

QUEER AND TRANS CULTURAL PRODUCTION | GNDR349

Department of Gender Studies
University of Victoria | Spring 2021

Time: The class is blended: part synchronous and part asynchronous
Synchronous sessions: **Tuesdays from 6:00-7:20pm PST via Zoom**
<https://uvic.zoom.us/j/82087304136?pwd=cTZmeGpYaEZ0alo5Ylc0eG41OXRDU09>
Asynchronous lecture content will be posted each **Monday by 9am**

Instructor: Dr. Chase Joynt
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Office Hours: Zoom by appointment

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PLEASE NOTE: Last day to add is **Jan 22 (under review)** and last day to drop is **Feb 28**

DESCRIPTION

Queer and trans artists and activists have long been responsible for shifting socio-political and cultural landscapes. In this experimental, practice-based course, we will examine how artists validate, deepen, and disrupt well established histories, genres and genealogies of knowledge about gender and sexuality both in the academy and in the arts. Key topics such as abolition, identity, archives, decolonization, intersectionality, representation, performance and community will be explored through genre-based case studies in graphic novels, documentary, photography, music, writing and curation. Each unit is anchored by a conversation-style-lecture with an artist working on the vanguard of contemporary queer and trans cultural production, and Zoom-based class discussion which will engage secondary texts and assist students in project development.

PRACTICE-BASED RESEARCH OBJECTIVES

This course is designed to encourage students to think outside the bounds of common academic practice, toward more creative and community-based projects and horizons. Each student will produce a creative final project, inspired and informed by our ongoing engagement with queer and trans cultural production and producers. Assignments require creativity and a willingness to research and respond to contemporary socio-political issues.

EVALUATION

Project Proposal (Due Feb 5 , submitted on Brightspace)	15%
Annotated Bibliography (Due Feb 26 , submitted on Brightspace)	15%
Artist Spotlight Essay (Due March 19 , submitted on Brightspace)	20%
Final Project with Artist Statement & Works Cited (Due Apr 2 submitted on Brightspace)	30%
Discussion Engagement (ongoing, taking the lead on a week – signup during Week 1) (Post at least 4 posts on Brightspace + Zoom session participation)	20%

COURSE OUTLINE

This course outline details the readings required for our class. Each module is supplemented with moving image and other media specific to each artist. Some of the links are password protected and offered to us by the artists for a limited time. Use Brightspace as your guide!

Week 1: January 12 Why Conversation?

- a. Syllabus, Course Structure, Assignments
- b. Practice-based research goals, conversation-as-queer-method
- c. What is Queer and Trans and what is Cultural Production?
- d. Art / Activism / Academia

Joynt, C and Jules Roskam. (forthcoming, 2021) Toward a Trans Method, or Reciprocity as a Way of Life. *Feminist Media Histories*, 7(1), pp. 10-19.

Tompkins, J., 1990. Pedagogy of the Distressed. *College English*, 52(6), pp.653-660.

Week 2: January 19 Why Images?

Featured Artist: Michèle Pearson Clarke, links (with passwords) on Brightspace

Fleetwood, N.R., 2011. Introduction in *Troubling Vision: Performance, Visuality, and Blackness*. University of Chicago Press.

Clarke, Michèle Pearson. A Dark Horse in Low Light: Black Visuality and the Aesthetics of Analogue Photography (PDF in Brightspace)

Dean, Aria. "Closing the Loop" <https://thenewinquiry.com/closing-the-loop/>

Week 3: January 26 Why Documentary?

Featured Artist: Jules Roskam, link (with password) on Brightspace

Rascaroli, L., 2008. The Essay Film: Problems, definitions, textual commitments. *Framework: The Journal of Cinema and Media*, 49(2), pp.24-47.

Rutherford, A., 2012. "Why A Fish Pond?": Fiction at The Heart of Documentation. In *Framer Framed* (pp. 161-180). Routledge.

Gaines, J., 1999. Political Mimesis. *Collecting Visible Evidence*, 6, pp.84-102.

Optional:

Join the Q&A Event with participants from *Disclosure* (2020) on **January 27th at 6:30pm**, link to register is on Brightspace. *Disclosure* (available on Netflix) is an unprecedented, eye-opening look at transgender depictions in film and television, revealing how Hollywood simultaneously reflects and manufactures our deepest anxieties about gender.

Week 4: February 2 Why Archives?
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Featured Artist: Morgan M Page, links on Brightspace

Page, Morgan M. 2017., One from the Vaults: Gossip, Access, and Trans History-Telling in *Trap Door: Trans Cultural Production and the Politics of Visibility* eds by Reina Gossett, Eric A. Stanley, and Johanna Burton. New Museum.

