

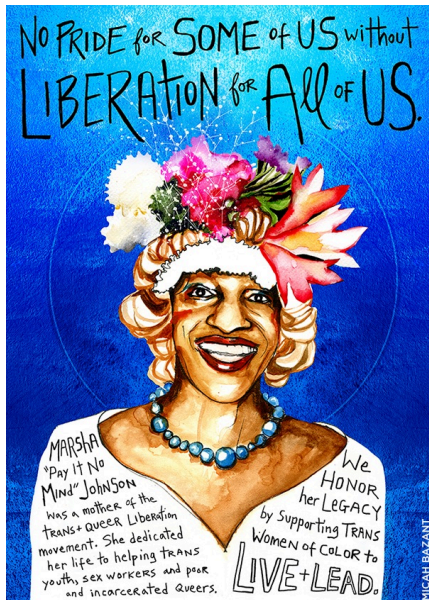
**GWS 449: Queer of Color Critique**  
**Tuesday/Thursday 1:00-2:15pm Sterling 3331**

Instructor: Dr. Chris Barcelos  
Contact: Barcelos@wisc.edu

Office: Sterling 3414  
Office hours: Tues/Wed 2:30-3:30pm

“The academy is not paradise. But learning is a place where paradise can be created. The classroom, with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labour for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom” (bell hooks in Teaching to Transgress, 1994, p. 207).

**COURSE DESCRIPTION**



This course examines the emergent theoretical field of queer of color critique, a mode of analysis grounded in the struggles and world-making of LGBTQ people of color. Activists, artists, and theorists have mobilized queer of color critique to interrogate the intersections of race, gender, sexuality, class, nation, and diaspora as a response to the inherent whiteness of mainstream queer theory and persistent heterosexism in ethnic studies. We will examine the development of queer of color critique (primarily in the United States) through both academic and activist domains; consider what queer theory has to say about empire, citizenship, prisons, welfare, neoliberalism, and terrorism; and articulate the role of queer of color analysis in a vision for racial, gender, sexual, and economic justice.

**TEACHING APPROACH**

There are a number of things about my approach to teaching and learning that you should know in order to have the best possible experience in this course. I use an engaged approach to teaching and learning that is interactive, emphasizes mutual participation and responsibility, and values each individual’s contribution to the learning process.

What this means is that the course expects you to be an active learner, relate what you learn to your own life, and engage in dialogue with both the instructor and other students on the topics we cover. Especially in the study of the social world, you are already an “expert” on a lot of the topics we cover in this course. In my courses there are no wrong opinions, but there may be assumptions that need challenging. We will discuss some controversial issues in this course, and it is very important to respect other people and “agree to disagree.” While all points of

view are respected in my classroom, derogatory or hateful language and statements are never permitted so that the classroom can be the safest space possible for everyone to learn. Likewise, I aim to cultivate mutual respect and care for each other, especially when we disagree.

Because not everyone learns in the same ways, we will use a lot of different learning strategies in this course, including lectures, films, small and large group discussion, experiential exercises, free-writing, etc. If you anticipated sitting through lectures and then taking a multiple-choice exam, this probably isn't the best class for you.

#### Statement on names and pronouns

There is a long history of dialogue and activism around how we address one another, with respect to both names and pronouns. Students should be referred to by the name they prefer, and with the proper pronunciation, by faculty and other students. I will gladly honor your request to address you by the name you prefer and gender pronouns that correspond to your gender identity (even if they are different in this class than outside of it). Please advise me of your name's proper pronunciation, and any name or pronouns not reflected by the record in your UW account early in the semester so that I may make appropriate changes to my records.

#### Statement on self- and community-care related to course content

We will cover some intellectually and emotionally challenging topics in this class. I am committed to making my courses academically rigorous while maintaining an ethic of self- and community- care related to intense content. I aim to help deepen your capacity for both personal/emotional engagement and nuanced political and academic engagement with these topics. I make an effort to give a heads up about potentially intense content, but it is not possible for me to anticipate the potential needs of all students. If you have concerns about your ability to participate in a particular course topic, please notify me at least two weeks in advance so that we can discuss possible arrangements. However, please honestly assess your readiness to participate in this course and its content this semester. Your enrollment in this course indicates that you have read this syllabus, including this statement, and agree to participate in the course in a thoughtful and respectful manner.



