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Queer History of the United States: A Syllabus

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Queer History of the United States:
A Syllabus

Jordan Ostrum

Summer Fellows
Mentor: Jasmine Harris
July 22, 2016

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Queer History of the United States

Abstract

In 1985, 51% percent of the population believed people with AIDS should be quarantined. That surely says something about our nation's history, but unfortunately, most people aren't taught that statistic in a history course.

My project is the creation of a syllabus and complementary materials for such a course—a college level history course focusing on 20th century queer America. The goal is that this course be taught at Ursinus. Films, letters, and theoretical texts will be used to ask questions about citizenship, privilege, difference, codification, and the individual. New core questions such as “How should we live together?” and “How can we understand the world?” will also be utilized throughout the course. An emphasis on primary sources will enable students to analyze the lived experiences of gay men, trans women, black queers, lesbians, and others. The true value of the course lies in the idea that, as queer theorist David M. Halperin argues, the history of gender and sexuality is inextricable from the history of society, and by learning only about the normative, we erase the extraordinary.

Queer History of the United States Course Proposal

A liberal arts education presents a unique opportunity for students to think critically about issues that affect themselves and the world around them. It enables a student to engage with a topic from a variety of disciplines; it encourages them to enter the changing room of praxes until they find a mode of thinking that pairs with their passion. Gender and sexuality are two concepts that spur debate across a variety of fields—gender theorists practice philosophy, scholars of media and communication analyze the portrayal of sexuality in sitcoms, and a theatre professor often considers a playwright’s treatment of gender roles when directing a piece.

Ursinus College currently hosts a wide variety of courses that address not just gender and sexuality, but specifically, queer genders and sexualities. The Theatre department offers *An Introduction to Modern Queer Drama*, and the Philosophy department boasts *Trans Theory*. What Ursinus lacks is a queer History course. We do offer history courses cross-listed with the Gender and Women’s Studies department, such as HIST/GWMS 301: *Knights and Chivalry*, and HIST/GWMS 302: *Sex and Gender in the Medieval Ages*. What we don’t offer is a course entirely rooted in queer and trans identities, a course that examines queer people, places, events, and that queers (puts a queer reading onto) people, places, or events that are typically thought of as straight or gender conforming.

My proposed course, *A Queer History of the United States*, does just that. The course aligns with the Ursinus model of an inquiry based approach to learning. Students will hone in on two of the proposed core questions: “How should we live together?” and “How can we understand the world?” An interrogation of sources using those two questions work in concert with the other learning goals to create a demanding but thought-provoking course. The learning goals are as follows:

*An increase in the knowledge of the queer history of the United States in the 20th century. This will constitute both a greater awareness and appreciation of the past, but also a greater understanding of what it means to study the past. To accomplish this learning goal, readings and discussions will focus on major developments within the queer community within the past 100 years, but will also emphasize the past's relevance in today's America and a reflection of how our present day ideologies impact our interpretation of the past. Outside projects, including the 3 film review essays and 2 film discussion podcasts, will allow for increased exposure to and discussion of the past, and quizzes will hold students accountable for retaining the information they are exposed to.

*An increase in the ability to critically analyze and interact with a source, through written and oral means, including but not limited to the summation of a source's thesis and supporting arguments, the comparative critique of multiple works that focus on the same subject, and the persuasive argumentation for or against an idea that contains detailed supporting arguments. Students will increase these skill sets by practicing them. All 6 of their quizzes will require them to make a detailed, critical argument using examples from the assigned materials. All 5 of the film projects will also require them to make some sort of argument in relation to the two core questions and the film in question.

*Substantial practice in digesting, discussing, and writing about sources other than secondary source monographs, such as letters, memoirs, blog entries, Youtube videos, and films. Of particular weight in students' fulfillment of this learning goal will be the film projects. Film is an invaluable if underutilized method of learning about history. Unlike many history courses, the watching and discussing of films will be a core tenet of the course and will provide students with practice in interpreting non-traditional historical sources.

*A heightened awareness of ideas and experiences related to gender and sexuality throughout time, including an awareness and appreciation of the complexities of the intersecting

identities involving gender, sexuality, race, class, and other identities. Almost every assignment will deal directly with this learning goal. Every quiz, film, and assigned source will of course discuss issues of gender and sexuality. Every unit discusses issues of race, and every unit except for the nineties unit (a one day unit) sets aside one or multiple days to discuss black communities and individuals. Of the 6 unit films, 3 of them pertain to black communities or individuals, including the 2 used for podcast discussions.

*A dedication to creating, asking, and contemplating difficult questions that complicate and re-frame current orientations and understandings of the world's events, ideas, people, places, and problems. This includes a commitment to core questions such as "How should we live together?" and "How can we understand the world?" and their sub-questions, but also relates to other questions about historiography, ethics, and other disciplines. While these questions will be asked in class on a near-daily basis, they will also be considered outside of class for the film projects. Twice during the semester students will gather outside of class in their film teams to view and discuss a film. Assigning the students teams not only gives them practice in working constructively with other people, but it allows them to engage with these questions outside of class with their classmates.

Due to its subject matter and its pedagogical approach the course aligns with the learning goals of the Ursinus College History department and fulfills the requirements for the Humanities and Diversity core curriculum learning goals. According to the Ursinus website, the History department "expects its students to develop a questioning outlook on the world that demands evidence and sophisticated use of information." They also expect students "to deliver effective oral presentations and participate in discussion by defending a position, listening to others, and responding to alternative views or evidence." Throughout the course students will practice a questioning outlook and oral presentations by participating in podcast style discussions and by preparing film reviews about a series of historical films. By viewing

and interacting with these films, they will not only be meeting the expectations of a History student, they will be “speaking and writing about the human experience and comparing and contrasting multiple viewpoints,” thus meeting the expectations of a Humanities class. They will also be “demonstrating understanding of different groups within the United States and investigating these differences,” therefore meeting the requirements of a Diversity class.

While the analysis of the films are an example of the work that satisfies the requirements of a History, Humanities, and Diversity class, such work will be expected for nearly every class session and assignment.

This course will allow students to put nuanced and sensitive real world issues into historical context. For example, students will look at trans woman Caitlyn Jenner, a once hyper-masculinized hero who transitioned into a feminine, female celebrity. They will compare her with Christine Jorgensen, a once hyper-masculinized hero who transitioned into a feminine, female celebrity back in 1952. Students will investigate how American society reacted to this public transition, how its reaction was different than the 2015 reaction to Caitlyn Jenner, and whether in either case one individual ultimately changed much of the cultural landscape for transgender people writ large. There is currently not a class at Ursinus that asks those questions—that examines the history of LGBTQ people and compares it with the 21st century. But there should be, and my prepared course serves as a resource for any professor who may choose to teach it.

URSINUS COLLEGE

History 327: **Queer History of the United States**

Fall 2016: Tu/Th 1:30-2:45



(Source: Vimeo.com, still of Sylvia Rivera, 1973)

Course Description

A liberal arts education presents a unique opportunity for students to think critically about issues that affect themselves and the world around them. Gender and sexuality are two concepts that spur debate across a variety of fields—gender theorists practice philosophy, scholars of media and communication analyze the portrayal of sexuality in the media, and a theatre professor often considers a playwright’s treatment of gender roles when directing a piece. This course allows for an exploration of not only gender and sexuality, but specifically queer genders and sexualities. The course analyzes these topics through a historical lens and is entirely rooted in queer and trans identities; it examines queer and trans people, places, events, and it queers (puts a queer reading onto) people, places, and events that are typically thought of as being straight or gender conforming.

This course aligns with the Ursinus model of an inquiry based approach to learning. Throughout the semester you will hone in on two of the proposed core questions: “How should we live together?” and “How can we understand the world?” An interrogation of sources using those two questions will work in concert with the other learning goals to create a demanding but thought-provoking course.

