



LGBTQ Center Papers, Box 3, Wilson Library, University of North Carolina at Chapel Hill Special Collections.

AMST 202

Historical Approaches to American Studies: Queer Stories

Fall 2021 | MWF 10:10am-11am

Gen Ed Requirements: HS, NA

Instructor: Katelyn M. Campbell (She/her/hers)

E-mail: xxxx

Office hours: by appointment, over Zoom.

Course Overview:

Over the last several decades, scholars within American Studies have been increasingly interested in creating and taking up queer methods for doing historical work. These approaches seek to both account for the lives and experiences of LGBTQ2IA+ peoples and to put pressure on methodologies

once considered fixed. This course explores interdisciplinary approaches to historical work in American Studies through a queer lens. We ask: what is queer history? How do we do history queerly? How do queer methods ask us to consider and speak differently to archives? And, how do shifting notions of “queer” help us to understand and interpret the past, present, and future?

In our class, we will engage with materials from the late 19th century into the present (and future) through films, scholarly writing, music, print culture, and more.

Required Texts:

Jenn Shapland, *My Autobiography of Carson McCullers* (Tin House Books, 2020)

Learning Outcomes:

- Students will develop and hone skills in research methods in American Studies.
- Students will develop a primary research project, presented through a method of their choosing.
- Students will generate and evaluate arguments based on the analysis of primary and scholarly sources.
- Students will apply historical methods and knowledge to make informed judgments about the past and the present.
- Students will analyze configurations of power and the forms of inequality and bias they produce.
- Students will interrogate the systemic processes by which forms of inequality are sustained and how these processes have been and are resisted and transformed.

Assignments:

Syllabus Quiz: 10%

Course Project: 60%

Project Proposal Form: 10%

Annotated Bibliography: 10%

Peer Feedback Assignment: 10%

In class presentation: 5%

Final Project: 25%

Course Participation: 20% (see note below)

Self-Evaluation and Course Reflection: 10%

The bulk of your grade for this course will be based upon your completion of a substantive research project over the course of the semester. This project is broken into five parts - a proposal, an annotated bibliography, a peer feedback activity, a brief presentation to the class, and the project itself. We will discuss this in greater detail during our time together, but your final project should constitute a piece of historical research equivalent to a 10-12 page essay or alternative (to be worked out with your instructor) that utilizes research methods learned in class.

All assignments will be due through the Assignments tab in Sakai at the date and time appointed on the syllabus unless otherwise noted. Please format all written assignments in 12-point, double-spaced Times New Roman font with citations in Chicago style and pages numbered.

Larger assignments will come with a rubric. Grades will be calculated in accordance with UNC's grade scale.

A : 93 – 100	C : 73 – 76.99
A- : 90 – 92.99	C- : 70 – 72.99
B+ : 87 – 89.99	D+ : 65 – 69.99
B : 83 – 86.99	D : 60 – 64.99
B- : 80 – 82.99	F : < 60
C+ : 77 – 79.99	

A note on course participation: Course participation grades are often a nebulous measure applied at the end of the semester. For our course, your participation grade will be calculated using, yes, your participation in class, but also your completion of regular small assignments. During any week where a “lab” is listed, you will turn in a small piece of work (that takes less than 15 minutes to complete) and bring it to class. I will release these activities well in advance of our class meeting. These assignments are low-stakes but required - they are graded for completion and will not be accepted late unless we have previously agreed to an extension. Each one is worth two points toward your total participation grade.

Course Policies:

Access and Accommodations

This course is intended for all students. Please be in touch with me and/or UNC's Accessibility Resources and Services (ARS) if there are things I can do to best accommodate your needs in this class. <https://ars.unc.edu/>

Attendance and Accommodating Extenuating Circumstances

University Policy:

No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by Accessibility Resources and Service and/or the Equal Opportunity and Compliance Office (EOC)
3. Significant health condition and/or personal/family emergency as approved by the Office of the Dean of Students, Gender Violence Service Coordinators, and/or the Equal Opportunity and Compliance Office (EOC).

My policy: It is my expectation that you will regularly attend and participate in this class. However, I understand and acknowledge that sometimes circumstances beyond our control, particularly as it relates to the ongoing COVID-19 pandemic, might prevent any one of us from proceeding with “business as usual”. As such, I ask that you send me a note if you need to be absent from class and make a plan with me to make up any material you’ve missed.

