

Carleton University
Winter 2021
Pauline Jewett Institute of Women's and Gender Studies

SXST 4101A/WGST 5901B
Queer Public Feelings in a Time of Pandemic

Tuesdays 11:35am -2:35pm (via Zoom)
Location: Courses will be delivered ONLINE for the Winter 2021 term
This course will be blended with meetings on most Tuesdays.

Instructor: Ann Cvetkovich
Email: anncvetkovich@cunet.carleton.ca
Office: N/A
Phone: by request
Office Hours: Tues 3:30-4:30 and by appointment

NOTE: This outline is preliminary and subject to change. If you have questions about this online version of the course outline, please feel free to contact me directly and I will get back to you as soon as I can. A more detailed version of the course outline for students who are enrolled in the course will be available before the first class day through Brightspace.

****Blended/Synchronous Format****

This course will meet weekly unless otherwise announced although not necessarily for the full three-hour period – some weeks will include meetings with smaller groups of students. We will be working to create a collective culture of discussion, exchange, and collaboration using the tools available to us during this time of pandemic and social distancing. In order to make the class accessible and manageable, we will seek to create an environment that is open, flexible, and adaptable to change and unpredictable and multiple needs. (Please note also that the class will be using Brightspace rather than CULearn as part of a pilot program for Carleton's new learning management system. For more details, see below.)

Course Description

This course will investigate queer affect theory and related fields as a resource for thinking about public feelings in a time of pandemic. The course will be an exploratory seminar – that is, it will respond to the rapidly shifting circumstances created by the covid-19 pandemic, including not knowing at the time of this writing whether the course will be taught in person or not. We will be aiming to create emotional and intellectual resources for understanding and surviving the present moment (including a history of the present).

The course will establish a foundation in queer affect theory by José Esteban Muñoz, Sara Ahmed, Lauren Berlant, Heather Love, and Amber Musser, among others, and will explore its roots in traditions of radical thought that include women of colour feminisms, HIV/AIDS cultural activisms, and pro-sex and queer feminisms. Related topics to be explored include art and cultural politics, archival activisms,

trauma studies and cultural memory, queer of colour critique, queer indigenous and decolonial studies, queer crip and disability studies, transfeminisms, and queer and trans practices of collective care.

Students will be encouraged to develop their own independent final research projects, which will be workshopped in the class, and there will also be several “exercises” along the way designed to facilitate queer method and classroom community. This course draws on research and teaching I have done previously under the rubric of “public feelings,” but it is the first seminar I have taught at Carleton (for more background see my website, www.annvetkovich.com). I will thus hope to adapt the course to the needs of students here as I learn more about you.

Assignments

25%: Class Participation

Class participation and regular (weekly) discussion posts to Brightspace

25%: Short Essays/Written Exercises

Two or three brief (500-1000 word) and relatively informal writing assignments, including a personal/critical essay (due **Week 3**) and a queer method essay (based on ethnography or archival research or other observational/descriptive field work) (due **Week 6**). One essay will be a 500-word “Public Feelings salon” as a way to generate ideas for the final project.

50%: Final Paper

Proposal: 10%; Presentation and Final Self-Assessment: 10%; Paper 30%

Final seminar paper, including proposal (with bibliography) (due **Week 9**) and class presentation (in the final week of classes or other arrangement TBA). Papers should be 5000-7000 words with notes and written with possible submission for publication as a goal; other formats (such as conference paper or work towards a thesis or dissertation proposal or chapter) can be arranged if more suitable to your current and future goals.

Readings and Books to Purchase

Most reading materials and other resources will be available online through ARES and our Brightspace course site. However, budget permitting, you may wish to purchase certain key texts from which we will be reading excerpts, and/or others relevant to your research interests.

Required:

Billy-Ray Belcourt, *A History of My Brief Body*

Recommended:

Audre Lorde, *Sister Outsider* (Crossing Press, 1984 or Penguin Random House, 2007).

Jose Esteban Munoz, *The Sense of Brown* (Duke 2020).

Eve Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Duke, 2003).

Melissa Gregg and Gregory J. Seigworth, eds., *The Affect Theory Reader* (Duke, 2010).

Hil Malatino, *Trans Care* (Minnesota, 2020). Available for download.

Dean Spade, *Mutual Aid: Building Solidarity During This Crisis and the Next* (Verso, 2020).

Eli Clare, *Brilliant Imperfection: Grappling with Cure* (Duke, 2017).

Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice* (Arsenal Pulp, 2018).

Welcome to Brightspace!

