

**Lakehead University**  
**Department of Women's Studies**  
**WOME-3214-WA**  
**Queer Studies**

Instructor: Robyn Pepin, HBA, M.Ed.  
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Office Location: RB 2016  
Office Hours: Wednesday and Friday, 12-1pm

**Class Schedule:** Tuesdays, 7-10pm  
ATAC5041

**Course Description**

This course provides an overview of queer theory, history, literature, film and music. Queer theory challenges binary definitions of both gender and sexuality; it raises important personal, legal and political questions about identity and essentialism. Students are not expected to have a developed knowledge of queer issues or theory prior to taking this course.

**Text**

There are no required textbooks in this course. All required readings are available through the D2L site.

**Course Requirements**

Students are expected to attend class regularly and actively participate in class discussions. As well, reading assignments are to be completed on time. The reading list and dates of assigned readings are attached to this syllabus. Your assignment is to be handed in on the date outlined below. Late assignments are penalized at the rate of 5 marks a day.

<b><u>Evaluation</u></b>	<b><u>Marks</u></b>	<b><u>Due Dates</u></b>
Popular Media Review	20%	January 30, 2018
Seminar Presentation	20%	TBD
Film Review	20%	February 27, 2018
Portfolio/Journal	20%	April 3, 2018
Participation	<u>20%</u>	Throughout the course
	100%	

**Examinations**

There are no exams in this course.

## Assignments

There are four (4) assignments to be completed in this course.

### **Popular Media Review**

**Due: January 30, 2018**

The popular media review should be approximately 5 typed pages (double-spaced) in length. You should begin with an introduction of the themes/problems in your media piece. Then provide an overview of the work that you are critiquing. The critique of the popular media item - which should be half of the paper - should further explore the issues identified in your introduction. What connections do you see between the media piece and the queer theory we have examined in this course? **The popular media review is due at the beginning of class.**

### **Seminar Presentation**

**Due: TBD**

Seminars rely on informed participation and discussion. Presentations can involve audio-visual or other aids and will consist of a critique of one of the articles scheduled to be read by the class or an article relative to Queer Studies. Students may also make connections between the article being reviewed and literature, film, music or other media. The presentations should provide a 15 minute critical analysis and set a possible frame for further discussion.

### **Film Review**

**Due: February 27, 2018**

The film review should be approximately 6 typed pages (double-spaced) in length based on one of the films viewed in class. You should begin with a statement with regard to the central themes, symbols or characters from the film you will be analyzing. Then provide a brief overview of the story/plot of the film. The critique of the film, which should be half of the paper, should further explore the themes or issues identified in the introduction. You should consider the political intent of the director, and should think about the audience for whom the film was intended. What connections do you see between the film and queer theory we have examined in this course? Will the film be an effective tool for social change and education? **The film review is due at the beginning of class.**

### **Portfolio/Journal**

**Due: April 3, 2018**

The objective of the portfolio exercise is to produce a series of different short written pieces (5 in total). The written pieces should engage, discuss, explore or reflect upon ideas raised in class. These ideas can be presented in a scrap book, reflective journal, zine, web page or other creative writing. A complete assignment will contain 5 pieces, each a minimum of 250 words (1 typed, double spaced page) in length. Each piece must explore a different topic/theory/idea from the course materials. This means that you must begin working on this assignment early in the term. You may incorporate any other materials (clippings from newspapers or magazines, music, stories, creative writing, artwork) into the work if you wish. Such additions, however, do not

replace the written work that is required for this assignment. You may critique theories, relate them to your own life, summarize arguments from the readings, or simply raise questions about the works we are exploring. It is important that you make reference to the ideas from the course - this is not simply a personal journal, but a reflexive exercise which must take into consideration ideas outside the realm of the personal (although relating them to personal experience is encouraged). You will be evaluated on the overall quality of your content (comprehension and depth of engagement with the course materials) and expression (quality of writing, originality and diversity of textual formats). **The portfolio/journal is due at the beginning of class.**

## **Participation - 20%**

### **Due: Throughout the course**

Active participation is crucial to the success of the course and your learning! Each week you will be responsible for sharing critiques of the articles with the group, and we will all be responsible for listening and engaging in the discussion with questions or comments.