Learning Goals and Outcomes

*An increase in the knowledge of the queer history of the United States in the 20th century. This will constitute both a greater awareness and appreciation of the past, but also a greater understanding of what it means to study the past. Specifically students will immerse themselves in the lived experiences of black queer jazz singers from 1920s Harlem, the black trans women who rioted at Stonewall in 1969, the young gay men of the 1980s who protested governmental inaction while dying from A.I.D.S, and a large variety of other key facts, figures, dates, events, and places. Discussions will focus on the past’s relevance in today’s America and a reflection of how our present day ideologies impact our interpretation of the past.

*An increase in the ability to critically analyze and interact with a source, through written and oral means, including but not limited to the summation of a source’s thesis and supporting arguments, the comparative critique of multiple works that focus on the same subject, and the persuasive argumentation for or against an idea that contains detailed supporting arguments.

*Substantial practice in digesting, discussing, and writing about sources other than secondary source monographs, such as letters, memoirs, blog entries, Youtube videos, and films.

*A heightened awareness of ideas and experiences related to gender and sexuality throughout the 20th century, including an awareness and appreciation of the complexities of the intersecting identities involving gender, sexuality, race, class, and other identities.

*A dedication to creating, asking, and contemplating difficult questions that complicate, problematize, and re-frame current orientations and understandings of the world’s events, ideas, people, places, and problems. This includes a commitment to core questions such as “How should we live together?” and “How can we understand the world?” and their sub-questions, but also relates to other questions about historiography, ethics, and other disciplines.

Course Designation

Due to its subject matter and its pedagogical approach the course aligns with the learning goals of the Ursinus College History department and fulfills the requirements for the Humanities and Diversity core curriculum learning goals. Taken from the website, the History department “expects its students to develop a questioning outlook on the world that demands evidence and sophisticated use of information.” It is also expected that students “deliver effective oral presentations and participate in discussion by defending a position, listening to others, and responding to alternative views or evidence.” Throughout the course you will practice having a questioning outlook and giving oral presentations by participating in podcast style discussions and by preparing film reviews about a series of historical films. By viewing and interacting with these films, you will not only be meeting the expectations of a History student, you will be “speaking and writing about the human experience and comparing and contrasting multiple viewpoints,” thus meeting the expectations of a Humanities class. You will also be meeting the expectations of a Diversity class by “demonstrating understanding of different groups within the United States and investigating these differences,” such as exploring and interrogating the nuances of the drag queen community by viewing and discussing the film *Paris Is Burning*. While the analysis of the films are an example of the work that satisfies the requirements of a History, Humanities, and Diversity class, such work will be expected for nearly every class session.

How the Course Works

This is a demanding, 300 level history course, and you will be assigned large amounts of reading for every single class. Taking notes and interacting with the reading (or assigned material) is not just encouraged, but expected. This is especially true because of the amount of assigned work—you will have more information to keep track of, and you shouldn't expect yourself to simply remember it from having read it. History isn't simply about memorizing key facts and figures, but rather about using those facts and figures to make connections and to inform critical arguments.

How to Take Notes

I do not require a specific note taking template, but I suggest developing a pattern of taking notes that keeps in mind or attempts to answer the following questions for every source you are assigned:

Who created the source? (Whose voices are being heard, and whose aren't? How might the person's identity influence their point of view?)

What is the source's thesis, and how do they back it up? (What type of evidence do they use? What are their supporting arguments?)

How does this relate to other sources? (Does this corroborate or contradict something you've previously read or learned? Does it provide context to some other historical person or event?)

What definitions, terms, figures, or facts are important?

To which questions, core questions or other questions, does this source relate? (Does this source help to answer these questions? If so, how? Does this source reframe or complicate a question?)

Assignments and Grades

Your final grade will consist of 4 large assignment categories: In-class Participation, Discussion Film Projects, Essay Film Projects, and Quizzes.

In-class Participation:

Consider in-class activities and discussions to be the cornerstone of the course. Class will be the place to dissect all of the assigned materials and to ask clarifying questions of the professor and your fellow students. Class meetings are a time for a group of people to come together and have a powerful exchange of varying opinions on a shared set of sources. Given how critical class meetings are, your continued participation during class meetings will constitute 50% of your overall grade for the course. To receive a high grade for in-class participation, you must participate with insightful comments or questions every day. Do not anticipate making up for lost days by over-participating on other days—good participation also means not dominating the discussion.

Film Projects:

The details to the film project are located on another handout. For grading purposes, your 5 film projects combined constitute 25% of your overall grade.

Quizzes:

Throughout the course you will take 6 unannounced, in-class quizzes at the very beginning of class. Each quiz will be an essay style quiz. Please do not think of them as simply a “Gotcha!” form of assessment designed to police reading. While the quizzes do encourage you to adhere to the demanding reading schedule, they are essay style on purpose. This allows you to develop your argumentation skills, which is one of the course goals. For each quiz you be expected to draw detailed arguments and details from the assigned reading to make an argument of your own. The quizzes are closed book but open notes, and you will have 20 minutes to complete each quiz. There will be a quiz per unit, making 6 quizzes total, however, I will automatically drop your lowest quiz and only grade your 5 highest quizzes.

Grade Breakdown:

In-class Participation	[50%]
2 Discussion Film Projects	[2X5= 10%]
3 Essay Film Projects	[3X5= 15%]
5 Quizzes	[5X5= 25%]

Required Books

You are responsible for acquiring the following books:

- Jeb Alexander. *Jeb and Dash: A Diary of a Gay Life, 1918-1945*. (1994)
C. Tyler Carpenter and Edward H. Yeatts. *Stars Without Garters!: The Memoirs of Two Gay GIs in WWII*. (1997)
Lillian Faderman. *Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth Century America*. (1991)
Audre Lorde. *Zami: A New Spelling of My Name (A Biomythography)* (1982)
Eric Marcus. *Making Gay History: The Half-Century Fight for Gay and Lesbian Equality*. (2002)

Mary Lynn Rampolla. *A Pocket Guide to Writing in History* (8th Edition, 2015) **This book will not be assigned to you for any given day, but knowing its contents, especially when it comes to citations for written work, will be crucial. It is suggested you familiarize yourself with the sections related to writing about films, citations, and plagiarism before turning in any written work.**

Marc Stein. *Rethinking the Gay and Lesbian Rights Movement*. (2012)

Susan Stryker. *Transgender History*. (2008)

Course Policies

Academic Accommodations

Ursinus is committed to making sure that all students with disabilities receive reasonable accommodations. For more information, please see the website at:

<https://www.ursinus.edu/offices/center-for-academic-support/students-with-disabilities/>

Or contact the Director of Disability Services, Shammah Bermudez via email

(sbermudez@ursinus.edu) or via phone at 484-762-4329.

Academic Honesty and Plagiarism

Plagiarism is a serious crime and is expressly forbidden. Plagiarism is intellectual theft and constitutes a breach of the social contract of respect and decency expected of all Ursinus students. As such, any incidence of plagiarism will result in a minimum of me contacting the Dean's Office and you receiving an 'F' in the entire assignment category (for example, if you plagiarize on ONE of your film essays, you will receive a zero on the entire portion of that grade and your highest possible grade in the course will be a 85%. Keep in mind that this is the minimum result of plagiarism, which may result in a failure of the entire course. To prevent plagiarism, consult Rampolla, the Center for Writing and Speaking, and Purdue Owl for what constitutes plagiarism.

Link to Purdue Owl: <https://owl.english.purdue.edu/owl/resource/589/01/>

Attendance

The official Ursinus College attendance policy is as follows:

“In keeping with a strong liberal arts tradition that encourages active learning and complete participation in the education process, the college expects students to attend class. Specific attendance policies are set by individual instructors and indicated on the course syllabus at the beginning of each term.”