I am also very happy to negotiate extensions with students when possible, so long as you reach out to me at least 24 hours in advance of the deadline.

Diversity

As your instructor, I value the perspectives of individuals from all backgrounds reflecting the diversity of our students. It is my goal to create a classroom environment that allows each of us to engage with concepts or materials that may be challenging through lectures and discussion. Please be in touch with me if there are ways I can best support you in this work as we embark on this course together.

Grades

As your instructor, it is my duty to assess your work fairly and consistently throughout our time together. I encourage you to be in conversation with me as soon as possible if you are concerned about your performance in our course or if you think that you have been graded unfairly. In the case that we are unable to come to a resolution regarding your grade or you believe you have been discriminated against, there are options for further appeal through a course grade protest.

According to University policy, any student who protests a course grade shall first attempt to resolve this disagreement with the instructor concerned. Failing to reach a satisfactory resolution, the student may appeal the grade in accordance with University procedures. Such appeal must be made no later than the last day of classes of the succeeding fall or spring semester. You may file formal grade appeals here: <https://advising.unc.edu/grade-appeal-student-form/>

Honor Code

The University of North Carolina at Chapel Hill has had a student-administered honor system and judicial system for over 100 years. The system is the responsibility of students and is regulated and governed by them, but faculty share the responsibility. If you have questions about your responsibility under the honor code, please bring them to me or consult with the office of the Dean of Students or the Instrument of Student Judicial Governance. This document, adopted by the Chancellor, the Faculty Council, and the Student Congress, contains all policies and procedures pertaining to the student honor system. Your full participation and observance of the honor code is expected (honor.unc.edu).

Computers and Technology

This course is discussion-heavy; however, we will likely need to use our laptops or tablets during class meetings to access readings and other course materials. Please be respectful with your technology use during class time – I reserve the right to request that students put computers away during class if they become a distraction.

Discrimination and Gender-Based Violence

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Please contact the Director of Title IX Compliance (Adrienne Allison – Adrienne.allison@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.

Counseling and Psychological Services

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

Masks

All enrolled students are required to wear a mask covering your mouth and nose at all times in our classroom. This requirement is to protect our educational community -- your classmates and me -- as we learn together. If you choose not to wear a mask, or wear it improperly, I will ask you to leave immediately, and I will submit a report to the Office of Student Conduct. At that point you will be disenrolled from this course for the protection of our educational community. Students who have an authorized accommodation from Accessibility Resources and Service have an exception. For additional information, see: <https://carolinatogether.unc.edu/community-standards/#chapter-2>

** This syllabus is a living document. I reserve the right to adapt the syllabus to better meet our needs and interests as a class at any time. I will not, however, shorten the time you have to complete assignments or assign more pages of reading in excess of what was originally listed on the syllabus.**

Course Schedule

Week 1

W August 18 -- Welcome, Introductions

F August 20 -- Introducing queer history

Jennie Rothenberg Gritz, "But Were They Gay? The Mystery of Same-Sex Love in the 19th Century", *The Atlantic*.

<https://www.theatlantic.com/national/archive/2012/09/but-were-they-gay-the-mystery-of-same-sex-love-in-the-19th-century/262117/>

DUE: August 22, 11:55PM - Syllabus quiz due in Sakai

Foundations

Week 2: Looking for a queer past

M August 23 - Looking for a queer past.

George Chauncey, Introduction, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*.

Christina B. Hanhardt, "Queer History" <https://www.oah.org/tah/issues/2019/may/queer-history/>

August 24 - last day for late registration

W August 25 - Querying "queer"

Siobhan Somerville. "Queer" in *Keywords for American Cultural Studies*.

Gloria Anzaldúa, "To(o) Queer the Writer—Loca, escritora y chicana" from *The Gloria Anzaldúa Reader*.

F August 27

Cathy Cohen, "Punks Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?", *GLQ*.

Optional: Cohen's reflection on "Punks" 20 years later in *GLQ* <https://muse.jhu.edu/article/712687/pdf>

Week 3 What is queer history *for*?

