

# QUEER THEORY



Dr. Angel Daniel Matos | GSWS 2001/ENGL 2905 | Spring 2021 | Bowdoin College

## Professor

Angel Daniel Matos  
(Call me *Professor Matos* or *Angel*)  
Pronouns: he or él  
I'm fluent in *English* and *Spanish*

## Email

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## Twitter

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## Office Hours

Office hours will be hosted virtually, via appointment only. Email correspondence should be used solely for yes/no responses or emergencies. For any other matter that is more substantial or requires discussion, please see me during office hours using the *Office Hour* link provided on Blackboard. More information regarding office hours will be discussed during our first synchronous meeting.

## Learning Assistant

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## Accessibility

This syllabus has been optimized to be accessible to audiences with different needs. If you need or prefer a version of this syllabus with no images, tables, or complex formatting, I have one readily available. Contact me via email at [amatos@bowdoin.edu](mailto:amatos@bowdoin.edu) to request this simplified version.

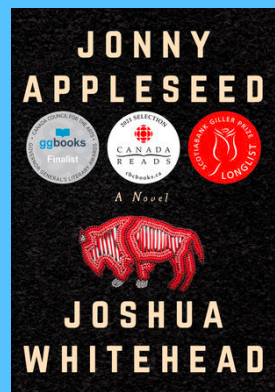
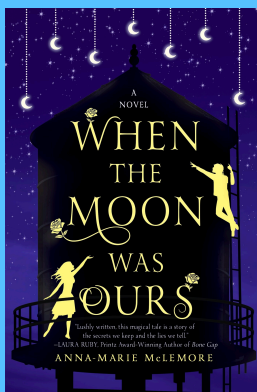
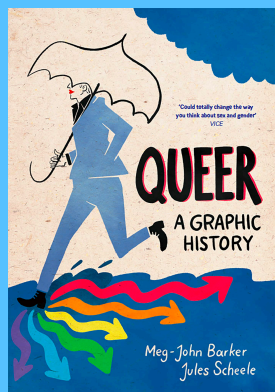
Queer theory, or better put, queer *theories*, are dynamic and elusive theoretical approaches focused on deconstructing and dismantling reductive and binary ideologies that oversimplify understandings of identity, sexuality, kinship, and being. Critical and countercultural in their scope and focus, queer theories provide us with the means to question the normative categories, binaries, and ideologies that inform popular, academic, and everyday knowledges. Given the impossibility of narrowing down this field to a single method or approach, my version of this course will focus on examining a small selection of primary texts and media (including novels, young adult literature, comics, film, and video games) using different strands of queer theory. By the time you are done with this course, you will have a more sophisticated theoretical toolbox for thinking about the social, cultural, sexual, political, emotional, and aesthetic experiences of people whose bodies, thoughts, and practices are aligned against different norms and social expectations. In this course, you will:

- \* Develop a succinct foundational and historical understanding of the frameworks, ideologies, events, and practices that informed both the emergence and transformation of different strands of queer theory.
- \* Determine the possibilities and limitations of representing queer content to different audiences, and explore the relationship between queerness, content, and matters of form/medium/genre/structure.
- \* Familiarize yourself with how theories, histories, and approaches can help you to rethink the queer potentialities present in texts, media, and everyday life.
- \* Examine queer texts and media through intersectional lenses that take into account other axes of power such as gender, race, ethnicity, class, culture, and nationality, among others.
- \* Appreciate how queer theories can give you the means to conduct politically viable critiques that potentially challenge different forms of systemic oppression, discrimination, and inequity.
- \* Understand how queer theory can push us to recontextualize and transform our understanding of different cultural productions.

**IMPORTANT DISCLAIMER:** Since this course focuses on matters of queerness, we must examine the various forms of cultural, social, political, and representative oppression/marginalization that have shaped the lives of many people—including those who are in this class with you. The topics, texts, and experiences discussed in this course will include content that might be disturbing, difficult, or triggering to some people, including but not limited to death, bullying, sexism, homophobia, transphobia, racism, violence, sexual assault, and other unacceptable forms of social injustice, exploitation, and discrimination. We will critically address these issues in class and we will align ourselves *against* the forms of oppression and exploitation that surface in our readings, viewings, and discussions. If you think you will be unable to participate in class discussions or engage comfortably with the course material due to their content, you should seriously reconsider enrolling in this course. Remember: your emotional well-being *always* comes first!

