HIST 1692: LGBTQ in the USA

**1900 – Present**

**Meeting Time and Place:**

Tuesday/Thursday, 4:30 – 5:45pm ONLINE

**Contact Information:**

Office: 402D Cathedral of Learning

**Online Office Hours:**

**Monday: 11:30am – 1:30pm**

**Tuesday/Thursday: 3:00pm – 4:00pm**

Email: [keown.b@pitt.edu](mailto:keown.b@pitt.edu)

**A note before we get started:**

We are meeting in a period of syndemic, where the threat of viral infection is compounding a period of economic and structural uncertainty, and widespread injustice, violence and racism. Also, it’s an election year. Each of us are coping with fear and uncertainty in our own lives, within our biological and chosen families, and communities. I want to state up front that I recognize and share those feelings. I also understand that your focus, priorities, and even your physical location might change over the course of the semester. At the same time, we are going to be adjusting to new habits, new technologies, and new classroom procedures. The only thing we can do is maintain communication, listen to each other, and try our best to care for ourselves and each other.

As we begin learning together, I want to acknowledge that this semester is not going to be perfect (this is a gross understatement). I want to apologize in advance, and to let you know that I sincerely appreciate your patience and good grace as we find our way through this semester. This might mean that our schedule, our readings, and our class format may change. I will do my very best to keep in touch with you and provide the resources and assistance that you need to feel comfortable and productive in this class to whatever extent that is possible.

Please know that my primary concern is for our collective and individual mental and physical well-being, and our safety. I am committed to listening to your needs and working with you to make this a class where you can learn, and manage the world outside the classroom, as well. If that means changing/condensing readings or assignments, or coming up with work-arounds to our plans, that’s fine. I’m also open to organizing some time outside of class for some de-stressing events (online movie-watching, game nights, etc.), if there is interest. If it will make this semester better, then I’m happy to try my best to make it happen. So, let’s keep talking and listening together, washing our hands, and wearing our masks, and we’ll get through this together.

**Class Format:**

This class will be run entirely online throughout the Fall 2020 semester. This will allow us to meet consistently, and to avoid separating this (fairly) large class into groups. As a result, this course is going to meet in a slightly different format than traditional face-to-face courses. I am proposing to structure the class in the following manner. I am happy to discuss this with you at any point. We can also change this format after a class discussion a vote.

* Lectures will be posted on the Canvas website on Sunday evening. These will be video presentations with slides, and possibly short video clips that will provide an introduction to that week’s topics of discussion, the reading material, and other relevant historical information. This part of the class will be asynchronous, which means that you can watch the videos on your own time. I do ask that you watch them before our class meet on Thursday, so that you can be fully informed for our discussion. There will also be a short quiz on Canvas that you are asked to complete after watching the video. The questions on this quiz will deal with the content of the lecture. You will not need any resources outside of the lecture video and class readings to complete this quiz.
* Class discussion will be held on Thursday during class time (4:30pm – 5:15pm) via Zoom. A link will be provided to you before each class, via email and on Canvas. During this period of time, students who volunteer to lead class discussion will be able to make their brief presentations, and offer their discussion questions. This will also be a time for you to ask me and your fellow students questions that you have on the reading, your research, etc. You should come to this class having completed the readings for the week, and having listened to the items of your choice from that week’s playlist. That way we can all engage in an analysis of the course materials together.
* As we approach the end of the semester, we may use both our Tuesday and Thursday class times for discussions and writing sessions for your final papers. I ask that you keep both the Tuesday and Thursday class times (4:30pm – 5:15pm) available throughout the semester (as best we can plan anything, these days) so that we can meet if and when necessary.

**Course Description:**

This course explores the lived, embodied, and emotional experiences of gay, lesbian, bisexual, transgendered and queer people in America from the nineteenth century to the present. The goal of the course is to assist students in developing an understanding of the critical significance of gender, sex, sexuality, and identity to people, communities, and their interactions with American culture and society at large, as well as how these concepts inform contemporary discourse and theory. To accomplish this goal, we will investigate contemporary discourse, theory, and primary sources, emphasizing the gradual emergence of “modern” sexual identities in dialog with other social and historical events. While we will be using a traditionally chronological framework, our discussions will seek to disrupt conventional understandings of time and hierarchies of power. In addition, we will question the ways in which identity, health, citizenship, and community have been constructed across times and spaces in American history. Topics in this course will include modern American imperialism and indigeneity, the rise of sexology and the medicalization of homosexuality, the establishment of gay, trans, and queer spaces, the experiences of the LGBTQ community in the military, the HIV crisis and historical results of the AIDS epidemic, and queer narratives, fiction, and other creative expressions of identity, love, and community. Throughout all of these discussions, we will question normative historiography to understand how history texts include, describe, and overlook LGBTQ people and their stories. Classes will involve engagement with historic sources, discussion, and developing the research skills necessary to craft queer histories. Students will be asked to engage in discussion that demonstrates their growing understanding of class topics and themes, and produce written work that shows growing research competency, demonstrated through periodic writing assignments and culminating in a final research paper.