M August 30

Cheryl Dunye, *The Watermelon Woman* (90 mins)

W September 1

Jen Manion, *Female Husbands: A Trans History* (Introduction and Chapter 5)

F September 3

READ: Michael P. Jeffries, "The Love Letter that Shook Hip Hop"

<https://www.theatlantic.com/entertainment/archive/2012/07/the-love-letter-that-shook-hip-hop/259510/>

WATCH: Lil Nas X ft. Jack Harlow, *INDUSTRY BABY* (2021)

https://www.youtube.com/watch?v=UTHLKHL_who

Workshop: masculinities, femininities, sexualities, genders

Methods

Week 4: Archives part 1

M September 6 (Labor Day, no classes)

W September 8 - Visit from Wilson Library

F September 10 - **Lab** -- working with primary source material

Week 5: Archives part 2

M September 13 - Into the Queer Archive

Ann Cvetkovich, "Chapter 7: In the Archive of Lesbian Feelings", *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham: Duke University Press, 2003.

W September 15 - Queer Evidence

José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts" *Women and Performance* vol. 8 issue 2 (1996): 5-16.

<https://www-tandfonline-com.libproxy.lib.unc.edu/doi/abs/10.1080/07407709608571228>

F September 17 - Lab - Your queer archives

Week 6: Oral History

M September 20

Horacio N. Roque Ramírez and Nan Alamilla Boyd, "Close Encounters: The Body and Knowledge in Queer Oral History" in *Bodies of Evidence: The Practice of Queer Oral History* (Oxford University Press, 2012).

Jason Ruiz, "Private Lives and Public History: On Excavating the Sexual Past in Queer Oral History Practice" in *Bodies of Evidence: The Practice of Queer Oral History* (Oxford University Press, 2012).

W September 22 - visit from Hooper Schultz

F September 24

Lab: Jigsaw - choose one. More instructions to come.

- ACT-UP Oral History Project
http://www.actuporalhistory.org/interviews/interviews_01.html#moore
- Country Queers <https://www.countryqueers.com/stories>
- E. Patrick Johnson, *Sweet Tea: Black Gay Men of the South*. One chapter and
<https://dc.lib.unc.edu/cdm/search/collection/sohp/searchterm/Johnson%2C+E.+Patrick%2C+1967-/field/publis/mode/exact/conn/and/order/title/ad/asc/cosuppress/0>
- Dragonfruit Project (Intergenerational project centering queer Asian and Pacific Islanders)
<https://www.dragonfruitproject.org/interviews/>
- The Tretter Transgender Oral History Project
<https://www.lib.umn.edu/collections/special/tretter/transgender-oral-history-project>

Week 7: Queer Times, Queer Places

M September 27

Jack Halberstam, "Queer Temporalities and Postmodern Geographies" from *In a Queer Time and Place: Transgender Bodies Subcultural Lives* (NYU Press, 2005)

"Introduction" from *Queering the Middle: Race, Region, and a Queer Midwest*

<https://dsps.lib.uiowa.edu/latino-midwest/wp-content/uploads/sites/44/2018/04/Queering-the-middle-Race-region-and-a-queer-midwest.pdf>

W September 29

WATCH: *Screaming Queens: The Riot at Compton's Cafeteria* (56 mins)
<https://unc.kanopy.com/video/screaming-queens-riot-comptons-cafeteria>

F October 1

Choose one

- Elizabeth Lapovsky Kennedy and Madeline D. Davis, Introduction and “‘I Could Hardly Wait to Get Back to that Bar’: Lesbian Bar Culture in the 1930s and 1940s” from *Boots of Leather, Slippers of Gold: The History of a Lesbian Community*.
- Julio Capó, Introduction and “The Queer Frontier” from *Welcome to Fairyland: Queer Miami Before 1940*.
- John Howard, Ch. 1 “Ones and Twos” from *Men Like That: A Southern Queer History*.
- Allan Berubé, “Resorts for Sex Perverts: A History of Gay Bathhouses” from *My Desire for History: Essays in Gay, Community, and Labor History*.
- Bailey, Marlon M. 2014. “Engendering Space: Ballroom Culture and the Spatial Practice of Possibility in Detroit.” *Gender, Place & Culture: A Journal of Feminist Geography* 21 (4): 489–507. <https://doi.org/10.1080/0966369X.2013.786688>.

