

University of Wisconsin, Madison
English 457: Topics in American
Literature and Culture Since 1900 (Spring 2022)

The Queer and Feminist 1970s

Professor Ramzi Fawaz
E-mail: fawaz@wisc.edu
Class Meetings: T 6-8:30 PM Humanities 2637
Office hours: M 11:30-1:30 PM on Zoom.
<https://uwmadison.zoom.us/j/93929038792>

And now I will tell you what we want, we radical homosexuals: not for you to tolerate us, or to accept us, but to understand us. And this you can do only by becoming one of us. We will never go straight until you go gay. . . . And because we will not wait, your awakening may be a rude and bloody one. You will never be rid of us, because we reproduce ourselves out of your bodies—and out of your minds. We are one with you.
—Martha Shelley, “Gay is Good” (1970)

I finally want to express how much easier both my waking and my sleeping hours would be if there were one book in existence [based] in Black feminist and Black lesbian experience . . . just one work to reflect the reality that I and the Black women whom I love are trying to create. When such a book exists then each of us will not only know better how to live, but how to dream.
—Barbara Smith, “Toward a Black Feminist Criticism” (1978)

What is a lesbian? A lesbian is the rage of all women brought to the point of explosion.
—The Radicalesbians, “The Woman-Identified Woman” (1970)

Course Description: This course will explore the literature, popular culture, and political theory of women’s and gay liberation in the American 1970s. In this period, radical social movements for sexual and gender freedom dramatically transformed popular ideas about gender and sexual identity, erotic desire, and traditional family structures while aiming to dismantle patriarchy, homophobia, and misogyny. Critical of traditional political reform, feminist and gay activists enacted a *cultural revolution*, innovating new kinds of storytelling, organizing alternative living collectives, experimenting with the form and content of contemporary art and popular culture, and introducing ribald, sexy, and confrontational performance art to



the US public. This cultural and political revolution would help shape the rise of feminist and queer theory, the scholarly study of gendered embodiment and divergent sexualities, as well as influence contemporary projects for transgender and LGBTQ political freedom. This course will train students in interdisciplinary cultural studies methods by combining a broad interest in the literature, film, and political writings of these movements along with historical knowledge and theory. Readings and viewings will include radical feminist manifestos, women of color literature and theory, LGBTQ documentary film and visual culture, lesbian feminist philosophy, and queer and feminist history.

Goals:

* Students who focus on gender and sexuality, in particular, will gain:

- 1) a depth engagement with foundational arguments in feminist and queer theory, with particular focus on the political and cultural contexts that have shaped the study of gender and sexuality in the modern US.
- 2) extensive political, intellectual, and cultural knowledge of the women's and gay liberation movements of the 1970s gained through engagement with a vast range of primary source materials across media.
- 3) a greater understanding of the intellectual and political investments that animate feminist and queer theory, as well as skills to question, revise, and rearticulate those commitments for one's own research agendas.

* Students of literature with any specific sub-focus, genre or national tradition, more generally, will have the opportunity to gain:

- 1) a grasp of the various ways that gender, sexuality, desire, erotic attachment, and intimacy have functioned as central themes, concepts, and motivations for literary and cultural production.
- 2) a wide-ranging set of theoretical tools for analyzing the relationship between gender and sexuality and other categories of difference, including race, disability, and class.
- 3) extensive skills in studying the literature and aesthetic production of a particular time period, including reading cultural and social history, and analyzing the distinct uses and forms of different media in their historical context.

What are we reading?

The texts below are required. They are available for purchase at the University Bookstore or online. I recommend Bookshop.org, BetterWorldBooks, Powell's Bookstore or other independent online retailers that support local booksellers. All readings marked with * will be available on the course website. Texts marked with ^ are from the anthology *Out of the Closets: Voices of Gay Liberation*. You must bring copies of readings to class with you either in print or on electronic tablets. All course films will be streamed online.