# COURSE TEXTS, READINGS, AND MEDIA

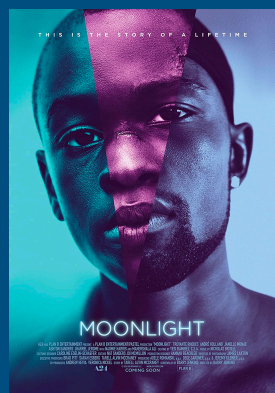
Let's be upfront about something: reading critical theory can be a difficult, frustrating, and time-consuming experience. At times, critical theory can be quite dense and abstract—making it difficult for people to easily understand and appreciate the stakes of a particular approach or framework. In order to alleviate these potential difficulties, we will engage with different primary texts and media that touch upon queer matters and concerns. Afterward, we will apply various queer theories toward the analysis of these primary texts and media. Although you're required to purchase a handful of these texts and media, note that all theoretical readings, films, and webcomics can be accessed for free on our Blackboard site. You must read, watch, and/or play with all of the assigned texts and media *prior* to their discussion during our synchronous Zoom meetings. *Note that we cannot cover/discuss every reading and media in detail during our synchronous meetings. I selected these texts to introduce you to concepts, ideas, and approaches present in the field of queer theory and studies, and they are meant first and foremost to facilitate discussions.*



## Novels and Graphic Texts

You can purchase a copy of these texts in your preferred format, including paperback, ebook, or audiobook versions.

1. Meg-John Barker's and Jules Scheele's *Queer: A Graphic History*. Icon Books, 2016.
2. Anna-Marie McLemore's *When The Moon Was Ours*. Wednesday Books, 2018.
3. Joshua Whitehead's *Jonny Appleseed*. Arsenal Pulp Press, 2018.



## Films

You can stream these films for free on Blackboard via Kanopy. All course films will be embedded in their respective weekly modules and can be viewed directly from your browser.

1. Barry Jenkins's *Moonlight* (2016)
2. Aurora Guerrero's *Mosquita y Mari* (2012)

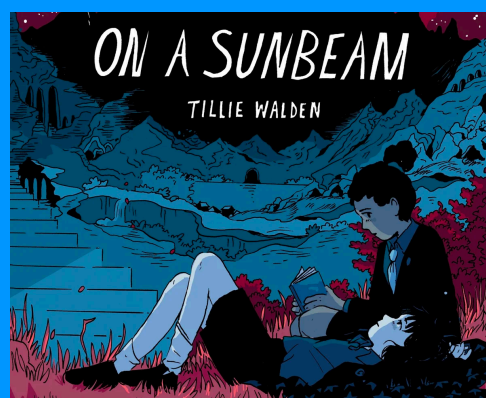


## Queer Theory

This semester, we will apply critical theory articles and book chapters toward the analysis of primary texts and media. We will read queer theorizations written by thinkers such as:

- \* Bo Ruberg
- \* Darieck Scott
- \* Elizabeth Freeman
- \* E. Patrick Johnson
- \* Eve Kosofsky Sedgwick
- \* John Paul Ricco
- \* José Esteban Muñoz
- \* Juana María Rodríguez
- \* Julian Gill-Peterson
- \* Kyla Wazana Thompkins
- \* Qwo-Li Driskill
- \* Ramzi Fawaz
- \* Sara Ahmed

I *highly* encourage you to check our more work published by these theorists, when you have the time to do so!



## Comics

We will examine the webcomic *On a Sunbeam* by Tillie Walden in the final unit of this course. While you're more than welcome to purchase a physical copy of this graphic saga at your preferred book store, Walden has made the entire graphic novel available for free online. [Please click on this link to access the digital version of this text.](#)

## Video Game

You must purchase, download, and carefully engage with a copy of the following video game. Note that *Undertale* is [available for Windows or Mac via Steam](#) and it is also available on the [Nintendo](#) and [Playstation](#) eShops. If you're unable to purchase a copy of this video game, [you're welcome to view walkthrough and "let's play" videos on YouTube](#). However, I would highly prefer if you would *play* the video game prior to its discussion, so you can develop a better sense of its rules, mechanics, player expectations and demands, and queer potentialities. Video games are designed to be played, after all!

