

ENG 3931: Topics in English & Seminar in English: “ ‘More Beautiful. Though Less Human’: A Poetics of Nonbinary U(n)topias”

TR 1:20.-2:35 p.m., 415 Williams & [here](#)

Dr. L. Lamar Wilson (he/we)

Office Hours: By appointment via [Zoom](#) (Ideal times: noon to 1, 4:45-6); schedule [here](#)

Contact: llwilson@fsu.edu

Please allow 24 hours for response. For email sent after 9 p.m. EST, the 24-hour window begins the following morning at 9, when it will be read.

“Battle Hymn of the Republic,” an indictment of chattel slavery and zealous revision of soldiers’ irreverent marching song for abolitionist John Brown, cemented Julia Ward Howe’s celebrity when it appeared in an 1862 edition of *The Atlantic Monthly*. However, two decades before its publication, Howe crafted an incomplete tale of an intersex person—“one presenting a beautiful physical development, and combining in the spiritual nature all that is most attractive in either sex” who would be “the poetic dream of the ancient sculptor, more beautiful, though less human, than either man or woman”—that remained lost in the archive until Gary Williams curated its fragments as *Laurence manuscript/ The Hermaphrodite* (U of Nebraska P, 2004). Similarly, the lesser-known 1860 narrative *Running a Thousand Miles for Freedom, or, the Escape of William and Ellen Craft from Slavery* offers a rare prism to examine how those who liberated themselves exploited the dehumanizing system’s colorism and gender biases. Using Ward’s fraught vision of a young nation’s quest for a utopian society and the Crafts’ compelling tale as our palimpsests, this course will mine cross-genre works from the past 175 years, alongside formative scholarly interventions in gender studies, in search of new insights on the fictions about the binaries that bind—and divide—our own contentious moment, one not unlike theirs.

Learning Outcomes

In this course, I aim to serve as a guide as you:

- examine the literature by and about nonbinary thinkers and artists as they document surviving the dehumanizing systems of oppression, chiefly pseudoscience and medicalization, that persist;
- use terminology germane to this aspect of gender studies, with nuance and authority, including but not limited to “transgender,” “cisgender,” “nonbinary,” “asexuality,” “TERF feminism,” “Two-Spirit,” “medicalization,” “transmisogyny,” and “transability”;
- discern how multiracial, intracultural movements (abolitionism, Transcendentalism, modernism, New Negro Renaissance, postmodernism, civil rights, Black Arts, hip-hop, etc.) have fueled the evolution of various modes of gender-transgressive art production and creators’ aesthetic choices;
- articulate how these choices have challenged stereotypical archetypes of gender-binary characterization;
- draw upon multimodal and archival resources (visual, auditory, textual, digital) to develop arguments and/or creative works and present them in verbal (oral and written), multimedia/electronic formats;
- learn how scholars and creative writers communicate in their discourse communities historically and today;
- craft and revise your own original oral and written arguments and creative works; and
- master the art of making fair and effective use of the written work of others as you refine your own.

Required Primary Texts

- Howe, Julia Ward. *The Hermaphrodite*. ed. Gary Williams. U of Nebraska P, 2004.
- Crafts, Ellen and William. *Running a Thousand Miles for Freedom; or the Escape of William and Ellen Craft from Slavery*. Documenting the American South (first published in London: William Tweedie, 1860), alongside the introduction to Ilyon Woo’s new *Master Slave Husband Wife* (Simon & Schuster, 2023, Canvas PDF).
- Dunbar-Nelson, Alicc Moore. “His Heart’s Desire.” (1900?/2016, [Legacy](#))
- Drew, Sidney, dir. *A Florida Enchantment*, 1914.

