

LTEN 178/ETHN 168: QUEER OF COLOR CRITIQUE
Professor Hoang Tan Nguyen
Winter 2019

Class: Tu & Th 6:30-7:50pm, CSB 001

Office Hours: Tu 2-3pm & Th 5:15-6:15pm & by appointment, Literature 352

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Course Description

Queer of color critique (QoCC) is a mode of criticism with roots in women of color feminism, post-structuralism, critical race theory, and queer studies. QoCC focuses on intersectional analyses. That is, QoCC seeks to integrate studies of race, sexuality, gender, class, and nationalism, and to show how these categories are co-constitutive. In doing so, QoCC contends that a focus on gay rights or reliance on academic discourse is too narrow. QoCC therefore addresses a wide set of issues from beauty standards to terrorism and questions the very idea of "normal." This course introduces students to the ideas of QoCC through key literary and film texts. In the spirit of challenging single-issue LGBT scholarship and activism, we will also examine the linkages between queer studies, the same-sex marriage debates, trans studies, and disability studies.

Required Texts

Books

James Baldwin, *Giovanni's Room* (1956)

Audre Lorde, *Zami: A New Spelling of My Name* (1982)

Kim Fu, *For Today I Am A Boy* (2014)

Films

Frances Negrón-Muntaner, *Brincando el charco: Portrait of a Puerto Rican* (1994)

Patricia Berne, *Sins Invalid: An Unshamed Claim to Beauty in the Face of Invisibility* (2013)

Adam Garnet Jones, *Fire Song* (2015)

~Additional required readings are posted on TritonED. You must bring all assigned readings (books & hard copies of articles), along with your reading annotations, to every class.

~All films are mandatory. There will be no alternative films and videos in lieu of what is listed in the syllabus. Film titles are on digital course reserves.

Course Content

Sexuality, gender, and race constitute the central themes of this course. Students will

be asked to read, view, discuss, and write critically about materials pertaining to nonnormative gender identities and sexual practices. If you are not prepared to engage with these issues, this class might not be appropriate for you.

Course Requirements

Students are expected to view the assigned films and complete all assigned readings before class, attend all class meetings from the beginning to the end of the period, engage in classroom discussions, give two brief oral presentations, and write two papers. Note: The course will be run as a seminar and not a lecture course. To that end, the success of the course and students' performance hinge on their consistent, active verbal participation.

Grading

20% Participation (attendance, pop quizzes, class discussion)

15% Two oral presentations on readings and films

25% Keyword essay

35% Final essay

5% Attendance at Cultural/Art/Performance Event (w/ 2500-word write up)

Oral Presentations

You will be required to do a ten-minute presentation at two class meetings during the semester. A presentation may be a concise summary of the assigned material from that week. Alternatively, you can present on a keyword that emerged for you from the films and readings. In addition, you should also pose three focused questions to spark discussion.

Late Work will be graded down (from 3.7 > 3.3; or 3.0 > 2.7) if handed in within 48 hours. Papers handed in one week late will be graded down a full point (3.7 > 2.7; 3.0 > 2.0). Papers more than a week late will not be accepted.

Classroom Etiquette

Students should follow proper standards of classroom decorum during all class meetings and screenings to ensure a productive learning environment for everyone. Proper etiquette includes engaging in active dialogue and respectful debates, allowing classmates equal time and opportunity to participate in discussions, and keeping focus on the topics at hand with minimal digressions. Please do not eat or drink during classes. Laptops and cell phones should not be used.

Accommodations

Students who think they may need accommodations in this course because of the impact of a learning, physical, or psychological disability are encouraged to meet with me privately early in the quarter to discuss their concerns. In addition, students must contact the Office for Students with Disabilities, (858) 534-4382, <<http://disabilities.ucsd.edu/>>, as soon as possible to verify their eligibility for reasonable academic accommodations. Early contact will help to avoid unnecessary inconvenience and delays.