**Learning Objectives**

By the end of the semester, students in this class will be able to:

1. Identify how constructions of gender, sexuality, power, and privilege evolved over the course of the twentieth century, and continue to shape contemporary discourse
2. Discuss how structures of power worked on individuals during specific time periods and locations throughout history
3. Develop a competency in critical LGBTQ theory by understanding the historic roots of its development and deployment
4. Evaluate the positions of various people at specific historic moments by considering issues of relative power, identity and agency at work in a given scenario
5. Perform research using digital and print sources based on issues raised in class as well as student's individual interests
6. Develop several research questions based on individual interests that are firmly rooted in issues of gender theory and sexuality studies
7. Use historic documents and sources to answer questions related LGBTQ activism, social engagement, and cultural production

**Required Reading:**

* Vicki Lynn Eaklor, *Queer America: A GLBT History of the 20th Century* (Greenwood Press, 2008)
* Merle Miller, *On Being Different: What It Means to be a Homosexual* (Penguin Classics, 2012)

These texts will all be available on the Canvas course website. If you wish to get copies for yourself, you are welcome to do so, but it is not necessary.

**Teaching Philosophy:**

I believe that learning is both a collaborative process and liberating experience, to which every individual brings something unique and important. I am also a storyteller, and as such, I believe that everyone is made of stories—these stories have different narrative styles, different frameworks, different meanings and methods, but each and every single one of them matters. Practically speaking, this means that I do my best to create a classroom experience that helps students to learn in a number of ways, including listening, talking, reading, writing, working creatively, and learning through doing. I ask that all of us bring our unique insights and prior knowledge and work together to ensure that everyone in the class has a meaningful experience. This means that everyone is met with honesty, respect, and a mind that is open to the stories and experiences of others.

In general, I am always available to discuss problems you are having with assignments, due

dates, class attendance, etc. However, unless I know there is a problem, I cannot help, so I ask

that you bring any issues you are having to my attention as soon as possible so that we can work

together to make this class enjoyable and beneficial for everyone. Your progress, as a student

and as a person, is very important to me, so if you do come to speak with me, I promise to listen respectfully. While I cannot offer you coffee or tea during these chats, as I would normally do, you are welcome to bring your own snacks/beverages/pets to our online meetings.

Additionally, I am reliably available by email between 10am and 8pm on weekdays. I will do my very best to respond to any email you send within 24 hours, though I’m usually pretty prompt. Though I do check my email over the weekend, I cannot guarantee a quick response, so if it is an urgent matter, please flag your email as such.

**In-Class Policies:**

*Participation*: This is a course that requires both preparation and participation, especially because our online format presents some unique challenges to collaboration and discussion. Thus, if you are having internet or connectivity issues, please let me know as soon as possible. That way, we can develop a work-around as quickly as possible so you can participate fully in the class discussions. Written work, both inside and outside class will help us all engage with the reading and issues under discussion, and will also help me to understand which topics interest you, and how best to allocate class time. While I hope this course will be individually enriching, learning is also a group effort, so I encourage you to help your classmates learn by attending class prepared and ready to engage with the material and with your classmates.

*Engagement with material:* There is a checklist for each day of class in the “Class Schedule” below. Readings for that class should be completed before class. You can listen to the Playlist section before or after class. Finally, there is a checklist of activities to do after class. If you have any questions about this, please let me know.

*Attendance*: Attendance is your choice, but be aware that frequent absences affect your ability to participate in class, and thus will have an effect on your class participation grade. If you know you will not be able to attend class, please email me before class. I don’t need any details, but I would like to know that I don’t have to worry. If something comes up and you think you are going to be away for more than one class in a row, please let me know so that we can try and work out a way for you to keep up with the class.

*Zoom Best-Practices:* Zoom emerged as a vital means of communication during the early days of the COVID-19 pandemic, but we also learned that it has a number of drawbacks. We will go over how to use Zoom effectively for class during our first meeting, but here are a few points to bear in mind:

* Please keep your microphone muted during discussions until you are ready or asked to talk. Zoom responds to sound, and will often change the screen view to focus on the source of sound. This can prove distracting both visually and auditorily.
* Please use the “Raise Hand” feature if you wish to be recognized during discussions. This can be accessed by clicking on the “Participants” option at the bottom of your screen, and clicking “Raise Hand.” Bridget and your fellow students will do their very best to call on people in the order in which they “Raised Hand”. When you are finished speaking, try to remember to “Lower Hand,” so we don’t call on you again.
* Please use the “Chat” function on Zoom during meetings. Class Google Docs, as well as other important materials, will be placed in the chat at the beginning of class, so it is critical that you are able to access this in order to fully participate in that meeting. Additionally, the chat feature is a great way to communicate informally with your fellow students.
* I know that Zoom has a mobile app, but please be sure to find a comfortable spot and remain there throughout the duration of the meeting unless strictly necessary. Driving, biking, or walking while Zooming can be dangerous, as well as distracting (take it from someone who knows from experience!)
* Please don’t worry about unanticipated interruptions or additions to our class. We all understand that we are meeting during some pretty unconventional times. Pets are going to make appearances, doorbells and phones will ring, construction will be going on around us. We’ll work with or around such things as necessary.
* If you are in a space where it is unsafe to use Zoom, or your environment is absolutely not conducive to Zooming, please be in touch with Bridget as soon as possible so that we can make alternate arrangements or seek the appropriate assistance.

