

# Leather and Glitter (ENG/GWS 319)

## Spring 2021

*This is a live syllabus updated during the course and must be reviewed regularly.*

For ease of use of this syllabus, choose [document outline view](#)

[Class Takeaways Link](#)

[Class Opening Playlist](#)

### **Faculty (email both professors for all course communication)**

Denis Ferhatović, Associate Professor of English

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### **Course Description**

This team-taught course considers a multitude of literary and visual works articulating queer aesthetics alongside ways of knowing and being. Queer theoretical and socio-historical scholarship provide context for our analysis. Students are challenged to articulate through a series of assignments their own interests and understanding of key course themes.

**Class Sessions** \_\_\_\_\_ Tuesdays and Fridays, 12:00 - 1:15 p.m. EST

Zoom Meeting ID: 940 3878 0919

Zoom Video: <https://conncoll-edu.zoom.us/j/95479086744>

### **Zoom Class Video Meeting Basics**

Go to the bar at the bottom of the screen, click on “Participants” - hover over your name, and you will see a MORE button. Click on it, and then click RENAME to type in your first and last names (please add gender pronouns if comfortable). Please include both your first and last names. Also, near the bottom of the Participants sidebar, you will see a menu of non-verbal feedback, including a hand to raise your hand, “yes,” “no,” etc. For more options (thumbs up, thumbs down, applause), click on MORE. When you choose an icon, it will appear next to your name in the Participants window. Click on “Clear all” to remove reactions. Change the skin tone for your non-verbal feedback and reactions icons by going to Zoom application settings, and then clicking “General.”

### **Zoom Class Phone Meeting Basics**

One tap mobile: +1 646 876 9923 US (New York)

Find your local number: <https://conncoll-edu.zoom.us/u/akroS4qli>

To raise your hand, press \*9. Press \*6 to unmute yourself, press \*6 again to re-mute yourself.

### **Classroom Recording**

With the exception of those granted accommodations through the Office of Student Accessibility Services, students are prohibited from audio, video, or photographic recording during class periods or out-of-class meetings with the instructor without explicit permission from the instructor. Recordings approved in this manner may not be shared in any form without permission of the instructor. Violations of this policy shall be considered an Honor Code violation.

**Team Office Hours** Mondays, 12:00-1:00 pm EST

Zoom Meeting ID: 951 7095 1242

Zoom Video: <https://conncoll-edu.zoom.us/j/95170951242>

One tap mobile +13017158592,,95170951242# US (Washington D.C)

Find your local number: <https://conncoll-edu.zoom.us/u/anxNm4akV>

We hold office hours to provide students with an opportunity to discuss course-specific issues that we have not been able to address in class. Examples of reasons that you may visit our office hours include: discussing a course topic further; questions about your work in this course; and/or a personal issue begins affecting your work and we need to strategize to address this challenge. Do not hesitate to contact us immediately with concerns, as there is little we can do at the semester's end.

### **Learning Goals**

- Students read contemporary queer literature and related texts in English and translation
- Students view and interpret visual and audio culture by queer artists
- Students begin articulating their own aesthetics and politics of queerness

### **Course Texts** *organized in teaching chronological order*

Jake Hall, Sofie Birkin, Helen Li, and Jasjyot Singh Hans, [The Art of Drag](#) (Nobrow, 2020)  
978-1910620717

Tommy Pico, [Junk](#) (Tin House Books, 2018)  
978-1941040973

Jewelle Gomez, [The Gilda Stories](#) (City Lights Books, 2016)  
978-0872866744 [available as an e-book on Shain's website]

Niviaq Korneliussen, [Last Night in Nuuk](#), trans. Anna Halager (Grove Press, Black Cat, 2019)  
978-0802128775 [available as an e-book on Shain's website]

Charles Rice-González, [Chulito](#) (Magnus Books, 2011)  
9781936833030

Achy Obejas, [We Came All the Way from Cuba So You Could Dress Like This?](#) (Cleis Press, 1994)  
978-0939416936

Bryan Washington, [Lot](#) (Riverhead Books, 2020)  
9780525533689

Nagata Kabi, [My Lesbian Experience with Loneliness](#), trans. Jocelyne Allen (Seven Seas, 2017)  
978-1626926035

Other readings and online resources, such as interactive sites, are solely available in the course schedule as links. As needed, we may add additional resources during the semester and will list them in the course schedule.

