QS 262: Introduction to Queer Studies

Dr. Qwo-Li Driskill
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Office Hours: Tue. 2-3, Wed. 1-3, and by appointment.
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T/R 4:00-5:20
Credit Hours: 3
Meeting Hours Per Week: 2 hours and 40 minutes
Gilmore Hall 234
Oregon State University, FALL 2013
Prerequisites: None

COURSE INFORMATION

Catalog Course Description: Centering itself on the activism and scholarship, this course examines homophobia's and transphobia's relationship with racism, colonialism, sexism, ableism, classism and other forms of oppression. Introduces key concepts, histories, and political frameworks within Lesbian, Gay, Bisexual, Transgender, and Queer political movements.

What is Queer Studies? Queer Studies is an interdisciplinary field that critiques the ways in which gender and sexuality are constructed and policed and, further, imagines liberatory futures for people of all genders and sexualities.

Difference, Power, and Discrimination Courses Baccalaureate Core Requirement

QS 262: Introduction to Queer Studies fulfills the Difference, Power, and Discrimination (DPD) requirement in the Baccalaureate Core. The DPD requirement engages students in the intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. The unequal distribution of social, economic, and political power in the United States and in other countries is sustained through a variety of individual beliefs and institutional practices. These beliefs and practices have tended to obscure the origins and operations of social discrimination such that this unequal power distribution is often viewed as the natural order. Examination of DPD course material will enhance meaningful democratic participation in our diverse university community and our increasingly multicultural U.S. society.

LEARNING OUTCOMES AND COURSE OBJECTIVES

This course fulfills OSU's Baccalaureate Core in Difference, Power, and Discrimination Baccalaureate Core requirement. The learning outcomes for this course include, but are not limited to, the following interrelated skills. In this course you will:

Queer Studies

tó Develop literacy in key terms and concepts within Queer Studies.
tó Interrogate sexuality and gender as social categories.
tó Analyze issues of systemic power, privilege, and oppression.
Explain the intersections between sexuality and gender in relationship to other social locations.

Analyze contemporary Queer movements and politics.

Apply learning to contexts outside the classroom.

**Baccalaureate Core Difference, Power, and Discrimination (DPD) Outcomes**

*This course participates in the Baccalaureate Core category for Difference, Power, and Discrimination.* By the end of this course you should be able to:

- Explain how difference is socially constructed.
- Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social, and political institutions, result in discrimination.
- Analyze ways in which the interactions of social categories, such as race, ethnicity, social class, gender, religion, sexual orientation, disability, and age, are related to difference, power, and discrimination in the United States.

**WHAT WE'LL DO**

We will read, talk, write, imagine, and create. This course is designed to challenge you on a number of levels. I do not expect you to agree with or feel comfortable with every aspect of this course. I do, however, expect you to engage critically with these texts, your own writing, and the wider cultures in which you live. It is my expectation that all of us (including myself) will be challenged in new ways.

**REQUIRED TEXTS**

**BOOKS**


**SELECTIONS & ESSAYS**

Aguilar, Delia D. “Tracing the Roots of Intersectionality.”

[http://mrzine.monthlyreview.org/2012/aguilar120412.html](http://mrzine.monthlyreview.org/2012/aguilar120412.html)

Anzaldúa, Gloria. Cherrie Moraga. Eds. *This Bridge Called My Back.* Preface (xiii-xix); The Bridge Poem (xxi-xxii); Introduction (xxiii-xxvi); “Children Passing in the Streets” (3-5); “For the Color of my Mother” (12-13); “Dreams of Violence” (16-17); “He Saw” (18-19); “Entering the Lives of Others: Theory in the Flesh” (21-23); “La Guera” (27-34); “Gee, You Don’t Look Like an Indian from the Reservation” (46-52); “I Walk in the History of my People” (57); “And When You Leave, Take Your Pictures with You” (60-64); “I Don’t Understand Those who Have Turned Away from Me” (68-70); “Between the Lines” (105-)
“Across the Kitchen Table” (113-127); “Lesbianism: An Act of Resistance” (128-137); “Letter to Ma” (140-147); “I Come with No Illusions” (148-149); “I Paid Very Hard for my Immigrant Ignorance” (150-156); “Earth-Lover, Survivor, Musician” (157-159); “El Mundo Zurdo: The Vision” (193-196); “A Black Feminist Statement” (210-218); “O.K. Momma, Who the Hell Am I?” (221-231); “Revolution: It’s Not Neat or Pretty or Quick” (238-242).