Lab: Queer spaces, queer places (Jigsaw)

Week 8: Generations, Genealogies

M October 4

Rachel Gelfand, “Between Archives: *Yerushe*, Intergenerational Collaboration, and Aging in Queer Family”, *Radical History Review* 2021 issue 139, pp. 200-210.

Jessica N. Fish and Stephen T. Russell, “Queering Methodologies to Understand Queer Families”
<https://www-ncbi-nlm-nih-gov.libproxy.lib.unc.edu/pmc/articles/PMC6364998/pdf/nihms970851.pdf>

W October 6

Lab: Network Mapping

F October 8 ***Project Proposal Form Due, 11:59PM***

Class will meet asynchronously; I will be available during class time to answer last minute questions about the assignment.

Week 9 - Queer Looks and Visual Culture

M October 11

Sophie Hackett, “JEB’s Pathbreaking Archive of Lesbian Photography,” *aperture*.
<https://aperture.org/editorial/queer-looking/>

W October 13

Scott Herring, "Southern Backwardness" and "Unfashionability" from *Another County: Queer Anti-Urbanism*. (NYU Press, 2010) (Make sure to look at the photos that accompany the first chapter; cw: nudity)

F October 15

Lab: Your slideshows.

Debates

Week 10 - Negative Affects (Feeling Bad)

M October 18

Heather Love, "Emotional Rescue: The Demands of Queer History," *Feeling Backward: Loss and the Politics of Queer History*. Cambridge: Harvard University Press, 2007. Pp. 31 - 52.

W October 20

Audre Lorde, "The Uses of Anger"

<https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1654&context=wsq>

Film: *United in Anger: A History of ACT UP* (94 mins)

<https://unc.kanopy.com/video/united-anger-history-act-0>

F October 22 (No classes, fall break)

Week 11 - Queer Nation? For whom?

M October 25

Lee Edelman, Ch. 1 "The Future is Kid Stuff" from *No Future: Queer Theory and the Death Drive* (Duke University Press, 2004)

W October 27

Jasbir Puar, "Intimate Control, Infinite Detention: Rereading the *Lawrence Case*" from *Terrorist Assemblages: Homonationalism in Queer Times*. (Duke University Press, 2007)

F October 29 ***Annotated Bibliography Due, 11:59PM***

Class will meet asynchronously; I will be available during class time to answer last minute questions about the assignment.

New Horizons

Week 12: Critical Fabulation

M November 1

Saidiya Hartman, "Venus in Two Acts." *Small Axe* 12, no. 2 (2008): 1-14. muse.jhu.edu/article/241115.

W November 3

Shelley Streeby, "Climate Refugees in the Greenhouse World" from *Imagining the Future of Climate Change: World-Making Through Science Fiction and Activism*. University of California Press, 2018.

F November 5

Film: *Born in Flames* dir. Lizzie Borden

Week 13: Queer Gestures

M November 8

Juana Maria Rodriguez, Introduction and Ch. 3 "Gesture in Mambo Time" from *Sexual Futures, Queer Gestures and Other Latina Longings* (NYU Press, 2014)

W November 10

WATCH: *Moonlight* (2017)

READ: K. Austin Collins, "The Radical Intimacy of 'Moonlight'" from *The Ringer*

<https://www.theringer.com/2016/10/18/16045080/moonlight-barry-jenkins-tarell-mccraney-a51d0f21f425>

F November 12 ***Peer Feedback Assignment Due in Class***

Week 14 Queer Histories of Hidden Figures

M November 15

Jenn Shapland, *My Autobiography of Carson McCullers* pp. 1-124 (Question - Semantics)

W November 17

Jenn Shapland, *My Autobiography of Carson McCullers* pp. 125 - 254 (Separate Bedrooms - Euphemisms)

F November 19

In-class writing activity.

Week 15

M November 22 *Final Presentations*

W November 24 (No classes, Thanksgiving recess)

F November 26 (No classes, Thanksgiving recess)

Week 16

M November 29 *Final Presentations*

W December 1 (LDOC) *Final Presentations*/Closing

***Final Assignments + Self Assessments/Course Evaluations due during exam period,
Thursday December 9 8-11am EST***