- Loy, Mina. “Feminist Manifesto”/ Excerpts from *The Lost Lunar Baedeker: Poems of Mina Loy* and other [Poetry Foundation](#) works (Contact Editions/Farrar, Straus, & Giroux, 1914-15/1922-23).
- Toomer, Jean. “Carma,” “Bona and Paul,” “Kabnis.” *Cane*. (Liveright/W.W. Norton, 1923), alongside excerpts from *Brother Mine: The Correspondence of Jean Toomer and Waldo Frank* (Canvas PDF), Kathleen Pfeiffer (U of Illinois P, 2010).
- Anderson, Sherwood. “The Man Who Became a Woman.” (*Horses and Men*, Huebsh, 1923).
- Eliot, T.S. *The Waste Land*, 1922.
- von Sternberg, Josef, dir. *Blonde Venus*, 1932.
- Hughes, Langston. ““The Boy Dancers of Uzbekistan,” *Travel* magazine, 1934, and “Spectacles in Color” in *The Big Sea*, 1940 (w/Jennifer Wilson’s “Queer Harlem, Queer Tashkent”).
- Long, Walter, dir., Nicholas, Harold and Fayard, perf. “The Sheik of Araby.” *Tin Pan Alley*, 1940.
- Wilder, Billy, dir. *Some Like It Hot*. (1959 remake of Richard Pottier’s *Fanfare d’amour*).
- Jorgensen, Christine, Rapper, Irving, dir.. *Christine Jorgensen Reveals* (1957 interview w/Nipsey Russell); excerpt from *Christine Jorgensen: A Personal Autobiography*, Bantam, 1967; *The Christine Jorgensen Story* (1970)
- Prince, Virginia. *Transvestia*, (first, last issue Prince edited, final issue), January 1960, 1979, 1986.
- O’Brien, Richard, Sharman, Jim, dir./dram. *The Rocky Horror Show* and *The Rocky Horror Picture Show*, 1973, 1975.
- Livingston, Jennie. *Paris Is Burning*, 1990 (also via Amazon Prime/HBO Max).
- *Stone Butch Blues*, Leslie Feinberg (Firebrand/Alyson, 1993/2003)
- Peirce, Kimberly. *Boys Don’t Cry*, 1999. (also via Disney+/Hulu)
- Davis, Kate, dir. *Southern Comfort*, 2001.
- Page, Elliott. *Pageboy*. Macmillan, 2023.

Required Secondary Readings (on Canvas)

- Awkward-Rich, Cameron. “On Staying With the Terrible We” and “Some Dissociative Masc Trans Poetics.” *The Terrible We: Thinking With Trans Maladjustment*. Duke UP, 2022.
- Butler, Judith. “Gender Complexity and the Limits of Identification,” “Undiagnosing Gender,” and “Doing Justice to Someone: Sexual Reassignment and the Allegories of Transsexuality.” *Gender Trouble: Feminism and the Subversion of Identity* and *Undoing Gender*, Duke UP and Routledge, 1990, 2004.
- DeVun, Leah. “Tension and Tenses.” *The Shape of Sex: Nonbinary Gender from Genesis to the Renaissance*. Columbia UP, 2021.
- Dreger, Alice Domurat. “The Age of Gonads” and “Categorical Imperatives.” *Hermaphrodites and the Medical Invention of Sex*. Harvard UP, 1998.
- Joynt, Chase and Morgan M. Page, eds. “This Is the My Voice on T (in the House That Brandon Teena Was Murdered In).” *Boys Don’t Cry*, McGill-Queen’s UP, 2022.
- Snorton, C. Riley. *Black on Both Sides: A Racial History of Trans Identity*. Duke UP, 2017.
- Stryker, Susan and Steven Whittle, eds. *The Transgender Studies Reader*. Routledge, 2006. (see calendar below)
- Articles from *Transgender Studies Quarterly* (see link again in calendar below)

Recommended Writing Resources

- Graff, Gerald and Cathy Birkenstein, eds. *They Say / I Say: The Moves that Matter in Academic Writing*. 5th Ed. New York: W.W. Norton, 2021.
- Hacker, Diane, ed.. *A Writer’s Reference With Writing About Literature*. 10th Ed. Boston: Bedford/St. Martin’s, 2021.
- MLA Style Guides at [Purdue](#) and [UNC](#)