### **Late Assignments**

You must obtain permission from me to hand in a late assignment without penalty at least one week prior to the due date. You can make arrangements with me through e-mail ([raolough@lakeheadu.ca](mailto:raolough@lakeheadu.ca)). Please note: An e-mail to me is simply not enough – you must have confirmation from me that I will accept your assignment beyond the due date.

Assignments submitted late without prior approval are penalized at the rate of 5 marks per day.

**Please Note:** I do try to answer e-mail in a timely fashion. I do not discuss marks through e-mail.

### **Participation**

Your participation mark is based on your attendance in the course.

### **Academic Dishonesty**

The university takes a most serious view of offences against academic honesty such as plagiarism, cheating and impersonation. Penalties for dealing with such offences will be strictly enforced. A copy of the "Code of Student Behavior and Disciplinary Procedures" including sections on plagiarism and other forms of misconduct may be obtained from the Office of the Registrar.

The following rules shall govern the treatment of candidates who have been found guilty of attempting to obtain academic credit dishonestly.

- The minimum penalty for a candidate found guilty of plagiarism, or of cheating on any part of a course will be a zero for the work concerned.
- A candidate found guilty of cheating on a formal examination or a test, or of serious or repeated plagiarism, or of unofficially obtaining a copy of an examination paper before the examination is scheduled to be written, will receive zero for the course and may be expelled from the University. Students disciplined under the Code of Student Behavior and Disciplinary

Procedures may appeal their case through the Judicial Panel.

Note: "Plagiarism" shall be deemed to include:

- Plagiarism of ideas where an idea of the author or speaker is incorporated into the body of an assignment as though it were the writer's idea, i.e., no credit is given the person through referencing or footnoting or end noting.
- Plagiarism of words occurs when phrases, sentences, tables or illustrations of an author or speaker are incorporated into the body of a writer's own, i.e. no quotations or indentations (depending on the format followed) are present but referencing or footnoting or end noting is given.
- Plagiarism of ideas and words as where words and ideas of an author or speaker are incorporated into the body of a written assignment as though they were the writer's own words and ideas, i.e. no quotations or indentations (depending on format followed) are present and no referencing or footnoting or end noting is given.

### **On Campus Assistance**

**Student Success Centre:** Additional help regarding academic matters, including completion and editing

**Student Accessibility Services:** For assistance with accommodations for a documented disability

**Student Health and Counselling Centre:** For help with personal and/or medical issues

### **Reading and Lecture Schedule**

#### **January 9, 2018**

Welcome to the course

Introductions

Course Outline

Pick presentation dates

#### **January 16, 2018**

Discussion: Histories of Sexuality

Readings:

Somerville, S. B. (2005). Notes toward a queer history of naturalization. *American Quarterly*, 57(3), 659-675.

Foucault, M. Excerpts from *The History of Sexuality*.

Film: *Before Stonewall* (Dir. John Scagliotti and Greta Schiller, 1984, 87 min)

### **January 23, 2018**

Discussion: History of Sexuality cont'd

Readings:

Butler, J. (1990). Subjects of Sex/Gender/Desire in *Gender Trouble*, p. 1-34.

Film: *Milk* (Dir. Gus Van Sant, 2008, 129 min)

### **January 30, 2018 \*Popular Media Review due**

Discussion: Politics of Sexuality and Sexual Identity Part I

Film: selections from *TransGeneration* (Dir. Jeremy Simmons, 2005)

Readings:

Moore, D., & Rennie, A.M. (2006). Hated identities: Queers and Canadian anti-hate legislation. *Canadian Journal of Criminology and Criminal Justice*, 48(5), 823-836.

Currah, P., & Mulqueen, T. (2011). Securitizing gender: Identity, biometrics, and transgender Bodies at the airport. *Social Research*, 78(2), 557-582.

