

## **Queer Theory & ...**

Instructor: Donnelly

[adonnelly@fas.harvard.edu](mailto:adonnelly@fas.harvard.edu)

Office Hours:

**Tutorial Description:** *What is Queer Theory and how does it enrich, deepen, challenge the study of literature and culture?*

*As a Junior Tutorial, this course will prepare you to write a 20-25 page critical research paper on a literary text. As an introduction to Queer Theory, this course in particular will prepare you to engage with a literary subfield and methodology for your final paper and for your critical toolkit more broadly. Each week we'll explore queer theory in its relations: first in relation to other and overlapping options for LGBT identity and queer politics, then as it relates to another literary subfield or methodology.*

*Alongside the readings for this course, you will be critically reading a literary text of your choice through the frameworks and concepts of Queer Theory. Much of what we work on will be exploring the potential of queer frameworks of analysis for literary studies. More and more, however, queer approaches to literary and culture cut across multiple subfields and methodologies; most of our weeks, we will do exactly that, evaluating critical approaches where queer theory meets critical race studies, postcolonialism, history, or film studies. These conversations represent not only some of the most exciting literary scholarship but also the most compelling current debates about politics, identity, and society.*

### **Tutorial Goals:**

#### **General Goals**

*To introduce the discipline and practice of English literary studies at an upper-division level, & to write 20-25pp research paper in preparation for an honors thesis. You will be able to:*

- Design a research question
- Develop a critical bibliography around that question, including diverse methods and viewpoints
- Put secondary criticism in conversation with your own ideas and with other criticism
- Write with greater clarity and precision

#### **Course-Specific Goals**

*To introduce the field and methodologies of queer theory and to explore queer theory's internal debates, its potential for literary analysis, and its relation to other literary fields. You will be able to:*

- Use frameworks and concepts developed from queer theory to make critical interventions in literary texts.
- Participate in ongoing scholarly, academic, and popular debates about queer studies and queer politics.
- Evaluate queer interventions in a number of methodologies and fields of literary and cultural studies, such as aesthetics, feminism, race, postcolonial, and Marxist analysis.
- Evaluate queer theory as a literary subfield and a critical methodology in the current landscape of literary and cultural studies.

Assignments:

**2-3 Page Close-Reading Exercise**(Week 4, 5%): A short close-reading assignment in which you will demonstrate application of some of the theoretical frameworks of this course.

**5-7 Page Short Paper** (Week 6, 15%): An extended close reading of a primary text, or one that applies a close-read critical model to a close-read literary text; this will be followed by an individual student conference to discuss the paper.

**Draft Prospectus** (Week 8, 5%): two page prospectus of the project that you will be working on this semester.

**Revised Prospectus & Annotated Bibliography** (Week 9, 15%) An annotated bibliography of 8-10 sources should accompany the revised prospectus. The bibliography should reproduce in a few sentences the main argument of the work you intend to make use of. It should also include, in a few sentences, how you plan on engaging with the thesis of the work you have summarized.

**Conference Presentation** (Week 12, 10%): a 5-minute paper on your research

**Participation & Preparation** (10%): A small seminar like this one depends on the active participation of all of its members. Each week you will have an article to summarize for the whole group. You are responsible for reading all of the articles so that you can engage in discussion and knowing your article well so that you can lead discussion.

**Final Paper** (Reading Period, 40%): An 20-25 page paper on a literary work not read for this course. This paper must broadly engage with the frameworks and methodologies of the course (i.e. it must bear some relevance to queer studies) and must specifically engage with at least 3 of the critical readings for this course.

Schedule:

**1) Queer Theory...**

Sedgwick, *Tendencies* “Queer and Now” (1-20)

Warner, *Fear of a Queer Planet* “Introduction” (vii-xxxi)

Munoz, *Disidentifications* “Introduction (1-34)

**2) ... & Literary Studies I**

Sedgwick, *The Epistemology of the Closet* “Introduction: Axiomatic” (1-66)

James, “The Beast in the Jungle”

Sedgwick, *Epistemology of the Closet*, “The Beast in the Closet: James and the Writing of Homosexual Panic” (182-212)

**3) ... & Aesthetics**

Pater, *Renaissance* “Conclusion” (152-155)

Edelman, “Homographesis” (3-23)

