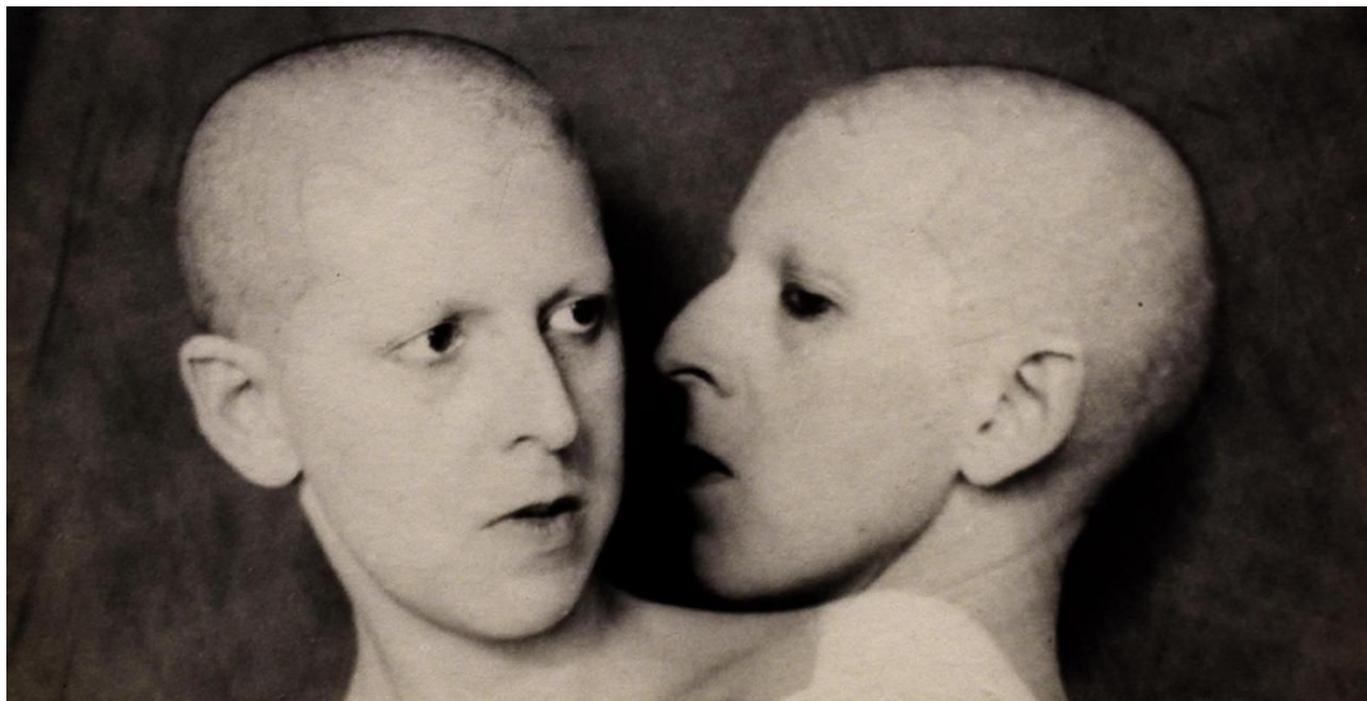


Art & Queer History: Survey of Queer Art in the US in the 20th Century

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Course Number: ART 403[01] - Course Schedule: Fridays 1:10-3:55pm - Location: Fine Arts 193
Department of Art, San Francisco State University - Spring Semester, 2018



Claude Cahun, *What Do You Want from Me?* (1928)

How have works of art both shaped and documented queer culture in the United States during the 20th century? This upper division course considers paintings, photographs, sculptures and other types of visual and material art as important points of access to sexual and gendered experiences in the United States over the last century that are routinely excluded from canonical accounts of not just art history, but social and cultural history at large. By following a chronological trajectory through the 20th century, the first half of this course is designed to chart the production of queer art and the careers of queer artists over time and to articulate how these works relate to more widely recognized queer histories and canonical art movements. The second half of this course abandons chronology for a more thematic organizing logic. Readings of texts by scholars who specialize in the history and philosophy of art, LGBTQ+ history and queer theory are assigned throughout the course to give students the opportunity to engage with works of art through various disciplinary lenses. Weekly discussions and notation assignments are designed to keep students engaged with texts and images and to create a collegial and collaborative classroom environment. Finally, a final paper, produced in stages throughout the term, will afford students an opportunity to produce a 6-page art historical essay of their own on a work of art that is important to queer history and has likely never been written on before. What do you have to say about these works that might reveal something that has thus far gone unseen?