Course Requirements

Weekly Précis/Creative Responses (2-3 pages, submit at least five).....	100 points
Short Paper/Midterm Portfolio (3-5 pages, Oct. 14 @ midnight).....	100 points
Final Paper/Portfolio (5-7 pages, due Dec. 7/14 @ 11:30 p.m./2:30 p.m.).....	100 points
Attendance & In-class participation	100 points

Because I do have to give you a grade, here's our scale:

>383 = A+	357-342 = B+	317-302 = C+	277-262 = D+
382-370 = A	341-330 = B	301-290 = C	261-247 = D
369-358 = A-	329-318 = B-	289-278 = C-	246-238 = D- <237 = F

Letter grade designations are assigned as follows:

A+.....>96	B+.....86-89	C+.....76-79	D+.....66-69
A.....93-95	B.....83-85	C.....73-75	D.....63-65
A-.....90-92	B-.....80-82	C-.....70-72	D-.....60-62 F....<60

Attendance and In-class Participation

1. To navigate our ambitious, multigeneric project, we'll be divided into two groups every two weeks to help animate in-class discussion with asynchronous communication on the days preceding in-class meetings about the text(s) we're studying on any given day. To this end, each week's participation requirements will be twofold. You're expect to:
 - o Craft your question by 10 p.m. EST on the night before the class time you're assigned to lead discussion (Monday and Wednesday night, for Tuesday and Thursday in-class discussions); and
 - o Write a response to another person's question that compels you before the class period you're *not* assigned begins (noon EST Tuesday and Thursday). Your response should be at least 250 words and should be marked with your name underneath the question on the Google Doc. (Focus on responding to the issues your peers raise rather than counting words.) In your response, cite evidence, following MLA Style, from the text at hand (and others we have read) to support any claims. I'll collate and curate your Google Docs thoughts. Initially, I will let you choose to whom you respond; if this approach fails, I may pair you.

Weekly Précis/Creative Responses

Every Friday by midnight, scholars and creative writers will complete **précis ("critical summary" of at least two double-spaced pages for scholars or creative responses (at least three pages of poetry, fiction, creative nonfiction, drama, film script, or some hybridized form, preceded by a critical creative statement of at least 250 words)** in response to *primary* texts, designed to synthesize your thoughts. Think of these assignments as ways to distill ideas you've been processing in the Google Docs into a kind of cogent, if nascent, argument or creative response. Take care, then, to annotate primary texts to concretize your interpretations and constellate ideas about how each relates to others you encounter, including critical essays. Moreover, take care not to pack your précis with surface-level, biographical, or fact-based information about authors, directors, actors, etc. In scholarly responses, focus on **close readings** of the texts. Think of these mini-essays as compressed arguments, interpretative pieces on specific moments of interest in one text or an exploration of themes connecting several texts. If you're accustomed to grounding papers in nuts-and-bolts/plot/surface-level summary, you'll be expected to go deeper in this 3000-level/6000-level course. In this way, our 180-minute synchronous meetings will be spaces to work together to highlight textual passages and film scenes that are particularly significant in expounding upon what you or your peers have written in the Google Docs as you develop your individual research questions. **Along the way, you will use the last two précis or creative responses, due no later than Oct. 14 and Nov. 21, to draft and revise your research question and final paper/portfolio's critical creative statement.**

All work must be submitted digitally via Canvas in PDF or Microsoft Word format. For scholarly responses, you'll be expected to follow Modern Language Association Style guidelines as you complete

your assignments, **double-spacing your work and submitting them in 12- point Times New Roman on pages with standard 1-inch margins on all sides.** (Make sure you select “No Spacing” in your toolbar before double-spacing your work. Otherwise, you will add extra space inadvertently between paragraphs and throughout your work. E-mail communication doesn’t have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.) Per MLA Style, you’ll be expected to cite your primary and secondary texts, so you may need to bookmark or purchase an aforementioned **Recommended Writing Resource**.

