Course Objectives:
This seminar investigates queer theory and the experiences of lesbian, gay, bisexual, transgender, intersex and queer (LGBTIQ) people as addressed in empirical studies, narratives, film and activism. We will explore how gender and sexual identities intersect with race, class, ethnicity, age and disability. Our areas of inquiry will include identity, community, popular culture, violence and social movements. We will critically analyze which texts have been considered central to queer theory and which have been marginalized.

This course aims to foster critical and sociological thinking, writing, and discussion. We will go beyond merely digesting theorists' work to actively engage with the material and to critique both commonly held assumptions and academic theories about gender and sexuality. Some of the ideas presented may challenge your thinking about gender, sexuality, race, disability and other dimensions of identity and social life. If you feel uncomfortable with explicit discussions of heterosexuality and homosexuality, race and racism, gay rights, feminism and other movements for social change, this may not be the class for you. We will operate under the assumption that learning involves openness to new ideas and willingness to struggle with intellectual and social contradictions.

I will do everything I reasonably can to help you meet your goals in this course and to maintain a respectful classroom atmosphere. I expect you to do the same. Please see me or contact me by email to talk about any questions, revelations, problems with the material, my presentation of it, or classroom dynamics.

Required Texts:
Articles and book excerpts available on E-Reserves. Please notify me as soon as possible if an assigned reading is not available, is missing pages, the assignment is not clear, etc. Thank you.

Website and email:
You are required to use PioneerWeb and email for this class! The syllabus, assignments, study questions, and pertinent links will be posted on PioneerWeb. I will post or email important announcements, changes to readings, additional assignments, etc. Questions about the course? Please check PioneerWeb first, then email me.
**Coursework**

**Assignments:** You will complete two critical response assignments, one during each half of the semester. Details will be provided in writing when these projects are assigned.

**Midterm Exam:** The midterm exam is designed to encourage absorption and synthesis of material covered in the first half of the semester. The exam will draw from readings, lectures, films, activities, etc. (Anything covered in readings, assignments, or class is fair game.) Reading questions provided on the website and by you in class will be a good guide to exam questions.

**On makeup exams:** In accordance with Grinnell policy, a makeup exam will be given only if all of the following criteria are met: 1. It is absolutely impossible for you to be present for the exam. 2. If you know ahead of time you will be away the day of the exam due to an athletic event, religious observance or other obligation, you must notify me as soon as you become aware of it. In case of illness or emergency, you must notify me (preferably by email) by noon on the day of the exam. 3. Your incapacity to take the exam must be verified in writing by a physician, the Health Center or the Academic Advising Office. 4. Makeup exams must be completed either before, or within one week following, the scheduled exam.

Requests for makeups that fall outside these parameters will not be looked upon favorably.

**Final Project:** In place of a final exam, you will complete a project of your own design related to the material covered in the course. There will be a range of options for carrying out this project (research, ethnography, alternatives to writing using a variety of media, etc.). There will be deadlines periodically throughout the semester for proposing your project, gathering sources, establishing your methodology and media, and creating a "scaffold" for the project, as well as the final product. A significant portion of your grade will depend upon satisfactory and timely completion of these steps.

**Presentation:** A seminar is by nature a collaborative learning effort. As such, each of you will present background information on a theorist or filmmaker and lead discussion on her/his work at one of our seminar meetings. Sign-up for theorists/filmmakers will be on a first come, first serve basis. I will distribute guidelines for these presentations.

**Attendance and Participation:**

This seminar is designed to revolve around dialogue, lectures, small group work, student and guest presentations, films, and other relevant information. Therefore your attendance, preparedness, and active participation are essential. Constructive dialogue requires preparing for class, respectfully joining in discussions, and courteously listening to others. There are multiple ways of participating effectively -- overall your participation grade will be based upon your consistent, engaged presence. Students are expected to come to class regularly and on time. Attendance will be taken. You are allowed one free absence (no excuse necessary). More than one unexcused absence will negatively affect your participation grade, as will cross-talk, sleeping in class, repeatedly arriving late or leaving early without prior notification.

Please note that whether excused or not, you are responsible for any and all material missed due to absences. Get the emails and phone numbers of at least two other students in the class and if you miss a class, ask them to review what was covered and/or lend you their notes. (Do not ask...
me what was covered or if we did/will do anything important on a given day; do not tell me you are skipping the seminar to prepare for another class.)

