The course will examine expressions of LGBT identities in a range of literary and cultural contexts. In considering historical developments of non-heteronormative sexualities alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in its many aesthetic and personal forms. Texts will include (but not limited to) experimental films such as Kenneth Anger’s *Scorpio Rising* and Barbara Hammer’s *History Lessons*, Queercore as a musical genre; Hector Silva’s artistic re-imagination of hypermasculine erotics through the lens of ethnicity; Samuel Delany’s autoethnographic meditation on subcultural sexual space, *Times Square Red, Times Square Blue*, Alison Bechdel’s collection of comics, *The Essential Dykes To Watch Out For*, Julia Serano’s transfeminist manifesto, *Whipping Girl*, Kortney Ryan Ziegler’s documentary, *Still Black: A Portrait of Black Transmen*, David Wojnarowicz’s memoir on living/dying with AIDS, *Close to the Knives*, and Eli Clare’s poetic exploration of queerness and disability, *Exile & Pride*. Please be aware that some of the texts contain material that may be objectionable to some: students who are uncomfortable with frank discussions of sexuality and the body may wish to consider another course.

**COURSE OBJECTIVES/LEARNING OUTCOMES:**

Courses that fulfill the 9-unit requirement for Explorations in General Education take the goals and skills of GE Foundations courses to a more advanced level. Your three upper division courses in Explorations will provide greater interdisciplinary, more complex and in-depth theory, deeper investigation of local problems, and wider awareness of global challenges. More extensive reading, written analysis involving comparisons, well-developed arguments, considerable bibliography, and use of technology are appropriate in many Explorations courses.

This is an Explorations course in the Humanities and Fine Arts. Completing this course will help you to do the following in greater depth:

- Analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments.
- Describe various aesthetic and other value systems and the ways they are communicated across time and cultures.
- Argue from multiple perspectives about issues in the humanities that have personal and global relevance.
- Demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.
MATERIALS TO BUY: one package of 3x5 index cards – bring to every class

BOOKS TO BUY:
Bechdel, Alison. *The Essential Dykes to Watch Out For*
Clare, Eli. *Exile and Pride: Disability, Queerness, and Liberation*
Cordova, Jeanne. *When We Were Outlaws: A Memoir of Love and Revolution*
Delany, Samuel. *Times Square Red, Times Square Blue*
Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*
Wojnarowicz, David. *Close to the Knives: A Memoir of Disintegration*

FILMS TO WATCH/RENT/BUY: [all film rentals/purchases are $5 or less each]
Anger, Kenneth. *Scorpio Rising* [in-class screening; course reserves]
Hammer, Barbara. *History Lessons* [in-class clips]
Hubbard, Jim. *United in Anger: A History of ACT UP* [rent via Amazon.com Instant Video]
Verhoeven, Paul. *Basic Instinct* [rent via Amazon.com Instant Video]

REQUIRED CONTENT VIA BLACKBOARD: [BB]
Black Fag. “Six Pack” [audio]
Freud, Sigmund. “The Sexual Aberrations”
Jones, Grace. “Warm Leatherette” [audio]
Schulman, Sarah. “The Denial of AIDS and the Construction of a Fake Life”
Somerville, Jimmy. “From This Moment On” [audio]
Team Dresch. “Fagetarian and Dyke” [audio]
Totally Rad!!. “Dressed Up” [audio]
Tribe 8. “Wrong Bathroom” [audio]

OPTIONAL/RECOMMENDED:
Cruse, Howard. *Stuck Rubber Baby* [library special collections]
Currah, Paisley and Susan Stryker, eds. *TSQ: The Transgender Studies Quarterly* 1.1-2
DiMassa, Diane. *The Complete Hothead Paison: Homicidal Lesbian Terrorist* [library special collections]
France, David. *How to Survive a Plague* [course reserves]

GRADE BREAKDOWN:
Attendance, Participation, Index Card Responses, and Quizzes: 40 points (20%)
Mid-Term: 50 points (25%)
Essays: 60 points (30%) [30 points/15% each]
Final Exam: 50 points (25%)
Total points: 200 (100%)

PLEASE NOTE: In order to receive a grade, all portions of the above must be completed. Failing to complete any of the above will result in failing the class.
ELECTRONIC DEVICE POLICY:
Turn off and put away all cell phones – no cell phone use is allowed at any time during the class. No laptops, either. You must bring print-outs of the Blackboard readings to class. If you can reasonably justify why you require an e-reader for the material, you may be approved to use it (medical reasons, for instance) but don’t count on it. Even if approved, those students using e-readers for anything other than accessing the material will not be permitted to use them for the rest of the semester. Read SDSU English Professor Peter Herman’s essay on laptops:
http://timesofsandiego.com/opinion/2014/06/12/world-digital-please-close-laptop-class/

CLASS AND EMAIL ETIQUETTE:
Please be on time and come prepared and alert. Feel free to bring a beverage with a lid but please do not bring food. If, during class, you are listening to music, using electronic devices (unless approved), or show up without the assignments and/or the texts being discussed, you will be asked to leave. Emails should be clear and follow proper grammar, syntax, and spelling. They should be written like a business letter (Dear Professor Howard . . . signed with your first and last name). I will not respond to emails that resemble text messages. Please allow 24–48 hours for a response.