“Myths/realities of bisexuality” (12-13), Bi Any Other Name: Bisexual People Speak Out.

Intersex Initiative. “FAQ (Frequently Asked Questions).”

http://www.intersexinitiative.org/articles/intersex-faq.html


Koyama, Emi. “Interrogating the Politics of Commonality: Building a Bisexual, Trans and Intersex Alliance.”

http://www.intersexinitiative.org/articles/yale-keynote.html

Kramer, Larry. “1,112 and Counting.”

http://queerrhetoric.com/2010/03/14/1112-and-counting/


http://suzannepharr.org/books-2/


FILMS

Litany for Survival

Out Rage 69

Common Threads

ASSIGNMENTS & PROJECTS

CRITICAL RESPONSES

Every week you will have a critical response due to synthesize your assigned readings. Critical
responses (CRs) should be brief and pithy, 600 words, and **may not exceed one single-spaced page.** These are not reflections—they are meant to demonstrate your engagement with the subject matter, your own experiences with it, draw connections between the readings and class activities, and relate it to your own lives both inside and outside the university. (10 points each, 90 points total).

**PARTICIPATION POINTS**

Part of being in a learning community is participation in class. It is extremely important that you come to class on time, prepared to participate. That means you should have completed any assigned homework before you arrive and be ready to make contributions, whether through class discussion, small group projects, or additional writing. When you are late or unprepared, it disrupts the flow of the class and can interfere with your classmates' experiences in the course. You are expected to be engaged in this class (not the newspaper, your cell phone, MP3 player, or any number of things) during the entire class period. (300 points).

**PORTFOLIOS**

You will have three major projects during the quarter to help you develop your skills in writing and critical thinking. A week before each project is due, a full draft (not just an outline or couple of paragraphs) of the project is due in class, which will be peer reviewed. When you turn in your portfolio you must include your rough draft and peer review sheets. In addition, Portfolio #2 and your Final Portfolio must be accompanied by a brief reflection (1.5-3 pages, double-spaced) on the learning that you developed through the project. Each portfolio, then, must contain: your rough draft(s), your peer review sheets, your final drafts, and (when required) your reflections. You will not receive credit unless the portfolios are complete.

**Portfolio #1: Autobiography (Theory in the Flesh)**

In *This Bridge Called My Back*, Anzaldúa and Moraga speak of “a theory in the flesh” in which “the physical realities of our lives…all fuse to create a politic born out of necessity.” With a particular focus on sexual orientation and gender identity, this project asks you to practice “theory in the flesh” by writing about your own personal experiences and social locations. 3-4 pp double-spaced. 100 points.

**Portfolio #2: Media Analysis**

This project asks you to examine how LGBTQ people and communities are portrayed in the media. You may choose any genre (advertisement, movie, music video, song, TV show, news program, etc). Discuss what impact that representation has on public discourse about LGBTQ people, communities, and movements. 4-6 pages. A brief reflection on your learning (1.5-3 pages) will accompany the project. 100 points.

**Final Portfolio**

Your final project asks you to choose a topic within Queer Studies, engage in research around this topic, and create a project that you can implement outside of this classroom. For instance, you might decide to create a podcast about LGBTQ issues, design a workshop for a campus or off-campus event, or write a song about an historical event. It can be anything you would like to do, as long as it focuses remains within Queer Studies. The purpose of this assignment is for you to apply classroom learning to a context outside of this class. This assignment asks you to focus on a particular audience, for a particular purpose, and within a clear context of production.

Your final will have the following components:

1. A brief proposal on your project. (Due November 15th).
2. A brief presentation, due during our final, on your project. (150 points).
3). Your project, including a works cited page, and a reflection of your project (150 points).  
4). A reflection on your learning for the entire course. (50 points).

OUTSIDE EVENTS
Throughout the quarter there will be numerous opportunities to attend events outside of the classroom. You will need to attend at least two campus events of your choice and write a short (1-2 pages, single spaced) critical reflection of these events, situating them within the contexts of this course. (30 points each).

Classroom Conduct and Citizenship

(dis)ABILITY ACCESS
As an instructor, I am fully committed to ensuring that this space is accessible to people with (dis)abilities.

AMERICANS WITH DISABILITIES ACT (ADA) POLICY STATEMENT
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

RELIGIOUS HOLIDAY STATEMENT
Oregon State University strives to respect all religious practices. If you have religious holidays that are in conflict with any of the requirements of this class, please see me immediately so that we can make alternative arrangements.