- Shulamith Firestone, *The Dialectic of Sex: The Case for Feminist Revolution*
- Maxine Hong Kingston, *The Woman Warrior: A Memoir of a Childhood Among Ghosts*
- Audre Lorde, *Zami: A New Spelling of My Name*
- *Out of the Closets: Voices of Gay Liberation*, ed. Karla Jay and Allan Young
- Joanna Russ, *The Female Man*
- Valerie Solanas, *The S.C.U.M. Manifesto (Society for Cutting Up Men)*

- *This Bridge Called My Back: Writings by Radical Women of Color*, ed. Cherríe Moraga and Gloria Anzaladúa
- Greg Youmans, *Word is Out: A Queer Film Classic*

Selected further readings lists for each week of our course content are provided for anyone who is interested in exploring these topics further at a later time. You may also refer to these lists when considering outside sources for your final research paper.

This is a reading intensive, advanced cultural studies seminar. This means you will need to manage your time well, plan ahead for each week of reading and viewing, and commit significant time to prepare for our discussions. Officially speaking: the credit standard for this course is met by an expectation of a total of 135 hours of student engagement with the course learning activities (at least 45 hours per credit), which include regularly scheduled meeting times, reading, writing, and other student work as described in the syllabus. That is roughly ten hours of work a week. If you are putting in this kind of time and still struggling to keep up with the course readings, we will thoughtfully trim readings as we go along. At all times, the syllabus may be subject to change at my discretion as an instructor.

What do we have to write?

In addition to our weekly readings, this course has three major assignments, including weekly online discussion posts, a group take-home mid-term exam, and a final group research paper. All assignments will be completed with a group. While many people tend to dislike group work, it is extremely rewarding to develop a long-term intellectual dialogue with fellow students, receive mutual support, and build new friendships. I encourage everyone to be very open to the surprise of learning from others, much in the same way that members of women's and gay liberation were exhilarated by their encounters with other gender and sexual outlaws as they sought their collective freedom in the 1970s and after. I will also have policies in place to ensure all members of a group are pulling their weight.

- 1) **Weekly Online Discussion and Group Engagement—20%:** At the start of the semester, I will assign people to groups of 3-4 members. You will work with this group on every assignment in the course, forming a small intellectual community that will help keep you motivated throughout the term. Every week, the members of one group will be responsible for developing a substantive set of response to a pre-circulated question or task related to that week's reading. These are mini-essays around 500 words that should be well written and organized in thought and execution. You should have an original argument or stake a distinct position and incorporate at least 1-2 direct citations from the week's reading in making your claims. These posts must be online by 8 PM on Monday evenings before our class meetings the following afternoon; they should not take more than 1-2 hours of your time to formulate. The rest of the class is required to post short replies that take up and complicate particular ideas, questions, or concepts brought up in the primary posts. These responses are due no later than 11 AM on Tuesday mornings and must be a minimum of one solid paragraph; they should not take more than 15-20 minutes to formulate. Each group will cycle through posting a primary response twice across the semester. Graduate students will compose their own distinct group.

Upon receiving your group assignments, you will be asked to make and keep an intellectual promise to your fellow group members—this could involve committing to reading drafts of their papers, meeting periodically to discuss the course readings outside of class, conferring about professional activities like teaching and research, or something else. This will be reciprocated with another equivalent or related promise. These promises will be documented in writing and you'll reflect on your follow-through at mid-semester. This is one way we will hold one another accountable and cultivate the affective orientation necessary for maintaining intellectual community in higher education.

- 2) **Holding Ourselves Accountable** [Take-home mid-term exam 20%]: during Spring Break I will give each group the opportunity to complete a short and easy take-home mid-term exam. You will be asked to explain a handful of key concepts from our course in your own words, use 2-3 of those concepts to analyze a literary passage or scene from a film, and reflect on your progress in the course so far.
- 3) **Conducting Feminist and Queer Research** [Final research paper 20%]: A final 10-page group research essay with three options: you may offer a sustained analysis of a 1970s feminist or queer novel, film, comic book, work of art, or other popular culture production we did not discuss in the class (I will provide a list of possible choices); develop a historical narrative about a feminist or queer political, social, or cultural phenomenon we did not discuss in class; or analyze a single contemporary social movement like Black Lives Matter, #MeToo, indigenous rights, or environmentalism, through the lens of feminist and queer politics in the 1970s. Alternatively I will also consider a substantial creative project like the development of a feminist and queer memoir, work of art, or series of short stories like those found in *Tales of the City*. Groups will have to submit a 500-700 word paper proposal the week after Spring Break clearly articulating what they intend to study and the approach they plan on taking.

