Time: T 8-9, R 9 —► Tuesdays 3:00pm-4:55pm, Thursdays 4:05pm-4:55pm
Place: CSE E222
Canvas Website: http://elearning.ufl.edu/
Course Website: https://queertheorymedia.wordpress.com/
Instructor Name: Dr. Margaret Galvan
Email: margaretgalvan@ufl.edu
Office: TUR 4348
Office Hours: Tuesdays 10:30am-1:30am, Thursdays 2:45pm-3:45pm, and by appointment

Course Description:
We will learn about queer theory as it grew out of lesbian and gay studies and activism in the 1980s and as it continues through the present moment in its intersections with trans theory. Alongside theoretical texts, we will read contemporaneous queer media, including comics, zines, and other print media. Together, these materials will allow us to understand both the theories and activist movements. Moreover, we will ask not only how the visual materials speak to the textual works, but also what queer theories they assert through their visual interfaces.

Course assignments will include digital reflections on a shared course website, a short formal essay, and a research project.

Books to Purchase:

Course Texts: Additional course texts will be available for download as PDFs via Canvas or through online links posted on the syllabus and course website. Some course texts are on reserve, as indicated via Canvas.

Assignments & Grading: Refer to the university grading policy for overarching information: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

**Digital Reflections (15%)**: you will be assigned to a group and publish three image-text posts and six insightful comments over the course of the semester. You will post these on the course website. We will collectively edit and compile these visual reflections into a group text at the end of the semester.

Your **Participation (15%)** will also be a vital and graded part of our seminar. Your participation grade will be assessed based on your active participation and completion of in-class assignments, such as workshops, impromptu freewriting exercises, presentations, etc.

**Short Essay (15%, due 9/21)**: you will compose a typed paper of 3-5 pages in length that makes an argument about how a chosen artwork responds to a specific theory, building from close-readings of both texts.
Assignments & Grading (continued):

Annotated Bibliography/Proposal (25%, due 10/19): you will write a 3-page proposal for your research paper, accompanied by an annotated bibliography of 10 sources.

Research Paper (30%, due 11/30): you will write a 10-15 page research paper, extending from course content to include your own disciplinary interests.

Assignments Format & Due Dates: You must complete all assignments to receive credit for this course. Aside from the digital reflections, assignments should be typed, double-spaced, Times New Roman 12-point font, with page numbers and 1-inch margins. They should adhere to MLA or Chicago format, contain a bibliography, and be submitted on paper at the beginning of class. Digital reflections are due online the day before a given class, as stated in the syllabus and assignment sheet. Late assignments will be penalized one letter grade for each week late.

Absence & Lateness Policy: As this course is a seminar where we actively exchange each others’ ideas in our every day classroom praxis, your attendance is vital. To do well in this class you must be present: physically, mentally, and intellectually. Much of our foundational learning will happen in classroom conversations and activities. Lateness is also not tolerated. If you are having scheduling problems, see me as soon as possible. Your course grade drops by one full letter for each “unacceptable” absence after three. Please see this link for details: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Academic Honesty & Definition of Plagiarism: Plagiarism of a draft or final version of any assignment will be reported to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, refer to the Student Conduct and Honor Codes: https://sccr.dso.ufl.edu/students/student-conduct-code/

Computers in the Classroom: You may use a laptop or tablet for note-taking, in-class work, or referring to classroom materials.

Accommodations: Any student requesting academic accommodations based on disability is required to register with the Disability Resource Center (352-392-8565). More information can be found here: https://drc.dso.ufl.edu/

Policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/

Counseling and Wellness: Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575 or contact them online: http://www.counseling.ufl.edu/cwc/

Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: https://evaluations.ufl.edu/
COURSE SCHEDULE

WEEK 1
Tuesday, August 22
• Justin Hall, ed., *No Straight Unes* (2013), pp. 2-4, 16-17, 53-55

Thursday, August 24
• Queer Nation, “Queers Read This” (1990)
• Lesbian Avengers, “Lesbian Avenger Manifesto” (1993)

WEEK 2
Tuesday, August 29
• Jack Halberstam, “Introduction: Low Theory” and “The Queer Art of Failure,” in *The Queer Art of Tallure* (2011)

Thursday, August 31
• *Gay Comix #1* (1980)
• *Gay Comix #2* (1981)
• *Gay Comix #3* (1982)

WEEK 3
Tuesday, September 5
• Meg-John Barker and Julia Scheele, *Queer. A Graphic History* (2016), to p. 90

Thursday, September 7
• Continue with *Queer*, p. 91-end

WEEK 4
Tuesday, September 12
• *Digital Reflection Al (posted by Mon., 5pm)*

Thursday, September 14
• *Comments on Digital Reflection Al (posted by Wed., 5pm)*
WEEK 5