## Grading and Assignments

Your final grade is based on your performance in class and course work. The grading scale is:

| Excellent  | Good       | Average    | Below Average | Failing          |
|------------|------------|------------|---------------|------------------|
| A = 100-93 | B+ = 89-87 | C+ = 79-77 | D = 69-60     | F = 59 and below |
| A- = 92-90 | B = 86-83  | C = 76-73  |               |                  |
|            | B- = 82-80 | C- = 72-7  |               |                  |

Late assignments will receive a deduction of one letter grade per 24-hour period they are late.

Assignment extensions may be requested with timely notification. This course does not have extra credit work as students are expected to consistently dedicate themselves to the course's core components.

## Credit Hour Definition

This course is equivalent to four semester hours. Connecticut College complies with federal regulations defining the credit hour. For each credit hour awarded, a course will provide an average of at least one hour of direct faculty instruction (class meetings, labs, review sessions, field trips, office hours, film screenings, tutorials, training, rehearsals, etc.) and at least two hours of out-of-class work (homework, preparatory work, practice, rehearsals, etc.) per week.

|          | Course Engagement | <a href="#">Class Takeaways</a> | Queer Cultural Iconography Essay | Queer Film Reading Assignment | Final Queer Creativity Project |
|----------|-------------------|---------------------------------|----------------------------------|-------------------------------|--------------------------------|
| Due Date | ongoing           | ongoing                         | Monday, March 15<br>@ 5 pm       | Monday, April 30<br>in-class  | Monday, May 17<br>@ 5 pm       |
| %        | 15%               | 10%                             | 25%                              | 15%                           | 35%                            |

## **Course Engagement      Ongoing**

This component includes engagement in and outside of the classroom including class discussions, group work, and online communication. Consistent, critically engaged participation is crucial for a successful and productive course. Class discussions are in relationship with the course readings and themes, and you must come to class having completed all assigned reading. You must come to class well prepared to: 1) ask questions; 2) provide commentary on reading; and 3) engage in active dialogue.

As a member of this course, you respectfully engage all members of the classroom and talk only in your turn. Interruptions, hostile remarks, side-talk, or inappropriate non-verbal communication will not be tolerated. Use of electronics in class is solely for work related to our course. As we navigate online learning, we are all expected to do our best to engage and address any challenges that emerge.

## Class Takeaway      Due after class meetings

Your class takeaways are submitted via the [Google form](#) in advance of the next class meeting. You are encouraged to complete the form after our class meeting or your viewing of its recording. Please ensure that you select "Send me a copy of my responses." Your takeaway should offer a sense of something you learned or thought more deeply about from the class discussion. The aim of your response should be to demonstrate thoughtful engagement with the class discussion.

*The following are initial assignment descriptions. More instructions are provided during the semester.*

**Queer Cultural Iconography Essay (5-7 pages) 25%      Due Monday, March 15 @ 5 pm**

The creation, usage, and conflicts over queer iconography are important elements of queer expression. Choose a cultural icon - it may be explicitly understood as queer (Teletubbies) or less commonly known (Pikachu). Research this icon from its creation to circulation and reception. You bring both primary and secondary sources to bear upon your analysis.