*Food in Class:* Typically, I state that eating or drinking in class is fine, so long as your choice of food will not endanger the health of anyone else in the room, or will not cause too much distraction (super-crinkly wrappers, or raw-onion sandwiches, for example). This year, for a number of reasons, this announcement is unnecessary. However, while we are meeting online, if you want/need to eat or drink, please feel free to do so. I just ask that you keep your microphone muted while you eat, because the sounds can be distracting over Zoom.

*Questions about grades*: I am happy to review assignments and grades with you in person. I ask that you wait until 1 day after the assignment has been handed back to come and speak with me.

*Sustainable Classroom Efforts:* I guess one of the few nice things about this class is that we won’t need to use any paper…All readings will be posted on Canvas, and all assignments will be handed in to me via Canvas (or email, if an extension is required).

**Disability Resources and Services:**

**The official statement:**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 140 William Pitt Union, 412-648-7890 as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course. For more information, visit <https://www.studentaffairs.pitt.edu/drs/> .

**My statement for this class:**

Please make requests for accommodations as often as necessary, and as early as possible. It is never too late to request accommodations – our bodies and circumstances are continuously changing, and I am committed to making this class one that is accessible and engaging for everyone. You will be asked to make use of formal accessibility services on campus if they are available; however, you will not be asked to disclose personal medical information. If there are ways in which the overall structure of the course and general classroom interactions can be adapted to facilitate full participation, please do not hesitate to raise your ideas, either in class, during office hours, or in writing. Your comments, insights, and suggestions about the format of readings, lectures, and class discussions are welcome. After you have read this, please email Bridget and tell her your favorite tv show—it can be from childhood or currently. I need new recommendations.

**Academic Integrity and Plagiarism Statement:**

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz, exam or paper will be imposed. For the full Academic Integrity policy, go to: <http://www.cfo.pitt.edu/policies/policy/02/02-03-02.html>

Violation of the Academic Integrity Code requires the instructor to submit an Academic Integrity Violation Report to the Dean’s Office.

**“Turnitin”**

Students agree that by taking this course all required assignments may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted assignments will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of Turnitin.com page service is subject to the Usage Policy and Privacy Pledge posted on the Turnitin.com site.

**Classroom Recording Policy:**

Class lectures, in which I present information to you, will be recorded, so that they can be accessed by those taking the class remotely. In order to protect the safety and privacy of our classroom space, class discussions will not be recorded. I will make note of any questions brought up in discussion and create a separate video to post on Canvas for those unable to attend discussion. Thus, in order to ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student’s own private use.

**E-Mail Policy:**

Each student is issued a University e-mail address ([username@pitt.edu](mailto:username@pitt.edu)) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address.

**Non-Discrimination Policy:**

As an educational institution and as an employer, Pitt values equality of opportunity, human dignity, and racial/ethnic and cultural diversity. Accordingly, the University prohibits and will not engage in discrimination or harassment on the basis of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, gender identity and expression, genetic information, disability, or status as a veteran. For more information, visit <http://cfo.pitt.edu/policies/documents/policy07-01-03web.pdf>

**Gender-Inclusive Language Guidelines:**

Aspiring to create a learning environment in which people of all identities are encouraged to contribute their perspectives to academic discourse, the University of Pittsburgh Gender, Sexuality, and Women’s Studies Program provides guidelines and resources regarding gender-inclusive/non-sexist language (gsws.pitt.edu/node/1432). Following these guidelines fosters an inclusive and welcoming environment, strengthens academic writing, enriches discussion, and reflects best professional practices.

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Gender-inclusive/non-sexist language acknowledges people of any gender (e.g. first-year student versus freshman, chair versus chairman, humankind versus mankind). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

These guidelines fulfill the best intentions of the University of Pittsburgh’s Non-Discrimination Policy: <https://www.cfo.pitt.edu/policies/policy/07/07-01-03.html>.

**Content Warning and Class Climate:**

Our course readings and classroom discussions will often focus on mature, difficult, and potentially challenging topics. As with any course in the Gender, Sexuality, and Women’s Studies Program, course topics are often political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, humor, and even boredom. Some of us will have emotional responses to the readings; some of us will have emotional responses to our peers’ understanding of the readings; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities position us in the classroom.

I expect everyone to come to class prepared to discuss the readings in a mature and respectful way. If you are struggling with the course materials, here are some tips: read the syllabus so that you are prepared in advance. You are always welcome to speak with me ahead of class time if you’d like more information about a topic or reading. If you think a particular reading or topic might be especially challenging or unsettling, you are welcome to take a break from the class presentation or discussion. If you need to leave or miss class, you are still responsible for the work you miss. If you are struggling to keep up with the work because of the course content, you should speak with me and/or seek help from the counseling center. When you get to this part of the syllabus, please send me a meme that makes you laugh.

