

GENDER AND WOMEN'S STUDIES 340: TOPICS IN LGBTQ+ SEXUALITY

QUEER WORLDMAKING

Class Time: Tuesday & Thursday, 4:00pm-5:15pm, Sterling Hall: Room 1333

Professor: Dr. Elaine Cannell (she/her) – cannell@wisc.edu

Office Hours: Mondays, 2:00pm-4:00pm, via Zoom; Tuesdays, 9:30am-11:30am, in person, Sterling Hall 3434; or by appointment

Canvas Course URL: <https://canvas.wisc.edu/courses/446994>

3 Credit Course: This intermediate-level course contributes to the GWS major, the GWS certificate, & the LGBTQ+ Studies certificate program requirements for the humanities approach. It counts for Liberal Arts & Science credit in L&S. The class meets for two 75-minute class periods each week over the spring semester and carries the expectation that students will work on course learning activities (reading, viewing, writing, studying, etc.) for about 3 hours out of classroom time for every class period. This syllabus includes further information about meeting times and expectations for student work.

Prerequisite: Sophomore Standing

Across the last half-century, we have witnessed continued social, political, and legislative efforts to control, suppress, and eradicate queer life around the world; at the same time, LGBTQ+ creators have resisted these efforts by imagining new worlds on the street, the screen, and the page. In this humanities-oriented course, we will examine cultural histories of LGBTQ+ worldmaking in North America from the 1950s to the present through film, literature, and popular culture. Objects will include queer coming-of-age narratives and love stories that subvert archival silences; radical manifestos that imagine a world liberated from rigid gendered divides and homophobia; speculative fiction that rewrites the past, present, or future to center LGBTQ+ life; iconic queer music videos that invent new worlds in a matter of minutes; and documentaries capturing countercultural worlds of queer art, eroticism, and activism from the twentieth century to today. This reading and viewing-heavy course will culminate with a final project that combines historical research and creative remediation, so that students can try their hand at worldmaking of their own.

Required Texts: The four required texts listed below can be purchased at the University Bookstore or elsewhere; the listed editions are preferred but not required. All other texts (including the films listed below) will be provided digitally.

1. Patricia Highsmith, *The Price of Salt, or, Carol* (ISBN 9780393325997)
2. Rasheed Newsome, *My Government Means to Kill Me* (ISBN 9781250833549)
3. Kai Cheng Thom, *Fierce Femmes and Notorious Liars: A Dangerous Trans Girl's Confabulous Memoir* (ISBN 9780994047137)
4. Amal El-Mohtar & Max Gladstone, *This is How You Lose the Time War* (ISBN 9781534430990)

Important note on course content: This course centers LGBTQ+ life, including histories of violence and resistance, but also of erotic desire and romantic love. Almost every novel, film, and short story we will read this semester will include explicit sexual encounters and nudity (the vast majority of it consensual). While I will provide content warnings for sexual violence, racism, and homophobia, I will not be providing them for sex. There is a difference between harm and discomfort, and I encourage you

to reflect on whether or not you feel equipped to navigate these themes, visuals, and descriptions in order to determine if this course is the best fit for you. In addition to the above novels and the supplemental historical readings outlined in the schedule, we will also be watching the following films in GWS 340:

- Greta Schiller & Robert Rosenberg, *Before Stonewall* (1984)
- Lizzie Borden, *Born in Flames* (1983)
- Donna Deitch, *Desert Hearts* (1985)
- Marlon Riggs, *Tongues Untied* (1989) (excerpts)
- Jamie Babbit, *But I'm a Cheerleader* (1999)
- Todd Haynes, *Carol* (2015)
- Barry Jenkins, *Moonlight* (2016)
- Janelle Monae, “*Dirty Computer [Emotion Picture]*” (2018)
- Daniel Kwan and Daniel Scheinert, *Everything Everywhere All at Once* (2022)

Learning Outcomes:

By the end of this course, students will:

- *Critical Thinking and Knowledge Objectives:*
 - Develop nuanced & informed perspectives on post-1950 North American LGBTQ+ history, politics, film, and literature
 - Improve key skills in reading/viewing comprehension, historical contextualization, and both formal and sociopolitical analysis of visual culture and literary production
 - Identify and reckon with the political implications of creative expression across gendered, sexual, raced, classed, and other sites of social difference in context
- *Writing/Creating and Research Objectives:*
 - Hone writing skills for clarity, persuasiveness, organization, and originality of expression
 - Practice both creative production and self-reflective analysis on that production
 - Practice historical research and citation methods in the humanities
- *Community- and Growth-Based Objectives:*
 - Practice taking **risks** with expressing new ideas and perspectives in community
 - Practice dialectical thinking and sitting with contradictions, discomfort, and uncertainty
 - Practice intellectual and interpersonal **generosity** and vulnerability
 - Develop a mobile, communal, and historically-grounded theory of LGBTQ+ worldmaking