For this course attendance is especially critical as 50% of your grade is determined by in-class participation, which you cannot earn unless you are in class. I will allow for 4 unexcused absences from class, the 5th absence and each subsequent absence will result in an academic warning and a 5% deduction from your final, overall course grade. While 4 permitted absences may sound like a lot, the policy is not as lenient as it may seem. Unexcused absences will still result in you receiving a zero for that day's participation grade, and if you miss a quiz (which are always unannounced) you will not be able to take it outside of class because of your unexcused absence.

Serious illness—be they mental or physical—will always be respected and treated differently than you simply deciding to skip class. The reason I allow for 4 unexcused absences instead of the usual 2 or 3 is that I understand that we can often find ourselves in situations where we are not well enough to go to class, but we are not quite sick enough for a doctor's note.

Consider my attendance policy as a reflection of the core question “How should we live together?” For me, living together means being cognizant of other people’s needs and differences. So if you have a nasty cold and want to take a day to get better instead of wearing yourself down (and infecting others) by going to class, please use one of your 4 permitted absences to take care of yourself. Alternatively, but of equal importance, I respect people’s need to take care of their mental health. If you are feeling particularly depressed, anxious, or are experiencing similar symptoms, please feel free to use one of your 4 excused absences to stay home and take care of yourself if you feel that is your best course of action. If you feel that you need to stay home but fear missing a quiz, please email me and we can discuss your situation.

Class Cancellation and Inclement Weather

Should extreme weather prevent me from getting to campus, or should some unforeseen emergency arise in which I am prevented from holding class, I will notify you via email as soon as possible.

Deadlines and Extensions

You should come to class prepared, having read all the reading and watched all the videos and taken notes on everything. As for formal assignments, I am a bit more flexible—in a sense. All written work (in this class, the film reviews) may be turned in and then re-submitted for a higher grade based on my recommendations. Consider it a first draft. These re-submissions are due one week after you receive my recommendations. However, this policy only applies to work submitted by the time I start to grade your paper (the precise time not something necessarily known to you). For instance, if your paper isn’t ready for submission at 11:59, you are free to continue working on it through the night, and may turn it in by 5 or 6AM. But by 10AM, 11AM, or whenever it is that I decide to grade on Sunday, if I am ready to grade your paper and it’s not there, it is late. If your paper is late, then you forfeit your opportunity to re-submit your paper for a higher grade. You must accept the grade you receive on your late paper as is. You will have one week from when the rest of class receives feedback on essays to submit your first and final draft. After that, you automatically receive a zero on that assignment. If you contact me in advance (several days, preferably a week) and have a valid excuse as to why you should be granted an extension, I will consider it.

For group work, I am more open to extensions, but less flexible when it comes to deadlines. If your project is not in my email by the time I am ready to start grading (it SHOULD be in by 11:59 on the stated due date) all members will receive a zero on the project. So please, if you foresee difficulties in submitting your project on time, contact me in advance. Should emergencies or extenuating circumstances occur, let me know.

Fourth Credit Hour

The fourth credit hour will be earned through extensive work outside of class, including class readings and film assignments.

Names and Pronouns

Knowing and applying the names and pronouns that students use is a crucial part of developing a productive learning environment that fosters safety, inclusion, personal dignity, and a sense of belonging across campus. At any point in the semester, please let me know if you wish to be addressed by a different name or pronoun and I will gladly honor your request. (Adopted from the University of the Pacific.)

In this class using the names and pronouns that a person uses is non-negotiable. Please be respectful of any pronoun a student uses. Some pronouns you may not have heard of are the personal they and zie/zir or xie/xir. An example of the singular they personal pronoun is: “The librarian liked Martha because they always returned their library books on time.” Your personal opinion on the validity of a person’s pronoun are irrelevant; what is important is respecting a person’s autonomy to choose how they are addressed (as you can see, I use the singular they all the time in order to be gender neutral). The same goes for xie/xir or ze/zir. For example, “The librarian liked Samantha because xie always returned xir library books on time.” If you slip up, apologize, correct yourself, and then move on—don’t make a big deal about it. For example, say “Samantha loves her dogs—sorry, xir dogs, because they are so cute.”

SPTQs

The Student Perception of Teaching Quality is an online evaluation form that serves two purposes: 1. It allows feedback to be given anonymously to the instructor in order for them to improve the course, and 2. To allow feedback to the department chair and Dean. All students will be expected to complete the SPTQ for Hist 327—all of your feedback is greatly appreciated.

Course Schedule

INTRODUCTION

Questions to Consider: Class 1/Aug. 30

“How to Do the History of Male Homosexuality” David M. Halperin

“The Present Future of Lesbian Historiography” Valerie Traub [95-top of 98]

Video: “Judith Butler: Your Behavior Creates Your Gender”

[<https://www.youtube.com/watch?v=Bo7o2LYATDc>]

UNIT 1: SEX AND GENDER IN EARLY TWENTIETH CENTURY AMERICA

Turn of the Century Sexual Inversion: Class 2/Sept. 1

Eaklor, *Queer America*: “Sexualities and Communities through Two World Wars” (43-67)

Ralph Werther, *Autobiography of an Androgyne*. (19-47. 80-99, 180-196)

“Something About a Well”: Turn of the Century White Lesbianism. Class 3/Sept. 6

Faderman, *Odd Girls and Twilight Lovers*: “Lesbian Chic: Experimentation and Repression in the 1920s” (62-67, 79-93)

Miller, *Out of the Past*: “An Excerpt from Radclyffe Hall’s *The Well of Loneliness*” (183-193)

Blasius and Phelan, *We Are Everywhere*: “The Well of Loneliness: People v. Friede” (217-220)

Faderman, *Odd Girls*: “Wastelands and Oases: The 1930s” (93-118)

Laurence, *The New York Times* “Women’s Personalities Changed by New Adrenal Gland Operation” Oct. 28 1935

Black and Queer in the 20s and 30s, Part I. Class 4/Sept. 8

Chauncey, *Gay New York*: “Building Gay Neighborhood and Enclaves: The Village and Harlem” (244-267)

Eric Garber, “A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem,” [<10 pgs]

Brett Beemyn, "The New Negro Renaissance, A Bisexual Renaissance: The Lives and Works of Angelina Weld Grimke and Richard Bruce Nugent." (9 pgs.)
SONG: Kokomo Arnold, "Sissy Man Blues"

Black and Queer in the 20s and 30s, Part II. Class 5/Sept. 13

FILM: Philipson, *T'Ain't Nobody's Business: Queer Blues Divas of the 1920s* (29 mins.)
Faderman, *Odd Girls*: "Lesbian Chic: Experimentation and Repression in the 1920s" (67-79)
Cookie Woolner, "'Woman Slain in Queer Love Brawl': African American Women, Same-Sex Desire, and Violence in the Urban North, 1920-29," *Journal of African American History*, Summer 2015, pp. 406-427.
FILM: *We've Been Around: Lucy* (5 mins.)