**Assignments and Grading**

Final Grades will be calculated as follows:

**Weekly Quizzes on Canvas 10 points (1 point for each)**

**Primary Source Analysis (3 in total) 15 (3 x 5 points each)**

**Documentary Analysis 10 points**

**Class Participation (including in-class assignments) 20**

**Leading Class Discussion 10**

**Final Research Paper: 35**

*Cumulative Points for Final Paper:*

**Discussion with Bridget: 5**

**Outline/Proposal: 10**

**Final Paper: 20**

**Assignment Descriptions:**

**Playlists:** Online learning can be challenging, and the format isn’t always the most conducive to learning. So, I wanted to provide some more ways for your to learn, and to explore the range of LGBTQ History being produced today. At the beginning of each week’s schedule, you’ll find a list of songs, videos, and podcasts that are suggested to enhance and supplement that week’s themes, topics, and issues. While you do not have to listen to/watch all of them each week, I would suggest that you sample at least one. There will be a question on the weekly Canvas test regarding what you imbibed from the playlist for the week, and what you learned. You are also welcome to suggest other media items to be added to the list as the semester goes on.

**Readings:** The format of these readings models the format of my graduate school experience. Everyone in the class is asked to read several readings, which include primary sources and significant analysis. There is also a list of readings from which you are asked to choose at least one to read. I have tried to be as interdisciplinary as possible in this list, providing a variety of topics and analysis so that you can further explore topics that interest you. For those who are leading the group discussions, it would be helpful if, collectively, your group read as much as possible for your week(s), but it is not essential that you read everything—you can let your classmates fill in what you are not able to read. If you have any questions about this format, or would like to suggest other readings for the supplemental section, please feel free to be in touch.

**Primary Source Paper:** This paper will provide you the opportunity to extract information and provide analysis of a small selection of sources will be provided in class, or a film. In this summary, you will be asked to explain the importance of the source within its own period, and within the context of our class. This paper will give you the opportunity to practice working with sources in preparation for your final research paper, and to think about the contributions of individuals within the context of the historical movements we have discussed in class. Please note, one of these papers will be on a film to be watched outside of class time. A list of films will be handed out early in the semester. These papers should be approximately 500 words, or 2-3 double-spaced, typed pages.

**Leading Class Discussion:** Each student will be responsible for launching the class discussion in a small group. This will involve, first, completing the reading for the week, and posting three discussion questions on Blackboard by 5:00pm on the Wednesday before class. Secondly, discussion leaders will launch the discussion in class on Thursday by offering a brief (5-10 minutes or so) analysis of the reading, and leading the discussion by posing your questions to the class. Don't worry about having to fill all the time--this is more to allow each of you to discuss the topics and arguments that are significant to you, and offer you the chance to work with your fellow students on steering the class discussion.

**Documentary Analysis:** This assignment provides you the chance to engage with a non-textual form of historical analysis. There are a number of documentaries listed in this syllabus, and further sources will be provided over the course of the semester. You are welcome to choose any one of these films and provide an analysis of it—tell me what it is about, who is the focus, what the message of the documentary is, etc., You will then provide a historical analysis, discussing any potential biases, messages, in the film, as well as the sources it used, and its effectiveness as a piece of history and learning. You are welcome to submit a draft of this paper, or discuss your work with Bridget before the due date.

**Final Research Paper:**This paper will be on a topic of your choice, and can focus on historic, contemporary, or theoretical questions, depending on what will be most beneficial to you.  This is intended to be a collaborative process will help you learn how to create a successful paper by conducting research, asking productive, scholarly questions of sources, identifying key concepts, and defending your conclusions in a well-argued final paper. We will be breaking this process down over the course of the semester, in order both to present a process for constructing research papers, and also to keep the overall process as low-stress as possible. This will also provide time for the class to offer feedback and support as you work on your project in the form of presentations and discussions.

Each step of this process will have its own grade, which will contribute to the cumulative grade for the research paper.  These steps will include:

* Meeting with Bridget in person to discuss ideas: **(5 points)**
* Crafting an outline or proposal that states your intended research questions, suggested answers or intended argument, and identifies available sources (both primary and secondary): **(10 points)**
* Handing in a final paper that meets the criteria explained below: **(20 points)**

*Guidelines for Final Paper:*

Construction

* This paper should be approximately 8-10pp., typed and double spaced (approximately 2,500 – 3,000 words)
* Written in the third person
* Correctly cite all sources using appropriate citation methods (MLA or Chicago, preferably, though we can talk about this)

Methodology

* Consider how gender, and theories of gender, or issues/laws surrounding sexuality worked on the bodies of individuals at a specific point and place in history
* Demonstrate your ability to evaluate historic and academic sources relevant to your chosen topic
* Support your thesis using clear examples and a coherent argument

**Extra Credit Opportunities:** Over the course of the semester, I will be announcing various events such as presentations, panel discussions, film screenings, taking place on-campus (and occasionally in the Boston area). Students who attend these events are welcome to write a one-page review of the event, and the materials and issues discussed for extra credit. These papers are due to Bridget via emailby the end of the semester.

**Calendar:**

*Note: Themes for the day are a very general idea, with room built in for discussion and questions*

*Feel free to check off the readings as you complete them!*

**Week 1: August 20**

**Introductions: Nice to Meet You!**

*Readings to do after class:*

“Theorizing Queer Temporalities: A Roundtable Discussion”

Eaklor, Chapter 1

*To Do After Class:*

Join the weekly online discussion board and tell us something about you

Read the syllabus in detail and email Bridget the requested item (you’ll have to read the syllabus to find the request!)