**Queer Film Reading Assignment 15%      Due Monday, April 30 in Class**

Film is a key means for queer expression and meaning-making. From the claiming of *The Wizard of Oz* by "[friends of Dorothy](#)" to explicitly LGBTQ+ films of today, film complements the multiple genres we are exploring in class. Choose one of the films from the curated selection available via [Moodle](#) to watch and analyze. [Assignment updated and shared for March 16, 2021](#)

**Final Queer Creativity Project (8-10 pages) 35%      Due Monday, May 17 @ 5 pm**

You will have several options to choose from: scholarly, creative, or in-between. For your scholarly essay, you might decide to compare two texts from the reading or introduce something we have not read in class together. If you select the creative option, you might write a short story, a series of poems, a short play, or something generically hybrid, and accompany it with a critical reflection in which you explain how you were inspired by our readings and discussions. Another possibility would be more ethnographic, combining scholarly and creative approaches to focus on queer spaces. For instance, you might describe the queer spots of your home town at a particular point in time, which could include coffee shops or thrift stores frequented by the LGBTQ+ population or popular cruising areas (parks, mall makeup counters, hardware stores).

**Lateness and Attendance Policy**

You are expected to come to class on time so that we can make the most of our time together. If you are habitually late to class, your course engagement grade will be lowered. This course is optimally designed to be taken synchronously by students in-person and/or remotely. **If you are having challenges accessing our class meetings and/or any other resources, please let us know immediately so we can address this issue.**

**If you are unable to attend class**, you are expected to complete the class takeaway after you have watched the session's recording that you missed. Please complete this work within a week of the day you missed, and notify us if there are any challenges in meeting this deadline. **Failure to complete these forms will negatively impact your grade in this course.** In addition, you are strongly encouraged to contact a classmate to go over the content you missed. You also may contact us if you cannot make my next office hours and need to schedule a meeting to discuss course content.

**Universal Learning and Full Participation**

We are committed to the principles of [universal learning](#) and [full participation](#). All of us learn in different ways and our course can be organized to be accommodating of all students across our differences. For example, you may learn more effectively through oral, written, or visual renderings of course topics. Our classroom, virtual spaces, learning, and communication practices should be as inclusive as possible. Please meet with us as soon as possible to discuss your individual learning needs and how they can be accommodated in this course. Please also remember that along with our Office of Accessibility Services, our college offers other support services, including the Academic Resource Center, Writing Center, and

Counseling Services that are available to all students and offer a range of services that are helpful for everyone at each stage of the college experience.

### **Gender-Inclusive Language Guidelines**

Aspiring to create a learning environment in which people of all identities are encouraged to contribute their perspectives to academic discourse, our department encourages gender-inclusive and non-sexist language. This goal reaffirms Connecticut College's commitment to full participation by fostering an inclusive and welcoming environment where intellectual dialogue can flourish. Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express and experience their gender. Gender-inclusive and non-sexist language acknowledges people of any gender (e.g. first-year student versus freshman, chair versus chairman, humankind versus mankind). It also affirms non-binary gender identities and recognizes the difference between assigned sex and gender identity. We will ask students to share their pronouns and names at the beginning of the course and all gender identities should be affirmed and respected by everyone in the course. If, at any point during this class, you would like us to use a different name or pronoun in addressing, please email us. (adapted from GSWS @ Pitt accessed 12/29/2017 with permission)

### **Content Warning and Class Climate**

**Our course readings and classroom discussions will often focus on mature, difficult, and challenging topics.** As with any course in our department, course content is often political and personal. Readings, films, online content, exercises, and discussions may trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, humor, and even boredom. Some of us will have emotional responses to the class; some of us will have emotional responses to our peers' understanding of course content; all of us are responsible for creating a space that is both intellectually rigorous, respectful, and inclusive. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities, resources, and experiences position us in the classroom. As your teachers, we are responsible for classroom management and the pedagogical approaches used during the course that are based on our expertise.

If you are struggling with the course materials, here are some tips:

- Read the syllabus so you are prepared in advance.
- You can approach us during office hours or make an appointment if you would like more information about a topic or reading.
- If you think a particular reading or topic might be especially challenging or unsettling, you can take a break as needed.
- If you need to leave or miss class, you are still responsible for the work you miss.