Regular & Substantive Interaction:

This course provides regular and substantive interaction by:

- Providing direct instruction twice weekly in small lectures & seminar discussion on the scheduled and assigned weekly content.
- Assessing or providing feedback on a student's coursework throughout the semester based on the expectations of the learning activities described in this syllabus.

COURSE REQUIREMENTS:

- **Participation and Engagement:** 100 points 10%
 - 50 points at midterm (10 point reflection + 40 point evaluation)
 - 50 points at semester's conclusion (10 point reflection + 40 point evaluation)

- **In-Class Freewrites (20 entries): 200 points 20%**
 - 10 points each, graded for thoughtful completion
- **Reading and Viewing Quizzes (3): 100 points 10%**
 - Quiz 1: 15 questions, 30 points
 - Quiz 2: 15 questions, 30 points
 - Quiz 3: 20 questions, 40 points
- **Midterm Exam: 100 points 10%**
 - Passage identification, fill-in-the-blank, short response
- **Final Exam: 150 points 15%**
 - Passage identification, fill-in-the-blank, short response
- **Creative Remediation Project: 350 points 35%**
 - **Proposal:** 40 points
 - **Annotated Bibliography:** 50 points
 - **Draft for Peer Review:** 10 points, graded for thoughtful completion
 - **Peer Review Activity:** 25 points
 - **Creative Remediation:** 150 points
 - **Meta-Analysis:** 75 points
- **Recommended Reading/Viewing Extra Credit: up to +50 points**

GRADING SCALE: *grades are not curved*

- 93-100% = A
- 88-92% = AB
- 83-87% = B
- 78-82% = BC
- 73-77% = C
- 68-72% = D

Final Grades (Out of 1000 Points)

930-1000 (A)	880-929 (AB)	830-879 (B)
780-829 (BC)	730-779 (C)	680-729 (D)
	Below 680 (F)	

MAJOR ASSIGNMENT DEADLINES:

- **Midterm Participation Reflection:** Sunday, March 2 by 11:59PM
- **Creative Remediation Project:**
 - **Proposal:** Sunday, March 9 by 11:59PM
 - **Annotated Bibliography:** Sunday, April 6 by 11:59PM
 - **Draft for Peer Review:** Sunday, April 20 by 11:59PM
 - **Peer Review Activity:** Sunday, April 27 by 11:59PM
 - **Final Creative Remediation & Meta-Analysis:** Sunday, May 4 at 11:59PM
- **Recommended Reading/Viewing Extra Credit Assignment:** Wednesday, May 7 at 11:59PM

QUIZZES:

- **Quiz 1** Available from Monday, February 17 at noon – Thursday, February 20 at 11:59PM
- **Quiz 2** Available from Monday, March 10 at noon – Thursday, March 13 at 11:59PM
- **Quiz 3** Available from Monday, April 28 at noon – Thursday, May 1 at 11:59PM

Honors: Students pursuing an Honors degree may take this course for [Honors Optional credit](#). Students should add or drop the Honors Option by following the steps outlined on the Honors Program website as soon as possible. To earn Honors credit in this course, students will be required to read or view **three (3)** additional films, memoirs, nonfiction accounts, or novels (with a minimum of 1 of these items being a book of at least 150 pages) that narrate some aspect of queer history and worldmaking in the United States or abroad. Honors designated students should come to office hours or schedule an appointment before the end of week 3 of the course to discuss their selected texts and receive instructor approval. They will then write short reflections of 350-500 words on each of the three selected texts that answer a) what they liked or disliked about the material; b) what surprised them/what they learned and c) at least two direct connections between the supplemental reading/viewing and course texts, themes, histories, or concepts. Part c) should take up at least 100 words of this reflection. Finally, students should also include a short (2-3 sentences) summary of their chosen text that does **not** count towards the word count. The three reflections are due by **Sunday, February 23rd at 11:59pm; Sunday, April 6th at 11:59pm; and Sunday, May 11th at 11:59pm.**