### READINGS

There is one book to purchase, available at A Room of One's Own, 315 W. Gorham St.:

- Leah Lakshmi Piepzna-Samarashina, *Dirty River: A Queer Femme of Color Dreaming Her Way Home*

All other readings are available as PDF downloads on our Canvas course website.

You should complete the readings by the date listed on the calendar below. This should go without saying, but is worth repeating that *reading is not optional*. Please come to class prepared to discuss the readings. Preparing for class will *definitely* help your participation grade. If you have questions about how to best approach your task of reading and note-taking in order to prepare for class, please come talk to me.

## ASSIGNMENTS

- **All assignments must be submitted via Canvas at 12pm on the day they are due.**
- **If you are absent on the day a paper is due, you are still responsible for submitting the assignment on Canvas.**
- **Grading rubrics for all assignments are attached to the assignment on Canvas.**
- **Late assignments are penalized 10% of the grade for each day they are late; no assignments are accepted more than one week after the due date.**
- **All papers must use Times New Roman font, 12 point, double-spaced, 1 inch margins, with all references cited using MLA or APA citation style.**
- **This is a writing intensive course, and I encourage you to take advantage of the Writing Center!! <https://writing.wisc.edu/index.html>**

Discussant Facilitations (15 points each) *DUE on 2 days you select*

Learning theory can require a lot of intellectual labor. In order to make our course content intelligible and applicable, we will take turns presenting and making sense of the reading. In other words, we are all in this together. You will sign up for **TWO** course sessions in which you will present to the class and submit a written paper (no more than 2 pages) that responds to the following:

- A *very* brief summary of the main arguments of the day's readings (yes, *all* of the readings assigned for the day). Highlight key passages and quotes.
- A *very* brief sketch of who the author is, what traditions they are situated in, what literatures they are drawing from, etc.
- A critique/analysis of the readings that 1) responds to the question "What does queer of color critique teach us about \_\_\_\_\_?", 2) puts the readings in conversation with other readings/topics from this course or others, 3) identifies the usefulness/possibilities and/or limitations in the author's arguments
- At least 3 good discussion questions related to the day's readings. Questions should be "open-ended," meaning there are many possible answers and should start with words like, "how" and "why." You should refer the 9/12 reading from Kyla Wazana Tompkins on how to craft productive discussion questions.

The link to sign up is available from the homepage of our course website as well as here: <https://tinyurl.com/qoccsignup>.

In a 3-4 page paper, you will practice applying the theories we are working with in class to a film that centers queer and/or trans people of color. Select a film to watch from the list below and consult academic databases to see what scholars may have already written about the film (some have a LOT written about them, others not so much). Using any secondary literature about the film and theoretical lenses from course readings, respond to the following:

- Provide a brief synopsis of the film (no more than 2-3 paragraphs, but enough to convince me that you watched the entire film)
  - Identifies 2-3 major themes in the film
  - Comments on existing scholarly literature about the film (or discusses your attempts to find it)
  - Puts the film in conversation with at least 2 course readings (you may choose to read ahead). In other words, you are taking critiques/theories/perspectives from the course and applying them to the film.
- 
- *Tongues Untied*, 1989 (Library streaming)
  - *Paris is Burning*, 1990 (Netflix)
  - *Gun Hill Road*, 2011 (\$1.99 on Google Play)
  - *Pariah*, 2011 (Netflix)
  - *Watermelon Woman*, 1996 (Library streaming)
  - *Tangerine*, 2015 (Netflix)
  - *Chutney Popcorn*, 1999 (\$2.99 on Google Play)
  - *I Can't Even Think Straight*, 2008 (\$3.99 on iTunes)
  - *Quinceañera*, 2006 (\$2.99 on Amazon or Google Play)

In an 8-10 page paper, you will select a topic of your choice through which to analyze using queer of color critique. Following the format of the latter part of our course, you will compose an analytic paper that engages with the question, "What does queer of color critique teach us about \_\_\_\_\_?" You may select any of the topics covered in class or chose something else altogether. You are expected to cite at least 4 course readings and 4 academic sources not assigned in the course. You will submit a full draft of the paper and receive extensive feedback (10 points). You will then integrate that feedback into the final paper (20 points). Further instructions on the final paper will be distributed in class.

### CLASS POLICIES

#### Communicating with me

Please allow 24-48 for an email response. If it's been longer than that, a polite reminder is OK. I generally do not answer email past 6pm on weekdays and not at all on weekends. This should go without saying but I do it anyways: Emailing an instructor is not the same as texting a friend.