Course Objectives

The objective of this course is to challenge and empower students to meaningfully engage with the art and visual materials that make up LGBTQ+ history in the United States in ways that are sensitive to both their own internal life and the work's formal qualities, materials, historical context and political significance. To do this, I will rely on and impart methods of formal analysis, social art history and material culture. These methods may be familiar to some students and completely new to others; whatever the case, by the end of this course all students will have developed and exercised their own set of skills for addressing works of art according to their aesthetic properties, their relationships to their social contexts and the ways in which works function to activate the viewer's sensorial experience. By the end of this semester, students who come to class prepared and who invest in their papers will be equipped to:

- Critically and creatively *see* a work of art.
- Critically and creatively *describe* a work of art.
- *Connect* works of art to history and, moreover, *engage* them as actors in—not mere “reflections” of—that past.
- Begin to *practice* the craft of art history with a growing command of its tools and language.
- *See your own visual and material worlds anew*. This class is about *your life* and the place of art, history, and art history in it.

Course Materials:

- Textbook: Richard Meyer and Catherine Lord, *Art & Queer Culture* (Phaidon) - this text will supplement weekly lecture images and expose students to many more works than lectures can cover (available on Amazon)
- Additional texts are assigned each week: These texts will (1) provide background knowledge of LGBTQ+ history that will help students situate works of art within the moments of their making, (2) expose students to important texts within queer theory and discourse that will help students deepen their understanding of queer art and (3) serve as material for weekly discussions. Students will be required to reference these texts in their final papers and recognize quotes from these texts will be included on the final exam. If you find yourself intimidated by these readings, please note that a guide for reading scholarly texts is available on iLearn. I am also available to talk with you about reading strategies (both are available on iLearn).
- Suggested Text: Meg-John Barker and Julia Scheele, *Queer: A Graphic History* (Icon Books) - this book is a great supplement to reading queer theory texts for the first time. It condenses many of the foundational ideas of queer theory into single page, illustrated explanations. While it is by no means thorough, nor does it replace reading the original text, it can help you understand some key concepts. (available on Amazon)
- A Note on Content: Some of the work and texts in this course will directly reference the human body. Please be advised that sexually explicit images and descriptions may appear at any point.

Your Responsibilities (and Grade)

Operate with Integrity

Throughout this course, we will engage with topics, images, materials and histories that can feel quite sensitive and vulnerable for some of us. By enrolling in this class, you are committing to conducting yourself, framing your comments and questions and approaching materials (images and texts) in a manner that values the diverse experiences that are undoubtedly, though maybe not visibly, present in our classroom community. You are committing to acquiring new knowledge about human experience, whether or not queerness or art are already familiar topics for you. A guiding principle for investigating images and texts in this course is that none of us are experts on queer experience (not even the instructor), yet each of us possesses unique insights into what it is to live as a sexual and gendered being that can enrich our discussions of and connections to works of art.

Accept Challenges with Grace

In taking this class you are also committing to challenging yourself to develop an acute ability to read and analyse images and texts. Studying images requires time. It takes time for the nuances of images to become apparent to us. In the world we live in, time is often scarce and it can be a challenge to sit still in front of an image and to wait for its depth to become clear to us. I urge you to take on this challenge and trust that extended looking can offer information that is otherwise unknowable. Studying history and theory also takes time, but there are ways to streamline the experience without sacrificing your learning. I have included a guide for efficiently and effectively reading dense texts that outlines a few useful strategies. Reading images and texts in these ways may be new and intimidating for you, but the challenges I present to you are mere indicators of the confidence that I have in your ability to think critically about art and make complex connections across disciplines. Keep in mind that the goal is not to simply memorize these images or master these texts but to uncover their depths and primary arguments.

