This course will examine the broad field of queer studies by engaging with a body of scholarship and cultural production that seeks to understand queerness as a disruption to sexual, gender, and artistic norms. In considering historical developments of non-heteronormative sexualities and gender non-normativity alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in its many aesthetic and personal forms. Texts and contexts will include (but not limited to) Kenneth Anger’s experimental film Scorpio Rising, queercore as a musical genre; art by Hector Silva; Samuel Delany’s autoethnographic meditation on subcultural sexual space, Times Square Red, Times Square Blue, queer comix by Alison Bechdel and Diane DiMassa; Julia Serano’s transfeminist manifesto, Whipping Girl; Kortney Ryan Ziegler’s documentary, Still Black: A Portrait of Black Transmen; and David Wojnarowicz’s memoir on living/dying with AIDS, Close to the Knives.

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:
- Expand understanding of queer issues through the lens of queer experience
- Identify connections between queer critical thought and contemporary social and political issues
- Develop critical abilities to assess and evaluate received historical and cultural knowledge formations pertaining to queer, LGBT, ethnic, racial, and gender issues
- Develop awareness of interrelations among theory, aesthetics, and methodology in queer contexts
- Integrate primary and secondary material to produce theoretically informed analyses of queer cultural contexts

MATERIALS TO BUY:
One package of 3x5 index cards – bring to every class
One package of copy paper for print-outs from Blackboard

BOOKS TO BUY:
ENGL 550 Course Reader [CR]
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]
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]
***You must bring print-outs of the Blackboard readings to class.***
Black Fag. “Six Pack” [audio]
Clare, Eli. “Freaks and Queers”
Dead or Alive. “You Spin Me Round” [audio]
Faderman, Lillian. “Butches, Femmes and Kikis: Creating Lesbian Subcultures in the 1950s and 60s”
Jones, Grace. “Warm Leatherette” [audio]
Newton, Esther. “Role Models”
Team Dresch. “Fagitarian and Dyke” [audio]
Tribe 8. “Wrong Bathroom” [audio]
Xiu Xiu. “A Knife in the Sun” [audio]

OPTIONAL/RECOMMENDED [REQUIRED FOR GRAD STUDENTS]:
Cordova, Jeanne. When We Were Outlaws: A Memoir of Love and Revolution
Currah, Paisley and Susan Stryker, eds. TSQ: The Transgender Studies Quarterly 1.1-2
France, David. How to Survive a Plague [course reserves]
McRuer, Robert. “Compulsory Able-Bodiedness and Queer/Disabled Existence”

GRADE BREAKDOWN:
Attendance, Participation, Index Card Responses, and Quizzes: 40 points (20%)
In-Class Exam: 25 points (12.5%)
Short Essay: 50 points (25%)
Take-Home Exam: 25 points (12.5%)
Research Essay: 60 points (30%)
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.

OPPORTUNITIES FOR EXTRA POINTS/IMPORTANT RELATED EVENTS:
There are several opportunities to add 5 points total to your semester grade. You will receive 5 points if you attend SDSU’s LGBT Research Consortium events/talks:

List of Spring 2015 talks
http://lgbtqrc.sdsu.edu/news.html

The Coming of Age of LGBTQ Studies Conference at SDSU: April 17-18
http://lgbtqrc.sdsu.edu/conference/

Students who have missed more than two classes before or after the presentation/attended event will not have this option or will forfeit their extra points.
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. 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, 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.

IN-CLASS 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.

SHORT ESSAY:
You will write a short essay of 1,500-words [approx. 5 pages]. Prompts will be given in advance of the essay’s due date.

TAKE-HOME EXAM:
This essay-based exam will be due within less than a week of distribution.

RESEARCH ESSAY:
A 3,000-word [approx. 8-10 pages] research essay will be due on May 11 at noon – hard copies to my office, AL 259.
[GRADUATE] GRADE BREAKDOWN:
Attendance, Participation, Index Card Responses, and Quizzes: 40 points (20%)
Presentation: 60 points (30%)
Proposal/Annotated Bibliography: 40 points (20%)
Essay: 60 points (30%)
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.

[GRADUATE] PRESENTATION:
Graduate students will be required to present on one of the week’s texts and lead a portion of the class discussion. Please come prepared with a handout of questions, quotes, and key moments from the texts that you want us to discuss.

[GRADUATE] PROPOSAL AND ANNOTATED BIBLIOGRAPHY:
Graduate students will be required to submit a 500-word proposal and annotated bibliography of 10 sources for the essay. Due date: April 6.