Short and Final Papers/Midterm and Final Portfolios

In the first half of semester, you’ll expand your one of your early précis or creative responses into **a short paper of 3-5 pages or a midterm portfolio of creative writing of the same length, preceded by a critical creative statement of at least 500 words** that puts your close reading of/creative response to one primary text with your analysis of at least one related secondary text. **It’s due Oct. 14 by midnight. (By this time, you’d do well at least to have submitted three précis.)**

The focus of the course’s second half will be refining a research question that compares nonbinary literature from the course’s first 100 years (~1840s-1940s) to art and commentary on genderqueer identities in the recent 70 years (1950s-2023). Your research question will guide you as you write **a 5- to-7-page argumentative essay (7-10 pages for grad students) or a creative portfolio of at least 7 pages (at least 10 for grad students), due Dec. 14 by 12:30 p.m.** It should put one text from the earlier period in conversation with one from the contemporary era and incorporate analyses of at least two secondary texts. (For portfolios, your critical creative statement should include at least two double-spaced pages.) **To help you complete that assignment, your June 9 and 16 précis should be drafts of your paper and the June 16 paper should include an annotated bibliography. (See “Argumentative Essay Guidelines,” “Final Paper Rubric,” and “Final Portfolio” among Canvas “Files.”)**

A Note on Formatting Your Work

Your work should be submitted by class time on due date. Late assignments will incur penalty unless we discuss your extenuating circumstances in advance. Back up your work multiple ways (email, USB drive, DropBox, external hard drive, etc.). Loss of work due to technological lapses may not prevent penalty. T

The heading of every response should include a title that summarizes your thesis or artistic response’s theme as well as the following header, double-spaced successively in the order listed, in the first page’s upper left corner:

Your Full Name

Professor Wilson

AML 4604

Date (22 October 2023)

In **upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.

Classroom Conduct

1. We are in a “flexible” course with synchronous face-to-face (f2f) and virtual learning via Zoom. By next week, I will have divided the class into two groups.-Asynchronous work will be done throughout the week and will shape in-class dialogue. Of course, you are welcome, however, to join us virtually either or both days we meet at any time you need.
2. Because a major portion of the work in this discussion-based course will be done in class, weekly attendance is necessary, and those who attend face-to-face (f2f) should following the university’s guidelines for emergencies, including weather advisories, and COVID-19.

With these guidelines and the uncertainty of this hurricane season and health endemic in mind, we will be “flexible,” and you can at any point sign in remotely via Zoom. I will record each class, and the recording will be stored in the cloud space & available for at least two weeks. ***These recordings are for class use only; you & your colleagues are protected by state law.*** Students also are permitted to make recordings of **class lectures** for a class in which the student is enrolled **for personal educational use**. While a class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject, **this course is discussion-based**. I facilitate these discussions with some insights on assigned works rather than lecture. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and the faculty member **is prohibited**. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of FSU’s Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel reluctant to ask questions, explore new ideas, or otherwise participate in class. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services. (See “Disability Statement” below and various guidance in the “Emergency Module” on Canvas about FSU’s COVID-19 and class recording policies.)

If you come to class and have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. Excessive tardiness (greater than 10 minutes) and arrival without work will count as an absence. Your second and subsequent absences will cost you 20 points of your participation grade. Arrival without a Canvas posting done will count as half an absence. After three unexcused, undocumented absences, you will automatically fail the class. In this Covid-19 moment and virtual learning environment, I empathize with the vagaries of Zoom and other technologies. I will respect your privacy and avoid intrusive questions, but please take care to alert me as soon as you realize extenuating circumstances will impact your attendance. Excused absences include documented illness, family deaths and other documented crises, call to active military duty or jury duty, religious holy days (see updated calendar here) and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

3. Be on time and prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I’ve required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there should be no social media browsing or posting during class.

4. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts during class.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.
6. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble. If you are "breaking the rules" purposely for artistic purposes, be intentional and consistent as you craft your own syntax and grammar. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues as well. It is my desire and expectation that all will pass this class with high marks. The only reason you won't is that you fail to be a good citizen in our weekly dialogues in class and in small groups.

Academic Honor Policy and Code of Conduct

The [Florida State University Academic Honor Policy](#) outlines expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the [Academic Honor Policy](#) and for living up to their pledge to "... be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University." Freedom of expression is highly respected at FSU; however, one's freedoms do not give one permission to use abusive, disruptive, or otherwise indefensible language or behavior that makes our community unsafe and violates the university's honor policy and [Student Code of Conduct](#).

Policies Related to ChatGPT and other AI Tools: What You Should Know About AI Platforms

AI writing platforms have become savvy enough to write essays and emails, create apps and rubrics, help with nearly any conceivable writing situation that relies on linguistic patterns. They will be particularly helpful in the following situations, **outlined in AUA's [ChatGPT \(AI\) in Education Guide](#):**

- improving equity, since more students can have access to personalized learning, tutoring strategies, and scaffolding;
- saving time, e.g., when brainstorming or troubleshooting;
- motivating learners when they feel stuck or unsure of how to move forward with a certain task
- developing certain critical thinking skills.

But there are clear limitations.

- AI platforms rely on language patterns to predict what an answer to a prompt should look like. They aren't "thinking" about the right response in a way a student would.
- AI platforms excel at predictive text and pattern recognition but struggle with accuracy. ChatGPT will even make up things (it "hallucinates" information) that sound convincing but aren't true. Internet-connected platforms have not solved this problem. Bing Chat, which is based on GPT, and Google Bard are connected to the internet and still hallucinate. If the user is looking for factual information, assume every output includes stuff that is made-up.
- AI platforms have bias. They have been trained on datasets that contain worldviews and assumptions and will replicate those ways of thinking. Critical thinking strategies are especially important when engaging with AI-generated text.
- Apps such as ChatGPT depersonalize your writing. Overreliance may lead to a lack of voice and distinctive style—rhetorical strategies that are crucial for effective writing.

Our Course Principles for Using AI

There are two principles that should govern any use of AI:

1. Cognitive dimension: Working with AI should not reduce your ability to think clearly.
2. Ethical dimension: Students using AI should be transparent about their use and make sure it aligns with academic integrity, outlined in the university's honor policy and [Student Code of Conduct](#).

With those principles in mind, here are some policies that will be enforced in our course:

- **AI Policy I: Using AI is understandable with some tasks, especially to help with preparation and editing.** Students may use AI platforms to help *prepare* for assignments and projects, e.g., to help with brainstorming or to see what a completed essay might look like. In fact, one way to view ChatGPT is as a simulation platform: It can quickly generate a variety of outputs that are flawed but helpful for seeing things differently. You may use AI tools to help *revise and edit* your work, e.g., to help identify flaws in reasoning or spot confusing or underdeveloped paragraphs.
- **AI Policy II: Major assignments (such as essays) must be at least 90% non-generated.** AI platforms can be used to help with aspects of the writing process, including some early drafting. However, at least 90% of each writing assignment must be your own work and not generated, unless specified otherwise. See AI Policy III for how to acknowledge AI use.
- **AI Policy III: AI use must be tracked and acknowledged.** If you used Generative AI programs such as ChatGPT, Quillbot, or Grammarly to assist with your writing beyond spell-check or grammar suggestions, you must acknowledge its use by following the guidelines provided in Monash University's [Acknowledging the Use of Generative Artificial Intelligence](#): specify how and where your readers can expect to see the impact, and include an Appendix for the assignment that shows what aspects were generated. ChatGPT now includes the ability to share links to conversations; you can also use extensions such as [ShareGPT](#) to share your ChatGPT conversations in the Appendix; and/or you can include screenshots. [meta note: I acknowledge using ChatGPT on March 13, 2023, to help revise this paragraph for clarity. Here's a link to my [ChatGPT conversation](#).]
- **AI Policy IV: Any writing, media, or other submissions not explicitly identified as AI-generated will be assumed as original to the student.** Submitting AI-generated work without identifying it as such will be considered a violation of the university's honor policy and [Student Code of Conduct](#). In such violations, students will receive a "0" until they've modified it to align with AI Policy II above. If I suspect a student has used generative AI without acknowledging it, I will contact them before marking down the assignment.