The remaining 40% of your grade rests on your dedicated engagement in our class discussion. This is, without a doubt, where most of the magic happens in a seminar. The heft of this percentage is intended to stress how important it is for you to bring your A-game every week. Note: All assignments will be submitted through Canvas as .docx documents. There will be a link to submit each paper under the Assignments tab on the course Canvas site.

Attendance Policy: Attendance and participation at every class session is mandatory. That means not only showing up, but being awake, attentive, and actively engaged in our meetings. Most importantly, this includes coming to class having completed that day's reading (and viewing) assignments, taken careful notes on all these items, and prepared to engage in dialogue about them. I will grant each student one excused absence for any reason; all other unexcused absences will incur the 5% participation grade deduction listed above.

Covid-19: I am acutely aware that the conditions of the Covid pandemic might create obstacles to a consistent attendance record. Please inform me of all unforeseeable absences, such as those caused by severe illness or a personal emergency, as soon as possible. I will do everything in my

power to accommodate unexpected changes in anyone's personal circumstances. **Your health and wellbeing is paramount. With this in mind, however, remember that anytime you miss a class session, you lose the opportunity to participate in a completely original intellectual event that can never be reproduced or adequately conveyed after the fact. This loss is no small thing.** Moreover, during a period of intense stress and isolation under the groundless conditions of the pandemic, our class sessions can provide an uplifting weekly anchor in the storm, connecting you to a larger intellectual and social community.

Email etiquette: Whenever you write an email to a professor, you should always begin with a formal salutation (such as Dear Professor or Dr. Fawaz) and sign off with an appropriate ending followed by your name (Sincerely, All Best, Have a wonderful day etc.). You should read all emails from your professors carefully to ensure you receive appropriate instructions and details about course assignments and schedules. Finally, I cannot stress enough that you must reply to any email individually directed to you by a professor, and provide a specific explanation for any absences. A general statement that you are stressed or overwhelmed will not suffice as an excuse for an absence. If you are at any time struggling with your mental health, or your state of mind is preventing you from completing work or attending class, please inform me immediately and reach out to university Mental Health Services at <https://www.uhs.wisc.edu/mental-health/> or 608-265-5600 to receive appropriate care and attention.

Disability Support Services At all times, this seminar will be open and accessible to students with disabilities. If you are a student enrolled with the McBurney Disability Resource Center or have a disability but have not used the MDRC, I encourage you to speak with me regarding your rights to accommodation. Please come see me about any questions you have regarding additional support for your success in this class. For more information, contact MDRC, 702 W. Johnson Street, Suite #2104 at 608-263-2741. Or refer to <https://mcburney.wisc.edu/>.

Class Discussion: This is a course about sexual and gender identity, desire, culture, and politics. All four are charged subjects that most of us have strong opinions about. Talking about those opinions while also encountering new ideas and images about gender, sexuality, and race can be extremely uncomfortable. But it can also be immensely rewarding, pleasurable, and life affirming. In fact, the discomfort we will all feel at times will generate fascinating conversations, force us to question our assumptions, and develop new ways of approaching the most challenging aspects of sex and sexuality in popular culture. It is often difficult to separate one's personal opinions from intellectual discussion when we are dealing with questions of desire, political activism, sexual freedom, community formation, violence and abuse, stigma, pornography, and sexual identity. Our job is to develop a sophisticated vocabulary for grappling with these topics, and the texts that illuminate them, in an open-minded and dynamic way. I want you to be transformed positively by these conversations, which might mean being open to changing your mind, defending your position with substantial arguments, or simply listening and thinking through what others are saying. Sometimes it will just involve sitting with your discomfort. Under no circumstance, however, should anyone ever be personally attacked. We are all flawed and will make mistakes, including saying things that might seem off-base, accidentally mischaracterizing other people's ideas or identities, or simply stating incorrect information. When this happens, others should generously chime in and offer thoughtful corrections, or an alternative perspective; the point is not to punish anyone or moralize at them but to collectively

uplift our consciousness. At the same time, I want to encourage you to take risks, get involved, and debate one another with care, even when it might feel easier to bow out of a controversial conversation. I guarantee the rewards of participating will be extraordinary. Below are best practices for class discussion:

1. All students must speak at least once in every class session.
2. Regardless of what we discuss, we will treat one another with respect, knowing that we may not always agree on other peoples' conclusions, interpretations, or claims.
3. Anything you bring up in class is up for discussion and others are free to agree, disagree, or respond to what you have said in a respectful way.
4. **You must always begin by responding to what other students have said before you or inform the class that you intend to move the dialogue in a new direction.**
5. Practice making arguments, not stating opinions. This requires you to always have your reading materials with you in class and to be able to point to specific moments or features of a text to support your ideas.