Sign up for a week to lead discussion

**Week 2: August 25 & 27: Pre 1900’s History**

*Playlist for the Week:*

* **Stephen Fry podcast recording,** “Wallpaper”
* **Queer America Podcast,** “Romantic Friendships, Part 1 & 2”
* **Pyotr Illych Tchaikovsky,** “Symphony #6” (For context, check out [the Houston Symphony’s discussion](https://houstonsymphony.org/tchaikovsky-pathetique/), as well as this [*Not Another Music History Cliché*](https://notanothermusichistorycliche.blogspot.com/2016/06/is-tchaikovskys-pathetique-symphony.html)*!* Piece
* **Tony Jackson,** “[I’m Cert’ny Gonna See Bout That](https://www.youtube.com/watch?v=5aKzhpdG9rg)”

*Readings To Do Before Thursday’s Discussion:*

**Everyone:**

Eaklor, Chapter 2

Evelyn Blackwood, “Sexuality and Gender in Certain Native American Tribes:

The Case of Cross-Gender Females”

**Then Choose From the Following:**

Siobhan Somerville, “Scientific Racism and the Emergence of the Homosexual Body,” *Journal of the History of Sexuality*, Oct. 1994

Mary Beth Norton, “Communal Definitions of Gendered Identity in Colonial America,” from *Through a Glass Darkly: Reflections on Personal Identity in Early America*

John D’Emilio, “Capitalism and Gay Identity”

*To Do After Class:*

Do the reading and take quiz on Canvas

**Week 3: September 1 & 3: Sexuality, Sexology, and Psychology**

*Playlist for the Week:*

* **Making Gay History podcast,** “Magnus Hirschfeld”
* **Freud Museum** [**Podcast**](https://www.stitcher.com/podcast/history-is-gay/e/56065738)**,** “What Might Clinical Psychoanalysis Learn from the Queer Theories of Sexuality”
* **Scott Joplin, “**[**Maple Leaf Rag**](https://www.youtube.com/watch?v=pMAtL7n_-rc)**”** (See [this](https://www.ripm.org/cnc/?p=5) for more information)
* **We’ve Been Around** Film Series

*Readings To Do Before Thursday’s Discussion:*

**Everyone:**

Eaklor, Chapter 2

Riki Wilchins, “Homosexuality: Foucault and the Politics of the Self” &

“Foucault and the Disciplinary Society”

**Then Choose From the Following:**

Havelock Ellis, *Sexual Inversion* (1897), Chapters 3 & 6

Simon LeVey, “Hirschfeld and the Third Sex”

John D’Emilio, “Capitalism and Gay Identity”

Flanders, et. al, “On the subject of homosexuality: What Freud said,” in *The International Journal of Psychoanalysis*

*To Do After Class:*

Do the reading and take quiz on Canvas

Let’s Annotate Freud activity

**Week 4: September 8 & 10: WWI & Interwar**

**\*\*\*First Source Analysis Due September 11\*\*\***

*Playlist*

* **History is Gay podcast,** “[The Labor Struggle is Real Queer](https://www.stitcher.com/podcast/history-is-gay/e/56065738)”
* **Tagg Nation podcast,** “Queer History: The Well of Loneliness by Radclyffe Hall”
* **Queer America Podcast,** “The Experience of Trans People”
* **A Pride Month Playlist** from [*Atlas Obscura*](https://www.atlasobscura.com/articles/queer-1920s-music-videos)

*Reading:*

**Everyone:**

Evelyn Booth Higginbotham, “The Politics of Respectability,” from *Righteous Discontent: The Women's Movement in the Black Baptist Church,* 185 – 199

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*

**Choose One:**

Margot Canaday, “‘We are Merely Concerned with the Fact of Sodomy’: Managing Sexual Stigma in the World War I-Era Military”

George Chauncey, “Christian Brotherhood or Sexual Perversion? Homosexual Identities and the Construction of Sexual Boundaries in the World War One Era,” *Journal of Social History* 19 (1985)

Alexandra M. Lord, “The People’s War, 1918 – 1926,” from *Condom Nation: The U.S. Government’s Sex Education Campaign from World War I to the Present*

Richard Bruce Nugent, “Smoke, Lilies and Jade”