SONGS

Ma Rainey, "Prove It On Me Blues"
Lucille Bogan, "B.D. Woman's Blues"
Monette Moore, "Two Old Maids in a Folding Bed"
Bessie Smith, "Foolish Man Blues"
Goerge Hannah, "The Boy in the Boat"

Sexuality and Citizenship in Early 20th Century, Part I. Class 6/Sept. 15

Canaday, *The Straight State*: Introduction (1-18)
"A New Species of Undesirable Immigrant": Perverse Aliens and the Limits of the Law, 1900-1924" (19-54)
"We Are Merely Concerned with the Fact of Sodomy": Managing Sexual Stigman in the World War I-Era Military, 1917-1933" (55-90)

Sexuality and Citizenship in Early 20th Century, Part II. Class 7/Sept. 20

Canaday, *The Straight State*: "'Most Fags Are Floaters': The Problem of 'Unattached Persons' during the Early New Deal, 1933-1935" (91-136)
Russell, *Jeb and Dash*: Introduction (3-7) 1920-1923 (28-70)

UNIT 2: WORLD WAR II

Black and Queer In and Out of Uniform. Class 8/Sept. 22

Bérubé, "How Gay Stays White and What Kind of White It Stays" (202-226)
Sherouse, *The Politics of Homosexuality in the Twentieth Century Black Freedom Struggle*: "The Perplexing Problem of Sex Perversion": World War II and the Politics of Black Homosexuality (57-89)
Lorde, *Zami*: Chapter 7

*****TEAM FILM PROJECT, RECORDED DISCUSSION ON BESSIE DUE SATURDAY SEPTEMBER 24 AT 11:59PM*****

The Women's Army Core Class 9/Sept. 27

Meyer, *Creating G.I. Jane*: "The 'Lesbian' Threat" (148-178)
Cauley, "Queering the WAC: The World War II Military Experience of Queer Women" (1-48)

In the Trenches, Part I. Class 10/Sept. 29

Carpenter, *Stars without Garters*: 9-74

In the Trenches, Part II. Class 11/Oct. 4
Carpenter, *Stars without Garters*: 75-159

The Home Front/Coming Home Class 12/Oct. 6
Faderman, *Odd Girls*: “Naked Amazons and Queer Damozels’: World War II and Its Aftermath” (118-138)
Canaday, *Straight State*: “With the Ugly Word Written Across It’: Homo-Hetero Binarism, Federal Welfare Policy, and the 1944 GI Bill” (137-173)

***INDIVIDUAL FILM PROJECT, REVIEW ESSAY ON *COMING OUT UNDER FIRE*
DUE SATURDAY OCTOBER 8 AT 11:59PM***

UNIT 3: THE LAVENDER SCARE AND TURBULENT SIXTIES

Homophile Activism, 1950-1961: The Mattachine Society Class 13/Oct. 11
Stein, *Rethinking the Gay and Lesbian Movement*: “Homophile Activism” (41-63)
Marcus, *Making Gay History*: “Taking Root” (19-70)
Blasius and Phelan, *We Are Everywhere*: Mattachine Foundation/Mattachine Society, Mission Statement and Foundation (283-285)
Franklin Kameny, Letter to US House of Representatives (306-308)
NYT: Johnson, “3 Deviates Invite Exclusion by Bar”

Homophile Activism, 1961-1969: The Daughters of Bilitis Class 14/Oct. 13
Stein, *Rethinking the Gay and Lesbian Movement*: “Homophile Activism” (63-78)
Marcus, *Making Gay History*: “Speaking Out, Setting Goals, Making Demands” (71-118)
Blasius and Phelan, *We Are Everywhere*:
DOB Statement of Purpose
Franklin Kameny, “Does Research Into Homosexuality Matter?”
Leo Ebreo, “A Homosexual Ghetto”
Shirley Willer, “What Concrete Steps Can Be Taken to Further the Homophile Movement?”
Dorothea L. (Del) Martin, “The Lesbian’s Other Identity”
Rita Laporte, “Of What Use Is NACHO?”
Wilda Chase, “Lesbianism and Feminism”

The Lavender Scare and Legal Persecution, Part I Class 15/Oct. 20
Johnson, *The Lavender Scare*: “Interrogations and Disappearances: Gay and Lesbian Subculture in 1950s Washington” (147-178)
Lorde, *Zami: A New Spelling of My Name*: Chapters 23-29 (176-226)

The Lavender Scare and Legal Persecution, Part II Class 16/Oct. 25
Eskridge, *Gaylaw*: “Kulturkampf and the Threatening Closet, 1946-1961” (57-97)
Loftin, *Letters to ONE* “Repression and Defiance” (103-151)

“Screaming Queens” and “Blonde Beauties”: Transgender at Midcentury Class 17/Oct. 27
Stryker, *Transgender History*: “Transgender Liberation” (59-81, 88-89)
FILM: Stryker, *Screaming Queens: The Riot at Compton’s Cafeteria* (56 mins.)
White, Daily News: *Ex-GI Becomes Blonde Beauty*
VIDEO: Cary Collins, Hour Magazine: Interview with Christine Jorgensen (10 mins.)
Meyerowitz, for Politico: “America’s Original Transgender Sweetheart”
FILM: *We’ve Been Around Little Ax* (4 mins.)

Butches and Femmes, Civilians and Soldiers: Midcentury Lesbians Class 18/Nov. 1
Canaday, *The Straight State*: “Finding a Home in the Army’: Women’s Integration, Homosexual Tendencies, and the Cold War Military, 1947-1959” (174-213)
Feinberg, *Stone Butch Blues*: Chapters 3-5

The “hairpin drop heard around the world”: Stonewall Class 19/Nov. 3
Stryker, *Transgender History*: “Transgender Liberation” (82-87)
Stein, *Rethinking the Gay and Lesbian Movement* (79-81)
Faderman, *The Gay Revolution*: “The Riots” (171-187)
Marcus, *Making Gay History*: “Liberation” (121-131)
Eaklor, *Queer America*: “Stonewall” and “Debate: How Important Was the Stonewall Riot?” (122-125)
Duberman, *Stonewall*: “1969” (167-112)
VIDEO: Gwist, Stonewall Veterans Talk About the Night That Changed The World - Stonewall: Profiles of Pride (6 mins.)
VIDEO: transhistory, Trans Oral History Project: Miss Major on Stonewall (3 mins.)
VIDEO: ashleymagnet, TFM: Trans Stonewall Veteran Exposes Stonewall History's Trans Erasure & Whitewashing by Gay Inc (10 mins.)

*****INDIVIDUAL FILM PROJECT, REVIEW ESSAY ON STONEWALL UPRISING DUE SATURDAY, NOVEMBER 5 AT 11:59*****

UNIT 4: THE SEVENTIES

Two Trans Leaders Class 20/Nov. 8
Stryker, *Transgender History*: “The Difficult Decades” (91-111)
Merbruja, “5 Reasons Sylvia Rivera Is One of the Most Badass Radical Trans Heroes to Ever Live” (Read article and watch video)
VIDEO: Rhys Ernst, *We’ve Been Around*: STAR (5 mins.)
FILM: Michael Kasino, *Pay It No Mind: The Life and Times of Marsha P. Johnson* (55 mins.)

Gay and Lesbian Electoral Politics Class 21/Nov. 10
Stein, *Rethinking the Gay and Lesbian Movement*:
“Gay Liberation, Lesbian Feminism, and Gay and Lesbian Liberalism, 1969-73” (79-114)
“Gay and Lesbian Activism in the Era of Conservative Backlash, 1973-81” (115-142)
Faderman, *The Gay Revolution*: “Of Martyrs and Marches” (394-414)
Blasius and Phelan, *We Are Everywhere*: Harvey Milk, “The Hope Speech” (450-453)

*****TEAM FILM PROJECT, RECORDED DISCUSSION ON BROTHER OUTSIDER: THE LIFE OF BAYARD RUSTIN DUE SATURDAY, NOVEMBER 12 AT 11:59*****

UNIT 5: A.I.D.S. AND THE EIGHTIES

A “Rare Cancer” Class 22/Nov. 15
Faderman, *The Gay Revolution*: “The Plague” (415-441)
Stein, *Rethinking the Gay and Lesbian Movement* “The Age of AIDS” (155-163)
NYT: “Rare Cancer Seen in 41 Homosexuals” July 3, 1981
Marcus, *Making Gay History*: “In the Shadow of AIDS” (245-301)

“Roy Cohn Is Not a Homosexual” from *Angels in America*

<https://www.youtube.com/watch?v=98fBiOVEcyI>

FILM: *We've Been Around*: Lou (4 mins.)

Black and Queer with AIDS Class 23/Nov. 17

FILM: *Black Is...Black Ain't*, directed by Marlon Riggs (87 mins.)

San Francisco Class 24/Nov. 22

FILM: *We Were Here*, directed by David Weissman (90 mins.)

New York Class 25/Nov 29

FILM: *The Normal Heart*, directed by Ryan Murphy (143 mins.)