Finally, a blanket content warning: you should be aware that in talking about gender and sexuality, culture, and politics we will inevitably be discussing, reading about, and viewing, a range of sexual practices and gender expressions from the most pleasurable, consensual sex and empowering expressions of gender non-conformity to the most painful instances of gender and sexual violence, oppression, and abuse. Some of our texts like *Zami: A New Spelling of My Name* and *The Boys in the Band* depict terrible forms of emotional abuse and homophobia; yet these same texts also present us with life-long friendships, intergenerational love and community, and exhilarating fantasies of a better world for gender and sexual outlaws, people of color, and their allies. At different times you will feel joy and devastation, wonder and horror, boredom and confusion, disgust and thrill. Life is complicated and messy, and it includes *all the feels*. Our job is to remain open to the entire gamut of affects, emotions, and sensations that comprise the human experience, and to thoughtfully grapple with our complex, sometimes painful, but most often transformative responses to them. With this in mind, it is up to you as informed adults, to decide how you wish to view and engage with this material.

(All reading and viewing for Week 1 should be completed before our first class session)

Week 1—Word is Out

Tuesday, January 25

Pre-screening: **Word is Out: Stories of Some of Our Lives** (Mariposa Film Group, 1977)

Greg Youmans, *Word is Out: A Queer Film Classic* (2011)

Ruth Rosen, "Limits of Liberalism" and "Leaving the Left," in *The World Split Open: How the Modern Women's Movement Changed America* (2000)*

Week 2—Writing Gay Liberation

Tuesday, February 1

Selections from *Out of the Closets: Voices of Gay Liberation* (1972), ed. Karla Jay and Allen Young:

- “Forward” (John D’Emilio) **read last**
- “Introduction to the First Edition” (Karla Jay)
- “Christopher Street Liberation, June 28, 1970” (Fran Winant)
- “Out of the Closets, Into the Streets” (Allen Young)
- “Gay is Good” (Martha Shelley)
- “Queer Books” (John Murphy)
- “Rapping with a Street Transvestite Revolutionary” (An Interview with Marsha P. Johnson)
- “Surviving Psychotherapy” (Christopher Z. Hobson)
- “The Anthropological Perspective” (The Red Butterfly)
- “The Woman-Identified Woman” (Radicalesbians)
- “Radicalesbians and Political Lesbians” (Gay Revolution Party Women’s Caucus)
- “Take a Lesbian to Lunch” (Rita Mae Brown)
- “Letter from Cuban Gay People to the North American Gay Liberation Movement”
- “Gay Revolution and Sex Roles” (Third World Revolution and Gay Liberation Front)
- “Smash Phallic Imperialism” (Katz)
- “My Gay Soul” (Gary Alinder)
- “Leaving the Gay Men Behind” (Radicalesbians NYC)
- “Somewhere in the Right Direction: Testimony of My Experience in a Gay Male Living Collective” (John Knoebel)
- “Problems of an Inter-racial Relationship” (Marlene)

Selected further reading:

- Dennis Altman, *Homosexual: Oppression & Liberation* (University of Queensland Press, [1971], 2012)
- John D’Emilio, *Sexual Politics, Sexual Communities* (University of Chicago Press, [1983] 1998)
- Lillian Faderman, *The Gay Revolution: The Story of the Struggle* (Simon & Schuster, 2015)
- Kevin Mumford, *Not Straight, Not White: Black Gay Men from the March on Washington to the AIDS Crisis* (Univ. of North Carolina Press, 2016)
- Jim Downs, *Stand by Me: The Forgotten History of Gay Liberation* (Basic Books, 2016)
- Meg-John Barker and Julia Scheele, *Queer: A Graphic History* (Icon Books, 2016)
- Emily Hobson, *Lavender and Red: Liberation and Solidarity in the Gay and Lesbian Left* (Univ. of California Press, 2016)
- Susan Stryker, *Transgender History: The Roots of Today’s Revolution, Second Edition* (Seal Press, [2008] 2017)

Week 3—Toward a Revolutionary Feminism

Tuesday, February 8

Shulamith Firestone, *The Dialectic of Sex: The Case for Feminist Revolution* (1970). Read chapters 1-5, and 10.