Wilde, “De Profundis” excerpts

Miller, *Jane Austen, or the Secret of Style* “Chapter 1: Secret Love” (1-30)

Nabokov, *Lolita* Chapters 1-10

**4) ... & Development**

Baldwin, *Go Tell It On the Mountain*

Baldwin, “Here Be Dragons”

Sedgwick, “How to Bring Your Kids Up Gay?” [*Fear of a Queer Planet*] (69-81)

Stockton, *The Queer Child: Growing Sideways in the Twentieth Century*, “Introduction” (1-60)

**2-3 Page Close-Reading Due**

### 5) ... & History

Foucault, *History of Sexuality Vol I*. Parts I, II, and III (1-74)

Somerville, *Queering the Color Line*, “Introduction” & “Scientific Racism and the Invention of the Homosexual Body”

Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar”

Woolf, *Orlando* (start)

### 6) ... & Literary Studies II

Woolf, *Orlando* (finish)

Whitman, “Calamus Sequence” & Lorde, “Sisters in Arms”

Hopkins, “I wake and feel the fell of dark, not day” & Gunn, “The Man with Night Sweats”

Auden, “In Memory of Sigmund Freud”

### 5-6 Page Short Paper Due

### 7) ... & Feminism

Rich, “Compulsory Heterosexuality & Lesbian Experience”

Butler, *Gender Trouble* “Conclusion: From Parody to Politics” (194-204)

Halley, Split Decisions, Part I: Taking a Break from Feminism (3-11), Part II: The Political/Theoretical Struggle Over Taking a Break (102-150), (227-261)

### 8) & Literary Studies III

Fiedler, “Come Back to the Raft Ag’in, Huck Honey”

Miller, *The Novel and the Police*, “Chapter 6: Secret Subjects, Open Secrets” (192-220)

Love, *Feeling Backward* “Introduction” (1-30)

Marcus, *Between Women*, “The Female Accessory in *Great Expectations*” (167-190)

### Prospectus Due

### 9) ... & Race & Racism

Fanon, *Black Skin, White Masks* “The Black Man and Psychopathology” (120-184)

Cleaver, *Soul on Ice* “Notes on a Native Son” (122-137)

Edelman, “Part for the (W)hole” (42-78)

Fraiman, “Geometries of Race and Gender” (67-84)

Ross, “Beyond The Closet as a Race-less Paradigm” (161-189)

### Annotated Bibliography Due

### 10) ... & Marxism

Marx, *Capital* “Chapter 6: The Sale and Purchase of Labour Power” (274-277)

Hocquenghem, *Homosexual Desire* “Chapter 4: Capitalism, the Family, and the Anus” (93-113), “Chapter 6: The Homosexual Struggle” (133-147), “Conclusion” (148-150).

Foucault, *History of Sexuality Vol. I* Part IV (75-132)

Ferguson, *Aberrations in Black: Toward a Queer of Color Critique* “Introduction: Queer of Color Critique, Historical Materialism, and Canonical Sociology” (1-18)

### 11) ... & Film Studies

Edelman, “Rear Window’s Glasshole” (72-96)

Miller, “On the Universality of Brokeback Mountain” (50-60)

Berlant, “The Face of America and the State of Emergency” (175-220)

Stockton, *Growing Sideways*, “Oedipus Raced, or the Child Queered by Color: Birthing ‘Your’ Parents via Intrusions” (183-218)

## 12) ... & Queer Politics

Bersani, "Is the Rectum a Grave?" (3-30)

Edelman, *No Future* "The Future is Kid Stuff" (1-32)

Munoz, *Cruising Utopia*, "Cruising the Toilet: Leroi Jones/Amiri Baraka, Radical Black Traditions, and Queer Futurity" (83-96)

Warner, *The Trouble with Normal* "Chapter 2: What's Wrong with Normal"; "Chapter 3: Beyond Marriage"

### 5-minute Presentation Due

## 13) ... & Nation & Empire

Nyong'o, *The Amalgamation Waltz*, "Introduction" (1-32)

Foucault, *History of Sexuality Vol. I* Part V (133-160)

Stohler, *Race and the Education of Desire* "Preface," "Chapter VI: The Education of Desire and the Repressive Hypothesis"(165-195)

Puar, *Terrorist Assemblages* Introduction (1-36)

### Final Paper Due During Reading Period

#### Required Texts:

Baldwin, James. 1953. *Go Tell It On the Mountain*. New York: Vintage, 2013. 0345806549

Woolf, Virginia. 1928. *Orlando*. New York: Harvest Books, 1994. 015670160X

Foucault, Michel. 1976. *History of Sexuality Vol. I*. Trans. by Robert Hurley. New York: Vintage, 1990. 0679724699

#### Through Course I-Site

James, Henry. 1903. "The Beast in the Jungle."