COURSE POLICIES

Rules, Rights, & Responsibilities

See: <https://guide.wisc.edu/undergraduate/#rulesrightsandresponsibilitiestext>

Academic Calendar & Religious Observances

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

Readings and Assignments

- **Course Readings/Viewings:** Follow the reading and viewing schedule as it appears at the end of this document (and on Canvas); the material assigned should be read and/or watched before the class meeting in which it will be discussed.
- **Quizzes:** There will be 3 quizzes of 15-20 questions each throughout the course of the semester. These quizzes are meant to foster accountability, but also to reinforce course concepts, key terms, and content retention. The quizzes will be available on Canvas at the dates listed below.
- **Midterm and Final Exam:** The short midterm and final exams in this course will ask students to identify major passages from readings, define and apply key terms through fill-in-the-blank prompts, and synthesize major course concepts and histories in short answer responses. These exams will not demand encyclopedic, total knowledge of every object from this course; instead, they will track students' overarching retention of major histories, concepts, and texts. These exams also ask students to draw critical connections between texts and histories. I will provide sample questions in advance of the first exam, and also model study methods to best support student success. Attending class, taking notes, reviewing course slides, and staying on top of the reading and viewing schedule will also help you succeed on these exams.
- **Assignments:** As listed above, in addition to the three quizzes, you will complete frequent, informal "freewrite" assignments and a larger, comprehensive final project in this course. In this Creative Remediation Project (or CRP), you will examine a piece of LGBTQ+ history and produce a creative remediation (or representation) that depicts, responds to, or otherwise reimagines that history. The project will ask you to perform a small amount of historical research in an annotated bibliography, develop a creative project of your choice (which may take the form

of artwork, an interactive timeline, a set of movie posters, a short film, a short story, a one act play...the possibilities are nearly endless, but you will receive several guided suggestions and models), and then write a “meta-analysis” that discusses your creative process, chosen history, and connections to other course readings and concepts. Along the way, you will draft these latter two components and complete a peer review activity to help refine them before the end of the semester.

- **At least two-three weeks before they are due, you will find additional descriptive assignment sheets and rubrics outlining my expectations for each component of this assignment on Canvas, and we will discuss forthcoming assignments during class meetings.**
- There is also an opportunity to receive extra credit in this class: you will find this supplemental assignment on Canvas (under “Assignments”) by week 4.

Communication, Participation, & Attendance

- **Drop by my office hours.** I strongly encourage you to stop by my office hours or arrange an appointment. You can come by for any reason: to discuss course material, brainstorm assignment ideas, or even just to say hello. I am truly excited to get to know you and want to act as a resource for your success in the course. On that note:
- **Keep me informed** of concerns, questions, or issues related to this class that come up during the semester. If you are confused or struggling with any aspect of the course, communicate with me. I cannot help you succeed if you do not share your needs.
- **Attend course meetings and actively participate in discussion.**
 - **Notes on participation and attendance:** 100 points or 10% of your course grade will be determined by attendance, participation, and engagement. Succeeding in this course--and understanding its expansive content--requires that you attend and engage in small and large group discussion. Per the participation rubric (which you will have the opportunity to contribute to in the second week of class), this does not *have* to mean speaking out in front of the entire group, but it does mean collaborating with your peers, taking notes, and being present. Your participation will be evaluated through both self-assessment and based on this rubric twice throughout the semester: once at the midterm, and once just before the course concludes.
 - **Students may miss up to 3 (three) class meetings for any reason without penalty.** However, when you are absent, you should still notify me, come to office hours, and/or communicate with a peer about the material you miss in order to succeed on the exams and the comprehensive project. **For every class session beyond 3 that you are absent, you will lose points from your participation and engagement grade.** (See rubric). *However*, I am a human and recognize the human in you. Please communicate with me if extenuating circumstances that impact your attendance arise, and know that the extra credit opportunity in this course is a great way to make up for a few additional absences.
 - Per the note below on accommodations, plans for attendance accommodations must be drafted in the first few weeks of the semester.
- **Always be respectful and considerate to your peers.** In and beyond our classroom, I expect absolute respect, kindness, and courtesy. Personal attacks, offensive language, or rudeness to your peers will not be tolerated. It is our goal to create an **inclusive** and safe learning

community; we will establish shared guidelines and vocabularies for inclusivity and social and intellectual generosity. Relatedly:

- **A further note on diversity & inclusion:** In this course, we will be navigating difficult discussions on race, class, gender, sexuality, and other facets of identity as they relate to lived experience on a weekly basis. This means that as a community, we must expressly value one another's diversity and enact a daily commitment to collaboration and inclusivity in our classroom.
 - **UW 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."
- **Use technology appropriately.** During class time, please only use technology for course-related materials and tasks. If improper use of technology becomes a repeated issue, after a first warning, you may lose participation points or be marked absent.
- **Follow university guidelines—and common sense/consideration—for health and safety.** The COVID-19 pandemic is ongoing; while masks are not currently required, we will be following university policy regarding masking, prevention, and quarantining as such policy is updated. You are required to follow the guidelines as listed [here](#). Please do not come to class if you are seriously ill. Communicate with me & we can work together to ensure that your absences will not pose a threat to your success in the course.