Grades for this class will be composed of the following parts:

10% Class Participation

15% Discussion Leader and Shared Study Guide

Most weeks, one student will be responsible for leading their group's discussion of the assigned readings. The responsibilities of the discussion leaders are below and a template for your study guides is included..I.

- 1) Turn your notes from each of the week's reading (described in the handout titled "How to Read Effectively") into a typed study guide for yourself and your colleagues. To do this, distill your notes to the following sections:
 - a) "A" - Argument: Outline the text's main argument(s) and provide quote(s) (with page numbers) that demonstrates the argument(s)
 - b) "E" - Evidence: Outline the evidence that the author gives for their argument and why

- c) “T” - Terms: List and define all of the terms the author introduces or defines (sometimes these are *italicized* or in “quotes” but not always)
- d) “Q” - At the end of this study guide, present a question that investigates the connection between one of the texts you read to one the image you found in *AQC*

Upload these documents to iLearn by midnight following the day of class you are assigned. Your notes are in service to others, so they should be clear. They will serve as a way for other students to check that they understood the major points of the article. Your questions will also support the development of your group’s final papers and preparation for the final exam.

- 2) Serve as facilitators for the week’s discussion of the given questions. Most weeks, I will provide a few questions for students to address in groups. These question will help highlight links between the week’s readings and images.

Basic guidelines for discussion leaders:

- a) Given the amount of material to be covered, the discussion leader is responsible for keeping track of time and asking to discontinue discussion of some issues in order to move on to other texts.
 - b) Keep the discussion focused on issues relevant to course materials.
 - c) Ensure that no one person monopolizes the discussion and allowing time for others to contribute.
 - d) Encourage your colleagues to present comments in ways that respect those who differ from you in terms of ethnic and cultural background, gender, sexual orientation, personality, etc. No individual should assume the role of spokesperson for any identity group.
 - e) If needed, remind your colleagues treat differing opinions with courtesy.
- 3) Summarize your group discussion and be prepared to describe and defend the salient points of your discussion to the class.

5% Paper Part I: Descriptive Practice
Due: March 2, 2018

This descriptive practice exercise should focus on the image you intend to write about for your final paper. Please write 1 full page (top to bottom of page) of pure description. Practice Seeing: What do you see? Tell me about all of the little details in the image. Be specific and resist generalities. No aspect of the painting is too small to mention. Might metaphors or similes be helpful to you with this image? In addition to the images you see, tell me about the textures and the qualities of the materials that you observe. Point out multiple details and describe textures, thicknesses, weights, layers, colors, movements the artist seems to have made to produce that mark. This is not the time to analyse why any of the things you observe are in this work of art. That will come later. For now, practice spelling out for your reader exactly what it is you are writing about. Art, is after all, about the details of what we see.

5% Paper Part II: Annotated Bibliography (Chicago Style)
Due: April 6, 2018

A Chicago Style bibliography of at least 10 sources - at least 3 primary sources and 7 secondary sources - is required as part of your final paper assignment. Guidelines for creating a Chicago Style bibliography can be found here: <https://owl.english.purdue.edu/owl/resource/717/04/> For those who are unfamiliar with conducting scholarly research or would like a refresher I advise you to complete the research tutorial provided by the J. Paul Leonard Library on campus before you begin your research. That tutorial can be accessed at: <http://libguides.sfsu.edu/libraryskills>

So that I can help you ensure that the sources you are consulting for your research are appropriate, an annotated bibliography is due before the final paper. Each entry should have a brief (at least three sentences) description of what this text is about and how it is helpful to your research. I will review this list and mark any texts that I think should be replaced with stronger texts.

Sample Entry:

Davidson, Hilda Ellis. *Roles of the Northern Goddess*. London: Routledge, 1998.

Davidson's book provides a thorough examination of the major roles filled by the numerous pagan goddesses of Northern Europe in everyday life, including their roles in hunting, agriculture, domestic arts like weaving, the household, and death. The author discusses relevant archaeological evidence, patterns of symbol and ritual, and previous research. The book includes a number of black and white photographs of relevant artifacts. This text serves my project by providing important contextualizing information for my larger investigation of *Europa and the Bull* depicted by Jean-François de Troy (1716).