Other assignments: I will periodically assign short written pieces, group work or other additional work to be done in class or as homework. Generally you must attend class to hear about these assignments, although some may be posted on PioneerWeb or by email.

Grading:

2 Critical Response Assignments. (15% each) 30%
Midterm Exam 20%
Final Project 20%
Presentation 10%
Participation & other assignments 20%

Accessibility Accommodations:
Any student who, because of disability, requires accommodations in order to participate fully in the course should contact me and the Academic Advising Office as soon as possible to make necessary arrangements. "Grinnell is committed to making accommodations for students with physical, learning or psychological disabilities" (Student Handbook, 2006-07, p. 2). So am I.

Academic Dishonesty and Plagiarism:
As Grinnell students and members of the global scholarly community, you are held to the highest standards of academic integrity. I am required to bring suspicious coursework to the attention of the Committee on Academic Standing. See p. 45 of your Student Handbook for a list of what constitutes academic dishonesty. Penalties for academic dishonesty may include grade reduction, course failure, suspension, probation or dismissal from the College.

Plagiarism is the act of passing off someone else's ideas or words as your own, or using someone else's work without crediting your source. If you use someone else's words, or even their ideas, you must cite your source. This is true whether you quote the source directly or paraphrase from it. It has become quite easy to find out whether a student has copied sections of a text from written sources or from the internet – do not be tempted. If you plagiarize work in this class you will get zero credit for the assignment, potentially fail the course and/or be brought before the Committee on Academic Standing. If you are not sure how to cite sources correctly, make sure you find out! It’s not worth risking a failing grade or dismissal from the College.

See your Student Handbook, the Writing Lab, the library or me for more information on academic honesty, scholarly ethics, or citing sources.

Acknowledgements: I am grateful to Laura Sachiko Fugikawa at the University of Southern California and to Andrea L. Mays at the University of New Mexico for their substantial contributions to the development of this course.
Course Schedule:
Given that dynamics and issues raised in class, socio-cultural developments, guest speaker availability and other factors may affect the pace of the course, the following is a tentative outline of the material we will cover. You should complete the readings by class time on the dates specified.

FOUNDATIONS

Week 1
M 9/3 Review syllabus, discuss course objectives & expectations
What is Queer? What is Theory?

W 9/5 Feminist/Critical Race/Queer Theory; Intersectionality
Anzaldúa & Moraga, "Theory in the Flesh"
Moraga, "Loving in the War Years" (poem)
Lorde, "The Master's Tools Will Never Dismantle the Master's House" and "Age, Race, Class and Sex: Women Redefining Difference"
Anzaldúa, "Movimientos de rebeldía y las culturas que traicionan" and "To(o) Queer the Writer—Loca, escritora y chicana"

Week 2 Organization & Social Control of Bodies
M 9/10 Katz, "The Invention of Heterosexuality"
Somerville, Excerpts from Queering the Color Line (Intro & Ch. 1)

W 9/12 Clare, selections from Exile & Pride

Week 3 Power & Discourses of Sexuality
M 9/17 Foucault, selections from The History of Sexuality, Vol. I

W 9/19 Marriage, Privacy & Sodomy Law
Bowers v. Hardwick (excerpt)
Lawrence v. Texas (excerpt)
Cohen, "Privacy without the Closet"
Bush, 2004 State of the Union Address (excerpt)
Duggan, "Holy Matrimony!"
Graff, "What is Marriage For?"

Week 4 Social Constructions: The Closet, Sex & Gender
M 9/24 Sedgwick, Excerpts from Epistemology of the Closet
PERFORMING GENDER & SEXUALITY: BOUNDARIES UNBOUND

W 9/26  
**Gender as Process, Stratification, Structure**  
Review: Lorber, "The Social Construction of Gender"  
West & Zimmerman, "Doing Gender"  
Pratt, "Gender Quiz" (from *S/HE*)

Week 5  
M 10/1  
**Intersex and the Intersex Movement**  
Fausto-Sterling, "Dueling Dualisms" (from *Sexing the Body*)  
Fausto-Sterling, "The Five Sexes" & "Five Sexes Revisited"  
Preves, "Sexing the Intersexed"  
Chase, "What is the Agenda of the Intersex Patient Advocacy Movement?"  
ISNA, "Suggestions for Writing about Intersex" and "Shifting the Paradigm…" (handouts)

W 10/3  
**Performativity**  
Butler, "Preface" and "Subjects of Sex/Gender/Desire" (from *Gender Trouble*)  
Film: *Paris is Burning*