Springgay, S., Truman, A. and MacLean, S., 2020. Socially engaged art, experimental pedagogies, and anarchiving as research-creation. *Qualitative Inquiry*, 26(7), pp.897-907.

Rawson, K.J., 2013. Rhetorical History 2.0: Toward a Digital Transgender Archive. *Enculturation*, 16(9).

****Proposal Due Feb 5****

Week 5: February 9 Why Poetry?
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Featured Artist: Vivek Shraya, links on Brightspace

Shraya, Vivek., 2016. *Even This Page is White*. Arsenal Pulp Press

Shraya, Vivek., 2016. Poetics of Racism, [Quill and Quire](#)

Shraya, Vivek., 2016. #PublishingSoWhite, [AllLitUp](#)

READING BREAK – No Class

Use this time to read Julietta Singh's *No Archive Will Restore You!*

Buy the book, or access the PDF on Brightspace

Week 6: February 23
Why Essay?

Featured Artist: Julietta Singh – Live! Come to class ready to chat about the work with Julietta.

Singh, J. 2018. *No Archive Will Restore You*. Punctum Books

****Annotated Bibliography Due Feb 26****

Week 7: March 2
Why Music?

Featured Artist: Casey Mecija, links (with passwords) on Brightspace

Mecija, Casey. 2020. Blank Space and “Asymmetries of Childhood Innocence” [Sound Studies](#)

Diaz, R., 2018. The Ruse of Respectability: Familial Attachments and Queer Filipino Canadian Critique. *Asian Diasporic Visual Cultures and the Americas*, 4(1-2), pp.114-136.

Mecija, Casey. [Psychic Materials](#) (Listen to the album, and explore the visuals, treat this as a text)

Week 8: March 9
Why Activism?

Featured Artist: Syrus Marcus Ware, links on Brightspace

Ware, S.M., 2017. All power to all people? Black LBTTI2QQ Activism, Remembrance, and Archiving in Toronto. *TSQ: Transgender Studies Quarterly*, 4(2), pp.170-180.

Bassichis, M., Lee, A. and Spade, D., 2011. Building an Abolitionist Trans and Queer Movement with Everything We’ve Got. *Captive Genders: Trans Embodiment and The Prison Industrial Complex*, pp.15-40.

Ware, S.M., 2019. The Most Unwelcoming ‘Outstanding Welcome’: Marginalized Communities and Museums and Contemporary Art Spaces. *Canadian Theatre Review*, 177, pp.10-13

Week 9: March 16
Why Curation?

Featured Artists: Allyson Mitchell and Dierdre Logue, links on Brightspace

- Flavelle, G., 2017. Affecting Activist Art: Inside Killjoy's Kastle, A Lesbian Feminist Haunted House. *InVisible Culture*, (27).
- Hernández, S., 2019. Resisting the Museum: Archiving Trans* Presence and Queer Futures with Chris E. Vargas. *American Quarterly*, 71(2), pp.371-378.
- Logue, D., Mitchell, A., Cho, H. and Sea, M., 2017. # silence= violence. *Art Journal*, 76(3-4), pp.122-125.

****New Artist Essay Due March 19****

Week 10: March 23
Why Zines?

Featured Artist: Amber Matthews, PDFs on Brightspace

- Schilt, K., 2003. "I'll Resist with Every Inch and Every Breath" Girls and Zine Making as a Form of Resistance. *Youth & Society*, 35(1), pp.71-97.
- Bold, M.R., 2017. Why diverse zines matter: A case study of the people of color zines project. *Publishing Research Quarterly*, 33(3), pp.215-228.
- Radway, J., 2011. Zines, half-lives, and afterlives: On the temporalities of social and political change. *Pmla*, 126(1), pp.140-150.

Week 11: March 30
Why Decolonization?

Featured Artist: Thirza Cuthand

- Nixon, L., 2018. "I Wonder Where They Went": Post-Reality Multiplicities and Counter-Resurgent Narratives in Thirza Cuthand's Lessons in Baby Dyke Theory. *Canadian Theatre Review*, 175, pp.47-51.
- Scudeler, J., 2020. Queer Indigenous Studies, or Thirza Cuthand's Indigequeer Film. *The Cambridge Companion to Queer Studies*, p.79.
- Smith, P.B., 2020. Documenting Extractive and Indigenous Futurities: Thirza Cuthand's and Thomas Kneubühler's Radical Work. *Afterimage*, 47(4), pp.50-68.
- Small, Zachary. Joseph Pierce on Why Academics Must Decolonize Queerness [Hyperallergic](#)

**** Final Project and Artist Statement Due April 2****

Week 12:
Final Project Celebration and Class Wrap

GROWTH

Encountering new subject matter while at University is an excellent opportunity to consider different perspectives and ideas. The information presented in this course will, at times, be challenging, inspiring, frustrating, and illuminating. I invite you to consider this class as an incubator for new ways of thinking. Treat ideas like intellectual costumes – perhaps try things on for size and know that you are always welcome to take them off again if they don't fit. As a group, we will do our best to develop and maintain a learning environment that values risk-taking, support, and moments of personal and intellectual growth.