# ASSIGNMENTS, TASKS, AND EVALUATION CRITERIA

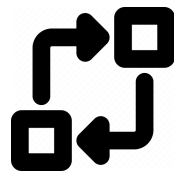


## QUEER AUTOETHNOGRAPHY

(100 points - 10%)

One of the overarching tasks for this course is to think carefully and critically about how queer theory pushes you to think about own life and past experiences. In order to comply with this aim, you will write a short discussion where you examine a moment related to queerness that has impacted your life and/or way of thinking. Drawing from the different concerns and ideas explored in the study of queer theory, you will reflect on a moment in your life that highlights, explains, or provides more insight into a queer concept or issue. Writing autoethnographies requires sustained reflection and examination—it's not enough to tell us a story, you must also think carefully about how theory can help you unpack your experience and explain the stakes of your experience to people who don't necessarily share your identities, cultural background, beliefs, or attitudes.

An autoethnography is sort of a fusion between an auto-biographical narrative and academic research. Through this project, you will describe a personal experience in a way that will lead your reader to develop a deeper understanding of a concept present in queer theory, or in some cases, challenge some of the basic premises attached to your selected concept or idea. In addition to describing a past event, you will draw from course readings and other **academic** sources to enrich your narrative and your interpretations. As long as your experience and story connects to queerness in some way, you can explore it with more depth in this assignment.



## "TRANSLATION" ASSIGNMENT

(300 points - 30%)

This assignment will measure your ability to understand the course material, and even more so, make queer concepts and ideas accessible and readable to different audiences. You will select a topic or concept that we have explored in our class discussions, and you will "translate" the topic into a different medium with a different audience in mind. The goal of this assignment is to present queer theory content in a creative or innovative way, one that will push your audience to engage critically with your selected topic.

There are many possibilities for this assignment, however, here are a few examples of projects that you can craft:

- ✿ A series of TikTok videos that explain a queer theory concept or idea to teen audiences.
- ✿ A comedy sketch or standup comedy routine that explains a queer theory concept to a broad, general, perhaps non-academic audience.
- ✿ A picture book that explains the concept of normativity to young children.
- ✿ A webcomic that explains the importance of a queer concept to a politically conservative audience.

This translation project will be accompanied by a critical reflection, where you will explain the concept that you selected, the process of translating that concept for a different audience, and the research that you conducted to develop your ideas.



## KEYWORDS CHAPTER

(350 points - 35%)

In lieu of a final exam, everyone in this class will work collaboratively to craft a volume on "Keywords in Queer Theory." Each person will be given a different word or concept that is connected to the fields of queer theory and studies, including but not limited to words and concepts such as "Asexuality," "Childhood," "Futurity," "Temporality," "Transgender," among others. You will critically interrogate your word or concept in any way that you desire, focusing especially on unpacking the meanings and uses of that word in the field and throughout history. In other words, you will write a short book chapter that synthesizes the ideas, history, debates, and cultural contexts that are important in understanding a provocative word or concept. Since it is virtually impossible to offer an extensive overview of a concept in a limited amount of space, you will be given absolute control in terms of what aspect(s) of your concept you will examine, and how you will sharpen the focus of your chapter. Every chapter will be accompanied by a short annotated bibliography and a list of critical questions for readers to consider.

Everyone's chapter will be formatted into a digital ebook that will be sent to every student taking this queer theory course. This volume will be a useful reference and resource as you continue to develop queer-oriented research during and after your time at Bowdoin. Furthermore, it could help you identify specific concepts and ideas that you might be interested in exploring with more rigor and depth.



## COURSE TWEETS

(100 points - 10%)

You're required to have a Twitter account for this course. You can make this account private and you're permitted to use pseudonyms, but you must grant me and your peers permission to view your tweets. Once a week, for a **minimum of ten weeks**, you must share a question, concern, interpretation, or observation that you developed when engaging with the readings and media assigned for that week. These tweets are a reflection of your personality and are an opportunity to discuss your thoughts in a casual, low-stakes fashion. Feel free to be as fun, serious, creative, witty, and/or imaginative as you want to be with these tweets! I particularly encourage you to attach images, GIFs, memes, and short videos to your tweets. As long as your tweet demonstrates thoughtful engagement with the course texts and media, you're good to go. You may certainly post more than one tweet per week, but keep in mind that you will only be given credit for the amount of weeks that you tweet, not your total amount of tweets. My twitter handle is **@ProfAngelMatos**. Please follow my account on Twitter and note that you can unfollow me once final grades are posted at the end of the semester. You must mark your Tweet with a specific **#hashtag** for every week that we meet, which you can find in the weekly modules posted on Blackboard. More details and requirements for course tweets are posted on Blackboard, for your convenience. Please read these guidelines thoroughly!