20% Paper Part III: Final Paper
Due: April 27, 2018

With the final iteration of your paper, I would like you to contextualize and expand on the image you wrote about for your descriptive exercise. Your final paper should be 6 full pages including the 1 page from Part I, but not including your bibliography (your annotations will not be included in the final paper at all). What follows is a breakdown of how I suggest you structure your final paper, and in Appendix III, you will find a the rubric I use for grading final papers.

- 1) Introduction (½ page) - write this last, but place it first.
 - a) Start your paragraph with a hook. That's your first sentence. Make your reader want to keep going.
 - b) Your last sentence is your thesis statement.
 - i) Sample Thesis: "Jean-Honoré Fragonard's painting *The Happy Accident of the Swing* from the Rococo period of French painting is significant to queer culture because it reflects an idealized form of femininity from the eighteenth century that

would significantly shape the caricatured femininity demonstrated in camp and drag performances of the twentieth century.”Think about how to generate a thesis that is interesting to you and your reader. An interesting thesis is one that we won’t all agree upon or have not already thought about.

- c) The sentences between your first and last sentence build from your hook to thesis and provide brief introductions to your contextualizing information. This might include sentences on the historical context, artist’s biography, political motivations or other information that can help make your reader want to read more.
- 2) Primary visual description from Paper Part I (1 page)
- 3) Historical Context (1 page)
 - a) Where was the work made and when?
 - b) What was happening in that place and time?
 - c) What was happening in other places at that time that may have affected the immediate context in which this work of art was made?
 - d) What social and political ideologies were at work that time that might have shaped the work of art (either in agreement with or in resistance to those ideologies)?
- 4) How is this history evident or resisted in the work of art? (2 pages)
 - a) Identify and describe 3 features of your work of art that can be used to link the work to its historical moment.
 - i) Explain each with a paragraph (3 paragraphs total)
 - ii) Describe the biases and political orientation of the work of art (1 paragraph)
 - (1) Did it promote or resist a particular ideology?
 - (2) What biases are at work in the image?
- 5) Compare and Contrast (1 page)
 - a) Compare this image to 2 other works of art from a similar historical moment.
 - i) Choose one work that seems to agree with the charge of the work discuss their relationship both formally and politically (1 paragraph)
 - ii) Choose another work that seems to disagree with the assertions of your selected work. (1 paragraph)
- 6) Conclusion: Describe why this work of art is important to art history and queer culture. Summarize your argument in the first sentence. Continue on to describe the wider stakes of your argument and how this work of art helps the future of the cause your work advances.

Length Requirement: Do not write fewer than 6 full pages. Do not exceed 6 pages. Part of the purpose of this assignment is for you to learn to distill your research and argument down to the most important pieces and to discuss your ideas clearly and concisely without a lot of “filler” text.

Bibliographic requirements (not included in the final page count):

- Use a minimum of 10 scholarly sources (at least 3 primary sources - we will discuss difference between primary and secondary sources)
- Cite using Chicago Style endnotes

- In addition to endnotes, please include a final bibliography. Your final bibliography does not need to be annotated.

Paper Images:

Please reference images by inserting “(fig. #)” at the end of the first sentence, before the period, in which you mention the work of art. Please paste images of all art works referenced at the end of the document, 2 images per page. Label each image “Fig. #” and include the name of the artist, the title of the work and the date it was produced. The list of images at the end of your paper is not included in the required page count.

Example: “.... in *Raft of the Medusa*, the sea is a force of both chaos and power (fig. 1).”

15% Mid-Term Exam

5 Image IDs: Identify the title, artist and date (+/- 5 years) of each image. These images will be taken from the primary images listed in the syllabus and that anchor each lecture from the start of the course through March 9.

2 Short answer questions:

- 1) Compare and contrast these 2 images, identifying each by title, artist and date (+/- 5 years), describing each image and comparing their meaning in relation to their differing or similar historical contexts.
- 2) Please link the following image and quote. First, identify both the artist, title and date of the work (+/- 5 years) as well as the author and title of the text. Next, analyze each work and text individually and succinctly. Finally, craft a thesis statement arguing for how they relate to one another.

30% Final Exam

Friday, May 18, 2018 - 10:45am-1:15pm

10 Image IDs: Identify the title, artist and date (+/- 5 years) of each image. These images will be taken from the primary images listed in the syllabus and that anchor each lecture from the start of the course and through to the final lecture on May 11.