CLASS TONE

My goal is for all students to feel included in the course. While I encourage lively discussion and constructive disagreement, I expect that everyone will maintain respectful attitudes toward their classmates' opinions. I am readily accessible via email and office hours to address any concerns that do arise, and I am committed to meeting the needs of all students.

READINGS

I have marked the two texts you are required to purchase or borrow above. All other relevant information and readings will be available to students on Brightspace.

LATENESS

Late assignments will lose 5% per day, starting immediately after the due time on the due date and including weekends. Please contact me prior to the due date if you anticipate needing assignment accommodation.

EMAIL POLICY

Students are encouraged to contact me with questions and concerns about the class. I am happy to discuss assignments and to brainstorm ideas, though I ask that email be used to set up appointments for lengthier conversations. I will endeavor to reply to emails promptly, however please allow 48 hours for a response. This means last-minute assignment needs may not be accommodated.

GRADES

The primary purpose of evaluation and grading is to further effective teaching and learning. The table below shows UVic's official grading system used by instructors in arriving at final assessments of student performance.

Passing Grades	Grade Point Value	Percentage *	Description
A+ A A-	9 8 7	90 – 100 85 – 89 80 – 84	An A+, A, or A- is earned by work which is technically superior, shows mastery of the subject matter, and in the case of an A+ offers original insight and/or goes beyond course expectations. Normally achieved by a minority of students.
B+ B B-	6 5 4	77 – 79 73 – 76 70 – 72	A B+, B, or B- is earned by work that indicates a good comprehension of the course material, a good command of the skills needed to work with the course material, and the student's full engagement with the course requirements and activities. A B+ represents a more complex understanding and/or application of the course material. Normally achieved by the largest number of students.
C+ C	3 2	65 – 69 60 – 64	A C+ or C is earned by work that indicates an adequate comprehension of the course material and the skills needed to work with the course material and that indicates the student has met the basic requirements for completing assigned work and/or participating in class activities.
D	1	50 – 59	A D is earned by work that indicates minimal command of the course materials and/or minimal participation in class activities that is worthy of course credit toward the degree.
Failing Grades	Grade Point Value	Percentage *	Description
F	0	0 – 49	F is earned by work, which after the completion of course requirements, is inadequate and unworthy of course credit towards the degree.
N	0	0 – 49	Did not write examination or complete course requirements by the end of term or session; no supplemental.

INTEGRITY

In accordance with the University of Victoria's Policy on Academic Integrity, <http://web.uvic.ca/calendar/undergrad/info/regulations/academic-integrity.html>, the department of Gender Studies does not condone plagiarism. Students who are found to have engaged in unethical academic behavior, including the practices described below, are subject to penalty. A student commits plagiarism when they:

- Submit the work of another person in whole or in part as original work
- Give inadequate attribution to an author or creator whose work is incorporated into the student's work, including failing to indicate clearly (through accepted practices within the discipline, such as footnotes, internal references and the crediting of all verbatim passages through indentations of longer passages or the use of quotation marks) the inclusion of another individual's work
- Paraphrase material from a source without sufficient acknowledgment as described above

The university reserves the right to use plagiarism detection software programs to detect plagiarism in essays, term papers and other work.

Other examples of violations include:

- unauthorized use of an editor
- multiple submission of work
- falsifying materials subject to academic evaluation
- cheating on work, tests and examinations, or aiding others to cheat.

Procedures for determining the nature of alleged violations involve primarily the course instructor and the Chair. Procedures for determining an appropriate penalty also involve Deans, the Vice-President Academic and Provost and, in the most serious cases, the President.