ACT-UP Oral History Class 26/Dec. 1

Joann Gibbs Interview

Kendall Thomas Interview

*****INDIVIDUAL FILM PROJECT, REVIEW ESSAY ON HOW TO SURVIVE A PLAGUE
DUE SATURDAY, DECEMBER 3 AT 11:59PM*****

UNIT 6: THE NINETIES

New Millennium, New Frontier Class 27/Dec. 6

Stein, *Rethinking the Gay and Lesbian Movement*: “LGBT and Queer Activism Beyond 1990” (182-207)

Stryker, *Transgender History*: “The Current Wave” (121-153)

Blasius and Phelan, *We Are Everywhere*:

Anonymous, “Queer Read This; I Hate Straights”

Paula Ettelbrick, “Since When Is Marriage a Path to Liberation?”

Craig G. Harris, “Celebrating African-American Lesbian and Gay History: Finding Our Way to the Future”

Zoe Leonard, “I Want a President” (PDF)

Cheryl Chase, *Trans Studies Reader*: “Hermaphrodites with Attitude: Mapping the Emergence of Intersex Political Activism”

Culminating Discussion Class 28/Dec. 8

Unit Film: *Paris is Burning*

[Annotated] Course Schedule

INTRODUCTION

Questions to Consider: Class 1/Aug. 30

“How to Do the History of Male Homosexuality” David M. Halperin

“The Present Future of Lesbian Historiography” Valerie Traub [95-top of 98]

Video: “Judith Butler: Your Behavior Creates Your Gender”

[<https://www.youtube.com/watch?v=Bo7o2LYATDc>]

[It was important to me that the students have some sort of theoretical framework; going into the class I imagine they might all have a similar interest in queer issues but their background knowledge might vary wildly. Assigning them theory at the very beginning frames future conversations and provides for some level footing in terms of shared knowledge of terms and historiographical concepts. The Traub piece I saw a lot of value in, and while I didn't include the whole piece she has a three page list of questions that I see as informing a lot of future readings, especially since this course aligns with the Ursinus inquiry based approach to learning. I had wanted to include more theory, and in fact originally planned for a two week unit, but ultimately decided that moving on to the history texts would provide students with more important information.]

UNIT 1: SEX AND GENDER IN EARLY TWENTIETH CENTURY AMERICA

Turn of the Century Sexual Inversion: Class 2/Sept. 1

Eaklor. *Queer America*: “Sexualities and Communities through Two World Wars” (43-67)

Ralph Werther, *Autobiography of an Androgyne*. (19-47. 80-99, 180-196)

[Eaklor's book was not as valuable as I had once thought—it is a very broad approach to some of the aspects that I wanted to explore in depth. But I really appreciate her framing of this time period in particular, the 1900 to World War II range. Primary sources are incredibly valuable but starting off the unit with a broad tableau can provide for some much needed context to some of the more detailed sources. As for Ralph Werther's book, it was a great find. I knew I wanted to include trans issues throughout the course, and having one from the very beginning of the century helped to make that happen. It's a pretty brutal text, and discusses some pretty heavy issues, but I found that valuable as well. I wanted students exposed to some of the heavier issues early on, so that if they felt they wouldn't be able to handle such issues, they could leave the course during the add/drop period and not feel trapped a month later in a course with trigger-inducing materials.]

“Something About a Well”: Turn of the Century White Lesbianism. Class 3/Sept. 6

Faderman, *Odd Girls and Twilight Lovers*: “Lesbian Chic: Experimentation and Repression in the 1920s” (62-67, 79-93)

Miller, *Out of the Past*: “An Excerpt from Radclyffe Hall's *The Well of Loneliness*” (183-193)

Blasius and Phelan, *We Are Everywhere*: “The Well of Loneliness: People v. Friede” (217-220)

Faderman, *Odd Girls*: “Wastelands and Oases: The 1930s” (93-118)

Laurence, *The New York Times* “Women's Personalities Changed by New Adrenal Gland Operation” Oct. 28 1935

[In a course about difference and diversity, I wanted to strive to not whitewash (or “male-wash”) the content. This brought up some difficult questions: What does it do pedagogically to separate the experiences of white and black lesbians? What problems

does that cause, and what solutions does it create? Ultimately, I decided to have days that focused specially on black issues because that would allow me to hone in on how blackness and queerness worked both together and separately to create distinct experiences for black queer people, straight white people, and others. I also knew I wanted to focus on women's issues—to see the 'L' in LGBT. Faderman's text, while dated, is very readable and brings in questions of race. Radclyffe Hall's novel, *The Well of Loneliness*, was mentioned so many times in so many of my readings I knew I had to provide an excerpt of it for my students, and Miller's book claims to have the one section that inspired Hall to write the book in the first place. The New York Times article also seemed like a great piece of primary source material—I certainly find it exciting as a student of history to read about something and then actually see the real thing, untampered by secondary source interpretations.]

Black and Queer in the 20s and 30s, Part I. Class 4/Sept. 8

Chauncey, *Gay New York*: "Building Gay Neighborhood and Enclaves: The Village and Harlem" (244-267)

Eric Garber, "A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem," [<10 pgs]

Brett Beemyn, "The New Negro Renaissance, A Bisexual Renaissance: The Lives and Works of Angelina Weld Grimke and Richard Bruce Nugent." (9 pgs.)

SONG: Kokomo Arnold, "Sissy Man Blues"

[I found so much on this topic that I decided to split it into two days so as to not overwhelm the students and to allow for more in depth discussion on each individual source. The Beemyn piece I found of particular value and importance as it brings up the subject of bi erasure, or the silencing of bisexual people from history, pop culture, and works of fiction. This relates to the core question "How can we understand the world?" because it brings into question the role of the historian in painting a picture of the past. What happens when historians codify the sexuality of people from the past when those people didn't label themselves as such? Why do we hone in on the homosexual writings of an author, ignoring the heterosexual writing and thus erasing their potential bisexuality? I think that that piece, while short, will surely provide for ample discussion.]

Black and Queer in the 20s and 30s, Part II. Class 5/Sept. 13

FILM: Philipson, *T'Ain't Nobody's Bizness: Queer Blues Divas of the 1920s* (29 mins.)

Faderman, *Odd Girls*: "Lesbian Chic: Experimentation and Repression in the 1920s" (67-79)

Cookie Woolner, "'Woman Slain in Queer Love Brawl:' African American

Women, Same-Sex Desire, and Violence in the Urban North, 1920-29," *Journal of African American History*, Summer 2015, pp. 406-427.

FILM: *We've Been Around*: Lucy (5 mins.)

SONGS

Ma Rainey, "Prove It On Me Blues"

Lucille Bogan, "B.D. Woman's Blues"

Monette Moore, "Two Old Maids in a Folding Bed"

Bessie Smith, "Foolish Man Blues"

Goerge Hannah, "The Boy in the Boat"

[Another element that I wanted to bring to this course was a commitment to learning about the past from sources besides monographs. Documentaries are of course a great resource, and the *We've Been Around* series is a new gem I found on trans people from the past that of course are generally not discussed in a typical history course. It seemed

natural to also focus on the musicians and their music as the subject was mentioned so heavily in the secondary source materials; the songs were also so easily accessible. Plus, music is something that is so valued in our modern era, so why wouldn't it be a great window into the past?]

Sexuality and Citizenship in Early 20th Century, Part I. Class 6/Sept. 15

Canaday, *The Straight State*: Introduction (1-18)

“A New Species of Undesirable Immigrant”: Perverse Aliens and the Limits of the Law, 1900-1924” (19-54)

“We Are Merely Concerned with the Fact of Sodomy’: Managing Sexual Stigman in the World War I-Era Military, 1917-1933” (55-90)

[“Whose voices are being heard?” and “Who created the source?” are two of the many questions I wanted my students to ask, so I really appreciate being able to put in works written by women. Canaday’s book is an excellent if challenging text, and demands that its readers look at questions of bureaucracy, statehood, and institutionalized oppression.]

