

Introduction to LGBTQ Studies

Winter 2020

FEMST 80

Professor: Dr. Jennifer Tyburczy
Office: South Hall 4713
Office Hours: Wednesdays 10AM-12PM
And by Appointment

Time: 9:30-10:45AM
Location: Embarcadero Hall
Email: jtyburczy@femst.ucsb.edu
Pronouns: She/Her/Hers

Course Description

This course introduces students to lesbian, gay, bisexual, transgender, and queer studies as an interdisciplinary field of inquiry. This particular version of the course will serve as a primer on queer theory as a way of doing LGBTQ Studies. The latter half of the course focuses on trans studies with an emphasis on trans history, representation, and public display.

Course Objectives

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

- Define and utilize basic terms and concepts central to LGBTQ Studies
- Discuss LGBTQ Studies as an intersectional scholarly (inter)discipline
- Mobilize “queer” and “trans” as tools of knowledge production and analysis in LGBTQ Studies
- Apply concepts and theories in LGBTQ Studies, queer theory, and trans studies to their own disciplinary backgrounds and perspectives
- Gain valuable research, collaboration, and writing skills with and through the lens of LGBTQ Studies

Required Readings

Queer: A Graphic History, by Dr. Meg-John Barker with illustrations by Julia Scheele, London: Icon Books Ltd., 2016.

Transgender History: The Roots of Today's Revolution, second edition, by Susan Stryker, New York: Seal Press, 2017.

Both books are available for purchase at the UCSB bookstore. These books will also be on reserve in the library and available for 2 hours at a time. Please be respectful of your coursemates and return materials promptly.

Attendance

Attendance for all classes, both lecture and section, is mandatory. Teaching assistants will keep careful records of attendance during both lecture and your section. Please make sure to come to class on time and every time and to stay for the duration of the lecture/section. Two unexcused late arrivals equals one unexcused absence, so be certain that your schedule allows you to arrive promptly at 9:30AM and the time of your section. After three excused or unexcused absences (resulting from tardiness and/or absences), your final grade will drop a half a letter grade and will continue to do so for each subsequently missed class.

Participation

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

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

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

A Note on Technology

All cell phones, laptops, ipads, or any other device must be turned off and put away and out of sight before entering the classroom. Laptops and ipads are not permitted for taking notes during class. Every student must instead buy and bring to every lecture/section a notebook large enough for the quarter's notes (documented before and also during class). If your teaching assistant sees you conducting non-class-related business on a computer, laptop, or on phone during lecture or section, 5 points will be taken off your participation grade every time. No exceptions. If you believe you require any device to take notes due to a learning disability or other matter, speak to your professor and teaching assistant during the first week of classes so we can arrange the appropriate accommodations.

Grading Information

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

Assignments

No late assignments will be accepted. It is the student's responsibility to keep up with the syllabus and hand in assignments in section or per your teaching assistant's instructions.

Important: If a student misses class, it is their responsibility to check with a coursemate (not the professor or the teaching assistant) to see what they've missed and what projects may have been assigned. Please do not email the professor or

teaching assistant to ask what you have missed in class. Additionally no missed classes can be “made up.”

Grading

Participation (lecture/section)	20%
Queer theory project	30%
Section presentation	20%
Trans Studies group project	30%

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

Participation and Readings, 20%

ALL reading assignments must be completed on time for class. The readings for this class are in-depth and significant, and range from theoretical to narrative-based offering a well-rounded basis for understanding LGBTQ Studies as an (inter)discipline. **I reserve the right to give unannounced pop quizzes that will be graded and factored into your overall participation grade.**

Presentation, 20%

Inspired by the week’s readings and intellectual and creative interests, you (and two-three other colleagues) will each bring in an artifact (a film, an object, an event, a poem, a photograph, a short story, a performance, a museum exhibition, really the opportunities are endless) to unpack a key word, an idea, or a question from the week’s readings. This artifact must not be one mentioned in the reading and must also be something not immediately associated with LGBTQ experience. Presentations should consist of the following: 1.) show the artifact 2.) describe what it is and what its significance is to LGBTQ Studies 3.) analyze how this artifact illuminates, complicates, contradicts, and/or extends a critical argument, question, idea, or key word in that week’s readings. Each student presentation should take no longer than 4-5 minutes, with the total for all presentations on a given day not exceeding 20 minutes. The point of the presentation is to make an argument for why the artifact you show to your colleagues *should* be important to LGBTQ studies and to directly apply your burgeoning sense of *queer analytics* to “unlikely” objects.

Queer Theory Project, 30%, Due in section during Week 6

Each student will choose one topic from the 28 provided below to write a 1200-1500-word paper addressing how this topic should be considered a queer issue and thus germane to LGBTQ Studies. You will be expected to include one source from class, one scholarly source (an article or book published by a university press) from outside the course that you find yourself, and one pop culture (e.g., a magazine or newspaper article) or artistic source (performance, film, museum exhibition, sculpture, craft, zines, painting, photography, etc.)