Tuesday, September 19
• Digital Reflection BÍ (posted by Mon., 5pm)

Thursday, September 21
• Short Essay due at the beginning of class
• Comments on Digital Reflection BÍ (posted by Wed., 5pm)
  • Alison Bechdel, More Dykes to Watch Out For (1988)
  • Justin Hall, ed., No Straight Unes (2013), pp. 122-130

WEEK 6

Tuesday, September 26
• Digital Reflection CÍ (posted by Mon., 5pm)

Thursday, September 28
• Comments on Digital Reflection CÍ (posted by Wed., 5pm)
  • Peter Hujar’s photography (1970s/1980s), http://peterhujararchive.com/images
  • “Vince Aletti on Peter Hujar,” in MnOther (2014), http://www.anothermag.com/art-photography/3761/vince-aletti-on-peter-hujar
WEEK 7
Tuesday, October 3
• Digital Reflection D1 (posted by Mon., 5pm)

Thursday, October 5
• Comments on Digital Reflection D1 (posted by Wed., 5pm)
• David Wojnarowicz, James Romberger, and Marguerite Van Cook, 7 Miles a Second (new edition 2012)

WEEK 8
Tuesday, October 10
• Digital Reflection A2 (posted by Mon., 5pm)
  • Vito Russo, “Why We Fight” (1988)
    http://www.actupny.org/documents/whfight.html
    https://www.youtube.com/watch?v=C0O8p0HCOEs
  • Bob Rafsky, “Bury Me Furiously,” for Mark Fisher (1992)
    https://www.youtube.com/watch?v=K9z-AbaPIWM
  • Jason Silverstein, “Why the Ashes of People With AIDS on the White House Lawn Matter,” in Ice (2016),
  • Justin Hall, ed., No Straight Lines (2013), pp. 29-37, 45-46, 94-95, 98-103

Thursday, October 12
• Comments on Digital Reflection A2 (posted by Wed., 5pm)
• NAMES Project, The AIDS Memorial Quilt (1987-present),
  http://www.aidsquilt.org/
• “A Quilt, a Map, and a Few Good Apps,” on Microsoft Research Blog (2012),
• Digitized map of The AIDS Memorial Quilt,
  http://quilt.blob.core.windows.net/bing/map.html
• Strip AIDS USA (1988), selections
WEEK 9
Tuesday, October 17
• Digital Reflection B2 (posted by Mon., 5pm)

Thursday, October 19
• Annotated Bibliography/Proposal due at the beginning of class
• Comments on Digital Reflection B2 (posted by Wed., 5pm)

WEEK 10
Tuesday, October 24
• Digital Reflection C2 (posted by Mon., 5pm)
  • Justin Elall, ed., *No Straight Lines* (2013), pp. 57-69, 82-90

Thursday, October 26
• Comments on Digital Reflection C2 (posted by Wed., 5pm)

WEEK 11
Tuesday, October 31
• Digital Reflection D2 (posted by Mon., 5pm)
  • Eve Kosofsky Sedgwick, “Flow to Bring Your Kids up Gay,” in *Social Text*, No. 29 (1991)

Thursday, November 2
• Comments on Digital Reflection D2 (posted by Wed., 5pm)
WEEK 12
Tuesday, November 7
• Digital Reflection A3 (posted by Mon., 5pm)
  • Susan Stryker, “Terms and Definitions” in Transgender History (2008)

Thursday, November 9
• Comments on Digital Reflection A3 (posted by Wed., 5pm)
  • Dylan Edwards, Transposes (2012)

WEEK 13
Tuesday, November 14
• Digital Reflection B3 (posted by Mon., 5pm)
  • José Muñoz, “Preface” and “Introduction” in Disidentifications (1999)
  • Justin Hall, ed., No Straight Lines (2013), pp. 212-218

Thursday, November 16
• Comments on Digital Reflection B3 (posted by Wed., 5pm)
  • Cristy C. Road, Spit and Passion (2012)

WEEK 14
Tuesday, November 21
• Digital Reflection C3 (posted by Mon., 5pm)

Thursday, November 23: No class; Thanksgiving holiday

WEEK 15
Tuesday, November 28
• Comments on Digital Reflection C3 (posted by Mon., 5pm)
• Digital Reflection D3 (posted by Mon., 5pm)
  • Sandy Stone, “The Empire Strikes Back: A Posttranssexual Manifesto” (1987)
  • Susan Stryker, “My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage” (1994)
  • Justin Hall, ed., No Straight Lines (2013), pp. 188-193, 196-198, 250-251

Thursday, November 30
• Research Paper due at the beginning of class
• Comments on Digital Reflection D3 (posted by Wed., 5pm)
  • Silas Howard & Harry Dodge, By Hook or by Crook (2002), https://vimeo.com/112778241

WEEK 16
Tuesday, December 5
• Wrap up