ATTENDANCE:
It is IMPOSSIBLE to do well without attending class. If you anticipate that you will need to miss more than two classes, then you should withdraw from the class. If you have three absences, you will forfeit all of your attendance and participation points. More than three absences will result in failing the class. If a situation outside your control causes you to miss a class, you are still responsible for the material covered in that day’s class. Attendance will be enforced.

PARTICIPATION:
One of the key components of learning how to be a successful reader, writer, and thinker is the ability to articulate thoughts and engage in meaningful conversation about complex ideas. We will be exploring a variety of intriguing, controversial, and fascinating texts. In order to become fully engaged and get the most out of the class, sharing your observations and insights about the material in class is a significant portion of your grade. You will be expected to come to class prepared with a set of questions or portions of the texts to discuss. There is no such thing as a “stupid” or “wrong” question, observation, or comment.

INDEX CARD RESPONSES AND QUIZZES:
Almost every week, you will be required to respond to the assigned content.

ESSAYS:
You will write two 1,500-word [approx. 5-page] essays. Prompts will be given in advance of the essays’ due dates.

MID-TERM EXAM:
This exam will ask you to identify, explicate, and analyze passages, clips, and/or quotations from any of the assigned material. It will be an essay-based exam.
**FINAL EXAM:**
The final exam for this class is scheduled on the last day of class. While it will be cumulative, it will emphasize the material in the second half of the semester. It will be an essay-based exam.

**LATE POLICY:**
No assignments will be accepted after their due dates and times. No exceptions. Unless otherwise stated, always turn in hard copies of your assignments on their due dates, at the beginning of class. Unless stated otherwise, no assignments will be accepted via email.

**REQUIREMENTS FOR WRITTEN WORK:**
All writing assignments must be typewritten, (12-point font, Times New Roman), double-spaced on one side of the page (no extra spaces between paragraphs), include your last name next to page numbers, and have one-inch margins. Follow the MLA documentation style for all in-text citations and works cited pages. Do not bold, italicize, or use a different font for the titles of your essays. Always put your full name, professor’s last name, class and assignment, and the date at the top of the first page. For example:

Andy Aztec (name)
Dr. Howard (professor)
English 525/Assignment 1 (class number/assignment)
January 1, 2011 (date)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
<th>Maximum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95 – 100</td>
<td>90 – 94</td>
</tr>
<tr>
<td>A+</td>
<td>86 – 89</td>
<td>83 – 85</td>
</tr>
<tr>
<td>A-</td>
<td>80 – 82</td>
<td>73 – 75</td>
</tr>
<tr>
<td>B</td>
<td>76 – 79</td>
<td>70 – 72</td>
</tr>
<tr>
<td>B+</td>
<td>73 – 75</td>
<td></td>
</tr>
<tr>
<td>B-</td>
<td>70 – 72</td>
<td></td>
</tr>
</tbody>
</table>

A writing will show original insight into the texts and theories in question. It will have a clear argument that is easily detectable. It will include well-developed body paragraphs centered around topic sentences, and include quotes from the texts. It will display no (or very little) grammar, spelling, or typographical errors and will provide close textual analyses of specific moments from the assigned content. It will synthesize the theories and the primary texts and have flawless MLA documentation.

B writing will have the same characteristics as A writing but may also have some grammar, spelling, and typographical errors that compromise readability. It may also occasionally show somewhat underdeveloped insight into the texts and theories in question.

C writing will have some of the same issues that keep B writing from being A writing but will have noticeable and/or consistent grammar, spelling, editing, and MLA documentation problems. It will also have reductive analyses of texts and not include enough evidence from the texts and theories. It will show very little originality and have a disorganized paragraph structure.

D writing reflects that the bare minimum has been done to pass the assignment.
PLAGIARISM/Academic Dishonesty:
Plagiarism includes: copying the ideas or writings of someone else and claiming it as your own work, collaborating with someone else on an assignment, and/or resubmitting work that you have done for another class. DON’T DO IT. Anyone caught plagiarizing will not only fail that assignment, but is likely to fail the class and will also face disciplinary action in accordance with the San Diego State University policy. You are responsible for reviewing SDSU’s policy on academic dishonesty at http://csrr.sdsu.edu.