[GRADUATE] ESSAY:
Graduate students will be required to submit an essay of 5,000 words (approx. 15 pages) on any of the texts and concepts covered in class. Be sure to discuss your topics with me well before the due date. The due date is May 11 at noon – hard copies to my office, AL 259.

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)

A: 95 – 100  B+: 86 – 89  C+: 76 – 79
A-: 90 – 94   B: 83 – 85   C: 73 – 75
             B-: 80 – 82   C-: 70 – 72
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.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.
***You must bring print-outs of the Blackboard readings to class.***

**JAN. 21:** INTRODUCTION TO COURSE

**JAN. 26:** SEMESTER'S KEY TERMS

**JAN. 28:** HISTORICAL RADICALS; GENDER OUTLAWS
Faderman, “Butches, Femmes, and Kikis” [BB]
OPTIONAL: CORDOVA, WHEN WE WERE OUTLAWS

**GENDER OUTLAWS continued**

**FEB. 2:** Faderman continued
Newton, “Role Models” [BB]

**FEB. 4:** Newton continued

**MACHO MEN**

**FEB. 9:** Anger, Scorpio Rising [in-class screening]

**FEB. 11:** Art by Tom of Finland and Robert Mapplethorpe [in-class]

**BISEXUALITY; THE POSITIVE IMAGE DEBATE**

**FEB. 16:** Verhoeven, Basic Instinct [watch on your own]

**FEB. 18:** Verhoeven, Basic Instinct continued

**QUEER COMIX**

**FEB. 23:** IN-CLASS EXAM

**FEB. 25:** Bechdel, The Essential Dykes to Watch Out For section in CR

**COMIX continued; ACTING UP**

**MAR. 2:** DiMassa, The Complete Hothead Paisan section in CR

**MAR. 4:** Hubbard, United in Anger [watch on your own]
OPTIONAL: FRANCE, HOW TO SURVIVE A PLAGUE

**ACTING UP continued**

**MAR. 9:** Hubbard, United in Anger continued

**MAR. 11:** Wojnarowicz, Close to the Knives [through “Being Queer in America,” p. 83]

**ACTING UP continued; PUBLIC/PRIVATE**

**MAR. 16:** Wojnarowicz, Close to the Knives [through p. 162]

**MAR. 18:** Delany, Times Square Red, Times Square Blue [through “Times Square Blue,” p. 108]
PUBLIC/PRIVATE continued

MAR. 23:
Delany, *Times Square Red, Times Square Blue* [through “Times Square Red”]

MAR. 25:
SHORT ESSAY DUE
Delany continued

MAR. 30/APR. 1:
NO CLASS – UNIVERSITY HOLIDAY

TRANS*

GRADUATE PROPOSALS/ANNOTATED BIBLIOGRAPHIES DUE

APR. 6:

APR. 8:
Serano, *Whipping Girl* [through “Trans-Sexualization,” p. 271]

TRANS* continued

APR. 13:
Serano, *Whipping Girl* [through end]

APR. 15:
Ziegler, *Still Black: A Portrait of Black Transmen* [watch on your own]

APR. 17–18:
THE COMING OF AGE OF LGBTQ STUDIES CONFERENCE AT SDSU:
Keynote: Karen Tongson
*Homeboy* Screening and Q&A with director Dino Dinco

QUEER LISTENING/SOUND

APR. 20:
Grace Jones, “Warm Leatherette” [audio via BB]
Dead or Alive, “You Spin Me Round” [audio via BB]
Xiu Xiu, “A Knife in the Sun” [audio via BB]

APR. 22:
QUEERCORE
Tribe 8, “Wrong Bathroom” [audio via BB]
Black Fag, “Six Pack” [audio via BB]
Team Dresch, “Fagetarian and Dyke” [audio via BB]

APR. 27:
VISUAL RE-IMAGINATIONS
TAKE-HOME EXAM DUE
Art by G.B. Jones and Hector Silva [in-class]

APR. 29:
QUEER/CRIP/FREAK
Clare, “Freaks and Queers” [BB]
OPTIONAL: MCRUER, “COMPULSORY ABLE-BODIEDNESS AND QUEER/DISABLED EXISTENCE” [BB]

MAY 4/6:
ESSAY WORKSHOPS

MAY 11:
RESEARCH ESSAYS DUE at 12 noon – hard copies to AL 259
SAN DIEGO STATE UNIVERSITY
ENGLISH 550: QUEER TEXTS AND CONTEXTS
PROFESSOR HOWARD
SPRING 2015

SYLLABUS CONTRACT

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

Student signature________________________________________________________

Date signed__________________