4 Short answer questions: similar to short answer question given in the midterm exam.

***** All assignments must be submitted via iLearn *****

***** Late assignments will not be accepted without documentation of extreme circumstance *****

Exam, Assignment & Course Grading Scale

94-100 (A); 90-93 (A-); 88-89 (B+); 83-87 (B); 80-82 (B-); 78-79 (C+); 73-77 (C); 70-72 (C-); 68-69 (D+); 63-67 (D); 60-62 (D-); 59 and below (F).

Slide Review Tips

The slides shown in class sessions will be posted on i-Learn at the end of each week. I strongly encourage you to study these slide files on a weekly basis in conjunction with your class notes and readings. You will be most successful in this course if you study images regularly and do NOT wait until a few days before the tests. Additionally, ask yourself questions as you review the images, such as these:

- What distinctive features enable me to recognize and identify the work?
- How does the artwork interact with ideas & concepts, presented in class and readings?
- Can you note any clues to coded queer content in images?
- Focus throughout on queer issues and history, as other factors will not be tested.

My Responsibilities

It is my privilege to design the syllabus, teach this course and facilitate a dynamic learning environment. To help foster the latter, I have planned key activities that expand beyond weekly lectures. These include an in-class writing workshop, a guest lecture and an in-class visit to SFMOMA to engage with works of art in person. I will also be available during the office hours listed at the top of this syllabus and by appointment to further facilitate your success in this class.

Weekly Readings

Each week I provide a selection of texts that are intended to operate on a number of different registers. Some texts serve to provide useful historical context that surpasses what I will include in lecture. Some texts will give you further background in the discipline of art history. The connection between these readings and the works of art we will be looking at will probably be pretty obvious, but will nonetheless challenge you to read much more deeply into an image and how it might be situated in a social or historical sphere. Other texts will present key arguments within queer theory that I feel challenge us to consider the implications of the imagery a work of art offers. A few of these texts might be difficult to unravel on your own, but I encourage you to get as much from them as you can, to use your notes to track both your understanding and questions and to come to class willing to share both your insights and your confusion in discussion sections. Other readings will be primary texts produced during and in direct response to the time or topic in question. I will provide images and questions for you all to grapple with and debate during your group discussions of the texts as a way to help guide you to greater clarity about how these texts and works of art might relate to one another and to LGBTQ+ history.

Guest Lectures

I have invited my colleagues, curators and art historians Jon Davies and Indie Choudhury, to speak with us about the artist Andy Warhol on Friday, March 2 and Beauford Delaney and Glenn Logon on April 6. Jon is currently working on a PhD in art history and film studies at Stanford University and a catalog essay for the forthcoming exhibition of Warhol contact sheets set to open at the Cantor Art Center in 2018. He has a background in film and queer studies, and prior to arriving at Stanford, he worked as a contemporary art curator at The Power Plant, Oakville Galleries and the Art Gallery of Ontario in Toronto. Indie is a PhD candidate in Art and Art History at Stanford University. Her field of interest spans transatlantic abstraction within the black diaspora and more widely, the politics and poetics of representation. Previous posts held

prior to her doctoral work include at: The Institute of International Visual Arts, The National Maritime Museum, Tate Britain, and Tate Modern.

Museum Visit

On Friday, February 16, we will meet at the San Francisco Museum of Modern Art to visit the current exhibition *Robert Rauschenberg: Erasing the Rules* and works by his long-time partner Jasper Johns Rauschenberg that are on view in the permanent collection galleries. Rauschenberg and Johns were gay artists making art in the wake of Abstract Expressionism, and we will discuss how their queerness might be evident in their work.