I expect you to write professional emails to me. This includes an informative subject line (*not* just “question” or “GWS 449,” addressing the email to me, signing your name, and being polite even if you are upset.

I encourage you to visit my office hours if you need help or just want to chat. If you want to discuss a grade, you must come to office hours; I do not discuss grades over email or before and after class.

### Practicing Techno-mindfulness

Many professors at UW and elsewhere prohibit students from using laptops in the classroom. I *do* allow laptops/tablets in the classroom, as I recognize them as tools that can help you learn. You are welcome to use your computer in class in order to take notes or view the readings. You are *not allowed* to use technology in the classroom to absentmindedly surf the web, check email, or use social media. In other words, be present to the class and do not engage in multi-tasking. It is up to you to assess your ability to use your computer in the classroom and be mindful about it.

This policy is open to revision at any time during the semester. Please be mindful that if one person abuses the policy, it affects all of us. Cell phone use is *not allowed* in the classroom for any reason, except for sincere emergencies.

If you are caught surfing the web or checking your phone, you will be marked absent for that day, no exceptions.

### Participation and Attendance

You will be graded on both attendance and your actual participation in our class discussions—in order to get the most out of this course you need to show up *and* participate in the class discussions/activities. *You may miss 2 course meetings without an effect on the attendance portion of your grade, no questions asked, and you don't need to notify me.* Religious observations and UW athletics participation do not count toward your 2 absences, but please let know in advance. If you have other extenuating circumstances that prevent you coming to class, please contact me IN ADVANCE so that we can work together to find a possible solution. Emailing me after an absence does not constitute approval for that absence. You are responsible for checking with other students about what you may have missed in class. After 4 absences, you will need to schedule a meeting with me in order to stay in the course. After 6 absences, you will receive an F in the course, no exceptions.

Policy on missing class to attend political actions: As a scholar-activist, I support the learning opportunities that take place through social and political engagement. If you wish to receive an “excused” absence for the purposes of attending a protest, demonstration or similar activity (that is, not counting toward your 2 no questions asked absences) you must 1) notify me *prior* to the absence, and 2) submit a 1-page description and reflection of the activity to me via email

by the *next class meeting*. I reserve the right to limit the number of times you use this excused absence opportunity.

I shut the classroom door about 10 minutes past the scheduled start of class; if you enter class after the door is shut, you are considered absent for that day.

I structure our class meetings so that everyone has a chance to participate in ways that they feel most comfortable. We will have large and small group discussions that offer you opportunities to share your thoughts and ask questions. You will be graded on your frequency of participation, quality of participation, and respect of our discussion ground rules. Classroom guidelines will be developed as a group in the beginning of the semester and will include the following:

- Show up on time and expect to stay for the whole class
- Absolutely NO texting, cell phone use, or superfluous internet surfing.
- Respect others/agree to disagree
- Understand that there are no wrong opinions, but you may have assumptions that need challenging

### GRADING

% of final grade	Course component
25%	In-class attendance and participation
30%	Discussant facilitations (2)
15%	Film analysis paper
10%	Final paper draft
20%	Final paper: What does QoCC teach us about _____?
<b>100%</b>	<b>Total</b>

Final letter grades are as follows:

A	93-100
AB	88-92
B	83-87
BC	78-82
C	70-77
D	60-69
F	below 60

### ACADEMIC HONESTY POLICY

By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison's community of scholars in which everyone's academic work and behavior are held to the highest academic integrity standards. Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student Conduct & Community Standards for additional review. For more information, refer to [studentconduct.wiscweb.wisc.edu/academic-integrity/](http://studentconduct.wiscweb.wisc.edu/academic-integrity/).

It is important to understand that academic dishonesty is not only harmful to yourself; it is also harmful to your peers and colleagues at UW as we come together as a community of learners. While there is a zero-tolerance policy of academic dishonesty in this course, we will work together to clear up misunderstandings about appropriate use of sources, appropriate citation and documentation, and the uses of intellectual property.

### ACCOMODATION POLICY

I am committed to making sure my courses are accessible to students with a range of disability accommodations and learning needs. If you have a McBurney VISA, please make it available to me by the end of week 2 of class. If you do not have a McBurney VISA but there are conditions or life circumstances that interfere with your ability to fulfill your responsibilities for this course, I encourage you to meet with me ASAP to discuss how best to accommodate you. In some cases, I may recommend that you consult with the McBurney Disability Resource Center: <https://mcburney.wisc.edu/>.