As AI tools become increasingly embedded in existing technologies, students will enter gray areas that don't obviously align with the policies above. If a student is unsure of whether and how much of a submission has been AI-generated, or whether they are in violation of a certain policy, reach out to me and ask for guidance.

Land Acknowledgment

I acknowledge that Florida State University is located on land that is the ancestral and traditional territory of the Apalachee Nation, the Muscogee (Creek) Nation, the Miccosukee Tribe of Florida, and the Seminole Tribe of Florida. I pay respect to their elders, past and present, and extend that respect to their descendants, to the generations yet unborn, and to all indigenous people. I recognize that this land remains scarred by the histories and ongoing legacies of settler colonial violence, dispossession, and removal. Despite all of this, and with tremendous resilience, these indigenous nations have remained deeply connected to this territory, to their families, to their communities, and to their cultural ways of life. I recognize the ongoing relationships of care that these nations maintain with this land and extend my gratitude as I live and work as a humble and respectful guest upon their territory. I encourage you to learn about and amplify the contemporary work of

the indigenous nations whose land you are on and to endeavor to support indigenous sovereignty in all the ways that you can.

Food and Housing Insecurity Statement

Any student who has difficulty affording groceries or accessing sufficient food, who lacks a safe and stable place to live, and who believes these crises may affect their academic performance is urged to contact the Food for Thought Pantry for support. In addition, please notify me, if you are comfortable doing so, so that I may provide any other resource that I may possess. If you are having trouble accessing books, software, or technology relevant to the course, please let me know that as well. FSU and I want to see you be successful and have all you need to be able to be the best student you can be in this and all of your courses.

Disability Statement

Your academic success is a top priority for FSU. University resources to help you succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so please check with your advisor or the Dean of Students office to learn more.

I live with Erb's palsy and at least two valences of neurodivergence that impact my daily life. I hope that my disclosure allays any fears that I will not be empathic to any student with disabilities who needs academic accommodation. To make sure I know exactly what you need to succeed in this course:

1. Register with and provide documentation to the Office of Accessibility Services;
2. Request that the Office of Accessibility Services send me a letter detailing the accommodation you need; and
3. Schedule a meeting with me to discuss the letter of accommodation to review approved accommodations.

This syllabus and other class materials are available in alternative format upon request. For the latest version of this statement and more information about services available to FSU students with disabilities, contact the Office of Accessibility Services, 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-4167; (850) 644-9566 (voice); (850) 644-8504 (TDD), oas@fsu.edu; <https://dsst.fsu.edu/oas>.

Confidential Campus Resources

Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

- **Victim Advocate Program:** University Center A, Room 4100, (850) 644-7161, available 24/7/365, office hours: M-F 8-5; <https://dsst.fsu.edu/vap>.
- **Counseling & Psychological Services:** Askew Student Life Center, 2nd Floor, 942 Learning Way, (850) 644-8255; <https://counseling.fsu.edu/>
- **University Health Services:** Health and Wellness Center, (850) 644-6230, <https://uhs.fsu.edu/>

Emergency Contact Information

FSU's primary communication tool for sending out information is through its website at <https://alerts.fsu.edu>. In the event of an emergency, students should consult this site for directions.