Sexuality and Citizenship in Early 20th Century, Part II. Class 7/Sept. 20

Canaday, *The Straight State*: “Most Fags Are Floaters’: The Problem of ‘Unattached Persons’ during the Early New Deal, 1933-1935” (91-136)

Russell, *Jeb and Dash*: Introduction (3-7) 1920-1923 (28-70)

[*Jeb and Dash* is not the most thrilling memoir I include in the course, but it was one from the time period and it did provide a valuable, first-hand account of being gay. Jeb deals with the heartache, frustration, and loneliness that often comes with being a sexual young person, let alone a sexually marginalized young person. I decided on a smaller section of the book than I had originally wanted to include because of lack of time and due to the repetitiveness of Jeb’s diary.]

UNIT 2: WORLD WAR II

Black and Queer In and Out of Uniform. Class 8/Sept. 22

Bérubé, “How Gay Stays White and What Kind of White It Stays” (202-226)

Sherouse, *The Politics of Homosexuality in the Twentieth Century Black Freedom Struggle*:

“The Perplexing Problem of Sex Perversion’: World War II and the Politics of Black Homosexuality (57-89)

Lorde, *Zami*: Chapter 7

[This unit in particular started out as incredibly white-washed and male-centric. My faculty mentor (and her social media network) helped me to find some more sources on black gay people during World War II. There were not many results, the scholarship is scarce. That being said, I appreciate the sources that I was able to get my hands on, and I think Bérubé’s piece helps to frame a discussion on race. In fact, I want students to discuss the fact that there isn’t much written about black queer people of this time period. I moved the Bérubé piece from the beginning to here in part because I think the class could use some time to get to know each other before they discuss issues of whiteness and white privilege.]

TEAM FILM PROJECT, RECORDED DISCUSSION ON *BESSIE* DUE SATURDAY SEPTEMBER 24 AT 11:59PM

[I wanted to include as many black sources and black voices as I could, and *Bessie* fit the bill. Queen Latifah stars as one of the queer jazz singers mentioned earlier in the

course, and I wanted students to get a more up close and personal look at that section in particular.]

The Women's Army Core Class 9/Sept. 27

Meyer, *Creating G.I. Jane*: "The 'Lesbian' Threat" (148-178)

Cauley, "Queering the WAC: The World War II Military Experience of Queer Women" (1-48)

[Again, there is much less written about the women of this period than there is about the men. I had to rely on Doctoral and Masters theses, but I finally did find some good sources. Meyer in particular provides some good theoretical framework on how and why talking about gay women in the military is simply different than talking about gay men. I'm hoping students will be able to use some Traub's questions from earlier to dissect and interrogate Meyer's chapter.]

In the Trenches, Part I. Class 10/Sept. 29

Carpenter, *Stars without Garters*: 9-74

[I again found a really good primary source autobiography. It was exciting for me to read, and had a riveting backdrop of World War II: the author is drafted, goes to Britain, helps evacuate Dachau—all while being with his lover, directing theatrical productions, and meeting gay men from all over the world—truly a queer history.]

In the Trenches, Part II. Class 11/Oct. 4

Carpenter, *Stars without Garters*: 75-159

[The book is readable and valuable, and while I did want to make the World War II unit rather short to give more airtime to the 50s and 60s, I decided I could spare a day to allow the students to read the entirety of this short memoir.]

The Home Front/Coming Home Class 12/Oct. 6

Faderman, *Odd Girls*: "Naked Amazons and Queer Damozels': World War II and Its Aftermath" (118-138)

Canaday, *Straight State*: "With the Ugly Word Written Across It': Homo-Hetero Binarism, Federal Welfare Policy, and the 1944 GI Bill" (137-173)

[I didn't want to make World War II simply about the people in uniform. The home front, and life after the war, provides for a lot of discussion on how wartime impacts the civilian lifestyle, how gender and sexuality is dealt with during and after a war, and how such differences are codified by law.]

***INDIVIDUAL FILM PROJECT, REVIEW ESSAY ON *COMING OUT UNDER FIRE*
DUE SATURDAY OCTOBER 8 AT 11:59PM***

[The whole unit previously consisted of just Bérubé's book of the same name, but after I diversified the sources I decided to use this film to include the preeminent and powerful historian's work on World War II queer history.]

UNIT 3: THE LAVENDER SCARE AND TURBULENT SIXTIES

Homophile Activism, 1950-1961: The Mattachine Society Class 13/Oct. 11

Stein, *Rethinking the Gay and Lesbian Movement*: "Homophile Activism" (41-63)

Marcus, *Making Gay History*: "Taking Root" (19-70)

Blasius and Phelan, *We Are Everywhere*: Mattachine Foundation/Mattachine Society, Mission Statement and Foundation (283-285)

Franklin Kameny, Letter to US House of Representatives (306-308)

NYT: Johnson, "3 Deviates Invite Exclusion by Bar"

[I knew I wanted to theme the class sessions, but sometimes this proved rather difficult. For example, not every reading for this day is precisely about the Mattachine Society, or takes place within the 1950-1961 time period. That being said, the themes mostly fit, and they provide structure to both the assigned materials and the class discussion. It was in this half of the course that the amount of sources nearly doubled in size—many historians consider the gay and lesbian rights movement to have “started” in this era. Yet again, this provides students with a potential to interrogate norms and codifications: what does it mean for historians to pick a “start” date for movements? Can it negate the work of earlier activists and groups, or does it simply help to contextualize the past?]

Homophile Activism, 1961-1969: The Daughters of Bilitis Class 14/Oct. 13

Stein, *Rethinking the Gay and Lesbian Movement*: "Homophile Activism" (63-78)

Marcus, *Making Gay History*: "Speaking Out, Setting Goals, Making Demands" (71-118)

Blasius and Phelan, *We Are Everywhere*:

DOB Statement of Purpose

Franklin Kameny, "Does Research Into Homosexuality Matter?"

Leo Ebreo, "A Homosexual Ghetto"

Shirley Willer, "What Concrete Steps Can Be Taken to Further the Homophile Movement?"

Dorothea L. (Del) Martin, "The Lesbian's Other Identity"

Rita Laporte, "Of What Use Is NACHO?"

Wilda Chase, "Lesbianism and Feminism"

[Stein's book isn't perfect, but it provides a detailed but cursory, challenging yet concise narrative of several of the groups involved in homophile activism at this time. Marcus's book gives a wide sampling of primary source excerpts (interviews with the people involved) but doesn't include many trans voices or people of color.]

The Lavender Scare and Legal Persecution, Part I Class 15/Oct. 20

Johnson, *The Lavender Scare*: "Interrogations and Disappearances: Gay and Lesbian Subculture in 1950s Washington" (147-178)

Lorde, *Zami: A New Spelling of My Name*: Chapters 23-29 (176-226)

[Johnson's book is to me a fascinating and preeminent text, and he is in fact working on a film of the same name. I had really wanted to include more of his text, but found myself struggling during this unit in particular trying to fit everything in that I wanted. Ultimately I picked the chapter that I feel described governmental persecution the most succinctly and with the most detail—in the future perhaps the text itself could be swapped entirely for the film. As for Audre Lorde, I had wanted to assign the whole text but simply couldn't. I put in as much as I could though, and her perspective as a poetically eloquent black lesbian (living during the Lavender Scare) is of course invaluable.]

The Lavender Scare and Legal Persecution, Part II Class 16/Oct. 25

Esckridge, *Gaylaw*: "Kulturkampf and the Threatening Closet, 1946-1961" (57-97)

Loftin, *Letters to ONE* "Repression and Defiance" (103-151)

[Esckridge's text and argument mirrored Johnson's in having value yet also having too many pages to assign in its entirety for this class. The chapter I picked is particularly chilling as it exposes the similarities of governmental treatment of homosexuals during the Cold War United States and Nazi Germany. Loftin's collection of letters from queer

people at midcentury provided a primary source pairing for the Eskridge text—reading letters seems especially intimate for students hoping to access the personal thoughts and feelings of queer people during this time.]