Please familiarize yourself with UVic's Policy on Academic Integrity:

<http://web.uvic.ca/calendar/undergrad/info/regulations/academic-integrity.html>

RESOURCES

Equity and Outreach

This is a group of Gender Studies students who put on various events throughout the year. One of the most popular is a mentoring program that matches students who want to receive help with their GNDR courses with students who have already taken the same course/s. E&O also facilitates several social engagements including game nights and film showings throughout the academic year, plus a year-end dance party. Please contact them via email if you are interested in receiving help or joining! Email: eandouvic@gmail.com

Social Media

Gender Studies has a Facebook group Gender/Women's Studies at UVic - now and then: <https://www.facebook.com/groups/284539241613614/>. You're welcome to join! Find out about interesting events, relevant news, jobs, housing, grad schools and what other WS students (current & past) are up to. Make connections! Our Twitter feed: @GndrStudiesUVic

UVic Counselling Services

<http://www.uvic.ca/services/counselling/> 250-721-8341 University Centre, 2nd floor, B270.

Counselling Services offers free confidential counselling to currently registered UVic students. Our team of counsellors and staff serve the UVic community by offering individual and group counselling to students who are currently enrolled in degree programs at UVic. Our counselling and support services help students address personal, career and learning concerns, in order to increase student engagement and success.

UVic Campus Security Services

<http://www.uvic.ca/security/home/safewalk/index.php> Campus Security Building, near the Bookstore at the far end of the bus loop. Open 24 hours, 7 days/week. Services include Safehaven, Safewalk and Campus Alone. Phone: 250-721-7599

Anti.Violence.Project

<http://www.antiviolenceproject.org/> UVic's Student Union Building, basement floor, SUB B027

Phone: 250-472-4388 Email: info@antiviolenceproject.org. The Anti.Violence.Project (AVP) is committed to addressing and ending gender-based violence on campus and beyond. We strive to provide anti-oppressive and sex-positive services, advocacy and action on-campus and off to people of all genders, in partnership and collaboration, in order to address and resist gender-based and all forms of violence.

Victoria Sexual Assault Centre

<http://www.vsaac.ca/> All-gender Crisis, Information & Support line 24 hrs: 250-383-3232, crisisline@vsac.ca. The Victoria Sexual Assault Centre is a feminist organization committed to ending sexualized violence through healing, education, and prevention. We are dedicated to supporting women and all trans survivors of sexual assault and childhood sexual abuse, through advocacy, counselling, and empowerment.

UVic Sexualized Violence Resource Office

<https://www.uvic.ca/equity/sexualized-violence/> 250-721-8786 svpcoordinator@uvic.ca Sedgewick Building C115. Sexualized Violence Education & Prevention Coordinator: Leah Shumka.

Centre for Accessible Learning

Students with diverse learning styles and needs are welcome in this course. In particular, if you have accessibility considerations that may require accommodations, please feel free to approach the Centre for Accessible Learning (CAL) as soon as possible. The CAL staff are available by appointment to assess specific needs, provide referrals and arrange appropriate

accommodations <http://www.uvic.ca/cal>. The sooner you let us know your needs the quicker we can assist you in achieving your learning goals in this course. Email: infocal@uvic.ca.

UVic's Policy of Inclusivity and Diversity

UVic is committed to promoting, providing and protecting a supportive and safe learning and working environment for all its members. Students with disabilities will find extra support at the Resource Centre for Students with a Disability, Room 150 in the Campus Services Building. Email: inforcsd@uvic.ca Phone (voice and TTD): (250) 472-4947.

Centre for Academic Communication

<http://www.uvic.ca/learningandteaching/students/resources/centre/index.php> 250-853-3675

The Writing Centre has grown into the Centre for Academic Communication (CAC)! In addition to our writing support services, we offer help with a range of academic communication skills: Writing support, academic expectations, reading support, speaking support. Join us for one-on-one tutorials and our various drop-in zones.

Online Student Conduct

The University of Victoria is committed to promoting critical academic discourse while providing a respectful and supportive learning environment. All members of the university community have the right to this experience, and the responsibility to help create, such an environment. The University will not tolerate racism, sexualized violence, or any form of discrimination, bullying or harassment.

Please be advised that by logging into UVic's learning systems and interacting with online resources you are engaging in a university activity.

All interactions within this environment are subject to the university expectations and policies. Any concerns about student conduct, may be reviewed and responded to in accordance with the appropriate university policy.

To report concerns about online student conduct: onlineconduct@uvic.ca

*All course content and materials are made available by instructors for educational purposes and for the exclusive use of students registered in their class. The material is protected under copyright law, even if not marked with a ©. **Any further use or distribution of materials to others requires the written permission of the instructor, [except under fair dealing or another exception in the Copyright Act](#). Violations may result in disciplinary action under the [Resolution of Non-Academic Misconduct Allegations policy \(AC1300\)](#).***