Accessibility, Late Work, and Academic Integrity

- **Late Work:** For major assignments, in circumstances where you need an extension (which I reserve the right to grant on a case-by-case basis), please reach out a minimum 24 hours before the assignment is due to request the extension. Basically, if you are behind or struggling, COMMUNICATE! If I do **not** hear from you, you will lose 1/2 starting letter grade on the assignment for each day it is late, with a maximum of **four days** allotted before the grade is a zero. If you receive an extension, the policy starts on the new deadline. This late work policy applies to all major written assignments including:
 - The Creative Remediation Project (CRP) Proposal
 - CRP Annotated Bibliography
 - CRP Draft for Peer Review
 - Peer Review Activity
 - Final Creative Remediation Project & Meta-Analysis
- Reading quizzes are meant to foster accountability for maintaining the course reading schedule. For this reason, **reading quizzes will not be accepted late without advance notice.** In other words, in order to receive an extension on a reading quiz, you must ask me prior to the deadline.
- **Barring accommodations, religious holidays, or mandatory university events, freewrite assignments for our class cannot be submitted late. However, you can make up the points for as many as five (5) missing freewrite activities by completing the extra credit assignment for this course.**
- **Accommodations for Students with Disabilities:** 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. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

- Please meet with me within the first two weeks of the semester to discuss necessary accommodations. For example, if you have attendance accommodations, **we must make a plan for how absences will be accounted for**. Plans, of course, can change, but it is imperative that we remain in communication about them.
 - Even if you do not have a disability documented with the McBurney Center, if you need accommodations, communicate with me and I will work with you to help you succeed.
- **Academic Integrity and Plagiarism:** Plagiarism—meaning taking credit for words or ideas that are not your own or re-using work from previous classes without prior approval—will not be tolerated. It is always better to seek help and/or to ask for an extension than to plagiarize. See the university's statement on academic misconduct here.
- **Institutional Syllabus Statement:** By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result in disciplinary action. Examples of disciplinary action include, but is not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion.
 - **AI Use & Expectations for this course:** ChatGPT and other AI software has particular uses in the college learning environment. **However, this course considers the use of AI software to compose any part of your graded written assignments academic dishonesty**. One of the key learning outcomes for this course is growing your analytical skills and expressing them through writing, a goal which hinges on you doing the writing. At its current level, it is easier to identify AI-generated writing than you may think; further, AI often fails to account for the nuances of experimental literary texts/ assignments about them. If you have any questions about this, please reach out to Elaine.

Sexual Harassment & Other Forms of Sexual Misconduct: As an instructor, scholar, and ally, I am committed to supporting survivors of sexual misconduct, including sexual assault, sexual harassment, dating violence, domestic violence, stalking, and sexual exploitation. UW–Madison offers a variety of resources for students impacted by sexual misconduct.

- If you wish to seek out free, confidential support, there are a number of services available on campus and in the community.
- If you would like to report sexual misconduct to the campus, a number of reporting options are available. In addition, each department has staff members, known as Responsible Employees, who can assist you. If you are an undergraduate student, most of the academic and career advisors you work with are designated Responsible Employees. Please note that Responsible Employees are required to report specific disclosures that you share about sexual misconduct to

UW-Madison's Title IX Office. The Department of Gender & Women's Studies has the following Responsible Employees:

- Department Chair, Dr. Judy Houck (jahouck@wisc.edu)
- Department Administrator, Jamie Gratrix (jamie.gratrix@wisc.edu)
- Graduate Coordinator, Duachi Yang (duachi.yang@wisc.edu)
- Undergraduate Advisor, Lachrista Greco (lachrista.greco@wisc.edu).

Privacy of Student Records & The Use of Audio Recorded Lectures: Materials for this course 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 course materials without my permission—please communicate if you need to for an accommodation. 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.