**If you are struggling to keep up with the work because of the course content, you should speak with us and/or seek help from the counseling center** (adapted from the GSWS@Pitt 2017 website with permission).

### **The Connecticut College Honor Code**

Academic integrity is of the utmost importance in maintaining the high standards of scholarship in our community. Academic dishonesty is considered to be a serious offense against the community and represents a significant breach of trust between the professor, the classmates, and the student. There are many forms of academic dishonesty including plagiarism, falsifying data, misrepresenting class attendance, submitting the same work in two courses without prior approval, unauthorized discussion or distribution of exams or assignments, and offering or receiving unauthorized aid on exams or graded assignments. Students violating the Honor Code may be referred to the college's Honor Council for resolution.

## Title IX Statement

We are deeply invested in the well-being of each student we teach. We are here to assist you with your work in this course. If you come to us with other non-course-related concerns, we will do our best to help. It is important for you to know that all faculty and staff members are trained and required to report any incidents of gender-based discrimination, including discrimination based on gender identity, gender expression, and sexual orientation. We cannot keep information confidential about sexual harassment, sexual assault, dating violence, stalking, or other forms of gender-based discrimination. Rachel Stewart, the Director of Sexual Violence Prevention and Advocacy, can advise you confidentially as can Counseling Services and any of the College chaplains. Rachel can also help you access other resources on campus and in the local community. You can reach Rachel at [rstewart1@conncoll.edu](mailto:rstewart1@conncoll.edu), make an appointment with Rachel or one of the other Confidential Advocates at <http://bit.ly/ConnCollSVPA> or contact the SVPA Confidential Advocate Hotline 24/7 at 860-460-9194.

The student sexual harassment, dating violence, stalking, and non-discrimination policies are in the Interim Policy: Equal Opportunity, Harassment, and Discrimination, which can be found on CamelWeb, in the “Documents/Policies” section, under the Student Life section. There you will find the policies, definitions, procedures, and resources. If you need to report an incident or have any questions about the policy, you can contact the Associate Dean for Equity and Compliance Programs at 860-439-2624 or [titleix@conncoll.edu](mailto:titleix@conncoll.edu), and her office is located in Cro Rm. 216.

## Course Schedule

### Week 1

#### Tuesday, February 9

- Introductions
- Syllabus Review and Logistics
- Community Expectations Setting

#### **Friday, February 12**

- [The Art of Drag, Introduction, 6](#)
- [The Art of Drag, The Art of Performance, 8-25](#)
- [Sontag, “Notes on ‘Camp,’” 515-530](#)
  - Identify one reference from the text to research - find out background info, images/video/audio to share back with class. E.g. [La Lupe](#) whose music was featured in Almodóvar’s *Women on the Verge of a Nervous Breakdown* and on [RuPaul’s Drag Race: All Stars](#), Puerto Rican drag queen [Nina Flowers](#) impersonated her, *etc.*

Bonus material to check out if you have time:

- ❖ [Bekhrad, “What does it mean to be camp?”](#)

### Week 2

#### **Tuesday, February 16**

- The Art of Drag*, The Art of Glamour, 26-43
- [Hammer, “Doing Josephine’: The Radical Legacy of Josephine Baker’s Banana Dance,” 165-181](#)
- [Banana Dance clip](#)
- [Jenkins, “90 Years Later, the Radical Power of Josephine Baker’s Banana Skirt”](#)

#### **Friday, February 19 (resources to learn more about Vaginal Davis’s work on next page)**

- The Art of Drag*, The Art of War, 44-55
- The Art of Drag*, The Art of Freak, 56-75
- [Muñoz, “The White to Be Angry’: Vaginal Davis’s Terrorist Drag,” 80-103](#)