Potential topics are as follows: Migration, Performance, Race, Capitalism, Palestine, Black Lives Matter, Poverty, Housing and Homelessness, Disability, Feminism, Labor rights, War and Militarism, Colonialism and/or neoimperialism, Settler Colonialism, Protest, Public and Political Art, Borders, Diaspora, Translation, Sex Work, Indigeneity and Indigenous Experience, Pedagogy, Activism, Time, Climate Change, Science, the Environment, Food Security, Gentrification

Paper Format:

Final projects will be submitted electronically to the teaching assistant on or before the due date. Use Times New Roman Font, 12-point, black ink, 1" margins, and remember to insert page numbers. Title pages ARE necessary and should include your name, the name of your TA, your section day/time, and the title of your paper. Both the document and subject heading must be labeled as Yourlastname_finalproject. At the end of the paper, include a works cited page in MLA format. For MLA format, see <https://owl.english.purdue.edu/owl/resource/747/05/>

Trans Studies Group Project, 30%, Due Tuesday, March 17, 2019 by 5PM

For your final project, in groups of 3 or 4, you and your co-curators will plan a museum exhibition that could be displayed in the campus art museum or execute an online exhibition around some theme or issue germane to trans studies, histories, and experience. The project must draw from at least one reading from Weeks 1-4 and at least 2 readings from Weeks 5-9, in addition to at least one external scholarly reading and one external popular culture and/or artistic text.

As you create the exhibition, brainstorm the following:

- Why should this exhibit be mounted at this time?
- How and what will you research to prepare the exhibit?
- What will be on show? (which art, genres of art, any historical archive/artifacts, from where, etc.)
- How does the exhibit challenge conventional, traditional or fixed notions of gender and use "trans" as a modality for rethinking museums as spaces of display and/or the web as a site for display?
- How will the exhibition be organized and presented?
- How will visitors experience the exhibition?
- How does the exhibit engage the sensorium and visitor participation?
- Will souvenirs be sold? Of what kind(s)? How do you play with the concept of "souvenir"?

The group will submit to the Teaching Assistant a portfolio that includes:

- 1.) An introductory text (800-1000 words, 12 point font, 1" margin, double-spaced pages) that describes the overall argument of the exhibition and gives the exhibition title
- 2.) A 600-800 word text that describes the research conducted for the exhibition. A bibliography in MLA format of Works Cited must also be included.

- 3.) At least 15 objects (no more than 25) and a wall text (of no more than 150 words) for each object display; an object can stand on it own and/or objects can be gathered in discrete displays, and curators should decide if wall texts should be written for a display of gathered objects (with only short labels created for individual artifacts/artworks) or for each object.
- 4.) An itinerary that shows how you want people to move through the space. If the group decides to make a website, I will expect the group to creatively approach navigation or surfing through a trans lens.
- 5.) A budget and a list of possible sponsors for the show (if online, create a page that lists allied organizations and individuals that can spread the good word about your web site)
- 6.) A short description of who in your group was responsible for what contributions to the final project
- 7.) Any other component that you deem necessary or desirable for your exhibition

Academic Integrity Code

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

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

Disability Services

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

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

Undocumented Student Services

UCSB (and your professor and teachings assistants) are committed to fostering a safe and supportive environment for students of diverse backgrounds including our Dream Scholars and undocumented students at UCSB.

<http://www.sa.ucsb.edu/dreamscholars/home>

Other Student Resources

Managing stress/Supporting Distressed Students

Personal concerns such as stress, anxiety, relationships, depression, cultural differences, can interfere with the ability of students to succeed and thrive. For helpful

resources, please contact UCSB Counseling & Psychological Services (CAPS) at 805-893-4411 or visit <http://counseling.sa.ucsb.edu/>

Building academic skills

For general academic support, students are encouraged to visit Campus Learning Assistance Services (CLAS) early and often. CLAS offers instructional groups, drop-in tutoring, writing and ESL services, skills workshops and one-on-one consultations. CLAS is located on the third floor of the Student Resource Building, or visit <http://clas.sa.ucsb.edu>. This is also the site to make an appointment with the writing center at any stage of your writing from brainstorming to final polishing. The professor HIGHLY recommends you visit the writing center to get feedback on your final projects.

Course schedule (subject to change):

JANUARY

Week 1, Introduction to LGBTQ Studies

7: Introduction to the course

9: In-class screening *Before Stonewall: The Making of a Gay and Lesbian Community* (1984; 87 minutes; narrated by author Rita Mae Brown, directed by Greta Schiller, co-directed by Robert Rosenberg)

Week 2, What is “Queer”?