## ATTENDANCE

(50 points - 5%)

Attendance in this class is very important, especially since this is primarily a discussion-based course and since we are only meeting once a week (with the exception of weeks in which optional workshops and discussions are scheduled). Attendance will be taken during every synchronous meeting or workshop offered this semester, and Blackboard will use your login information to automatically keep track of this. Since we all have unprecedented emergencies and contingencies (medical appointments, family duties, jobs, mental health issues), you will be allowed to miss a total of **two weeks** of synchronous discussion, no questions asked and no excuses needed. If you have more than two absences, your attendance score will be affected negatively.

Here's a more transparent breakdown of how absences will affect your final grade:

- \* **1-2 absences:** No penalties applied toward your attendance score.
- \* **3 absences:** 25 points will be subtracted from your attendance score.
- \* **4 or more absences:** 50 points will be subtracted from your attendance score.

If you miss a class, please contact either one of your peers or me to find out more about the material that you missed, and the potential tasks or assignments discussed during our meeting. You can also book an office hour appointment for a one-on-one discussion or tutoring session if you had difficulties understanding the assigned readings and materials.

If you're dealing with an emergency or contingency that will prevent you from turning in a major assignment or attending an office hour appointment, please contact me immediately via email.



## ENGAGEMENT

(100 points - 10%)

This course is primarily driven by collaborative discussions and workshops that will take place during our designated synchronous meetings. It is crucial that you read all of the assigned readings and engage carefully with all the assigned media prior to our synchronous meetings. During our meetings, you are responsible for:

- \* Sharing your thoughts and impressions of the course readings, media, and materials.
- \* Asking and addressing questions that will generate effective critical discussions.
- \* Selecting passages, scenes, and moments that you would like to examine in class.
- \* Sharing concepts or ideas that were difficult for you to grasp or fully understand. As a group, we can work collaboratively to address your concerns and difficulties!
- \* Listening carefully to your peers, allowing them to express their ideas fully before (dis)agreeing with them or mobilizing a counterargument.

Try not to rely entirely on the discourse that other people generate without sharing any insights of your own. If you are uncomfortable speaking in class, you are more than welcome to meet with me so we can develop strategies on how to effectively participate in class discussions. Furthermore, there are other ways to demonstrate engagement with this course, including but not limited to:

- \* Booking meetings with the professor to discuss ideas, concepts, and frameworks connected to the course material.
- \* Attending the optional workshops and discussions scheduled throughout the semester.
- \* Sharing relevant links to resources, readings, and media with your peers.
- \* *Actively* and *regularly* interacting with your peers's posts and questions on Twitter.

# GRADING & ASSESSMENT

## Exceptional and Innovative Performance

- A** 1000-940 points
- A-** 939-900 points

## Effective Performance

- B+** 899-880 points
- B** 879-830 points
- B-** 829-800 points

## Average Performance

- C+** 799-730 points
- C** 779-730 points
- C-** 729-700 points

## Deficient or Failing Performance

- D** 699-600 points
- F** 599-0 points

Grading in the humanities involves some degree of subjectivity, especially since it's difficult to quantify how your thinking is developing over the span of a course and the impression that the readings and discussions will have on your long-term thinking, development, and beliefs. Whenever you receive a grade in this course, I'm not judging your value as a person, your taste, or how much I agree with your beliefs or outlook on life. I am, however, assessing your performance as it relates to the standards outlined in the course syllabus and assignment guidelines, and according to the major ideas, facts, and standards present in academic fields such as queer theory, queer studies, gender studies, among others.

In my courses, a final grade of **A** or **A-** is given to students who not only exceed in terms of the expectations and criteria established in this syllabus and assignment instructions, but who also comply with the following criteria:

- \* You are creative, innovative, daring, and ambitious when developing written and creative work.
- \* You demonstrate a passion or interest in the course subject matter, and/or put serious effort in attempting to understand why the course content is useful, important, and/or socially and culturally relevant.
- \* You move beyond basic ideas and clichés, and push me and your peers to think of something in an original, unique, special, or unexpected way.
- \* You contribute thoughtfully to class discussions, you connect your ideas to those that others raise, you ask relevant and insightful questions, and you help to foster a collaborative learning community.