- [Pedro, Muriel and Esther](#)
- [PME, "Anna-Ee"](#)
- [Warren, "New Anthems: Vaginal Davis' The White to be Angry is a Bold Assertion of Self"](#)
- [Disidentifications](#)
- [Villarreal, "Queercore"](#)

### **Week 3**

#### **Tuesday, February 23**

- ❑ [The Art of Drag, The Art of Charisma, 76-97](#)
- ❑ [The Art of Drag, The Art of Influence, 98-113](#)
- ❑ [The Art of Drag, The Future of Drag, 114-123](#)
- ❑ [Engel, "Queer Reading as Power Play: Methodological Considerations for Discourse..." 338-349](#)
- ❑ [Rodriguez, "Intelligible/Unintelligible: A Two-Pronged Proposition for Queer Studies." 174-180](#)
  - In-class exercise - in small groups, create a Google Doc that is in our shared folder - take notes on the following: 2 passages to close read together, 2 questions about the reading, and identify and paraphrase the overarching argument/point of the reading.

#### **Friday, February 26**

- ❑ [Chetwynd, "Postfeminist Hegemony in a Precarious World: Lessons in Neoliberal Survival..." 20-35](#)
- ❑ [Moore, "Everything Else is Drag: Linguistic Drag and Gender Parody on \*Rupaul's Drag Race\*," 15-26](#)
- ❑ [Simmons, "Speaking Like a Queen in RuPaul's Drag Race: Towards a Speech Code..." 630-48](#)

### **Week 4**

#### **Tuesday, March 2**

##### **Introduce first assignment - [Queer Cultural Iconography Essay](#)**

- ❑ [Amin et al, "Queer Form: Aesthetics, Race, and the Violences of the Social"... 227-239](#)
- ❑ [Harrison, "From Panel to Page: Queer Superhero Iconography in the Poetry..." 347-362](#)
- ❑ [Alma Lopez](#)
- ❑ [Robert Mapplethorpe](#)
- ❑ [Catherine Opie](#)
- ❑ [Julio Salgado](#)
- ❑ [Kehinde Wiley](#)
- ❑ [Marcos Chin](#)
- ❑ [Gomez, "Joan Jett Blakk: Fighting words" \(half a page\)](#)

#### **Friday, March 5**

- ❑ [Pico, Tommy. \*Junk\*. New York: Tin House, 2018. \(the entire book, 72 pages\)](#)
- ❑ [Kumeyaay website](#)
- ❑ [Two Spirits and Kumeyaay LGBTQ+ Activism](#)

### **Week 5**

#### **Tuesday, March 9**

##### **[Essays from Califia, \*Public Sex\*:](#)**

- ❑ "Among Us, Against Us -The New Puritans: Does Equation of Pornography with Violence Add Up to Political Repression?" 113-122
- ❑ "Secret Side of Lesbian Sexuality," 157-164
- ❑ "Genderbending: Playing with Roles and Reversals," 175-182
- ❑ "Gay Men, Lesbians, and Sex: Doing It Together," 183-189

## Friday, March 12

- ❑ Korneliussen, *Last Night in Nuuk*, ix-74

## Week 6

### Tuesday, March 16

- ❑ Korneliussen, *Last Night in Nuuk*, 75-176

### Friday, March 19

#### [Essays from Califia, \*Public Sex\*:](#)

- ❑ Califia, "Sluts in Utopia: The Future of Radical Sex," 151-156
- ❑ Califia, "Whoring in Utopia," 242-248
- ❑ [Shahani, "The Future is Queer Stuff: Critical Utopianism and its Discontents."](#) 545-558

## Week 7

### Tuesday, March 23 No Class

### Friday, March 26

Califia, *Macho Sluts* stories (explicit BDSM content)

- ❑ ["The Vampire,"](#) 319-340
- ❑ ["The Calyx of Isis,"](#) 137-242
- ❑ [Lai, \*What Pat\(rick\) Califia can teach us and Deleuze cannot: A Lacanian reading of BDSM...\*](#) 197-216