Angela Davis, *Women, Race, and Class* (1981). Introduction and Chapter 11.

Selected further reading:

Simone de Beauvoir, *The Second Sex* (Vintage, [1949] 2011)

Betty Friedan, *The Feminine Mystique* (Norton, [1963] 2001)

Kate Millett, *Sexual Politics* (Columbia Univ. Press, [1969] 2016)

Ti-Grace Atkinson, “Radical Feminism” (1969)

Gayle Rubin, “The Traffic in Women: Notes on the ‘Political Economy’ of Sex” (1975)

Dorothy Dinnerstein, *The Mermaid and the Minotaur* (1976)

Heidi Hartmann, “The Unhappy Marriage of Marxism and Feminism” (1979)

Angela Davis, *Women, Race, & Class* (Vintage, 1981)

Jane Gerhardt, *Desiring Revolution: Second Wave Feminism and the Re-writing of American Sexual Thought, 1920 to 1982* (Columbia Univ. Press, 2001)

Victoria Hesford, *Feeling Women’s Liberation* (Duke Univ. Press, 2013)

Week 4—“Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex,” or The Manifesto as Queer and Feminist Form.

Tuesday, February 15

Valerie Solanas, *The S.C.U.M. Manifesto* (1967)

Carl Wittman, “A Gay Manifesto” (1970) ^

Third World Gay Revolution, “What We Want, What We Believe” (1971) ^

Street Transvestites Action Revolutionaries (STAR), “Street Transvestites for Gay Power” (1971) & “Transvestites: Your Half-Sisters and Half-Brothers of the Revolution” (Sylvia Rivera, 1971)*

“Combahee River Collective Statement” (1977)*

Selected Further Reading:

“The Redstockings Manifesto” < <http://www.redstockings.org/index.php/rs-manifesto>> (1969)

The Gay Activist Alliance, “20 Questions About Homosexuality: A Political Primer”

< <http://paganpressbooks.com/jpl/20Q.HTM>> (1970)

Lou Sullivan, “A Transvestite Answers a Feminist” (1974)

Norman, Brian. “‘We’ in Redux: The Combahee River Collective’s Black Feminist Statement” (2007)

Smash the Church, Smash the State!: The Early Years of Gay Liberation. ed. Tommi Avicelli Mecca (City Lights Books, 2009)

Why Are Faggots So Afraid of Faggots?: Flaming Challenges to Masculinity, Objectification, and the Desire to Conform. ed. Mattilda Bernstein Sycamore (AK Press, 2012)

Against Equality: Queer Revolution, Not Mere Inclusion. ed. Ryan Conrad (2014)

Week 5—“It was a while before we came to realize that our place was the very house of difference rather the security of any one particular difference,” or The Lesbian Bildungsroman.

Tuesday, February 22

Zami: A New Spelling of My Name (1982)

Selected further reading:

Joe Brainard, *I, Remember* (1970)

Rita Mae Brown, *Rubyfruit Jungle* (1973)

Adrienne Rich, *Dream of a Common Language* (1978)

Toni Morrison, *Sula* (1973)

Erica Jong, *Fear of Flying* (1973)

Marilyn French, *The Women’s Room* (1977)

Andrew Holleran, *Dancer from the Dance* (1978)

Leslie Feinberg, *Stone Butch Blues* (1993)

Week 6—Consciousness Raising

Tuesday, March 1

Screening: **The Boys in the Band** (Friedkin, 1970)

Kathie Sarachild, “A Program for Feminist Consciousness Raising,” in *Notes from the First Year: Major Writings of the Radical Feminists* (1968)*

Pamela Allen, “The Small Group Process,” (1969)*

Vivian Gornick, “Consciousness” (1971)*

A Gay Male Group, “Notes on Gay Male Consciousness-Raising” (1971) ^

“Face-to-Face, Day-to-Day—Racism CR,” with Tea Cross, Freda Klein, Barbara Smith, and Beverly Smith, in *But Some of Us Are Brave: Black Women’s Studies*, ed. Akasha (Gloria T.) Hull, Patricia Bell Scott, and Barbara Smith (1979; repr. 1982)*

Ramzi Fawaz, “‘Beware the Hostile Fag’: Acidic Intimacies and Gay Male Consciousness Raising in *The Boys in the Band*.” In *The Boys in the Band: Flashpoints of Cinema, History, and Queer Politics*, ed. Matt Bell (2016).