# FURTHER EXPECTATIONS FOR LEARNING IN ONLINE ENVIRONMENTS

Learning in this course will be driven by collaborative discussions, academic and personal writing, one-on-one discussions, and independent reading, thinking, research, and reflection. There will be very few lectures in this course, especially since I think the most effective learning occurs when we interact with others. *If you're having difficulties understanding course readings or concepts, please schedule a meeting with me during office hours for personalized lessons and explanations.* During our synchronous discussions, I expect you to share your thoughts about the course content, ask questions that will generate effective critical discussions, come into meetings with ideas you would like to discuss, and listen carefully to others. If you ever need more help in thinking through or understanding anything related to the course content, please reach out to me!

## Synchronous Class Meetings

You are expected to meet with me for a synchronous class discussion once a week. During each meeting, I will offer a brief 10-20-minute introduction/contextualization of the course material, and the remainder of our time will be spent addressing questions, insights, and issues that emerged in your readings, engagement with the materials, and twitter discussions. In order to make our discussions more manageable and accessible and to accommodate people living in different time zones, the class will be divided into two groups. Those of you in **GROUP A** will meet with me on Mondays from 10:30-11:50 AM, Eastern Time (U.S.A.) and **GROUP B** will meet with me on Wednesdays from 7:00-8:20 PM, Eastern Time (U.S.A.). I will try my best to accommodate you in a group that best suits your preferences, but priority will be given to people living in different time zones. In addition to our synchronous class meetings, I will also host a series of optional workshops and conversations, so stay tuned for those!

## ZOOM MEETING RULES AND EXPECTATIONS

There are only a few rules that I want to uphold during our synchronous meetings:

- ✳ First and foremost, make sure you are in a comfortable space where you are as free from distractions and interruptions as you can possibly be. I really don't care what this space looks like (i.e you can be outdoors, in your bedroom, in the living room, an office, on a chair with your pet on your lap, etc.) or how you are dressed. Just be comfortable and ready to learn, engage, and enjoy the class!
- ✳ Unless noted on the course schedule, synchronous discussions will never be recorded, either by me or anyone in the class.
- ✳ *If possible*, make sure your webcam and video is on. This is important to me. I sometimes have issues with hearing and your lip movements and facial expressions increase my ability to understand you. I might ask you to repeat something if I can't understand you, so be prepared, just in case!
- ✳ Mute your microphone when you aren't speaking and use the hand raising function on Zoom when you would like to speak with the class.
- ✳ Focus your attention exclusively on class-related tasks, such as note-taking and engaging with the conversation taking place. Avoid checking your emails, text messages, or social media accounts during our meetings. Mute your smartphones and pause notifications on all running apps.
- ✳ Please have all relevant course materials open and ready on your computer or device (such as PowerPoint presentations, the assigned media, course readings, etc.).

## This Course is a Brave Space Focused on Learning

Everyone in this class is coming in with a different range of experiences, knowledges, levels of expertise, backgrounds, beliefs, and ideologies. For instance, one of your peers might be very experienced when it comes to examining literature and media, whereas another one of your peers might be very familiar with ideas and frameworks commonly present in queer and feminist studies. Some of you might be deeply interested and invested in matters of queerness, whereas some of you are here to learn more about ideas and experiences that might be unfamiliar to you. Some of you might have firsthand experience that mirrors the oppression and violence represented in the course texts and media, whereas some of you might come from more privileged backgrounds. Rather than using these differences as a way of implementing and reinforcing divides, hierarchies, and judgments, use them as a means of collaborating with each other, learning from each other, and teaching each other:

- ✳ Always use discussions as an opportunity for “teachable moments.” When somebody says something incorrect or problematic, **assume that they have good intentions** and are coming from a place of not knowing, but also take the time to intervene and explain your point of view. Do not mock or belittle one of your peers due to their apparent lack of knowledge, ability, or skill. Instead, use this as an opportunity to help your peer to grow intellectually and emotionally.
- ✳ In this course, **you are critiquing ideas and practices**, but **you are not “attacking” or critiquing people.** While this course will provide a space for opposing points of view, make sure that you don't belittle or shame an individual or group of people while doing so.
- ✳ Do not use social media as a tool to mock ideas raised by your peers, and do not engage in practices such as malicious subtweeting—which can potentially foster an uncomfortable and disruptive learning space. Our synchronous discussions and conversations are **confidential**, and people should feel safe to raise ideas, concerns, or questions that are conducive to their learning needs without feeling judged or ridiculed.
- ✳ Make sure to **reflect on your privilege** when engaging in class conversations. Are you taking up too much space in the conversation? Are you allowing people who are impacted by systemic oppression to express their insights and viewpoints? To what extent are your own perspectives coming from a place of privilege?
- ✳ Last but not least, **it's okay not to know things!** There will be times when I won't have answers to your questions and inquiries. Learn to feel comfortable saying “I don't know” or “I need more time to think about this.”