Week 6  
M 10/8  
hooks, "Is Paris Burning?" (from *Black Looks*)  
Butler, "Gender is Burning" (in *Bodies That Matter*)

W 10/10  
**Popular Culture & Spectatorship**  
Sullivan, "Queering Popular Culture"  
McFadden, "America's Boyfriend Who Can't Get a Date"  
Hollinger, "Theorizing Mainstream Female Spectatorship"

Week 7  
M 10/15  
Catch up & Mid-semester Review

W 10/17  
**Midterm Exam**

Week 8: FALL BREAK OCT. 20-28

TRANSCENDING IDENTITY/IES

Week 9  
10/29  
**Transgender**  
Halberstam, Intro to *Female Masculinity*  
Prosser, Intro to *Second Skins*  
Presentation: Haddie  
Discussants: Allison, Kate
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings/Pad *****</th>
<th>Presenters/or</th>
<th>Discussants/Comments</th>
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<tbody>
<tr>
<td>10/31</td>
<td>Bornstein, excerpts from <em>Gender Outlaw</em> Stryker, “Transgender Studies: Queer Theory’s Evil Twin” (w/ brief intro by Jagose &amp; Kulick) Pratt, “Bathroom” and “Border”</td>
<td><em>Presentation: Michelle</em></td>
<td><em>Discussants: Adam, Irina</em></td>
<td></td>
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</tbody>
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**DUE 10/31: Final project proposal**

**Week 10**  
**Passing**  
**11/5** Larsen, *Passing*, entire  
*Presentation: Leslie*  
*Discussants: Abby, Emily*  

**11/7** Butler, “Passing, Queering” (*Bodies That Matter* Ch. 6)  
*Discussants: Kirby, Katherine*  

**MOVEMENTS FOR CHANGE; RESISTING VIOLENCE**

**Week 11**  
**Queer Community?/Queer Movements**  
**11/12** Gamson, “Must identity movements self destruct?”  
Halberstam, “What’s that Smell? Queer Temporalities and Subcultural Lives”  
Hutchins, “Bisexuality: Politics & Community”  
Clausen, “My Interesting Condition”  
*Discussants: Haddie, Michelle, Kate*  

**11/14** Russo, “Lesbian & Bisexual Women’s Battering”  
Erbaugh, “Queering Approaches to Intimate Partner Violence”  
Butler, “Beside Oneself”  
*Presentation: Sara*  
*Discussants: Adam, Allison*  

**Week 12**  
**Queer of Color Theory/Surviving Violence/Racism**  
**11/19** Riggs, "Notes of a Signifyin' Snap! Queen"  
Harper, "Marlon Riggs: The Subjective Position of Documentary Video"  
Johnson, “The Pot is Brewing”  
Ferguson, Intro to *Aberrations in Black*  
Marlon Riggs Film: *Tongues Untied*  
*Presentation: Lauren*  
*Discussants: Leslie, Abby*  

**11/21** No class – turn in revised proposal
DUE 11/21: Revised final project proposal

(Break)

**Week 13** Queering Disciplinarity, Methodology, Sexuality & Transnational Feminism  
11/26 (Alexander, excerpts from *Pedagogies of Crossing*)

Tuesday 11/27: M. Jacqui Alexander’s Public Talk, 4:15pm, JRC 101

11/28  Eng et al, “What’s Queer about Queer Studies Now?”  
Puar, “Queer Times, Queer Assemblages”  
Discussants: Lauren, Kirby, Irina

DUE 11/28: Critical response assignment #2

**Week 14** The Politics of Heteronormativity/Heterosexism  
12/3  Rich, “Compulsory Heterosexuality…”  
Wittig, “The Straight Mind”  
Discussants: Sara, Katherine, Emily

12/5  Readings TBA (Queer Studies/Disability Studies)  
Presentations: Abby & Leslie – Disability  
Everyone – Project presentations

DUE: Final project outline/description

**Week 15** Queering Sex/Phun with the Phallus  
12/10  Stoltenberg, “How Men Have (a) Sex”  
Butler, “The Lesbian Phallus & the Morphological Imaginary” (*Bodies That Matter* Ch. 2)  
Fung, “Looking for My Penis”  
Trahan, “Queen of the Girls”

12/12  Catch-up/Review

FINAL PROJECT (all parts) DUE Thurs 12/20 at 4pm in Carnegie 115.

Congratulations: You have completed Queer Theory Seminar! Go forth & queer/theorize.