Community and Professional Responsibility

GROUNDRULES AND EXPECTATIONS
As a student, you are a part of a professional community. You have a responsibility to yourself in your own education. You also have a responsibility to your community. Therefore, you should be aware of how your actions impact those around you.

The following are ground rules and expectations for the class:

Mutual Respect: Perhaps the most important aspect of your community and professional responsibility is respect. Treat each other and me with respect at all times. All of us should feel free to express our thoughts and opinions openly, without fear of penalty, as long as we do so in a courteous way. Also, please do not speak while others are speaking and do not engage in side-conversations.

Challenge: Challenge is a central expectation of this class, and means a number of things. Be open to thinking about writing, language, and society in new ways. Challenge yourself to both

Driskill 5
"move up" or "move back." This means, notice how much verbal space you take up in class. If you are the kind of person who takes up a lot of verbal space, challenge yourself to "move back" to leave room for others. If you are the kind of person who doesn't speak much in class, challenge yourself to "move up." This space should be one in which we all have the opportunity to participate.

Confidentiality: This is a class that focuses on stories. Personal stories and information are sometimes shared in the classroom or in projects shared with co-learners. Those stories, told or written, remain the property of their teller. Do not bring those stories or personal information, no matter how insignificant it may appear to you, outside of the classroom space without asking permission from the teller.

Safety: As much as possible, this classroom should be safe for all participants. Therefore, hateful behavior or language, for any reason, will not be allowed.

CLASSROOM ATTENDANCE POLICY
Community participation, collaboration, and peer review are central components of this course. Attendance, therefore, is mandatory. Unless you have a reason that is considered an excused absence by OSU, you are expected to be in class—on time—for every scheduled class. In addition to excused absences, you will be allowed 2 absences without penalty. That's all you get, use them wisely. After that, you will lose participation points for each unexcused absence. I will take attendance shortly after class starts. If you are not present when I take attendance, I will mark you absent. This absence will be tallied as one of your two unexcused absences. If you are more than 10 minutes late for class, you will be considered absent. If you leave class more than 10 minutes early, you will also be considered absent. If you are less than 10 minutes late, it is up to you to see me after class to change your absence to late. Please notify me in advance of any classes you know you will miss.

TURNING IN WORK
Work will be due in class on the day it is due. Unless otherwise specified, turn in all work as hard copies. Do not email me your assignments unless I ask you to do so.

If you miss class because of an unexcused absence, it is your responsibility to find out what you missed. Missed homework can be turned in the day it is due. If you know you will be missing class because of an unexcused absence, make arrangements with me to turn in work before that class.

Students will be allowed one late assignment that can be turned in up to five days late without penalty. Otherwise, late projects will lose 5 points for each day (not class period) it is late. Unless you have an excused absence, no assignment will be accepted more than five days late, and no assignments will be accepted after the end of our final class period.

Evaluation of Student Performance: Grading and Grades
The grading system consists of twelve basic grades, A, A–, B+, B, B–, C+, C, C–, D+, D, D–, and F. The grade of A denotes exceptional accomplishment; B, superior; C, average; D, inferior; F, failure.
<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio #1: 100 points</td>
<td>A</td>
<td>93–100 %</td>
</tr>
<tr>
<td>Portfolio #2: 100 points</td>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>Critical Responses: 90 points (10 points each)</td>
<td>B+</td>
<td>87–89 %</td>
</tr>
<tr>
<td>Outside Events: 60 points (30 points each)</td>
<td>B</td>
<td>83-86%</td>
</tr>
<tr>
<td>Final Presentation: 150 points</td>
<td>B-</td>
<td>80%-82%</td>
</tr>
<tr>
<td>Final Portfolio: 150 points</td>
<td>C+</td>
<td>77-79 %</td>
</tr>
<tr>
<td>Final Reflection: 50 points</td>
<td>C</td>
<td>73%-76%</td>
</tr>
<tr>
<td>Participation Points: 300 points</td>
<td>C-</td>
<td>70%-72%</td>
</tr>
<tr>
<td><strong>Total possible points</strong></td>
<td></td>
<td><strong>1000</strong></td>
</tr>
</tbody>
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**PLAGIARISM**

Plagiarism covers a wide range of activities, some of which you may know about and others that may surprise you. The most obvious forms of plagiarism include buying papers/projects online or other places, cutting and pasting from the Internet, and using another writer's ideas or words without giving proper credit (citing). Any time you quote, you need to cite. Even paraphrasing should include a citation. Plagiarism also includes having someone else write a paper for you. Any form of plagiarism is a serious academic offense and may result in a failing grade on the assignment or the course, and has serious academic consequences at OSU and other universities.