# COURSE CALENDAR (SUBJECT TO CHANGE)

Please read this calendar carefully and make sure to schedule reading and writing times accordingly. Since synchronous discussions will always take place on Mondays and Wednesdays, make sure to allot some time between Thursday and Sunday to complete most tasks and assignments. Remember that recurring tasks such as tweets are implemented in order for you to think about course readings and media *prior* to their discussion in Zoom meetings. All times in this calendar are formatted in U.S. EST/EDT.

## UNIT I: FOUNDATIONS

### Week 1: Introduction and Course Overview (OPTIONAL session)

**Review:** Course syllabus and Blackboard site, prepared by Professor Matos

- ✳ Both **Group A** and **Group B** will meet with me for an *optional* Zoom meeting on **Wednesday, February 10 from 7:00 PM to 8:20 PM**. In this meeting, I will introduce myself, review the course syllabus and Blackboard site, and address any questions or concerns about the course. If time permits, I will also lead a brief workshop on queer deconstruction. This Zoom meeting **will be recorded** and posted on Blackboard for people who cannot attend this session.

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### Week 2: The History and Development of Queer Theory

**Read:** Meg-John Barker's and Julie Scheele's *Queer: A Graphic History*

- ✳ **Group A** will meet with me on **Monday, February 15** at 10:30 AM, EST for a synchronous discussion.
- ✳ **Group B** will meet with me on **Wednesday, February 17** at 7:00 PM, EST for a synchronous discussion.

#### Tasks and Assignments

- ✳ You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

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### Week 3: Foundational Readings

**Read:** Eve Kosofsky Sedgwick, "Queer and Now" from *Tendencies* (Blackboard)  
E. Patrick Johnson, "'Quare' Studies, or, (Almost) Everything I Know About Queer Studies I Learned From My Grandmother" (Blackboard)

- ✳ **Group A** will meet with me on **Monday, February 22** at 10:30 AM, EST for a synchronous discussion.
- ✳ **Group B** will meet with me on **Wednesday, February 25** at 7:00 PM, EST for a synchronous discussion.

#### Tasks and Assignments

- ✳ You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

## UNIT II: QUEER APPROACHES TO LITERATURE

### Week 4: Case Study - Young Adult Literature

**Read:** Anna-Marie McLemore's *When the Moon Was Ours* (young adult novel)

- ✳ **Group A** will meet with me on **Monday, March 1** at 10:30 AM, EST for a synchronous discussion.
- ✳ **Group B** will meet with me on **Wednesday, March 3** at 7:00 PM, EST for a synchronous discussion.

#### Tasks and Assignments

- ✳ You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.
- ✳ Your **Queer Autoethnography** assignment is due by 11:59 PM on **Saturday, March 6**.

#### Optional Session

- ✳ On **Thursday, March 4** from **11:00 - 12:20 PM EST**, I will host an optional synchronous meeting focused on exploring an issue present in the intersection of queer theory and youth culture. In this optional session, I will offer a brief lecture, which will be followed by a more in-depth discussion of McLemore's *When the Moon Was Ours*.

## Week 5: Theoretical Applications - Queer Gestures and Trans of Color Critique

**Read:** Juana María Rodríguez, Introduction to *Sexual Futures, Queer Gestures, and Other Latina Longings* (Blackboard)  
Julian Gill-Peterson, "Toward a Trans of Color Critique of Medicine" (Blackboard)

- \* **Group A** will meet with me on **Monday, March 8** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, March 10** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.
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## Week 6: Case Study - Queer Indigenous Literature

**Read:** Joshua Whitehead, *Jonny Appleseed* (novel)

- \* **Group A** will meet with me on **Monday, March 15** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, March 17** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

### Optional Session

- \* On **Thursday, March 18** from **11:00 - 12:20 PM EST**, I will host an optional synchronous meeting focused on Indigenous approaches to queer studies, with particular emphasis on Two-Spirit critiques. After a short introductory lecture, we will address major questions and concerns that developed during our reading of Whitehead's novel.
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## Week 7: Spring Vacation

There will be no synchronous meeting assigned for this week. Make sure to use this time to develop your translation assignment!