Selected further reading:

Sisterhood is Powerful. ed. Robin Morgan (Vintage, 1970)

Boston Women’s Health Collective, *Our Bodies, Ourselves: A Course by and for Women* (New England Free Press, 1971)

Jill Johnston, *Lesbian Nation: The Feminist Solution* (New York, 1973)

Sydney Abbott and Barbara Love, *Sappho Was a Right-On Woman: A Liberated View of Lesbianism* (Madison Books, 1973).

But Some of Us Are Brave: Black Women's Studies. ed. Akasha (Gloria T.) Hull, Patricia Bell Scott, and Barbara Smith (The Feminist Press at CUNY, 1979; repr. 1982)*

Deborah Michals, “‘From Consciousness Expansion to Consciousness Raising’: Feminism and the Countercultural Politics of the Self” in *Imagine Nation: The American Counterculture of the 1960's and 70's*. ed. Peter Braunstein and Michael William Doyle (Routledge, 2001)

Karla Jay, *Tales of the Lavender Menace: A Memoir of Liberation* (2000)

Week 7—Gay Gatherings

Tuesday, March 8

Screening: **The Cockettes** (Weissman & Weber, 2002)

Robert McRuer, “Gay Gatherings,” in *Imagine Nation: The American Counterculture of the 1960's and 70's*. ed. Peter Braunstein and Michael William Doyle (Routledge, 2001)*

Gayle Rubin, “The Catacombs: A Temple of the Butthole” (1991)*

Horatio N. Roque Ramírez, “That's My Place!”: Negotiating Racial, Sexual, and Gender Politics in San Francisco's Gay Latino Alliance, 1975-1983” (2003)*

Malik Gaines, “The Cockettes, Sylvester, and Performance as Life,” in *Black Performance on the Outskirts of the Left* (2017)*

****Take home mid-term exam due Friday March 11 by 11 PM****

Selected further reading:

Ramzi Fawaz, “Collectives,” in *Gender: Love*. ed. Jennifer Nash (MacMillan, 2016)

Kimberly Springer, *Living for the Revolution: Black Feminist Organizations, 1968–1980* (Duke Univ. Press, 2005)

Martin Meeker, *Contacts Desired: Gay and Lesbian Communications and Community, 1940s-1970s* (Univ. of Chicago Press, 2006)

Jane Gerhard, *The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970–*

2007. (University of Georgia Press, 2013).
 Kristen Hogan, *The Feminist Bookstore Movement: Lesbian Antiracism and Feminist Accountability* (2016)*
 Timothy Steward Winter, *Queer Clout: Chicago and the Rise of Gay Politics* (Univ. of Chicago Press, 2017)

[Week 8—Tuesday, March 15: Spring Break]

Week 9—“A theory in the flesh means one where the physical realities of our lives—our skin color, the land or concrete we grew up on, our sexual longings—all fuse to create a politics born of necessity,” or Feminist/Queer/of Color.

Tuesday, March 22

This Bridge Called My Back: Writings by Radical Women of Color, ed. Cherríe Moraga and Gloria Anzaldúa. Read all; omit appendices.

****Group project proposal due Saturday, March 26 by 11 PM****

Selected further reading:

Asian Women (UC Berkeley, 1971)
The Black Woman: An Anthology. ed. Toni Cade Bambara and Eleanor W. Trayler (Washington Square Press, [1970] 2005)
 Barbara Smith, “Toward a Black Feminist Criticism” *The Radical Teacher* 1.7 (1978)*
 Toni Morrison, “What the Black Woman Thinks of Women’s Lib” (1971)
 Audre Lorde, *Sister Outsider: Essays and Speeches* (Crossing Press, 1984)
 Gloria Anzaldúa, *Borderlands/La Frontera, The New Mestiza* (Aunt Lute Press, 1987)
 Chandra Mohanti, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Duke Univ. Press, 2003).
Strange Affinities: The Gender and Sexual Politics of Comparative Racialization. ed. Grace Hong and Roderick Ferguson (Duke Univ. Press, 2011)

Week 10—“Every gay person must come out. As difficult as it is, you must tell your immediate family. You must tell your relatives. You must tell your friends if indeed they are your friends. . . . Once they realize that we are indeed their children, that we are indeed everywhere, every myth, every lie, every innuendo will be destroyed once and all,” or The Queer Promise of San Francisco.