Disability Services:
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Please also visit http://www.sa.sdsu.edu/cps/. SDS is located in Calpulli Center, Suite 3101 (third floor) and is open 8:00 a.m. to 4:30 p.m., Monday through Friday.

Other Useful Numbers:
Public Safety: 619.594.1991
Center for Student Rights and Responsibilities: 619.594.3069
Counseling and Psychological Services: 619.594.5220
Center for Intercultural Relations: 619.594.7057

Schedule:

Dates below indicate when the material will be discussed. This means you need to complete the material listed for each day/week PRIOR to class, unless otherwise stated.

Be sure to bring all materials listed for each week.

Aug. 25: Introduction to Course

Aug. 27: Semester’s Key Terms
Freud, “The Sexual Aberrations” [BB]

Sept. 1: Historical Radicals
No Class – University Holiday

Sept. 3: Historical Radicals
Freud, “The Sexual Aberrations” [BB] continued
Hammer, History Lessons [in-class clips]
Optional: Cruse, Stuck Rubber Baby
**MACHO MEN**

**SEPT. 8:** Echols, “The Homo Superiors: Disco and the Rise of Gay Macho” [BB]
Art by Tom of Finland and Robert Mapplethorpe [in-class]

**SEPT. 10:** Echols, “The Homo Superiors” [BB] continued
Anger, Scorpio Rising [in-class screening]

**OUTLAWS**

**SEPT. 15:** Cordova, *When We Were Outlaws* [through Ch. 18, p. 229]

**SEPT. 17:** Cordova, *When We Were Outlaws* [through end]
*tentative* class guest: Jeanne Cordova

**BISEXUALITY; THE POSITIVE IMAGE DEBATE**

**SEPT. 22:** Verhoeven, *Basic Instinct* [watch on your own]

**SEPT. 24:** **ESSAY 1 DUE**
Verhoeven, *Basic Instinct* continued

**QUEER COMIX**

**SEPT. 29:** Bechdel, *The Essential Dykes to Watch Out For* [through “Home Economics,” p. 205]

**OCT. 1:** Bechdel, *The Essential Dykes to Watch Out For* [through end]
OPTIONAL: Dimassa, *The Complete Hothead Paisan*

**ACTING UP**

**OCT. 6:** Hubbard, *United in Anger* [watch on your own]
OPTIONAL: France, *How to Survive a Plague*

**OCT. 8:** Hubbard, *United in Anger* continued
Schulman, “The Denial of AIDS and the Construction of a Fake Life” [BB]

**ACTING UP continued**

**OCT. 13:** MID-TERM

**OCT. 15:** Wojnarowicz, *Close to the Knives* [through “Being Queer in America,” p. 83]

**ACTING UP continued; PUBLIC/PRIVATE**

**OCT. 20:** Wojnarowicz, *Close to the Knives* [through end]

**OCT. 22:** Delany, *Times Square Red, Times Square Blue* [through “Times Square Blue,” p. 108]
PUBLIC/PRIVATE continued

OCT. 27/29: Delany, *Times Square Red, Times Square Blue* [through “Times Square Red”]

TRANS*


NOV. 5: Serano, *Whipping Girl* [through “Trans-Sexualization,” p. 271]

TRANS* continued

NOV. 10: Serano, *Whipping Girl* [through end]

NOV. 12: Ziegler, *Still Black: A Portrait of Black Transmen* [watch on your own]

QUEER LISTENING; QUEERCORE

NOV. 17: ESSAY 2 DUE
Jimmy Somerville, “From This Moment On” [audio via BB]
Grace Jones, “Warm Leatherette” [audio via BB]
Totally Rad!!, “Dressed Up” [audio via BB]

NOV. 19: Tribe 8, “Wrong Bathroom” [audio via BB]
Black Fag, “Six Pack” [audio via BB]
Team Dresch, “Fagetarian and Dyke” [audio via BB]

NOV. 24: VISUAL RE-IMAGINATIONS
Art by Hector Silva and G.B. Jones [in-class]

DEC. 1: THE POLITICS OF DISABILITY
Clare, *Exile & Pride*

DEC. 3: Clare, *Exile & Pride* continued

DEC. 8: REVIEW FOR FINAL

DEC. 10: FINAL EXAM
I [print name]___________________________________ have read the syllabus for the above-named class in its entirety and fully understand the policies and expectations.

Justification for using an e-reader for content via Blackboard:

Type of e-reader:

Approved/Not Approved:

Student signature_______________________________________________________

Date signed__________________