Course Description
This advanced seminar in LGBT Studies focuses on the relationships among expressive culture and queer social vision. We will focus on techniques of queer communication, representation and documentation: How do people and communities re-present themselves, and in the process, how do they register social critique and social vision? We will examine written, spoken, visual, and filmic forms of representation to discover how different methods of expression create meaning, community, and social change.

Along the way, we will have occasion to consider the Case of the Mysteriously Disappearing B. Through independent and collaborative research, we will build collective insight not only about Bisexuality as an analytical category, but also about the factors contributing to its repeated disappearance.

A significant component of the course consists of your own research project. This can be about anything queer that interests you, and it can take any form such as spoken word, written text, film, cartoon, music, theater, you name it.

Required Course Books, including used copies, are available at Room of One’s Own on Johnson. They are also on 3-hour reserve at College Library.

   Eli Clare, Exile and Pride: Disability, Queerness, and Liberation
   Thea Hillman, Intersex (for lack of a better word)
   Gonzales, Butterfly Boy
   Alison Bechdel, Fun Home
   Leslie Feinberg, Drag King Dreams

Required Course Reader is available at Student Print on East Campus Mall, and also on 3-hour reserve at College Library

Cell phones and blackberries or other communication devices may not be used during class. Laptops may be used when necessary for presentations, or if ability/disability/access makes it necessary for you to use a laptop. (See note below on disability and access.)

Course Requirements
All assignments must be completed in order to receive a passing grade.
Attendance is required.
You are allowed one absence during the semester. Each additional absence will lower your grade by ½ letter. Late arrival and leaving early will count as an absence, so avoid scheduling labs, study sessions, doctor appointments, or other meetings during class time.

Participation 25%
This is a seminar that depends on everyone’s full and equal participation in class discussions. Everyone is responsible not only for their own contributions, but also for helping ensure that others feel comfortable contributing. That is, it is up to all of us to actively work to make the seminar a respectful, comfortable, egalitarian, and dynamic space in which everyone is invited to speak.

Self-Grading Class Discussion 5%
Each week, you will fill out self-grade forms for your class participation and your engagement with discussion and the readings and films. The purpose, in part, is to increase your awareness of your own learning process as well as your roll in creating a collaborative learning community.

Minor Class Presentations 5%
Frequently throughout the semester, you will be presenting your contributions to the Bisexuality Project and also installments of your own research project.

Bisexuality Project 20%
The topic of bisexuality is absent or minimal in most LGBT Studies curricula. As a group, we will generate a set of readings, assess them, and develop insight about why the B keeps getting disappeared. You will receive detailed instructions.

Analysis Papers 25%
You are required to do a total of 5 Analysis Papers in response to 5 different week’s reading, handed in on the day of the reading. Papers should include:
*two pages, typed (may be single spaced, may be double-sided; i.e. save paper)
*what stands out, or makes a particular impact on you, in this reading?
*broad discussion of author’s method of communication, such as: what is the genre, style, tone, rhetorical strategy, etc. How does the author get hir point across?
*what will you remember and take away from this reading?

Your Project 25%
An original project anything that is of interest to you. You will conduct adequate research as well as make a meaningful statement designed to be shared with an audience. We will work on this throughout the semester.
*Your final product may take any form, such as paper, ‘zine, film, music, play, etc.
*You may conduct a joint project, or work independently.
*Your project includes a presentation to the class at the end of the semester.
*You will receive guidelines for this in a separate assignment sheet.
Course Schedule: Social Critique and Autobiography

Jan 18   Introduction

Jan 25   Eli Clare, “Neither Stone Nor Wing”
         Eli Clare, Exile and Pride

Feb 1    Ryka Aoki, “When Something Is Just Not Right”
         Dwight McBride, “It’s a White Man’s World”
         Juana Maria Rodriguez, “Welcome to the Global Stage”

Feb 8    **Bisexuality Project Part I**

Feb 15   Thea Hillman, Intersex (for lack of a better word)

Feb 22   Rigoberto Gonzales, Butterfly Boy

Mar 1    selections from Brazen Femme
         selections from Julia Serano, Whipping Girl
         selections from Max Wolf Valerio, The Testosterone Files

Mar 8    **Bisexuality Project Part II**

Mar 15   SPRING BREAK

Mar 22   Alison Bechdel, Fun Home

Mar 29   Fun Home

Apr 5    **Bisexuality Project Part III**

Apr 12   Sylvia Rivera, “Queens in Exile”
         Leslie Feinberg, Drag King Dreams

Apr 19   Drag King Dreams
         Presentations

Apr 26   Presentations

May 3    Presentations (Project write-ups due no later than May 5, 3pm)

**Note:** Everyone, regardless of disabilities, is welcome in this course. Please let me know if you need accommodations in curriculum, instruction, or evaluation procedures in order to facilitate your full participation. The McBurney Center provides useful assistance and documentation.