Tuesday, March 29

Screening: **The Times of Harvey Milk** (Epstein, 1984)

Armistead Maupin, *Tales of the City* & selections from *More Tales of the City* (1976-1978)*

Week 11—“Hell Hath No Fury Like a Drag Queen Scorned,” or the Voices of (Trans) Gender Revolution

Tuesday, April 5

Screening: **The Life and Death of Marsha P. Johnson** (France, 2017)

Lou Sullivan, “A Transvestite Answers a Feminist” (1974)*

Gayle Rubin, “Of Catamites and Kings: Reflections on Butch, Gender, and Boundaries” (1992)*

Robert Hill, “Before Transgender: *Transvestia’s* Spectrum of Gender Variance” (2013)*

Finn Enke, Collective Memory and the Transfeminist 1970s: Toward a Less Plausible History.” (2018)

Week 12—“If all women simply left men, refused to have anything to do with any of them—ever, all men, the government, and the national economy would collapse completely,” or Learning from Lesbian Separatism.

Tuesday, April 12

Screening: **Zardoz** (Boorman, 1974)

Gutter Dyke Collective, “Over the Walls: Separatism” and “The Non-Beneficial Mutation,” in *Dykes & Gorgons* 1.1 (1973)*

“Separatist Symposium: Response by Liza Cowan,” in *Dyke, A Quarterly* No. 6 (1978)*

Charlotte Bunch, “Perseverance Furthers: Separatism and Our Future” (1972)*

Marilyn Frye, “Some Reflections on Separatism and Power” (1977)*

Week 13—“I didn’t and don’t want to be a ‘feminine’ version or a diluted version or a special version or a subsidiary version or an ancillary version, or an adapted version of the heroes I admire. I want to be the heroes themselves,” or Radical Lesbian Science Fiction.

Tuesday April 19

Joanna Russ, *The Female Man* (1975)

Selected further reading:

Ursula K. Le Guin, *The Left Hand of Darkness* (1969)

Ira Levin, *The Stepford Wives* (1971)

Marge Piercy, *Woman on the Edge of Time* (1976)

Samuel Delany, *Trouble on Triton: An Ambiguous Heterotopia* (1976)
 Octavia Butler, *Kindred* (1979)
 Margaret Atwood, *The Handmaid's Tale* (1986)
 Octavia Butler, *Dawn* (1987)
 Toni Morrison, *Beloved* (1987)

Week 14—“I learned to make my mind large, as the universe is large, so that there is room for paradoxes,” or The Power of Feminist Fantasy.

Tuesday, April 26

Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976)

Selected further reading:

Maya Angelou, *I Know Why the Caged Bird Sings* (1969)
 Leslie Marmon Silko, *Ceremony* (1977)
 Toni Cade Bambara, *The Salt Eaters* (1980)
 Gloria Naylor, *The Women of Brewster Place* (1982)
 Theresa Hak Kyung Cha, *Dictee* (1982)
 Alice Walker, *In Search of Our Mothers' Gardens: Womanist Prose* (1983)
 Sandra Cisneros, *The House on Mango Street* (1984)
 Jessica Hagedorn, *The Dogeaters* (1990)
 Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction* (1995)
 Jeffrey Eugenides, *Middlesex* (2002)

Week 15—“Five hundred mice can do a lot of damage and disruption,” on the Plurality of Radical Feminisms

Tuesday, May 3

Screening: *Born in Flames* (Borden, 1982)

Bernice Regan Johnson, “Coalitional Politics: Turning the Century” (1981)*

Linda Zerilli, “Feminists Make Promises: The Milan Collective’s *Sexual Difference* and the Project of World-Building.” In *Feminism and the Abyss of Freedom* (2005)*

****Final group seminar paper due final due date, Wednesday, May 11 by 11 PM.****