Course Evaluations

- Students will be provided with several opportunities to evaluate this course and your learning experience, both formally and informally. In addition to an anonymous, mid-semester survey that will track your experiences and changing needs in our course, we will also be using UW-Madison's course evaluation survey tool called [HELIOCAMPUS](#) at the end of the semester. For this course, you will receive an official email two weeks prior to the end of the semester, notifying you that your course evaluation is available and providing a link to complete it. Your feedback is important to me, and I strongly encourage you to participate in the course evaluation.

OVERVIEW: READINGS & DEADLINES

UNIT 1: LGBTQ+ Worlds Before Stonewall: the Cold War & the Wild West

WEEK 1:

- Tuesday, January 21 – Class Overview & Introductions; **Read** Syllabus; **Watch** Chappell Roan, “[Red Wine Supernova \(Magician’s Cut\)](#),” Lucy Dacus, “[Night Shift](#),” Lil Nas X, “[MONTERO \(Call Me By Your Name\)](#),” *cw: references to homophobia, reclaimed slurs*
- Thursday, January 23 – **Watch** Greta Schiller & Robert Rosenberg, [Before Stonewall](#) (1984); **Read** *JSTOR Daily*, “[The Lavender Scare](#),” Susan Stryker, excerpt “[Contexts, Concepts, and Terms](#)” from *Transgender History*; **FW 1 ON BEST PARTICIPATION PRACTICES/ RULES OF ENGAGEMENT**

WEEK 2:

- Tuesday, January 28 – **Read** Annie Proulx, “[Brokeback Mountain](#)” (1997); **Read** UNC Chapel Hill, “[Watching Film Analytically](#),” *best viewing + note-taking practices overview*; **All or Nothing Syllabus Quiz; FW 2**
- Thursday, January 30 – **Watch** Donna Deitch, [Desert Hearts](#) (1985); John Jeffrey Auer IV, “[Queerest Little City in the World: LGBTQ Reno](#),” **FW 3**
 - Begin **reading** Patricia Highsmith, *The Price of Salt* (1952)

WEEK 3:

- Tuesday, February 4 – **Read** Highsmith, *The Price of Salt*, Ch 1-8 (pp. 11-101 in Norton ed.); **FW 4**
- Thursday, February 6 – *no in-person class meeting*. **Read** Highsmith, *The Price of Salt*, Ch 9-13 (pp. 101-168 in Norton ed.); **FW 5 (assigned on Canvas)**

WEEK 4:

- Tuesday, February 11 – **Read** Highsmith, *The Price of Salt*, Ch. 14-20 (pp. 168-246 in Norton ed.)
- Thursday, February 13 – **Read** Highsmith, *The Price of Salt*, Ch. 21-Afterword (pp. 246-292 in Norton ed.) **FW 6**

WEEK 5: Reading & Viewing Quiz 1 (Available from Monday, February 17 at noon – Thursday, February 20 at 11:59PM)

- Tuesday, February 18 – **Watch** Todd Haynes, [Carol](#) (2015); **Read** Lindsay Stephens, “[I Think a Look at the West Would Do You Good: Queer Visibility and Mythological Refuge in *The Price of Salt*](#),” **review assignment sheet for Creative Remediation Project: Proposal before class; FW 7**

UNIT 2: Radical Love, Radical Resistance: Worldmaking in the 1980s-1990s

- Thursday, February 20 – **Read** Michael Bronski, “[Chapter 10: Revolt/Backlash/Resistance](#)” from *A Queer History of the United States*; Colleen Walsh, “[Stonewall then and now](#)” (2019); Martha Shelley “[Gay is Good](#)” (1970) from *Crossing the DMZ* (*cw: reclaimed homophobic slurs*); [the S.T.A.R. Manifesto](#) (1970); **FW 8**

- Start **reading** Rasheed Newsome, *My Government Means to Kill Me* (2022); *cw for novel: sexual violence and assault; racism & homophobia (including slurs)*

WEEK 6:

- Tuesday, February 25 – **Read** Audre Lorde, “[Age Race Class and Sex](#),” “[The Uses of the Erotic](#),” **Watch** Lizzie Borden, *Born in Flames* (1983); **FW 9**
- Thursday, February 27 – **Watch** excerpts, Marlon Riggs, *Tongues Untied* (1989): Clip 1: [00:00-3:46](#) Clip 2: [5:09-6:50](#) Clip 3: [34:40-37:36](#) Clip 4: [40:25-44:20](#); **Read** Queer Nation, “[Queers Read This!](#)” (1990, excerpted); Newsome, *My Government Means to Kill Me*, Lessons #1-3 (pp. 1-39); **FW 10**