Course Calendar:

Week 1: 1/26/18 *Introduction to Queer Art and History*

- 1:10pm Introductions/Student Cards/Group Numbers
- 1:30pm Review Syllabus (w Survey Lecture), Course Assignments
- 2:15pm Reading Guide & in-class critical reading workshop
- 2:45pm Break
- 3:00pm Lecture Theme 2: Eakins and Romantic Friendship in the 19th Century

Week 2: 2/2/18 *Picturing "Queer" in the First Decades of the Twentieth Century*

- 1:10pm Lecture with discussion
- 2:30pm Break
- 2:45pm Descriptive Session
- 3:00pm Small group discussions
- 3:30pm Large group discussion

Reading:

- *Art and Queer Culture (AQC)*: "A - Thresholds (1885-1909)," pages 53-64 & "B - Stepping Out (1910-29)," pages 65-82
- **John D'Emilio, "Homosexuality and American Society" in *Sexual Politics, Sexual Communities*, pages 9-22 (LGBTQ+ History)**
- Roland Barthes, *Camera Lucida* (excerpts) pages 3-15, 38-40, 55-59 (Art Theory)
- **Eve Sedgwick, "Queer and Now" in *Tendencies*, pages 1-9 (Queer Theory)**
- Annamarie Jagose, *An Introduction to Queer Theory*, pages 1-21 (Queer Theory)

Week 3: 2/9/18 *Queer Codes in Modernism, Militarism and Regionalism*

- 1:10pm Lecture with discussion
- 2:00pm Break

2:15pm	Descriptive Session
2:30pm	LAC visit
2:45pm	Small group discussions
3:30pm	Large group discussion

Reading:

- *Art and Queer Culture*: “C - Case Studies (1930-49)” pages 83-98
- George Chauncey, “Privacy Could only be had in public” in *Gay New York*, pages 179-206 (LGBTQ+ History)
- **James Saslow, “Closets in the Museum” in *Lavender Culture* (pub. 1994), pages 215-229 (Art History)**
- **Richard Meyer, “Identity,” pages 34-46 (Art History)**
- Colin R. Johnson, *Just Queer Folks* (Queer Theory)

Week 4: 2/16/18 *Robert Rauschenberg: A Queer Response to Abstract Expressionism*

***** Meet at SFMOMA for Rauschenberg Show**

Reading:

- *Art and Queer Culture*: “D - Closet Organizers (1950-1964),” pages 99-120
- John D’Emilio, “Bonds of Oppression: Gay Life in the 1950s” in *Sexual Politics, Sexual Communities*, pages 40-53 (LGBTQ+ History)
- **Leo Steinberg, “Other Criteria” in *Other Criteria*, pages 55-91 (Art History)**
- **Jonathan Katz, “Committing the Perfect Crime: Sexuality, Assemblage, and the Postmodern Turn in American Art” pages 38-53 (Art History)**

Week 5: 2/23/18 **NO CLASS - Work on Descriptive Practice**
(Away giving presentation on transgender art history at College Art Association Conference)

Week 6: 3/2/18 *Queer Warhol*

***** DUE: Descriptive Practice - Bring 2 printed copies to class and submit 1 via iLearn**

1:10pm	Lecture by scholar and curator Jon Davies on Andy Warhol
2:20pm	Break
2:35pm	Possible lecture on Pop/Descriptive Session
2:50pm	Small group discussions
3:20pm	Description Demonstration (Nemerov)
3:25pm	Peer Reviews of Descriptive Practice

Reading:

- *Art and Queer Culture*: “E - Into the Streets (1965-79),” pages 121-146

- **Andy Warhol, “Work” in *The Philosophy of Andy Warhol*, pages 86-103 (Primary Text)**
- John D’Emilio, “Gay Life in the Public Eye” in *Sexual Politics, Sexual Communities*, pages 129-148 (LGBTQ+ History)
- **Simon Watney, “Queer Andy” in *Pop Out: Queer Warhol*, pages 20-30 (Art History)**

Week 7: 3/9/18 *Art, AIDS and the Culture Wars of the 1980s*

- 1:10pm Lecture with discussion and *How to Survive a Plague*
- 2:30pm Break
- 2:45pm Small group discussions
- 3:25pm Large group discussion
- 3:40pm Midterm Review

Reading:

- *Art and Queer Culture: “F - Sex Wars (1980-94),”* pages 147-187
- **Richard Bolton, *Culture Wars: Documents from the Recent Controversies in the Arts*, pages 3-26, 96-100, 150-152 (Primary Text)**
- David Wojnarowicz, “Postcards from America: X-Rays from Hell” in *Close to the Knives*, pages 111-123 (Primary Text)
- Deborah Gould, “A Shifting Emotional Habitus and the Emergence of the Direct-Action AIDS Movement” in *Moving Politics*, pages 121-175 (skim up to page 146 for background) (LGBTQ+ History)
- **Douglas Crimp, “AIDS: Cultural Analysis/Cultural Activism” in *Melancholia and Moralism*, pages 28-40 (Art History)**