*To Do After Class:*

Do the reading and take quiz on Canvas

**\*\*\*First Source Analysis Due September 11\*\*\***

**Week 5: September 15 & 17: World War II**

*Playlist*

* [**Nancy**](https://www.wnycstudios.org/podcasts/nancy/episodes/nancy-podcast-word-queer-allusionist) **Podcast,** “The Word ‘Queer’”
* [**Queer America**](https://www.tolerance.org/podcasts/queer-america/the-other-war) **Podcast,** “The Other War”
* [**Queer as Fact**](https://queerasfact.podbean.com/e/wonder-woman-1941-1948/) **Podcast**, “Wonder Woman”
* [**Josephine Baker’s Music**](https://www.google.com/search?q=Josephine+Baker+Then+I%27ll+Be+Happy&stick=H4sIAAAAAAAAAOOQUeLRT9c3LDYwzSsxKTMzUsrKL04tyMjMS1VISsxOLVLIzS8uUSjILyjNSSxSKM7PSy-OkkRXU5SanF-UkpmXfooRxbRTjLwgrmGycXaeWUpVEVS60DQjLyM3Ph6husQ8LS0FLpuVZF5pkofgmlqYmpsgKc5IK89ByBqnZxSl_GJU8oI7ygnT4cEghzewMC5ixVAXkpGap-CpnpOj4JSq4JFYUFAJAJkjQ88VAQAA&sa=X&ved=2ahUKEwiNs9-zz6jrAhUjZjUKHVZaD6MQs9oBKAAwJHoECAwQBA&biw=1280&bih=549)**,** (You can read more about her life [here](https://www.nationalww2museum.org/war/articles/siren-resistance-artistry-and-espionage-josephine-baker))
* [**J.D. Doyle’s**](https://vimeo.com/57025413) “Queer Music History 101” (This is Part II)

*Readings:*

**Everyone:**

Eaklor, Chapter 3

Allen Irvin Bernstein, *Millions of Queers* (Excerpt)

**Choose One:**

Allan Bérubé, “Marching to a Different Drummer: Lesbian and Gay GIS in World War II,” and “Coming Out Under Fire,” in *My Desire for History: Essays in Gay, Community, and Labor History* **[Blackboard]**

Michael Bronski, “Loose Lips Don’t Sink Ships: World War II’s Effect on American Culture and LGBT History” **[Blackboard]**

*To Do After Class:*

Do the reading and take quiz on Canvas

**Week 6: September 22 & 24: Postwar and Cold War**

*Playlist:*

* **Audio file on Canvas**: “Christine Jorgensen Reveals” (1957)
* [**One From the Vault**](https://podcasts.apple.com/us/podcast/oftv-33-a-bunny-in-the-front-seat/id1071270085?i=1000465440228) **Podcast,** “A Bunny in the Front Seat”
* [**Billy Tipton’s**](https://www.youtube.com/watch?v=iDKYpOobfEo) **music** (see [this](https://web.stanford.edu/dept/news/stanfordtoday/ed/9705/9705fea601.shtml) for more information)
* [**Mattachine Podcast**](https://www.mattachinepod.com/)**,** A serialized podcast, so feel free to jump in anywhere

*Readings:*

**Everyone:**

Eaklor, Chapter 4

Readings from the Mattachine Society and Daughters of Bilitis

Merle Miller, *What It Means to be Different* [Excerpt]

**Choose One:**

Emily Skidmore, “Constructing the ‘Good Transsexual’: Christine Jorgensen, Whiteness, and Heteronormativity in the Mid-Twentieth-Century Press” *Feminist Studies* 37(2)

“Pulp Pioneer: Ann Bannon reflects on writing lesbian fiction in the 1950s” & Ann Bannon, “Introduction to *Odd Girl Out*”

“The Homosexual International Conspiracy”

“The Biography of a Bookstore,” from Jim Downs *Stand By Me: The Forgotten History of Gay Liberation*

*The Lavender Scare* Documentary

**Week 7: September 29 & October 1: Liberation**

**\*\*\*Second Source Analysis Due on October 2\*\*\***

*Playlist*

* **You’re Wrong About Podcast:** “Stonewall”
* **Shibden After Dark Podcast**: “Pay It No Mind”
* **Making Gay History Podcast**, “Marsha P. Johnson & Randy Wicker”
* *The View Upstairs* soundtrack (See [this](https://www.playbill.com/article/the-view-upstairs-max-vernon-breaks-down-the-newly-released-cast-album-track-by-track) for more information)
* **Bronki Beat,** “[Smalltown Boy](https://youtu.be/88sARuFu-tc)”
* Judy Garland [performances](https://www.youtube.com/watch?v=1mR9TnFPXnE) (See [this](https://www.irishtimes.com/culture/film/friends-of-dorothy-how-judy-garland-became-a-gay-icon-1.4028718) for more information)

*Readings:*

**Everyone:**

Eaklor, Chapter 5

Excerpts from Marc Stein, *The Stonewall Riots*

*Upstairs Inferno* documentary (details on screening to follow)

**Choose One:**

Merle Miller, *What It Means to be Different* [Finish the book]

Radicalesbians, “The Woman-Identified Woman”

Elizabeth Lapovsky Kennedy and Madeline D. Davis, “‘Maybe ‘cause things were harder…you had to be more friendly’: Race and Class in Lesbian Communities of the 1950s,” from *Boots of Leather, Slippers of Gold: The History of a Lesbian Community*

*The Life and Death of Marsha P Johnson* documentary

*The Stonewall Reader* [Excerpts]

Andrew Holleran, *Dancer from the Dance* [Excerpt]