The course will take place in the Brightspace Learning Management System as part of the Brightspace Pilot. You will be among the first students to experience the Brightspace environment. Brightspace is the digital learning environment that will replace cuLearn/Moodle at Carleton in May 2021. Brightspace can be accessed from a web browser on most internet-enabled devices, including laptops, Chromebooks, tablets, and smartphones, by going to: brightspace.carleton.ca

*****You can also access your Brightspace course through the regular cuLearn course link. Training materials and resources have been added there for you.*****

Login to cuLearn using your MC1 credentials. Click on the course link for your Winter 2021 course, read the information about Brightspace, review the introductory video to familiarize yourself with the Brightspace interface, and use the Brightspace link to login to your course in Brightspace. The [Brightspace Pulse App](#) is also available for iPhone and Android devices. The App is not the best way to review the course content. To explore course content, please use a web browser instead.

Brightspace Support

Brightspace Support is available via phone/email/chat 24 hours a day, 7 days a week, 365 days a year. Information about Brightspace Support is available in your cuLearn course in the FAQ and in the Brightspace course in the D2L support widget.

A Brightspace Student Support website will also be available in Winter 2021:

<https://carleton.ca/brightspace/students/>

For more information about Online Learning, including resources, strategies, and training modules, visit: [Carleton.ca/online/](https://carleton.ca/online/)

SCHEDULE of READINGS

(Note: * = available on Brightspace)

Week One January 12 **Introduction: Feeling Bad and other Keywords**

*Ann Cvetkovich and Karin Michalski, *The Alphabet of Feeling Bad* (video, Vimeo link on Brightspace)

*Ann Cvetkovich, "Affect" in *Keywords for American Studies*, 2nd or 3rd edition (NYU 2014 or 2020): 13-16.

*Audre Lorde, "Uses of the Erotic: The Erotic as Power," and/or "Poetry is Not A Luxury" in *Sister Outsider* (Crossing Press, 1984 or Penguin Random House, 2007): 36-39 and 53-59.

If you have time:

*Ann Cvetkovich, "*The Alphabet of Feeling Bad: Environmental Installation Arts and Sensory Publics*," in eds. Anne Flieg and Christian von Scheve. *Public Spheres of Resonance: Constellations of Affect and Language*. (New York: Routledge, 2019): 151-172.

Possible additional reading:

Affective Turn interview with Berlant, Cvetkovich, Gould (manuscript)

Arundhati Roy, *Pandemic as Portal*

Week Two January 19 **Queer and Racialized Affect**

*Jose Esteban Munoz, *The Sense of Brown* (Duke 2020): Chapter 1. The Brown Commons; Ch 6. The Vulnerability Artist: Nao Bustamante and the Sad Beauty of Reparation.

*David Eng and Shinhee Han, *Racial Melancholia, Racial Dissociation: On the Social and Psychic Lives of Asian Americans* (Duke, 2019): Introduction, 1-33.

Possible additional reading:

*Sara Ahmed, *The Cultural Politics of Emotion*, 2nd edition (Routledge 2014): Introduction: Feeling the Way; Afterword: Emotions and their Objects {Note: I don't have the page numbers.}

Alexis Pauline Gumbs: <https://www.alexispauline.com>

Week Three January 26 **Queer Affect Genealogies: Sedgwick and Crimp**

*Eve Sedgwick, "Paranoid Reading and Reparative Reading, or, You're So Paranoid, You Probably Think This Essay Is About You" in *Touching Feeling: Affect, Pedagogy, Performativity* (Duke, 2003): 123-52.

*Douglas Crimp, "Mourning and Militancy" *October* 51 (1989): 3-18. (Also in *Melancholia and Moralism: Essays on AIDS and Queer Politics*, MIT Press, 2003).

*Leo Bersani, "Is the Rectum A Grave?" *October* 43 (Winter 1987): 197-222. (Also in *Is the Rectum A Grave? And Other Essays*, Univ of Chicago Press, 2009).

*Amber Hollibaugh, *My Dangerous Desires: A Queer Girl Dreaming Her Way Home* (Duke, 2000): What We're Rollin' Around in Bed With; My Dangerous Desires.

Possible additional reading:

*Eve Sedgwick, "Queer Performativity: Henry James's The Art of the Novel," *GLQ* 1:1 (1993), 1-16.

*---- “Melanie Klein and the Difference Affect Makes” in *The Weather in Proust* (Duke, 2011): 123-43.

Week Four February 2 **Critical Backgrounds: Affective Turns**

*Melissa Gregg and Gregory J. Seigworth, eds., *The Affect Theory Reader* (Duke, 2010): An Inventory of Shimmers, 1-25.

*Lauren Berlant, “Cruel Optimism” in *Cruel Optimism* (Duke, 2011): 23-49.

*Kathleen Stewart, *Ordinary Affects* (Duke, 2007): Introduction and pp. 1-43.

Possible additional reading:

*Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Harvard, 2007): Introduction, 1-30; Epilogue: The Politics of Refusal, 146-63.