## COURSE CALENDAR

Please note: This syllabus is a “living document” in the sense that course readings and assignments may change according to the needs of student learning.

<b>PART 1: ORIENTING FRAMEWORKS</b>	
<b>Week 1: Introduction to course</b>	
Thurs. 9/7	<ul style="list-style-type: none"> <li>• Read the syllabus. No really, read it.</li> <li>• Sign up for your discussant dates</li> </ul>
<b>Week 2: What is queer? What is critique? What is ‘of color’?</b>	
Tues. 9/12	<ul style="list-style-type: none"> <li>• Siobhan B. Somerville, “Keywords: Queer”</li> <li>• Daniel Martinez HoSang and Oneka LaBennett, “Keywords: Racialization”</li> <li>• Roderick Ferguson, “Keywords: Race”</li> <li>• Kyla Wazana Tompkins, “Some Notes on How to Ask a Good Question About Theory”</li> </ul>
Thurs. 9/14	<ul style="list-style-type: none"> <li>• David Eng with J. Halberstam and José Esteban Muñoz, “What’s queer about queer studies now?”</li> <li>• bell hooks, “Theory as Liberatory Practice”</li> </ul>
<b>Week 3: Genealogies, part 1</b>	
Tues. 9/19	<ul style="list-style-type: none"> <li>• Cherríe Moraga, preface to 1<sup>st</sup> edition of <i>This Bridge Called My Back: Writings by Radical Women of Color</i></li> <li>• Combahee River Collective, “A Black Feminist Statement”</li> <li>• Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House” and “Age, Race, Class, and Sex: Women Redefining Difference”</li> <li>• Ellie Hernández and Gloria Anzaldúa, “Re-Thinking Margins and Borders: An Interview with Gloria Anzaldúa”</li> </ul>
Thurs. 9/21	<ul style="list-style-type: none"> <li>• Cathy Cohen, “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?”</li> </ul>



Week 4: Genealogies, part 2	
Tues. 9/26	<ul style="list-style-type: none"> <li>• Grace Kyungwon Hong and Roderick Ferguson, Introduction to <i>Strange Affinities: The Gender and Sexual Politics of Comparative Racialization</i></li> <li>• E. Patrick Johnson, "'Quare' Studies, or (almost) everything I learned about queer studies I learned from my grandmother"</li> </ul>
Thurs. 9/28	<ul style="list-style-type: none"> <li>• Roderick Ferguson, Introduction to <i>Aberrations in Black: Toward a Queer of Color Critique</i></li> <li>• <b>Something else TBD</b></li> </ul>
PART 2: What does QoCC teach us about _____?	
Week 5: (Dis)Identification	
Tues. 10/3	<ul style="list-style-type: none"> <li>• Sami Shalk, "Coming to Claim Crip: Disidentification with/in Disability Studies"</li> <li>• Kai M. Green, "Troubling the Waters: Mobilizing a Trans* Analytic"</li> <li>• Ashleigh Shackelford, "Why I'm Non-Binary But Don't Use 'They/Them'"</li> </ul>
Thurs. 10/5	<ul style="list-style-type: none"> <li>• Hiram Perez, "You Can Have My Brown Body and Eat It, Too!"</li> <li>• Ryka Aoki, "When Something Is Not Right"</li> </ul>
Week 6: Diasporas	
Tues. 10/10	<ul style="list-style-type: none"> <li>• Gayatri Gopinath, "Bollywood Spectacles: Queer Diasporic Critique in the Aftermath of 9/11"</li> <li>• Tavia Nyong'o, "'I've Got You Under My Skin': Queer Assemblages, Lyrical Nostalgia, and the African Diaspora"</li> </ul>
Thurs. 10/12	<ul style="list-style-type: none"> <li>• Martin Manalansan, "The 'Stuff' of Archives: Mess Migration, and Queer Lives"</li> <li>• Debanuj DasGupta, "Trans/Nationally Femme: Notes on Neoliberal Economic Regimes, Security States, and My Life as a Brown Immigrant Fag"</li> <li>• micha cárdenas, excerpts from "Redshift and Portalmetal," "We Are the Intersections"</li> </ul>