Learning Goals

Students will:

- develop skills of close textual analysis of fiction, film, visual media, and theory
- interrogate “queer” as a term that designates a subjectless critique
- examine the potentials and limits of queer of color critique
- investigate the politics of knowledge production inside and outside of academia

Course Outcomes

By the end of the course, students will:

- clearly articulate what queer of color critique is and its relationship to women of color feminism, queer studies, and critical race theory
- differentiate the formal conventions of novelistic, filmic, and theoretical texts
- sharpen their analytical writing skills
- polish their public speaking and presentation skills

Course Schedule

(Readings and films may be adjusted at my discretion)

Week 1

1/8

Introduction to the class

1/10

*Cathy J. Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics" (1997)

Week 2

1/15

Book: James Baldwin, *Giovanni's Room* (1956)

1/17

*Dwight McBride, "Straight Black Studies: On African American Studies, James Baldwin, and Black Queer Studies" (2005)

Week 3: Women of Color Feminism

1/22

*Selections from Cherrie Moraga and Gloria Anzaldua, *This Bridge Called My Back: Writings by Radical Women of Color* (1981)

1/24

*Barbara Christian, "The Race for Theory" (1988)

*Audre Lorde, "Uses of the Erotic: The Erotic as Power" (1984)

Week 4

1/29

Book: Audre Lorde, *Zami: A New Spelling of My Name* (1982)

1/31

*Sarah E. Chinn, "Feeling Her Way: Audre Lorde and the Power of Touch" (2003)

Week 5: At the Intersections

2/5

Film: Frances Negrón-Muntaner, *Brincando el charco: Portrait of a Puerto Rican* (1994)

2/7

*Frances Negrón-Muntaner, "When I Was a Puerto Rican Lesbian: Meditations on *Brincando el charco: Portrait of a Puerto Rican*" (1994)

DUE: Keyword Essay

Week 6

2/12

Film: Adam Garnet Jones, *Fire Song* (2015)

2/14

*Qwo-Li Driskill, "Stolen From Our Bodies: First Nations Two-Spirits/Queers and the Journey to a Sovereign Erotic" (2004)

Week 7: Beyond Equality

2/19

*Urvashi Vaid, "Still Ain't Satisfied: The Limits of Equality" (2012)
<<https://prospect.org/article/still-aint-satisfied-limits-equality>>

*Joseph N. DeFilippis, "Introduction," *A New Queer Agenda* (2011-12)
<<http://sfonline.barnard.edu/a-new-queer-agenda/introduction/>>

2/21

*Lisa Duggan, "Beyond Marriage: Democracy, Equality, and Kinship for a New Century" (2011-12)
<<http://sfonline.barnard.edu/a-new-queer-agenda/beyond-marriage-democracy-equality-and-kinship-for-a-new-century/>>

*Marlon Bailey, Priya Kandaswamy, and Mattie Udora Richardson, "Is Gay Marriage Racist?" (2004)

*Urvashi Vaid, Lisa Duggan, Tamara Metz and Amber Hollibaugh, "What's Next for the LGBT Movement?" (2013)
<<https://www.thenation.com/article/whats-next-lgbt-movement/>>

Week 8: Trans* of Color

2/26

Book: Kim Fu, *For Today I Am A Boy* (2014)

2/28

*Danielle Seid, "Third Chinese Daughter: Narrating Immigration, Labor, and Trans Identity in Kim Fu's *For Today I Am A Boy*" (2016)

Week 9: Disability Studies

3/5

Film: Patricia Berne, *Sins Invalid: An Unshamed Claim to Beauty in the Face of Invisibility* (2013)

3/7

*Carrie Sandahl, "Queering the Crip or Crippling the Queer?: Intersections of Queer and Crip Identities in Solo Autobiographical Performance" (2003)

Week 10

3/12

Nic John Ramos et al, "GLQ Forum: Twenty Years of Punks" (2019)

3/14

Wrap Up

DUE Finals Week: Final Essay