## Week 8

### Tuesday, March 30

- ❑ Gomez, *The Gilda Series*, 1-101

### Friday, April 2

- ❑ Gomez, *The Gilda Series*, 103-194

## Week 9

### Tuesday, April 6

- ❑ Gomez, *The Gilda Series*, 195-259
- ❑ [Scahill, \*Fanfic'ing Film: Queer Youth Cinema Reclaims Pop Culture\*,](#) 114-124

### Friday, April 9

- ❑ Rice-González, *Chulito: A Novel* 1-101
- ❑ [Ross, " 'What's Love But a Second Hand Emotion: Man-on-Man Passion...' "](#) 669-687
- ❑ [Hector Silva](#)
- ❑ [Tina Turner - \*What's Love Got to Do with It\*](#)

## Week 10

### Tuesday, April 13

- ❑ Rice-González, *Chulito: A Novel*, 102-194
- ❑ [Rodriguez, "Being and Belonging in Joey Terrill's Performance of Politics"](#) 467-491

### Friday, April 16

- ❑ Rice-González, *Chulito: A Novel*, 195-317



## Week 11

Tuesday, April 20

- ☐ [Washington, Lot: Stories](#), 1-114

Friday, April 23

- ☐ [Washington, Lot: Stories](#), 115-222

## Week 12

Tuesday, April 27     College Community Day

Friday, April 30     Film Discussion

## Week 13

Tuesday, May 4

- ☐ Obejas, *We Came All the Way from Cuba So You Could Dress Like This?* (entire book)

Friday, May 7

- ☐ Nagata, *My Lesbian Experience with Loneliness* (entire book)

## Week 14

Tuesday, May 11     Conclusion

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### Academic Resource Center

The Academic Resource Center (ARC) offers services to support your academic work such as study skills workshops, time management, coaching and tutoring. Its offices are located on the second floor of Shain Library. During the spring 2020 semester, the ARC will be offering primarily remote appointments with learning specialists, as well as a comprehensive remote peer-tutoring program. Limited in-person appointments will be available on an as-needed basis. Students can make appointments by clicking on this link: <https://forms.gle/QcutMY2Z8UWaGePa7>.

The ARC has compiled a series of resources for online learners ([arc.digital.conncoll.edu](http://arc.digital.conncoll.edu)). The ARC remains "open" to the community, but in a modified manner.

- Monday – Thursday, 8:30 am – 8:00 pm (by appointment only)
- In-person hours, Monday and Thursday (by appointment only)
- Friday, 8:30 – 5:00 (by appointment only)

Students may continue to use the ARC as a quiet study space, though social distancing and masks are required at ALL times.

If faculty or students have any questions or concerns, they should contact Noel Garrett via email [ngarrett@conncoll.edu](mailto:ngarrett@conncoll.edu) or Anne Vera Cruz via email [averacruz@conncoll.edu](mailto:averacruz@conncoll.edu).

### Writing Center

The Roth Writing Center provides one-to-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. This semester, appointments will be conducted on Zoom or Google Meet, and you can make an appointment here using Google Calendar. If you're a confident, experienced writer our tutors can help you to push your ideas and polish your style; if you're a relatively inexperienced and not-so-confident writer they can help you to work on grammar or

organization or whatever you need. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a final grade. For further information, visit the Writing Center web page at <http://write.conncoll.edu/>

### **Office of Student Accessibility Services**

Connecticut College complies with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. If you have a documented disability and have been approved for academic accommodations, please have your Faculty Notification Letter emailed to me through the Student Accessibility online management system (AIM) and schedule a meeting during my office hours as early as possible in the semester so that we can discuss the logistics of your accommodations. If you are not approved for accommodations, but have a disability requiring academic accommodations, or have questions about applying for accommodations, please contact Student Accessibility Services at 860-439-5428 or [sas@conncoll.edu](mailto:sas@conncoll.edu).