Our Pledge to One Another

I'm invested in learning the material outlined in this course. I will help facilitate and cultivate, as a learning guide and peer-mentor working together with my peers, a learning community and encourage respect and inclusivity of all members and our diverse worldviews. I will strive to make every effort to follow the guidelines of this syllabus as listed, trusting that Dr. Wilson has made every effort to provide engaging and relevant reading and writing assignments relevant to our objectives; however, I acknowledge that he reserves the right to amend this document as the need arises to ensure class members are gleaned as much as possible from asynchronous and synchronous class time and its activities. In such instances, he will notify students in class and/or via email and will endeavor to provide reasonable time for students to adjust to any changes. As a member of this community who is invested in learning about art, beauty aesthetics, and culture emanating from nonbinary people or thinkers investing in interrogating nonbinary identities, I will listen actively and attentively to my peers and will be available attend and participate in asynchronous and in-class discussions, office hours, and individual conferences as outlined in the syllabus. I will do my best to support myself and my peers to become more confident, and skilled critical thinkers.

Florida State University is committed to an ethical, inclusive community defined by respect and civility. The FSU **Student Code of Conduct** provides a list of reporting channels that can be used to report incidences of illegal discrimination, harassment, sexual assault, sexual violence, retaliation, threat assessment or fraud. All FSU students are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. FSU expects from its students a higher standard of conduct than the minimum required to avoid discipline. At the beginning of each semester and on examinations and projects, the professor, department, or division may require that each student sign the following Academic Honor Pledge: "I promise or affirm that I will not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at Florida State University. I have read the Academic Honor Code, which explains disciplinary procedure resulting from the aforementioned. I understand that violation of this code will result in penalties as severe as indefinite suspension from the University."

Your Signature

Date

WEEKLY SCHEDULE

Date	Agenda
<p>1-2 8/29-31 9/5 9/7</p>	<p>Syllabus/Introductions Introductions; Howe, Sections 1-2 Howe, Sections 1-2</p>
<p>3 9/12 9/14</p>	<p>Howe, Section 3 Précis/Creative Response #1 Due (9/12 by midnight) Crafts, Part I; Woo (Canvas: "Revolutions of 1848")</p>
<p>4 9/19 9/21</p>	<p>Crafts, Part II; Woo (Canvas: "Revolutions of 1848") Spillers, "<u>Mama's Baby, Papa's Maybe</u>" Dunbar-Nelson, "<u>His Heart's Desire</u>" Toomer, <u>Cane</u> ("Carma," "Bona and Paul," "Kabnis"), alongside excerpts from <u>Brother Mine: The Correspondence of Jean Toomer and Waldo Frank</u> (Canvas PDF) Anderson ("The Man Who Became a Woman") Spillers, "<u>Mama's Baby, Papa's Maybe</u>"</p>
<p>5 9/26 9/28</p>	<p>Finishing Toomer & Anderson Loy, "<u>Feminist Manifesto</u>" / <u>Poems</u> <u>A Florida Enchantment</u> <u>Blonde Venus</u> Spillers, "<u>Mama's Baby, Papa's Maybe</u>" Dreger, "<u>The Age of Gonads</u>" Loy, "<u>Feminist Manifesto</u>" / <u>Poems</u> <u>A Florida Enchantment</u> <u>Blonde Venus</u> Dreger "<u>The Age of Gonads</u>" & "<u>Categorical Imperatives</u>" Précis/Creative Response #2 Due (9/28, midnight)</p>
<p>6 10/3 10/5</p>	<p><u>The Waste Land</u> (Parts I & II) Butler, "Gender Complexity and the Limits of Identification" <u>The Waste Land</u> (Parts III, IV, & V) Butler, "Undiagnosing Gender"</p>
<p>7 10/10 10/12</p>	<p><u>The Boy Dancers of Uzbekistan</u>" (1934) <u>"Spectacles in Color"</u> (1940, <u>The Big Sea</u>) Jennifer Wilson, "Queer Harlem, Queer Tashkent" <u>"The Sheik of Araby"</u> (from <u>Tim Pan Alley</u>, 1940, Nicholas Brothers) Jennifer Wilson, "Queer Harlem, Queer Tashkent" Garber, "Selections from <u>The Chic of Araby: Transvestism and the Erotics of Cultural Appropriation</u>" Short Paper/Midterm Portfolio (first half of final paper/portfolio)</p>