*To Do After Class:*

Do the reading and take quiz on Canvas

**\*\*\*Second Source Analysis Due on October 2\*\*\***

**Week 8: October 6 & 8: Revolution**

**\*\*\*Meet with Bridget to Discuss Final Paper Topic by October 9\*\*\***

*Playlist:*

* **You’re Wrong About Podcast**, “Down With Disco”
* **Dig History Podcast**. “Steaming the ‘Nefarious Sin: Bathhouses and Homosexuality from the Victorian Era to the AIDS Epidemic”
* **History is Gay Podcast,** “The Gaymother of Rock n’ Roll: O.G. Electric Lady Sister Rosetta Tharpe
* [**American Bandstand**](https://www.youtube.com/watch?v=h20PfXB0lDo)**,** Featuring The Village People
* **Queen,** [*Hot Space*](https://www.youtube.com/watch?v=YaQAb2SnhbU&list=PLCD8082014AEF888D)album, esp. “[Body Language](https://www.youtube.com/watch?v=p2EDkv_dyeI)”
* **Pet Shop Boys,** “[It’s a Sin](https://youtu.be/dRHetRTOD1Q)”

*Readings:*

**Everyone:**

Allan Bérubé, “The History of Gay Bathhouses”, Journal of Homosexuality 44(3-4),

Eaklor, Chapter 6

**Choose One:**

Darryl W. Bullock, “Can’t Stop the Music,” from *David Bowie Made Me Gay: 100 Years of LGBT Music”*

Esther Newton, *Mother Camp* [Excerpt]

Rusty Barrett, “From Drag Queens to Leathermen”

Samuel R. Delaney, “…Three, Two, One, Contact: Times Square Red”. [Excerpt]

Mindy Chateauvert, “Resisting the Virus of Prejudice: Sex Workers Fight the AIDS Panic,” *Notches* blog

*To Do After Class:*

Do the reading and take quiz on Canvas

**\*\*\*Meet with Bridget to Discuss Final Paper Topic by October 9\*\*\***

**Week 9: October 13 & 15: Outbreak**

*Playlist:*

* ***Mrs. America***miniseries
* **History Talk Podcast,** “HIV/AIDS: Past, Present, and Future”

**Pansy Division,** including “[I Really Wanted You](https://muse-jhu-edu.pitt.idm.oclc.org/article/27325)”

* **Madonna**, “[Who’s That Girl](http://youtube.com/watch?v=yRFVz-OoKys)” Tour Benefit at Madison Square Garden
* **Cyndi Lauper “**[True Colors](https://www.youtube.com/watch?v=LPn0KFlbqX8&feature=youtu.be)**”**
* [**Behind the Bastards**](https://www.stitcher.com/podcast/how-stuff-works/behind-the-bastards/e/56630419), “The Bastards Behind the AIDS Epidemic,” Part 1 & 2
* **Queercore: How to Punk a Revolution** Documentary

*Readings:*

**Everyone:**

Randy Shilts, *And the Band Played On: Politics, People, and the AIDS Epidemic* [Excerpt]

Richard McKay, *Patient Zero and the Making of the AIDS Epidemic* [Excerpt]

**Choose One:**

Theodore K. Gideonse, “Framing Samuel See: the discursive detritus of the moral panic over the “double epidemic” of methamphetamines and HIV among gay men,” *International Journal of Drug Policy*

Lauren Macivor Thompson, “Orange Juice and Anita Bryant: Historian Emily Johnson Talks Evangelical Women, Cocktails, and Sex,” *Nursing Clio*

Anthony M. Petro, “Emerging Moralities: American Christians, Sexuality, and AIDS,” from *After the Wrath of God: AIDS, Sexuality, and American Religion*

*To Do After Class:*

Do the reading and take quiz on Canvas

**Week 10: October 20 & 22: Epidemic**

**\*\*\*Final Paper Outline Due by October 23\*\*\***

*Readings:*

**Everyone:**

Eakor, Chapter 8

Sarah Schulman, *People in Trouble* [Excerpt]

Larry Kramer, “1,112 and Counting,”

**Choose One:**

E.J. Graff, “‘I want to tell them: do you love your children? Bring them home”, from *Personal Dispatches: Writers Confront AIDS*

Cathy Cohen, “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?”

HIV/AIDS documentary (details to follow)

*To Do After Class:*

Do the reading and take quiz on Canvas

**\*\*\*Final Paper Outline Due by October 23\*\*\***

**Week 11: October 22 & 29: Documenting an Epidemic**

**\*\*\*Third Source Analysis Due October 30\*\*\***

*Playlist:*

* ACT UP’s [Oral History](http://www.actuporalhistory.org/interviews/) Interviews

*Readings:*

**Everyone:**

Sarah Schulman, *Gentrification of the Mind* [Excerpt]

Richard Berkowitz & Michael Callan, “How to Have Sex in an Epidemic” (Found on Berkowitz’s website: <https://richardberkowitz.com/category/4-how-to-have-sex-in-an-epidemic/>)

**Choose One:**

Laurence Tate, “The Epidemic: a San Francisco Diary”from*Personal Dispatches: Writers Confront AIDS*

Avram Finkelstein, “Introduction” and “Art Is Not Enough,” from *After Silence*

Douglas Crimp, *AIDS DemoGraphics* [Excerpt]