Week 7: Terrorism and Homonationalism	
Tues. 10/17	<ul style="list-style-type: none"> <li>• Jasbir K. Puar, "Queer Times, Queer Assemblages"</li> <li>• Ali Abbas, "Death by Masculinity"</li> </ul>
Thurs. 10/19	<ul style="list-style-type: none"> <li>• Jasbir K. Puar, "Homonationalism As Assemblage: Viral Travels, Affective Sexualities"</li> </ul> <p><b>ASSIGNMENT DUE: Film Analysis Paper</b></p>
Week 8: Indigeneity and Decolonization	
Tues. 10/24	<ul style="list-style-type: none"> <li>• Qwo-Li Driskill, "Doubleweaving Two-Spirit Critiques: Building Alliances between Native and Queer Studies"</li> </ul>
Thurs. 10/26	<ul style="list-style-type: none"> <li>• Chris Finley, "Decolonizing the Queer Native Body (and Recovering the Native Bull-Dyke): Bringing Sexy Black and Out of Native Studies' Closet"</li> <li>• Decolonizing Transgender: A Roundtable Discussion</li> </ul>
Week 9: Doing it	
Tues. 10/31	<ul style="list-style-type: none"> <li>• Marlon Bailey, "Black Gay (Raw) Sex"</li> <li>• Nguyen Tan Hoang, introduction to <i>A View from the Bottom: Asian American Masculinity and Sexual Representation</i></li> </ul>
Thurs. 11/2	<ul style="list-style-type: none"> <li>• Ariane Cruz, "The Dark Side of Desire: Racial-Sexual Alterity and the Play of Race"</li> </ul>
Week 10: Carcerality	
Tues. 11/7	<ul style="list-style-type: none"> <li>• Yasmin Nair, "How to Make Prisons Disappear: Queer Immigrants, the Shackles of Love, and Invisibility of the Prison Industrial Complex"</li> <li>• Che Gossett, "Abolitionist Imaginings: A Conversation with Bo Brown, Reina Gossett, and Dylan Rodríguez"</li> </ul>
Thurs. 11/9	<ul style="list-style-type: none"> <li>• Cede McDonald, edited by Omise'eke Natasha Tinsley, "Go beyond Our Natural Selves" <i>The Prison Letters of CeCe McDonald</i></li> </ul>
Week 11: The Non-Profit Industrial Complex	
Tues. 11/14	<ul style="list-style-type: none"> <li>• Ruth Wilson Gilmore, "In the Shadow of the Shadow State"</li> <li>• Dylan Rodríguez, "The Political Logic of the Non-Profit Industrial Complex"</li> </ul>
Thurs. 11/16	<b>NO CLASS - Chris is at National Women's Studies Association annual meeting</b>

<b>Week 12: Affect and Performativity</b>	
Tues. 11/21	<ul style="list-style-type: none"> <li>• José Esteban Muñoz, “Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position”</li> </ul>
Thurs. 11/23	<b>NO CLASS- Thanksgiving/National Day of Mourning</b>
<b>Week 13: Health and Biopolitics/Necropolitics</b>	
Tues. 11/28	<ul style="list-style-type: none"> <li>• micha cárdenas, “Pregnancy: Reproductive Futures in Trans of Color Feminism”</li> <li>• C. Riley Snorton and Jin Haritaworn, “Trans Necropolitics: A Transnational Reflection on Violence, Death, and the Trans of Color Afterlife”</li> </ul>
Thurs. 11/30	<ul style="list-style-type: none"> <li>• Mel Y. Chen, “Toxic Animacies, Inanimate Affections”</li> </ul> <p><b>ASSIGNMENT DUE: Final Paper Draft</b></p>
<b>Week 14: Dreaming our way home</b>	
Tues. 12/5	<ul style="list-style-type: none"> <li>• Leah Lakshmi Piepzna-Samarashina, <i>Dirty River: A Queer Femme of Color Dreaming Her Way Home</i>, parts 1 and 2</li> </ul>
Thurs. 12/7	<ul style="list-style-type: none"> <li>• Leah Lakshmi Piepzna-Samarashina, <i>Dirty River: A Queer Femme of Color Dreaming Her Way Home</i>, parts 3 and 4</li> </ul>
<b>Week 15: Queer hope</b>	
Tues. 12/12	<ul style="list-style-type: none"> <li>• José Esteban Muñoz and Lisa Duggan, “Hope and Hopelessness: A Dialogue”</li> </ul>
Thurs. 12/15	<ul style="list-style-type: none"> <li>• Course wrap up and evaluations</li> </ul>
<b>FINALS WEEK</b>	
<b>Monday 12/18</b>	<b>ASSIGNMENT DUE: Final Paper</b>