Week 8: 3/16/18

***** Mid-Term Exam (partial take-home)**

- 1:10pm Midterm - In-class Slide ID Portion
- 1:30pm Midterm Check-in Townhall
- 1:50pm Extended office hours

Week 9: 3/23/18 NO CLASS - Spring Break

Week 10: 3/30/18 NO CLASS - Cesar Chavez Day

*****DUE: Annotated Bibliography**

Week 11: 4/6/18 *20th C American Queer Artists: Beauford Delaney and Glenn Ligon*

- 1:10pm Lecture by scholar and curator Indie Choudhury on Delaney and Ligon

2:00pm	Break
2:15pm	Small group discussions
2:45pm	Large group discussion
3:00pm	Thesis Statement Workshop

Reading:

- **W.E.B. Du Bois, “Of Our Spiritual Strivings” in *The Souls of Black Folk* (1903), pages 1-7 and “Criteria of Negro Art” (1926) (Primary Text)**
- Eric Garber, “A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem” in *Hidden from History: Reclaiming the Gay and Lesbian Past*, pages 318-331 (LGBTQ+ History)
- **Richard Powell, “Pride, Assimilation and Dreams” in *Black Art: A Cultural History*, pages 86-120 (Art History)**
- **Roderick Ferguson, “Race-ing Homonormativity: Citizenship, Sociology and Gay Identity” in *Black Queer Studies Reader*, pages 52-67 (Queer Theory)**

Week 12: 4/13/18 ***** WORK DAY - NO CLASS *****

(Away giving presentation on Greer Lankton at the DC Queer Studies Symposium)

Week 13: 4/20/18 *20th C American Queer Artists: Martin Wong and Felix Gonzalez-Torres*

1:10pm	Lecture with discussion
2:20pm	Break
2:35pm	Small group discussions
2:55pm	Large group discussion
3:15pm	Peer Reviews of Final Papers

Reading:

- **Lourdes Arguelles and B. Ruby Rich, “Homosexuality, Homophobia, and Revolution: Notes Toward an Understanding of the Cuban Lesbian and Gay Male Experience” in *Hidden From History: Reclaiming the Gay and Lesbian Past*, pages 441-455 (LGBTQ+ History)**
- **Sara Ahmed, “The Orient and Other Others” in *Queer Phenomenology*, pages 109-120 (Queer Theory)**

Week 14: 4/27/18 *Drag and Queer Gender in Harlem in the Eighties*

***** DUE: Final Paper *****

1:10pm	Film <i>Paris is Burning</i>
2:30pm	Break
2:40pm	Small group discussions (film/readings)
3:10pm	Large group discussion (film/readings)
3:35pm	Final Review

Reading:

- “Rapping with a Street Transvestite Revolutionary: An Interview with Marsha P. Johnson” in *Out of the Closets*, pages 112-120 (Primary Text)
- **Susan Stryker, “The Difficult Decades” in *Transgender History*, pages 91-120 (LGBTQ+ History)**
- **Judith Butler, “Critically Queer” in *The Routledge Queer Studies Reader*, pages 18-31 (Queer Theory)**

Week 15: 5/4/18 *Greer Lankton*

1:10pm	Lecture with discussion
2:10pm	Break
2:25pm	Descriptive Session
2:45pm	Small group discussions
3:05pm	Large group discussions
3:25pm	Final Review

Reading:

- **Joanne Meyerowitz, “A ‘Fierce and Demanding’ Drive” in *The Transgender Studies Reader*, pages 362-386 (LGBTQ+ History)**
- **Gayle Salamon, *Assuming a Body*, pages 1-9 (Queer Theory)**

Week 16: 5/11/18 *Cassils*

1:10pm	Lecture with discussion
2:00pm	Break
2:15pm	Small group discussions
3:00pm	Large group discussions
3:20pm	Final: Slide ID Portion