### **February 6, 2018**

Discussion: Politics of Sexuality and Sexual Identity Part II

Readings:

Gqola, P. (2006). Pumla Dineo Gqola speaks with Wendy Isaack. *In Conversation*, 91-100.

Eguchi, S. (2014). Ongoing cross-national identity transformation: Living on the queer Japan-

U.S. transnational borderland. *Sexuality & Culture*, 18, 977-993.

Chapman, A. (2014). The

punk show: Queering heritage in the Black diaspora. *Cultural*

*Dynamics*, 26(3), 327-345.

Fung, R. (1995). The trouble with "Asians". In M. Dorenkamp and

R. Henke (Eds.) *Negotiating*

*Lesbian and Gay Subjects*, New York: Routledge, 123-130.

### **February 13, 2018**

Film: *Tongues Untied* (Dir. Marlon Riggs, 1989, 55min)

Reading:

Pearlston, K. (2017). Avoiding the Vulva: Judicial Interpretations of Lesbian Sex Under the Divorce Act, 1968. *Canadian Journal of Law and Society*, 32(1).

### **February 20, 2018 \*No Class – Winter Reading Week**

### **February 27, 2018 \*Film Review due**

Discussion: Neutral Pronouns

Readings:

Wayne, L.D. (2005). Neutral pronouns: A modest proposal whose time has come. *Canadian Woman Studies*, 24(2/3), 85-91.

Tondeur, L. (2011). Elizabeth Siddal's hair: A methodology for queer reading. *Women: A Cultural Review*, 22(4), 370-386.

Noakes, L. (1996). 'Sexing the archive': Gender in contemporary history. In B. Brivati, J. Buxton and A. Seldon (Eds). *The Contemporary History Handbook*, 74-83.

**March 6, 2018**

Discussion: Deconstructing 'Normality' - Heterosexuality and Marriage

Readings:

Hill, D. B. (2006). "Feminine" heterosexual men: Subverting heteropatriarchal sexual script. *Journal of Men's Studies*, 14(2), 145-159.

MacDougall, B. (2003). The separation of church and state: Destabilizing traditional religion-based legal norms on sexuality. *University of British Columbia Law Review*, 36, 10-27.

Westerfelhaus, R., & Lacroix, C. (2006). Seeing "straight" through queer eye: Exposing the strategic rhetoric of heteronormativity in a mediated ritual of gay rebellion. *Critical Studies in Media Communication*, 23(5), 426-444.

**March 13, 2018**

Discussion: Queer Music, Literature and Film

Readings:

Hubbs, N. (2014). Excerpts from *Rednecks, Queers and Country Music*.

Greenhill, P. (2015). "The snow queen": Queer coding in male directors' films. *Marvels & Tales*, 29(1), 110-134.

**March 20, 2018**

Discussion: The Politics of Location

Film: *Switch* (Dir. Brooks Nelson, 2009, 50min)

Gray, M.L. (2009). "Queer nation is dead/long live queer nation": The politics and poetics of social movement and media representation. *Critical Studies in Media Communication*, 26(3), 212-236.

**March 27, 2018**

Discussion: Sexualities in a Transnational Context

Film: *Dangerous Living: Coming Out in the Developing World* (Dir. John Scagliotti, 2003, 60min)

Readings:

Grewal, I., & Kaplan, C. (2001). Global identities: Theorizing transnational studies of sexuality. *GLQ: A Journal of Lesbian and Gay Studies*, 7(4), 663-679.

Hall, D.E. (2010). Can we teach a transnational queer studies? *Pedagogy*, 10(1), 69-78. Horn, J. (2006). Re-righting the sexual body. *Feminist Africa*, 6, 7-19.

**April 3, 2018 \*Portfolio/Journal due**

Discussion: LGBTQ and Aging

Film: *GenSilent* (Dir. Stu Maddox, 2010, 70min)

Good luck in all of your coursework!