In addition to classroom expectations and policies, please read OSU’s **Statement of Expectations for Student Conduct**: [http://oregonstate.edu/studentconduct/regulations/index.php](http://oregonstate.edu/studentconduct/regulations/index.php)

**Services and Resources**

- Asia & Pacific Cultural Center: [http://oregonstate.edu/apcc/](http://oregonstate.edu/apcc/)
- Centro Cultural César Chávez: [http://oregonstate.edu/cccc/](http://oregonstate.edu/cccc/)
- Counseling & Psychological Services: [http://oregonstate.edu/counsel/](http://oregonstate.edu/counsel/)
- Emergency Food Pantry: [http://oregonstate.edu/womenscenter/](http://oregonstate.edu/womenscenter/)
- Intercultural Student Services: [http://oregonstate.edu/dept/iss/](http://oregonstate.edu/dept/iss/)
- International Student Advising & Services: [http://oregonstate.edu/international/atosu/students](http://oregonstate.edu/international/atosu/students)
- Lonnie B. Harris Black Cultural Center: [http://oregonstate.edu/bcc/](http://oregonstate.edu/bcc/)
- Native American Longhouse: [http://oregonstate.edu/nal/](http://oregonstate.edu/nal/)
- Pride Center: [http://oregonstate.edu/pridecenter/](http://oregonstate.edu/pridecenter/)
- Sexual Assault and Domestic Violence Survivor Services: [http://www.wildlifestewards.4h.orst.edu/cla/women_studies/sexual-assault-and-domestic-violence-survivor-services](http://www.wildlifestewards.4h.orst.edu/cla/women_studies/sexual-assault-and-domestic-violence-survivor-services)
- Women’s Center: [http://oregonstate.edu/womenscenter/](http://oregonstate.edu/womenscenter/)
Weekly Topics & Assignments

Week One: Key Vocabulary, Introduction to Key Concepts
Reading Assignments Due
- Intersex Initiative
- Hutchins & Kaahumanu: “Glossary,” “Myths/Realities”

Week Two: Stonewall Riots; Queer & Trans "Radicalism"
Reading Assignments Due
- This Bridge Called My Back Selections
- Anzaldúa Part I
- Film: Out Rage 69
Writing Assignments Due
- Critical Response #1

Week Three: Women of Color Feminisms and Queer Critiques
Reading Assignments Due
- This Bridge Called My Back Selections
- Anzaldúa Part II
Writing Assignments Due
- Critical Response #2
- Portfolio #1 Drafts: Peer Review in Class

Week Four: Poetry, Politics and the Erotic in Queer Movements
Reading Assignments Due
- Byrd Part I
- Pharr
- Film: A Litany for Survival
Writing Assignments Due
- Portfolio #1
- Critical Response #3

Week Five: The Personal as Political; Bisexual/Pansexual Critiques; History of HIV/AIDS Crisis
Reading Assignments Due
- Byrd Part II
- Jordan
- Kaahumanu: “hapa haole wahine.”
- Film: Common Threads
Writing Assignments Due
- Critical Response #4

Week Six: HIV/AIDS and Queer Activism; Compulsory Heterosexuality; Queer/Two-Spirit Indigenous Critiques
Reading Assignments Due
- Driskill Part I
- Rich
- Kramer
Week Seven: Queer/Two-Spirit Indigenous Critiques; "Queer Theory" as a Discipline

Reading Assignments Due
Driskill Part II
De Lauretis
Aguilar

Writing Assignments Due
Critical Response #5
Portfolio #2 Drafts: Peer Review In Class

Week Eight: Sexuality and Discourse; Queer Disability Theories

Reading Assignments Due
Clare
Foucault

Writing Assignments Due
Critical Response #6
Final Project Proposal

Week Nine: Intersex Critiques; Queer Epistemology; Prison Industrial Complex

Reading Assignments Due
Stanley 1-167
Koyama
Sedgwick

Writing Assignments Due
Critical Response #7

Week Ten: Prison Industrial Complex; Sex & Gender Performance

Reading Assignments Due
Stanley 169-342
Butler

Writing Assignments Due
Critical Response #8

FINAL: Presentations of Projects