Midterm Participation Reflection Due Sunday, March 2 by 11:59PM

WEEK 7:

- Tuesday, March 4 – **Read** Newsome, *My Government Means to Kill Me*, Lessons #4-10 (pp. 40-138)
 - Class vote: **watch** [Brother Outsider: The Life of Bayard Rustin](#) (2002)?
- Thursday, March 6 – **Read** Newsome, *My Government Means to Kill Me*, Lessons #11-13 (pp. 139-195); **FW 11**

Creative Remediation Project: Proposal Due Sunday, March 9 by 11:59PM

WEEK 8: **Reading & Viewing Quiz 2** (Available from Monday, March 10 at noon – Thursday, March 13 at 11:59PM)

- Tuesday, March 11 – **Read** Newsome, *My Government Means to Kill Me*, Lessons #14-18/end of novel (pp. 195-273) **FW 12**
- Thursday, March 13 – **Watch** Barry Jenkins, *Moonlight* (2016); **review assignment sheet for Creative Remediation Project: Annotated Bibliography before class; FW 13**

WEEK 9:

- Tuesday, March 18 – **Listen** to Radiolab, “[UnErased: Dr. Davison and the Gay Cure](#),” **Read** Chelsea Greenwood, “[How Gay Conversion Therapy Came to Be, and How It Persists Today](#),” **Watch** Jamie Babbit, *But I’m a Cheerleader* (1999); **FW 14**
- Thursday, March 20 – **MIDTERM EXAM**

WEEK 10: SPRING BREAK

UNIT 3: Making Other Worlds in the 21st Century

WEEK 11:

- Tuesday, April 1 – **Read** Kai Cheng Thom, *Fierce Femmes and Notorious Liars: A Dangerous Trans Girl’s Confabulous Memoir*, “Dangerous Stories”-“The Waiting Room” pp. 1-55, *cw for novel: references to self-harm, sexual violence, violence against trans people; police violence*
- Thursday, April 3 – **Read** Thom, *Fierce Femmes and Notorious Liars: A Dangerous Trans Girl’s Confabulous Memoir*, “from my notebook”-end of part III, pp. 56-130; **FW 15**

Creative Remediation Project: Annotated Bibliography Due Sunday, April 6 by 11:59PM

WEEK 12:

- Tuesday, April 8 – **Read** Thom, *Fierce Femmes and Notorious Liars: A Dangerous Trans Girl's Confabulous Memoir*, “Alzena the Witch’s House”-end of book, pp. 133-188; Nico Lang, excerpt, *American Teenager: How Trans Kids Are Surviving Hate and Finding Joy in a Turbulent Era* (2024); **FW 16**
- Thursday, April 10 – **Watch** Daniel Kwan and Daniel Scheinert, [Everything Everywhere All at Once](#) (2022); **review assignment sheet for Creative Remediation Project before class; FW 17**

WEEK 13:

- Tuesday, April 15 – **Read** Amal El-Mohtar and Max Gladstone, *This Is How You Lose the Time War* (2019), **FW 18**
- Thursday, April 17 – **Read** El-Mohtar and Gladstone, *This Is How You Lose the Time War*

Creative Remediation Project: 3/4 Draft of Remediation & Meta-Analysis Due to Peer Review Partners & Canvas Sunday, April 20 by 11:59PM

WEEK 14:

- Tuesday, April 22 – **Read** El-Mohtar and Gladstone, *This Is How You Lose the Time War*
- Thursday, April 24 – **Read** El-Mohtar and Gladstone, *This Is How You Lose the Time War*; **FW 19**

Peer Review Feedback Due to Partners and Canvas Sunday, April 27 by 11:59PM

WEEK 15: Reading & Viewing Quiz 3 (Available from Monday, April 28 at noon – Thursday, May 1 at 11:59PM)

- Tuesday, April 29 – **Watch** Janelle Monae, “[Dirty Computer \[Emotion Picture\]](#)” (48 min) *cw: references to homophobia, reclaimed slurs*; **FW 20**
- Thursday, May 1 – **Concluding remarks; FINAL EXAM**

Final Creative Remediation and Meta-Analysis Due Sunday, May 4 at 11:59PM

Extra Credit Assignments due Wednesday, May 7 at 11:59PM

No late work will be accepted after May 9th at 11:59pm.