### Tasks and Assignments

- \* Your **Translation Assignment** must be uploaded to Blackboard by 11:59 PM on **Saturday, April 3**.
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## Week 8: Theoretical Applications: Queer Temporalities and Queer Native Studies

**Read:** Qwo-Li Driskill, "Doubleweaving Two-Spirit Critiques: Building Alliances between Native and Queer Studies" (Blackboard)  
Elizabeth Freeman, Introduction to *Time Binds: Queer Temporalities, Queer Histories* (Blackboard)

- \* **Group A** will meet with me on **Monday, March 29** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, March 31** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

# UNIT III: QUEER APPROACHES TO VISUAL MEDIA

## Week 9: Case Study - Comics

**Read:** Tillie Walden's *On a Sunbeam* (comic; you can access this text by clicking on the link in the "Course Readings" section)

- \* **Group A** will meet with me on **Monday, April 5** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, April 7** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

## Week 10: Theoretical Applications: Queer Comics and Futurity

**Read:** Darieck Scott and Ramzi Fawaz, "Introduction: Queer about Comics" (Blackboard)  
José Esteban Muñoz, Introduction to *Cruising Utopia: The Then and There of Queer Futurity* (Blackboard)

- \* **Group A** will meet with me on **Monday, April 12** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, April 14** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

### Optional Session

- \* On **Thursday, April 15** from **11:00 - 12:20 PM EST**, I will host an optional workshop focused on the theory and deconstruction of comics and graphic novels. In the second part of this workshop, we will closely examine select panels from Walden's *On a Sunbeam*.

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## Week 11: Queerness and Film - The Case of *Moonlight*

**Watch:** Barry Jenkins, *Moonlight* (2016, available on Blackboard)  
**Read:** Kyla Wazana Thompkins, "Intersections of Race, Gender, and Sexuality: Queer of Color Critique" (Blackboard)  
John Paul Ricco, "Mourning, Melancholia, *Moonlight*" (Blackboard)

- \* **Group A** will meet with me on **Monday, April 19** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, April 21** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

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## Week 12: Queerness and Film - The Case of *Mosquita y Mari*

**Watch:** Aurora Guerrero's *Mosquita y Mari* (2012, available on Blackboard)  
**Read:** Sara Ahmed, "Unhappy Queers" from *The Promise of Happiness* (Blackboard)  
Sara Ahmed, "Find Your Way" from *Queer Phenomenology: Orientations, Objects, Others* (Blackboard)

- \* **Group A** will meet with me on **Monday, April 26** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, April 28** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

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## Week 13: Case Study - The Queerness of Video Games

**Play:** Toby Fox, *Undertale* (video game)

- \* **Group A** will meet with me on **Monday, May 3** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, May 5** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

### Optional Session

- \* On **Thursday, May 6** from **11:00 - 12:20 PM EST**, I will host an optional session in which I will explain the process of using Twine to design text-based video games. We will then explore how text-based video games can push us to think in queer ways, and how we can use this platform to "queer" our understanding of video game narrative, design, and structure.

## Week 14: Queer Play and Straightwashing in the Gaming Community

**Read:** Bo Ruberg, Introduction to *Video Games Have Always Been Queer* (Blackboard)  
Bo Ruberg, “Straightwashing *Undertale*: Video Games and the Limits of LGBTQ Representation” (Blackboard)

- \* **Group A** will meet with me on **Monday, May 10** at 10:30 AM, EST for a synchronous discussion.
- \* **Group B** will meet with me on **Wednesday, May 12** at 7:00 PM, EST for a synchronous discussion.

### Tasks and Assignments

- \* You can submit one of your **ten** required weekly tweets prior to your scheduled synchronous meeting.

## CONCLUSION

### Week 15: Finale - The Future of Queer Theory

There are no assigned readings for today’s class. Instead we will use this final meeting to discuss what we’ve learned about queer theory, other areas in this field that we would like to explore, and how a basic understanding of queer theory can (or has) transform one’s worldview.

- \* Both **Group A** and **Group B** will meet with me on **Monday, May 17** at 10:30 AM, EST for a final synchronous discussion.

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### Week 16: Final Project

- \* Your **Keywords Chapter** must be uploaded to **Blackboard by 11:59 PM on May 22**.