Lauren Berlant, “The Subject of True Feeling,” and “The Inconvenience of Others”

Week Five February 9 **Decolonial Structures of Feeling**

*Billy-Ray Belcourt, *A History of My Brief Body* (purchase book, or read selections on Brightspace)

Possible Additional Reading:

*Dian Million, “Felt Theory: An Indigenous Feminist Approach to Affect and History,” *Wicazo Sa Review* 24:9 (Fall 2009).

Kim TallBear, Critical Polyamorist <http://www.criticalpolyamorist.com>

Kent Monkman, *Shame and Prejudice* (websites)

Sharpe/Hartman/Moten

READING WEEK BREAK

Week Six February 23 **Queer Care: Self, Collective, Radical**

*Hil Malatino, *Trans Care* (Minnesota, 2020), selections TBA

*Dean Spade, *Mutual Aid: Building Solidarity During This Crisis and the Next* (Verso, 2020), selections TBA

Recommended:

“Radical Care: Survival Strategies for Uncertain Times,” special issue of *Social Text* 38:1 (2020), eds.

Hi‘ilei Julia Kawehipuaakahaopulani Hobart and Tamara Kneese.

adrienne maree brown, *Emergent Strategy; Pleasure Activism*

Alexis Pauline Gumbs

Week Seven March 2 **Autotheory and Queer/Trans Genders and Genres**

Kai Cheng Thom, “Quarantine Somatic Journal, #1-5” (2020), <https://kaichengthom.com>

See also *I Hope We Choose Love* (Arsenal Pulp, 2019)

*Cam Awkward Rich, “Trans, Feminism or Reading Like a Depressed Transsexual,” *Signs: Journal of Women in Culture and Society* 42:2 (Summer 2017): 819:841.

*Maggie Nelson, *The Argonauts* (Graywolf, 2015), selections TBA

Possible additional reading:

Susan Stryker, "My Words to Victor Hugo Above the Village of Chamounix: Performing Transgender Rage," *GLQ* 1:3 (1994): 237-54.

Week Eight March 9 **Disability Studies and Mad Studies**

*Eli Clare, *Brilliant Imperfection: Grappling with Cure*, selections TBA; and *Exile in Pride: "Stones in My Pocket, Stones in My Heart"*

*Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice*, selections TBA

*Alison Kafer, "Un/Safe Disclosures: Scenes of Disability and Trauma." *Journal of Literary and Cultural Disability Studies* 10:1 (2016): 1-20.

*La Marr Jurelle Bruce, *How to Go Mad without Losing Your Mind: Madness and Black Radical Creativity*, selections TBA.

Week Nine March 16 **New Sensations**

*Amber Musser, *Sensational Flesh: Race, Power, and Masochism or Sensual Excess: Queer Femininity and Black Jouissance*

*Ashon Crawley, *The Lonely Letters or Black Pentecostal Breath*, selections TBA

*Juana Maria Rodriguez, *Sexual Futures, Queer Gestures, and other Latina Longings*, selections TBA

Possible additional reading:

"Queer In/Humanisms," special issue of *GLQ* 21:2-3 (June 2015), eds. Luciano and Chen.

Week Ten Mar 23 **Ethnography, Archive, and other Queer Methods**

*Martin Manalansan, "The 'Stuff' of Archives: Mess, Migration, and Queer Lives," *Radical History Review* 120 (2014): 94-107.

"Queering Archives," special issue of *Radical History Review* 120 (2014), selections TBA.

Possible Additional/Recommended Reading:

Esther Newton, *Margaret Mead Made Me Gay*; Cheryl Dunye, *The Watermelon Woman*; Alexis Pauline Gumbs, *M Archive*; Lyndon Gill, *Erotic Islands*; Heather Love

Week Eleven Mar 30 **Final Papers in Process**

Peer review/discussion of final essays

Possible readings TBA

Week Twelve April 6 **Wrap-Up and Class Presentations**

Presentation of final essays

**** FINAL ESSAY DUE: Friday April 9 ****

CARLETON COURSE POLICIES

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website: <https://carleton.ca/pmc/> for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;

- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence, which cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

Read more about academic integrity here:

<https://carleton.ca/registrar/academic-integrity/>

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 B = 73-76 C - = 60-62

A = 85-89 B - = 70-72 D+ = 57-59

A - = 80-84 C+ = 67-69 D = 53-56

B+ = 77-79 C = 63-66 D - = 50-52

F Failure. No academic credit

ABS Absent from the final examination

DEF Official deferral (see "Petitions to Defer")

FND "Failed, no Deferral" – assigned when the student is absent from the final exam and has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor, subject to the approval of the Chair and Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Please see the University's listing of important dates and deadlines:

<https://carleton.ca/registrar/registration/dates-and-deadlines/>