*To Do After Class:*

Do the reading and take quiz on Canvas

**\*\*\*Third Source Analysis Due October 30\*\*\***

**Week 12: November 3 & 5: When Do Epidemics End?**

*Playlist:*

* **John Corigliano,** Symphony No. 1 (See [this](https://nyphil.org/~/media/pdfs/program-notes/1819/John-Corigliano-Symphony-No-1.pdf) for more information)
* **San Francisco Gay Men’s Chorus,** “Naked Man” (See [this](https://hornet.com/stories/nakedman-san-francisco-gay-mens-chorus-breathtaking-musical-response-to-the-aids-epidemic/) for more information)
* **Boston Gay Men’s Chorus,** “Hidden Voices” (See [this](http://rogerbourland.com/2009/07/04/bourland-choral-music-hidden-legacies-1992/) for more information)
* **HIV Story Project Podcast,** All episodes [here](https://podcasts.google.com/feed/aHR0cHM6Ly93d3cuYmxvZ3RhbGtyYWRpby5jb20vaGl2c3Rvcnlwcm9qZWN0L3BvZGNhc3Q?sa=X&ved=2ahUKEwiXtNT8k6nrAhXignIEHXBQAI4Q4aUDegQIARAC&hl=en)

*Readings:*

**Everyone:**

Christopher Castilglia and Christopher Reed, “Queer Theory is Burning,” from *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past*

Andrew J. Jolivette, “Indian Blood: Two—Spirit Return in the Face of Colonial Haunting,” from *Indian Blood HIV and Colonial Trauma in San Francisco’s Two-Spirit Community*

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Anonymous, “Queers Read This”

*To Do After Class:*

Do the reading and take quiz on Canvas

Take care of yourself and each other. This is probably going to be a rough week.

**Choose One:**

Walt Odets, “Emerging from Trauma, Loss, and Isolation”, in *Out of the Shadows: Reimagining Gay Men’s Lives*

Lisa Duggan, “The New Homonormativity, The Sexual Politics of Neoliberalism”

Alisa Solomon, “What Does It Mean to Remember AIDS?” *The Nation*

B. Keown, “Keepers of the Light”: A Musical History of the Boston Gay Men’s Chorus”

**Week 13: November 10 & 12:** “Moving Forward and Gay Marriage”

**\*\*Documentary Analysis Due November 13\*\*\***

*Playlist:*

* **Pussy Riot,** “[Organs](https://open.spotify.com/track/369ZHVk9UlOxmRcjs6XeUr?utm_source=embed_v2&go=1&play=1&nd=1&nd=1)”
* **Laura Jane Grace,** “[True Trans Soul Rebel](https://youtu.be/7vKIS444WQ4)”
* **LGBT Stories Podcast**, “Happy Memorial Day—Gay in the Military”
* **Unerased: The History of Conversion Therapy in America,** “[Mama Bears to the Rescue](https://art19.com/shows/unerased/episodes/2848b59d-89b2-496c-88b1-d9cd8000e2ca)”

*Readings:*

**Everyone:**

Sarah Schulman, *Gentrification of the Mind* [Excerpt]

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Eaklor, Chapter 9

**Choose One:**

Yasmin Nair, “Against Equality: Queer Critiques of Gay Marriage”

Kenyon Farrow, “Is Gay Marriage Anti-Black?”

Mia Fischer “Contingent belonging: Chelsea Manning, transpatriotism, and iterations of empire,” in *Sexualities*

*To Do After Class*

Do the reading and take quiz on Canvas

**\*\*Documentary Analysis Due November 13\*\*\***

**Week 14: November 17 & 19: The LGBTQ Future**

**Playlist:**

* **Janelle Monae:** “[Americans](https://open.spotify.com/track/369ZHVk9UlOxmRcjs6XeUr?utm_source=embed_v2&go=1&play=1&nd=1&nd=1)”
* **Angel Haze:** “[Battle Cry](https://open.spotify.com/track/369ZHVk9UlOxmRcjs6XeUr?utm_source=embed_v2&go=1&play=1&nd=1&nd=1)”
* **Sia,** “[The Greatest](https://www.youtube.com/watch?v=GKSRyLdjsPA)”
* **Queer America Podcast**, “[The AIDS Epidemic: Then and Now](https://www.tolerance.org/podcasts/queer-america/the-aids-epidemic-then-and-now)”
* **Queery with Cameron Esposito**, “[Amber Hikes](https://www.earwolf.com/episode/amber-hikes/?fbclid=IwAR3wmtSz-eQSMK-DuIklp5DEb0wTyTojwLNcgszlx6W3Jnvu7Ngsxh8BG3k)”

*Readings:*

Alexis Lothian, “How to remix the future”, in *Old Futures: Speculative Fiction and Queer Possibility”*

Brett Krutzsch, “Epilogue: The Pulse Nightclub Massacre and the Queer Potential of Memorialization,” from *Dying to be Normal: Gay Martyrs and the Transformation of American Sexual Politics*

Leaving the rest open in case we need some extra time. ☺

*To Do After Class*

Work on Final Paper

Travel Safely and Stay In Touch!

Please Note: All classwork must be handed in by **November 20** in order to count towards the final class grade.

**Final Paper Due: November 27.**