.

Legacy Russell, “Glitch Refuses,” *Glitch Feminism: A Manifesto* (London: Verso, 2020), 15-37.

Andrea Long Chu, “On Liking Women,” *n+1* 30 (2018), <https://nplusonemag.com/issue-30/essays/on-liking-women/>

Assignment:

Work on Project #2 (due March 26)

[Capstone students and Grads work on Account of Research due March 26]

Week 9: Theory-in-Practice Workshop

March 23: In-Class Theory-in-Practice Workshop

March 25: Asynchronous Project Day

Assignment:

Work on Project #2 (due March 26)

[Capstone students and Grads work on Account of Research due March 26]

UNIT THREE: IN THE NO

Week 10: “Bring Out Your Dead”: Melancholy, Mourning

March 30: Discuss Butler + Freud

April 1: Discuss Muñoz + Gossett + Introduce Final Project (Symposium Presentation in Week of May 1, due May 7)

Required Reading:

Judith Butler, “Melancholy Gender/Refused Identification,” in *The Psychic Life of Power: Theories in Subjection* (Stanford: Stanford University Press, 1997), 132–50.

Sigmund Freud, “Mourning and Melancholia” in *The Freud Reader*, ed. Peter Gay (New York: W. W. Norton, 1989), 584–88.

José Esteban Muñoz, “Photographies of Mourning: Melancholia and Ambivalence in Van DerZee, Mapplethorpe, and Looking for Langston,” in *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999), 57–74.

Che Gossett, “Pulse, Beat, Rhythm, Cry: Orlando and the Queer and Trans Necropolitics of Loss and Mourning,” Verso Blog (5 July 2016), <https://www.versobooks.com/blogs/2747-pulse-beat-rhythm-cry-orlando-and-the-queer-and-trans-necropolitics-of-loss-and-mourning>

Assignment:

Work on Final Project (Symposium Presentation April 27, project due May 7)

Week 11: Queer Negativity, Wildness, Waywardness

April 6: Discuss Halberstam & Hartman

April 8: Guest Visit with Michelle Handelman

Required Reading:

Jack Halberstam, “Sex before, after, and against Nature,” in *Wild Things: the Disorder of Desire* (Durham: Duke University Press, 2020), 3-32.

Saidiya Hartman, “Wayward: A Short Entry on the Possible” and “The Chorus opens the Way,” in *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (New York: W. W. Norton, 2019), 227-28; 344-49; 392; 417-18.

Recommended

Leo Bersani, “Is the Rectum a Grave?” *October* 43 (1987): 197-222.

Lee Edelman, “The Future is Kid Stuff,” *No Future: Queer Theory and the Death Drive* (Durham: Duke University Press, 2004), 1–31.

Assignment

Work on Final Project (Symposium Presentation on April 27, project due May 7)

Week 12: Camp and Queer Aesthetics

April 13: Discuss Sontag + Takemoto

April 15: Discuss Oiticica + Lax

Required Reading:

Susan Sontag, “Notes on ‘Camp’” in *Camp: Queer Aesthetics and the Performing Subject*, ed. Fabio Cleto (Ann Arbor: University of Michigan Press, 1999), 53–65.

Tina Takemoto, “Notes on Internment Camp,” *Art Journal* 72 (2013): 54-57.

Hélio Oiticica, “Mario Montez, Tropicamp,” *Afterall: A Journal of Art, Context, and Enquiry* 28 (2011): 16-21.

Thomas J. Lax, “Mothers of the House,” in *Black Futures*, eds. Kimberly Drew and Jenna Wortham (New York: One World, 2020), 446-49.

Assignment

Work on Final Project (Symposium Presentation on April 27, final project due May 7)

Week 13: Living with more than one virus, amidst more than one pandemic

April 20: Discuss Preciado and *What Does a Covid-19 Doula Do?*

April 22: Asynchronous Project Day

Required Reading:

What Does a Covid-19 Doula Do?, zine, 2020. The zine project grew out of the exhibition *Metanoia: Transformation Through AIDS Archives and Activism*, organized by the ONE Archives Foundation and The Lesbian, Gay, Bisexual & Transgender Community Center New York; and curated by Katherine Cheairs, Alexandra Juhasz, Theodore (ted) Kerr, and Jawanza Williams for What Would

an HIV Doula Do? (WWHIVDD). See also <https://www.onearchives.org/what-does-a-covid19-doula-do-zine/>

Paul B. Preciado, “On the Verge,” *Artforum* (July/August 2020).
<https://www.artforum.com/print/202006/paul-b-preciado-on-revolution-83286>

Assignment

Work on Final Project (Symposium Presentation in Week of May 1, due May 7)

Week 14: Queer Praxis in a Pandemic Virtual Symposium

April 27: Asynchronous Online Presentations + Q&A

April 29: Synchronous Roundtable

Assignment:

Symposium Presentations and Q&A for Final Projects (Final Projects due May 7)