Pater, Walter. 1888. "Conclusion." *The Renaissance: Studies in Art and Poetry*. (152-155)

Wilde, Oscar. 1905. "De Profundis."

Nabokov, Vladimir. 1955. *Lolita*. Chapters 1-10

Baldwin, James. 1984. "Here Be Dragons." *The Price of the Ticket*.

Whitman, Walt. 1860. The Calamus Sequence in *Leaves of Grass*.

Lorde, Audre. 1985. "Sisters in Arms."

Hopkins, Gerard Manley. 1918. "I wake and feel the fell of dark, not day."

Gunn, Thom. 1992. "The Man with Night Sweats."

Auden, W.H. 1939. "In Memory of Sigmund Freud."

Cleaver, Eldridge. 1968. "Notes on a Native Son." *Soul on Ice*.

#### Critical Readings (all on the Course I-Site):

Berlant, Lauren. "The Face of America and the State of Emergency." *The Queen of America Goes to Washington City*. Durham: Duke University Press, 1997. 175-220.

Bersani, Leo. "Is the Rectum a Grave?" *Is the Rectum a Grave? and Other Essays*. Univ. of Chicago Press, 2010. 3-30.

Butler, Judith. "Conclusion: From Parody to Politics." *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1999. 194-204.

Edelman, Lee. "Homographesis" & "Part for the (W)hole." *Homographesis*. New York: Routledge, 1994. 3-23, 42-78.

Edelman, Lee. "Rear Window's Glasshole." *OutTakes: Essays on Queer Theory and Film*. Durham: Duke Univ. Press, 1999. 72-96.

Edelman, Lee. "The Future is Kid Stuff." *No Future*. Durham, Duke Univ. Press, 2004. 1-32.

- Fanon, Frantz. "The Black Man and Psychopathology." *Black Skin, White Masks*. New York: Grove Press, 2008. 120-184.
- Ferguson, Roderick. "Introduction: Queer of Color Critique, Historical Materialism, and Canonical Sociology." *Aberrations in Black: Toward a Queer of Color Critique*. Minneapolis: Univ. of Minnesota Press, 2004. 1-18.
- Fiedler, Leslie. "Come Back to the Raft Ag'in, Huck Honey!" *Partisan Review* 15:6 (1948). 664-671.
- Fraiman, Susan. "Geometries of Race and Gender." *Feminist Studies* 20:1 (1994). 67-84.
- Halley, Janet. *Split Decisions: How and Why to Take a Break from Feminism*. Princeton Univ. Press, 2006. 3-11, 102-150, 227-261.
- Hocquenghem, Guy. *Homosexual Desire*. Durham: Duke Univ. Press, 1993. 93-113, 133-147, and 148-150.
- Love, Heather. "Introduction." *Feeling Backward*. Cambridge: Harvard Univ. Press, 2007. 1-30.
- Marcus, Sharon. "The Female Accessory in *Great Expectations*." *Between Women: Friendship, Desire, and Marriage in Victorian England*. Princeton Univ. Press, 2007. 167-190.
- Marx, Karl. "Chapter 6: The Sale and Purchase of Labour Power." *Capital: Vol. I*. New York: Penguin, 1990. 274-277.
- Miller, D.A. "On the Universality of Brokeback Mountain." *Film Quarterly*. 60:3 (2007). 50-60.
- Miller, D.A. "Chapter 1: Secret Love." *Jane Austen, or the Secret of Style*. Princeton Univ. Press, 2003. 1-30.
- Miller, D.A. "Chapter 6: Secret Subjects, Open Secrets." *The Novel and the Police*. Berkeley: Univ. of California Press, 1988. 192-220.
- Munoz, José Esteban. "Cruising the Toilet: Leroi Jones/Amiri Baraka, Radical Black Traditions, and Queer Futurity." *Cruising Utopia: The Then and There of Queer Futurity*. New York Univ. Press, 2009. 83-96.
- Munoz, José Esteban. "Introduction." *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: Univ. of Minnesota Press, 1999. 1-34.
- Nyong'o, Tavia. "Introduction." *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory*. Minneapolis: Univ. of Minnesota Press, 1-32.
- Puar, Jasbir. "Introduction." *Terrorist Assemblages: Homonationalism in Queer Times*. Durham: Duke Univ. Press, 1-36.
- Rich, Adrienne. "Compulsory Heterosexuality & Lesbian Experience." *Norton Anthology of Theory and Criticism*. New York: Norton, 2001. 1762-1782.
- Ross, Marlon. "Beyond The Closet as a Race-less Paradigm." *Black Queer Studies: A Critical Anthology*. Durham: Duke Univ. Press, 2005. 161-189.
- Sedgwick, Eve Kosofsky. "How to Bring Your Kids Up Gay?" *Fear of a Queer Planet*. Minneapolis: Univ. of Minnesota Press, 1993. 69-81.
- Sedgwick, Eve Kosofsky. "Introduction: Axiomatic" and "The Beast in the Closet: James and the Writing of Homosexual Panic." *Epistemology of the Closet*. Berkeley: Univ. of California Press, 2008. 1-66, 182-212.
- Sedgwick, Eve Kosofsky. "Queer and Now." *Tendencies*. Durham: Duke Univ. Press, 1993. 1-20.
- Somerville, Siobhan. "Introduction" & "Scientific Racism and the Invention of the Homosexual Body." *Queering the Color Line: Race and the Invention of Homosexuality in American Culture*. Durham: Duke Univ. Press, 2000.
- Spillers, Hortense. "Mama's Baby, Papa's Maybe: An American Grammar." *The Black Feminist Reader*. Malden: Blackwell Publishers, 2000. 57-87.
- Stockton, "Introduction" and "Oedipus Raced, or the Child Queered by Color: Birthing 'Your' Parents via Intrusions." *The Queer Child: Growing Sideways in the Twentieth Century*. 1-60, 183-218.