“Screaming Queens” and “Blonde Beauties”: Transgender at Midcentury *Class 17/Oct. 27*

Stryker, *Transgender History*: “Transgender Liberation” (59-81, 88-89)

FILM: Stryker, *Screaming Queens: The Riot at Compton’s Cafeteria* (56 mins.)

White, Daily News: *Ex-GI Becomes Blonde Beauty*

VIDEO: Cary Collins, Hour Magazine: Interview with Christine Jorgensen (10 mins.)

Meyerowitz, for Politico: “America’s Original Transgender Sweetheart”

FILM: *We’ve Been Around* Little Ax (4 mins.)

[Being able to include trans issues excited me the most about this course. Susan Stryker, a titan in trans studies, provided much of the material. I thought it to be of particular relevance for the students to look at Christine Jorgensen, the 20th century’s answer to Caitlyn Jenner. The similarities are striking, and the role of economic and racial privilege in both cases should make for stimulating class discussion. The *We’ve Been Around* documentary series, while short, allowed me to insert other forms of media into the trans portions of the curriculum.]

Butches and Femmes, Civilians and Soldiers: Midcentury Lesbians *Class 18/Nov. 1*

Canaday, *The Straight State*: “Finding a Home in the Army’: Women’s Integration, Homosexual Tendencies, and the Cold War Military, 1947-1959” (174-213)

Feinberg, *Stone Butch Blues*: Chapters 3-5

[As previously stated, Canaday’s text provided useful theoretical frameworks and gripping historical anecdotes. It occasionally proved difficult to fit her work into the course however, and in fact I omit her last chapter. Feinberg’s novel, loosely autobiographical, is a gritty, beautiful treasure that provides students with a personal ying to match and balance Canaday’s monographic yang.]

The “hairpin drop heard around the world”: Stonewall *Class 19/Nov. 3*

Stryker, *Transgender History*: “Transgender Liberation” (82-87)

Stein, *Rethinking the Gay and Lesbian Movement* (79-81)

Faderman, *The Gay Revolution*: “The Riots” (171-187)

Marcus, *Making Gay History*: “Liberation” (121-131)

Eaklor, *Queer America*: “Stonewall” and “Debate: How Important Was the Stonewall Riot?” (122-125)

Duberman, *Stonewall*: “1969” (167-112)

VIDEO: Gwist, Stonewall Veterans Talk About the Night That Changed The World - Stonewall: Profiles of Pride (6 mins.)

VIDEO: transhistory, Trans Oral History Project: Miss Major on Stonewall (3 mins.)

VIDEO: ashleymagnet, TFM: Trans Stonewall Veteran Exposes Stonewall History's Trans Erasure & Whitewashing by Gay Inc (10 mins.)

[Stonewall is the one incident related to LGBT people that traditional history textbooks seem to bother to discuss at all. I wanted to provide for students a smorgasbord of sources that touched on Stonewall’s importance in history, the role of black trans women in the riots, the various theories as to how and why it happened, and a critique of our current relationship with Stonewall, which includes the 2015 film that whitewashed the event by having a fictional cis white male serve as the protagonist.]

INDIVIDUAL FILM PROJECT, REVIEW ESSAY ON *STONEWALL UPRISING* DUE SATURDAY, NOVEMBER 5 AT 11:59

[I wanted to make sure to include the perspective of historian David Carter, who wrote a book on Stonewall. Since I could not fit his book into the class on Stonewall I decided to use this film, which is based on David Carter's work, as the unit film.]

UNIT 4: THE SEVENTIES

Two Trans Leaders *Class 20/Nov. 8*

Stryker, *Transgender History*: "The Difficult Decades" (91-111)

Merbruja, "5 Reasons Sylvia Rivera Is One of the Most Badass Radical Trans Heroes to Ever Live" (Read article and watch video)

VIDEO: Rhys Ernst, *We've Been Around*: STAR (5 mins.)

FILM: Michael Kasino, *Pay It No Mind: The Life and Times of Marsha P. Johnson* (55 mins.)

[Since I was committed to my students having a more in-depth exploration of the 50s and 60s, I knew I would have to make significant cuts to my coverage of the 70s if I wanted to allow ample time to explore the A.I.D.S. crisis. Therefore I only have two days dedicated to this pivotal decade. It was difficult not being able to pursue radical lesbian feminism, but I am proud that we dedicate an entire class to two trans leaders, including a black trans woman who had to engage in prostitution to survive yet whose dedication to LGBTQ liberation made an immeasurable impact that is often overlooked. Perhaps this class session could also have assigned the documentary on Sylvia Rivera, but that seemed like a lot to ask immediately following a long unit and a film assignment.]

Gay and Lesbian Electoral Politics *Class 21/Nov. 10*

Stein, *Rethinking the Gay and Lesbian Movement*:

"Gay Liberation, Lesbian Feminism, and Gay and Lesbian Liberalism, 1969-73" (79-114)

"Gay and Lesbian Activism in the Era of Conservative Backlash, 1973-81" (115-142)

Faderman, *The Gay Revolution*: "Of Martyrs and Marches" (394-414)

Blasius and Phelan, *We Are Everywhere*: Harvey Milk, "The Hope Speech" (450-453)

[To me history is often about uncovering lost stories or correcting commonly believed lies. Before my research I presumed Harvey Milk was the first openly elected gay public official. Wrong! Kathy Kozachenko, a lesbian who ran third party, holds that distinction, and I'm proud that in my class students get to learn that fact. Perhaps more importantly, we get to discuss why it is that no one knows her name.]

TEAM FILM PROJECT, RECORDED DISCUSSION ON *BROTHER OUTSIDER: THE LIFE OF BAYARD RUSTIN* DUE SATURDAY, NOVEMBER 12 AT 11:59

[I often used the films as a means to include more black voices and voices of color. Bayard Rustin is another example of someone whose role in the history of LGBTQ rights is immense, but who is often overshadowed and underappreciated. Rustin's leadership in organizing the March on Washington was critical for its success, but it is doubtful any student will be able to state his name before taking this course. Hopefully after this course they will remember his accomplishments.]

UNIT 5: A.I.D.S. AND THE EIGHTIES

A "Rare Cancer" *Class 22/Nov. 15*

Faderman, *The Gay Revolution*: “The Plague” (415-441)
Stein, *Rethinking the Gay and Lesbian Movement* “The Age of AIDS” (155-163)
NYT: “Rare Cancer Seen in 41 Homosexuals” July 3, 1981
Marcus, *Making Gay History*: “In the Shadow of AIDS” (245-301)
“Roy Cohn Is Not a Homosexual” from *Angels in America*
<https://www.youtube.com/watch?v=98fBiOVEcyI>

FILM: *We've Been Around*: Lou (4 mins.)

[I originally envisioned this class as including a variety of plays to provide cultural context for our historical investigations. I scrapped that idea when I realized how much time it would take away from the course schedule, but it seemed important to still have a visual, storytelling element, especially about something so raw, ugly, and heart-wrenching as A.I.D.S. I use this first class as a means to provide written, contextualizing information for the rest of the unit, which consists almost entirely of films and documentaries.]

Black and Queer with AIDS Class 23/Nov. 17

FILM: *Black Is...Black Ain't*, directed by Marlon Riggs (87 mins.)

[So much of the written and visual history of A.I.D.S. focuses on whites and white communities, but I did find a couple of Marlon Riggs films for use in this unit. I vacillated between this and *Tongues Untied*; I chose this documentary as it focused more on A.I.D.S. and because Riggs actually died from the disease before finishing the film.]

San Francisco Class 24/Nov. 22

FILM: *We Were Here*, directed by David Weissman (90 mins.)

