If “having a gay old time” used to simply mean “celebrating,” what might it mean now to have a queer time, to live in queer times, or to experience time queerly? And is it still fun? This course introduces students to the many ways queer lives and theories challenge normative conceptions of linear time. We will encounter queers feeling backward, growing sideways, and refusing normative futurity as we travel through the centuries with Virginia Woolf’s *Orlando*, explore the post-apocalyptic world of Torrey Peters’s *Infect Your friends and Loved Ones*, and locate the classical past within the contemporary poetics of Anne Carson. Reading theorists such as Lee Edelman, Kathryn Bond Stockton, and José Esteban Muñoz, and considering topics including the chemically delayed onset of puberty among trans youth, the queer time of disability, and the “temporal drag” that Elizabeth Freeman locates in lesbian kitsch, we will also engage with film and television, case studies, and, in our discussion of kitsch, thrift store finds of our own.

**n.b.** This course will include sensitive and sexually explicit material; please talk to me in advance if you are concerned about specific topics that may be triggering for you. Please also speak to me in advance if you require disability accommodations; providing this information at the beginning of the semester will allow me to ensure that the semester goes as smoothly as possible for all of us.

### II. Learning Outcomes:

This is a seminar with a substantial writing component. In this seminar we will engage critically with a set of questions that emerge from queer literature, film, television, and theory. As we undertake this shared inquiry, you will develop and demonstrate competency in academic writing, including but not limited to:

- carefully and attentively reading literary texts (including filmic and televisual texts), and identifying the complex questions raised by that practice, as well as potential answers.
- the construction and presentation of well-organized arguments with complex theses based in specific evidence and close readings.
- the analysis and revision of those very arguments, as you revise your own papers and review those of your peers.

Rather than thinking about writing as “good” or “bad,” we will focus on what each piece of writing does, and how it is shaped by and appropriate (or not!) for its context. This is true both of the texts we will read and those you will produce.

### III. Format and Procedures:

You must be present both physically and intellectually in this course. You are expected to attend all course meetings, though two absences (excused or unexcused) are allowed. Beyond that, your grade will be lowered for each meeting that you miss.

You are expected to complete all reading prior to class discussion, and to participate actively and thoughtfully in discussion. This means carefully considering not just your ideas, but those of your peers as well, and responding to them respectfully and in detail.
You will produce a total of four papers, as well as pre-writing assignments, blog posts, and revisions.

IV. Grading

Your course grade will be based on a combination of paper grades, presentation grades, and participation. Participation doesn’t just mean speaking in class; it also means listening to your peers and engaging thoughtfully in our conversations, as well as participating carefully and respectfully in peer review and other in-class exercises.

Participation (including blog posts) and Presentations: 20%
Paper 1 (3-4 pages): 7%
Paper 2 (4-5 pages): 13%
Paper 3 (5-6 pages): 25%
Paper 4 (8-10 pages): 35%

V. Required Texts (available at the campus bookstore)

Torrey Peters: *Infect Your Friends and Loved Ones* (978-1537065090)
Elizabeth Freeman: *Time Binds* (978-0822348047)

***Please purchase books in these editions. If you already own another edition you may use it, but it will be difficult to follow along in class if the pagination is different.

VI. Schedule of Readings

*Week 1: Defining “Queer”/Defining “Time”*


*Weeks 2-3: Queering the Future*

T 1/30: Lee Edelman: “The Future is Kid Stuff”

W 1/31: *Tutorials: Introductions*

Th 2/1: José Esteban Munoz: selections from *Cruising Utopia*
T 2/6: Jennie Livingston: *Paris is Burning*
bell hooks: “Is Paris Burning?”
**Paper 1 Due**

Daylanne English and Alvin Kim: “Now We Want Our Funk Cut…”


*Weeks 4-6: Queering the Past*

Th 2/15: The L Word: Season 1, Episode 1
Riese Bernard: “In 2017, Lesbian and Bisexual TV…”


**Paper 2 Draft Due**

W 2/28: **Tutorials: Reverse Outlining**

Bruce Beasley, “Who Can a Monster Blame…”

T 3/6: Elizabeth Freeman: “Deep Lez” (in *Time Binds*)
(thrift store trip)
**Paper 2 Due**

*Weeks 7-11: The Longue Durée: Orlando*

Th 3/8: Elizabeth Freeman: “Time Binds, or, Erotohistoriography” (in *Time Binds*)
**Paper 3 Proposal Due**

(No Classes – Spring Break)

**Paper 3 Draft Due**

W 3/21: **Tutorials: Peer Review**

Th 3/22: Virginia Woolf: *Orlando*, Ch. 3
Heather Love: “Modernism at Night”

T 3/27: Virginia Woolf: *Orlando*, Ch. 4

W/ 3/28: *Tutorials: Writing the Proposal*

Th 3/29: Virginia Woolf: *Orlando*, Ch. 5

**Paper 3 Due**

T 4/3: Virginia Woolf: *Orlando*, Ch. 6

**Paper 4 Proposal Due**

Th: 4/5: Sally Potter: *Orlando*

*Weeks 12-14: Temporalities of the Body*

T 4/10: Kathryn Bond Stockton: “Growing Sideways, or Why Children …”

**Paper 4 Draft 1 Due**

Th 4/12: Jake Pyne: “Arresting Ashley X…”

T 4/17: TSQ Keywords: “Sick,” “Disability,” “Abjection,” “Monster,” “Adolescence,” “Child”

Th 4/19: Torrey Peters: *Infect Your Friends and Loved Ones*

**Paper 4 Draft 2 Due**

T 4/24: Torrey Peters: *Infect Your Friends and Loved Ones*

W 4/25: *Tutorials: Speaking*

Th 4/26: Ellen Samuels: “Crippling Anti-Futurity”

*Week 15: Final Presentations*

Th 5/3: **Paper 4 Due**