Stohler, Ann. "Preface," "Chapter VI: The Education of Desire and the Repressive Hypothesis." *Race and the Education of Desire*. Durham: Duke Univ. Press, 1995. 165-195

Warner, Michael. "Introduction." *Fear of a Queer Planet*. Minneapolis: Univ. of Minnesota Press, 1993. vii-xxxii.

Warner, Michael. "Chapter 2: What's Wrong with Normal"; "Chapter 3: Beyond Marriage." *The Trouble with Normal*. Cambridge: Harvard Univ. Press, 2000. 41-148.

**Academic Honesty:** Plagiarism is the use of another person's ideas or writing without giving them proper credit. Consequences of plagiarism can range from failure on the paper to dismissal from the course to even more serious actions. You are responsible for familiarizing yourself with Harvard FAS's Honor Code: "*Members of the Harvard College community commit themselves to producing academic work of integrity – that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to their ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one's own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs.*"

**Collaboration:** You are absolutely encouraged to talk with other students about the course and its readings, and to read each others' work. In individual assignments (which may include midterm or term papers, short writing assignments, homework or reading questions and responses, or take-home exams), academic collaboration and external sources should be always cited.

**Attendance:** Your attendance in tutorial is vital to your own success as well as to the success of the class as a whole; so is your attendance in Junior Tutorial General Meetings and at other required events. I will allow each student a "free" tutorial absence to be used in case of sickness, travel, etc: no explanation necessary. Missing more than one class will decrease your participation grade, and excessive absence could result in failing the course. Also, being late really disrupts the work we're doing together: 2 lates = 1 absence. If you have attenuating circumstances, you must communicate with me in a timely manner so that we can discuss how to deal with it.

**Due Dates & Late Grades:** Unless otherwise specified, assignments are due by 11:59pm on the date listed in the schedule. Late assignments will be docked 1/3 letter grade per day late, except for the final paper, which must be turned in before the due date. Students failing to turn in a final paper, or turning it in late without an official excuse, will fail the tutorial. If, well in advance of an assignment, you expect you will need an extension, please talk with me.

**Accommodations for students with disabilities:** "*Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term. Failure to do so may result in the Course Head's inability to respond in a timely manner. All discussions will remain confidential, although Faculty are invited to contact AEO to discuss appropriate implementation.*"