<p>9 10/17</p> <p>10/19</p>	<p><u><i>Some Like It Hot</i></u> Stryker, “(De)Subjugated Knowledge: An Introduction to Transgender Studies”</p> <p><u><i>Some Like It Hot</i></u> Stryker, “(De)Subjugated Knowledge: An Introduction to Transgender Studies” Revisit Garber, “Selections from <i>The Chic of Araby</i>: Transvestism and the Erotics of Cultural Appropriation” Snorton, Chapter 2: “Trans Capable: Fungibility, Fugitivity, and the Matter of Being”</p>
<p>10 10/24</p> <p>10/26</p>	<p><u><i>Christine Jorgensen Reveals</i></u> (1957 interview w/<u>Nipsey Russell</u>) <u><i>Christine Jorgensen: A Personal Autobiography</i></u> Snorton, Chapter 2 & 4: “Trans Capable: Fungibility, Fugitivity, and the Matter of Being” & “A Nightmarish Silhouette: Racialization and the Long Exposure of Transition”</p> <p><u><i>The Christine Jorgensen Story</i></u> (1970) Butler, “Doing Justice to Someone: Sexual Reassignment and the Allegories of Transsexuality” Hausman, “Body, Technology, and Gender in Transsexual Autobiographies” Précis/Creative Response #3 Due (10/26, midnight)</p>
<p>11 10/31</p> <p>11/2</p>	<p><u><i>Transvestia</i> January 1960</u> Butler, “Doing Justice to Someone: Sexual Reassignment and the Allegories of Transsexuality” and “Undiagnosing Gender”</p> <p><u><i>Transvestia</i> 1979, 1986</u> Prosser, “Judith Butler: Queer Feminism, Transgender, and the Transubstantiation of Sex” DeVun, “Tension and Tenses” (from <u><i>The Shape of Sex: Nonbinary Gender from Genesis to the Renaissance</i></u>)</p>
<p>12 11/7</p> <p>11/9</p>	<p><u><i>The Rocky Horror Show</i></u> and <u><i>The Rocky Horror Picture Show</i></u>, 1973, 1975</p> <p><u><i>The Rocky Horror Picture Show: Let's Do the Time Warp Again!</i></u>, 2016 Bey, “The Trans-ness of Blackness, the Blackness of Trans-ness”</p>
<p>13 11/14</p> <p>11/16</p>	<p><u><i>Paris Is Burning</i></u> Bey, “The Trans-ness of Blackness, the Blackness of Trans-ness”</p> <p><u><i>Paris Is Burning</i></u> Bey, “The Trans-ness of Blackness, the Blackness of Trans-ness”</p>
<p>14 11/21</p> <p>11/23</p>	<p><u><i>Stone Butch Blues</i></u>, <u>Leslie Feinberg</u> Awkward-Rich, “Some Dissociative Masc Trans Poetics” Précis/Creative Response #4 Due (11/21, midnight, first draft of final paper)</p> <p>THANKSGIVING BREAK (NO CLASS)</p>

15	
11/28	<u>Stone Butch Blues</u> , <u>Leslie Feinberg</u> Awkward-Rich, “Some Dissociative Masc Trans Poetics”
11/30	<u>Boys Don’t Cry</u> , <u>Southern Comfort</u> , Joynt/Page, “This Is the My Voice on T (in the House That Brandon Teena Was Murdered In)” Précis/Creative Response #5 Due (11/30, midnight, second draft of final paper)
16	<u>Boys Don’t Cry</u> , <u>Southern Comfort</u> , 12/5 Awkward-Rich, Cameron. “On Staying With the Terrible We” 12/7 <i>Pageboy</i> (excerpt) / Poems of Awkward-Rich Awkward-Rich, Cameron. “On Staying With the Terrible We” Final Paper/Portfolio Draft Due (class time)
17	
12/12	
12/14	Final Paper/Portfolio Due (2:30 p.m., end of exam time)
18	
12/19	Grades Released