The convergence of queer studies with postcolonial theory aims, at its core, to interrogate discourses that created hegemonic and binary categories that in turn became eventual grounds for the historical racialization of sexuality and the sexualization of race. By seeking to destabilize conventions of normalcy, tradition, and power, postcolonial queer studies puts forward non-normative and non-Western conceptions of race, sexuality, and gender that negotiates the spectrum where universalizing neoliberal, White, and predominantly gay love exists on one end; and where the exoticizing, orientalist homogenization of the “Other” exists on the other.

Through a critical examination of intermedia sources (literature, film, art, etc.), this course aims to engage the question of the centrality of gender to discourses of postcolonialism, (trans)nationalism, globalization, culture, citizenship, and diaspora. By highlighting the struggles that “gendered citizens” face regarding their self-determination, this course aims, along the way, to examine the broader horizons of modernity, sexual-cultural positionality, embodiment, and postcolonial subjectivities.

Course Objectives
By the end of the course, students should be able to:
1. synthesize concepts from queer theory and postcolonial theory in order to read and think critically about sexuality, race, (post)colonialism, and (trans)nationalism;
2. analyze literary, artistic, and philosophical artifacts that are informed by or demonstrate the tensions, anxieties, and aspirations of postcolonial queer artists;
3. enhance their ability to express themselves both orally (through in-class presentations) and in writing (through quizzes and examinations).

Course Requirements

Class Participation / Attendance: 20% (10%/10%)
Weekly Blitzes (short answer): 15%
Class Presentation: 20%
Midterm Exam: 20%
Final Exam: 25%

A. Class Participation
In the spirit of discourse, all students are expected to (1) complete all reading assignments and (2) participate in class discussions. Being a critical reader, manifested in an ability to dialogue with assigned texts and formulate questions, is a skill that this class will try to foster.

Attendance will be checked at the beginning of each class. University policy on absences and accommodations for legitimate reasons will be observed.
B. Weekly Blitzes
Weekly blitzes are short-answer response quizzes given for ten minutes at the beginning of class. The questions will either be on the day’s assigned readings, or relating those readings to other material taken up in previous classes. The blitz questions can be used as prompts for the discussion for the day. No blitz will be given until the previous week’s quiz has been returned.

C. Class Presentation
Each student is expected to give a fifteen-minute presentation on a topic to be decided in consultation with the instructor. These presentations can be on one of the day’s assigned readings or a supplementary material approved and circulated beforehand. A general outline must be submitted prior to the day of the presentation. The expected content of the presentation is NOT a summary of the readings, but an analysis that paves the way for a critical discourse. Students may thus be asked to facilitate a discussion after their presentation.

D. Midterm and/or Final Exams
Both the midterm and the finals comprise identification- and essay-type questions.

TENTATIVE Texts and Readings
(Some required; most recommended)

THEORY

1) Queer
Rahul Rao, “The Queer Art of Whistle Blowing”.

2) Masculinities / Femininities
Sinha, Mrinalini. “Giving Masculinity a History”. Gender & History, Volume 11, No.3,


3) Postcolonial Queer Theory


LITERARY TEXTS

Alanguilan, Gerry. Elmer (graphic novel)

Baldwin, James. Giovanni’s Room (novel)


Doctor, Farzana. Stealing Nasreen (novel)

Hansberry, Lorraine. A Raisin in the Sun (play)

Obejas, Achy. We Came All the Way from Cuba So You Could Dress Like This? (short stories)

Orwell, George, “Shooting an elephant” (essay)

Remoto, Danton. Riverrun: A Novel and The Best of Ladlad: An Anthology of Philippine Gay Writing (essays)

Thi Diem Thúy Lê, The Gangster We Are All Looking For (novel)


FILMS


**MUSIC**
I Am by Omar Thomas Large Ensemble
Vicci by Vicci Martinez

**General Course Guidelines**
Students are expected to be both physically and mentally present in class; participation is integral to the learning experience.

Please ensure that your UWO student account is in order; email correspondences will be sent often, and the OWL page will be updated regularly.

**Plagiarism**
“Students must write their essays and assignments in their own words. Whenever students take an idea or a passage of a text from another author, they must acknowledge their debt both by using quotation marks where appropriate, and by proper referencing such as footnotes and citations. Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar). The University of Western Ontario uses plagiarism checking software. Students may be required to submit their written work in electronic form for plagiarism checking.”

**Absenteeism**
Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counseling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.
- UWO’s Policy on Accommodation for Medical Illness
  - https://studentservices.uwo.ca/secure/index.cfm
- Downloadable Student Medical Certificate (SMC):
  - https://studentservices.uwo.ca under the Medical Documentation heading