14: Have read, Meg-John Barker and Julia Scheele, *Queer: A Graphic History*, 1-31, 84-97, 110-115. Take notes at home on the following questions and key terms: What are organizing sexual assumptions in our society? How are sexuality and sexual identity socially constructed? What cultural assumptions are embedded in heteronormativity? What privileges interlock to constitute what the book refers to as “straight privilege”? What limitations might we ascribe to the notion of “coming out” and “the closet”?
Keywords: Queer, Sex, Identity, Sexual Assumptions, Social Construction, Heteronormativity, Homophobia, Heterosexism, Privilege, Coming out, the Closet, Nature/Nurture

16: Have read, *Queer*, 42-61. Take notes on the following questions and key terms: What were some ideas and social movements from the 1970s-1990s that inform contemporary queer theory and politics? Keywords: Black Feminism, Compulsory Heterosexuality, Intersectionality, Charmed Circle, Practices vs. Identities, Subjectivity

Week 3, Queer in Theory and Practice

21: Have read *Queer*, 62-83, 98-109. Take notes on the following question and key terms: What are the primary concerns of queer theory? Keywords: Power, Normality and Biopower, Heterosexual Matrix, Gender Performativity, Subversion and Parody, Discourse Analysis, Queering, Camp, Low Theory

Special event: Susan Stryker (the author of our second textbook for this course), “On Groundlessness: Transphobic Feminism, Gender Ideology, and Transfeminist Critique,” January 22, 4-5:30PM MCC Theater

23: Have read *Queer*, 125-173. Take notes on the following: What are key tensions within queer theory and how have they been addressed? Keywords: Race, Strategic Essentialism, Bisexuality, Cisgenderism, New Normativities, Queering Communities

Week 4: Transnational Queer/Trans Studies

28: Elizabeth Povinelli and George Chauncey, “Thinking Sexuality Transnationally,” *GLQ* (1999) 5 (4): 439-449 (gauchospace)

30: Excerpts from Héctor Domínguez Ruvalcaba, *Translating the Queer: Body Politics and Transnational Conversations*, London: Zed Books, 2016 and David Gramling and Aniruddha Dutta, Introduction to “Translating Transgender,” *Transgender Studies Quarterly*, Volume 3, Numbers 3–4, November 2016, 333-356. Sayak Valencia Triana, “Tijuana Cuir,” in *Queer Geographies* edited by Lasse Lau, Mirene Arsanios, Felipe Zúñiga-González, Mathias Kryger, and Omar Mismar, US: McNaughton & Gunn, Inc., 2014, 90-96. (all on gauchospace)

FEBRUARY

Week 5, Queer of Color Critique

4: Cathy J. Cohen, “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?” (74-95); E. Patrick Johnson, “‘Square’ Studies, or ‘Almost Everything I Know about Queer Studies I Learned from my Grandmother,’” (96-118)

6: In-class screening: *Tongues Untied* (Marlon Riggs, 1989, 55 minutes)

Special Event: E. Patrick Johnson in Conversation with Cherríe Moraga at the MCC Theater to discuss Johnson’s newest book, *Honeypot: Black Southern Women Who Love Women*, February 6 at 6PM

Week 6, Trans Histories

Queer Theory paper due in section this week

11: Have read, *Transgender History*, Prologue and pages 1-44, and take careful notes on the following contexts, concepts, and terms: Gender, Transgender, Cisgender, Gender-nonconforming, Genderqueer, Nonbinary, Intersex

13: Have read, *Transgender History*, 45-78; watch in-class, *Straightlaced – How Gender’s Got Us All Tied Up*, directed by Debra Chasnoff (67 minutes)

Week 7, Trans 101

18: Director Craig Leets and Associate Director Quinn Solis of the Resource Center for Sexual and Gender Diversity will visit lecture to give us a Trans 101 training over the next two days.

20: Trans 101 Training with Leets and Solis

Week 8, Trans Histories continued

25: Have read, *Transgender History*, 79-114

27: Have read, Have read, *Transgender History*, 115-150

MARCH

Week 9, Queer and Trans Politics of Representation

3: Have read, *Transgender History*, 195-236; Watch in-class *Screaming Queens: the Riot at Compton's Cafeteria* (2005, Directed by Susan Stryker, 56 minutes)

5: *Transgender History*, 151-194

Week 10, Collecting and Exhibition Trans Experience

10: Jennifer Tyburczy, "All Museums are Sex Museums," *Radical History Review* 113 (2012): 199-211.

12: Have read, Jeanne Vaccaro, "Canonical Undoings: Notes on Trans Art History," in *Trap Door: Trans Cultural Production and the Politics of Visibility*, MIT Press, 2017.

Also, study the art and artists included in the Museum of Transgender History and Art and the exhibition, *Bring your own body: Transgender Between Archives & Aesthetics*, and the NY Trans Oral History Project (see Gauchospace for links and catalogues)

Final Projects Due Tuesday, March 17, 2020 by 5PM