[This film, besides Riggs's, probably did the best job of including black voices (though they are still rather peripherally included). The strengths of the film lies in its interviews with the people who lived through the entirety of the epidemic, from its ominous beginnings, hellish middles, and the still-difficult current forms of the syndrome.]

New York Class 25/Nov 29

FILM: *The Normal Heart*, directed by Ryan Murphy (143 mins.)

[The longest fiction piece that I include in the course, this film is based on the play written by ACT-UP activist Larry Kramer. Its clear flaws are that it lacks any major characters of color or female characters. It has many strengths, however. It shows the emotional drainage of people living with and caring for those with A.I.D.S. It shows the tensions of the people involved attempting to organize, and provides a searing critique of the governmental inaction that caused countless deaths. The film is long, which is why I assign it—and only it—for the students' Thanksgiving break.]

ACT-UP Oral History Class 26/Dec. 1

Joann Gibbs Interview

Kendall Thomas Interview

[The A.I.D.S. Coalition to Unleash Power, or ACT-UP, played a pivotal role in protesting governmental inaction during the 80s and 90s. These Oral Histories are an incredible fount of firsthand perspectives about the organization. In picking only two interviews, I decided to select two black people, including a black woman responsible for starting a lesbian organization.]

***INDIVIDUAL FILM PROJECT, REVIEW ESSAY ON *HOW TO SURVIVE A PLAGUE*
DUE SATURDAY, DECEMBER 3 AT 11:59PM***

[This documentary didn't include many voices of color, which is why I didn't assign for in-class discussion. It shares a lot of valuable information pertaining to organizational efforts, however, and as a high-budget, award-winning film, it offers a dramatic narrative using almost exclusively archival footage.]

UNIT 6: THE NINETIES

New Millennium, New Frontier Class 27/Dec. 6

Stein, *Rethinking the Gay and Lesbian Movement*: "LGBT and Queer Activism Beyond 1990" (182-207)

Stryker, *Transgender History*: "The Current Wave" (121-153)

Blasius and Phelan, *We Are Everywhere*:

Anonymous, "Queer Read This; I Hate Straights"

Paula Ettelbrick, "Since When Is Marriage a Path to Liberation?"

Craig G. Harris, "Celebrating African-American Lesbian and Gay History: Finding Our Way to the Future"

Zoe Leonard, "I Want a President" (PDF)

Cheryl Chase, *Trans Studies Reader*: "Hermaphrodites with Attitude: Mapping the Emergence of Intersex Political Activism"

[How do you effectively cover an entire decade in one class? Well, you don't, but I tried to include secondary source narratives, as well as radical queer political positions, lesbians, trans history, and black issues. This isn't my most effectively planned class, but I wanted to offer at least one class on the 90s while maintaining a diversity of sources in terms of whose voices were being listened to and whose experiences were being discussed. Depending on when this is being taught, (and under whose administration) the "I Want a President" document may prove particularly provocative—what kind of President do the students want? How are Leonard's desires different than "straight" America's?]

Culminating Discussion Class 28/Dec. 8

[I throw so much at the students throughout the semester—films, videos, and nearly 90 pages of reading almost every class—that I wanted to provide a time and place for general discussions on the course. We can discuss any of the readings and questions we looked at earlier in the semester, or reflect on some of the weaknesses and strengths of how the course was planned. I find that as a student my mind is everywhere by the end of the semester, and when professors give me a chance to slow down and reflect, I get a lot more out of it than having to worry about another assignment or deadline.]

Unit Film: *Paris is Burning*

[I find final exams to oftentimes be more of a chance for professors to feel like they've taught something than for students to actually learn something, so I do not hold a final exam (or any exam) in this course. Instead, I offer students one last chance to watch a film and discuss it—this time as a class. It will be a low-key, final gathering during finals week, and the documentary, circa 1990, focuses on a community of black drag queens.]

Queer History of the United States

Film Projects Instructions

Introduction

This course approaches learning about the past from the mindset that the historian must interact with a variety of sources—thus letters, memoirs, songs, Youtube videos, interviews, and secondary source monographs are all assigned. Films also contribute greatly to a historian’s search for knowledge and perspective about the past, and they can often pack a large amount of content into a short span of time. Therefore a major aspect of this course will be the viewing and analysis of films related to queer people, places, communities, and events. There is a nearly limitless set of approaches for analyzing and critically interacting with a film, so I have specified the project in order to give a more directed jumping off point. These films will be used not only to increase your knowledge of and exposure to queer history in the 20th century United States, but will also improve your written and oral communication skills. In addition, these films will be a way for you to think critically about two of the core questions outside of the classroom, both on your own and with your classmates.

Individual Work

The individual work will be written work aimed at addressing the core question “How can we understand the world?” Your task will be to write 3 papers, each 3-5 pages in length, about a film and how it has informed your approach to answering that core question. Being a history course, the nature of the question will shift to a focus on the past and its relationship with the present. For example, another way for a historian to frame this question might be: “How can we understand the past?” Or, “How do we ‘do’ history?” Other questions to take into consideration may be “How do present trends influence how we perceive and understand the past?” Or, something you may take into consideration, “How can film as a medium help us to understand the past?” Essentially, your interaction with the 3 films assigned this question will be historiographical in nature. You will need to grapple with the nature of history, the role of the historian, and the ever-shifting consensus of what it means to learn about, analyze, and understand the past. You will use the assigned film as an object of analysis with which to answer the question.

A note on citations: Make sure to use Chicago style citations when quoting your film in your essay (which you will need to do to effectively discuss it).

Team Work

To rephrase a John Donne title, “No [human] is an island.” Almost anything worth doing requires assistance from, collaboration with, or input from another person and cannot be done alone. Much of undergraduate academia seems to willingly ignore that—tests, quizzes, papers and projects seem to on the balance be created individually. But, seeing as that’s simply not how it’s done in the real world, that will not be how it’s done in this course. Of your 6 film projects, 2 of them will be done with your team, and all of your work will be done outside of class. Each of your projects will be the same: to view the assigned film and engage in a recorded, round table discussion in response to both the film and the core question “How should we live together?” When asking and reflecting upon this question, you will need to engage with other considerations, such as the roles of power, including individual power but also structural and societal power; diversity, inequality, and oppression; the benefits and drawback of different ways of living together, including how different interpersonal relationships form, fail, and flourish; and the obligations of individuals and groups with other individuals and groups. Essentially, your interaction with the 3 films assigned this question

will be philosophical in nature, specifically, moral. You will need to grapple with the nature of community and cohabitation, the role of the individual and their relation to society, and a holistic mix of empathetic responses to and objective analysis of how the people of the past answered these same questions.

The “nitty-gritty” details of this aspect of the assignment are as follows: you will watch the film, preferably with your team, and then record yourself having a 20 minute discussion using pre-written questions that concern both the core question “How should we live together?” and the film in question. Everyone should talk; think of it as a roundtable discussion or a podcast. The point of the assignment is for you to engage in oral argumentation and reflection of a historical nature. Don’t worry if you are unable to answer all of your team’s questions—if you get really engaged by one well-written question, feel free to spend the whole 20 minutes discussing that question (as long as everyone responds to it). You also should not worry about the technological aspect of your project or about making it “fancy.” You can simply use your Dell Webcam to record your team engaging in the discussion, and send me an email with an attachment of the recording. I will evaluate the discussion based on the following:

1. Discussion: Do you participate in the discussion?
2. Detailed referencing: Does your team’s discussion engage in a detailed manner with the film, bringing in relevant events and citing specifics?
3. Does your discussion at least in part relate to any other question, concern, content, or course material?

A note on the questions: There are wrong questions. Yes or no questions, or questions that are irrelevant to either the film or the core question, are all inappropriate. That being said, this is your team’s project, so you are encouraged, in fact required, to be creative and unique about your approach to the question and the film. Your question will in essence be a “sub-question” related to the core question of “How should we live together?” For example, if you were engaging in a discussion about one of the Star Wars films, you might ask the question: “How does Darth Vader’s personal relationships inform and change his views on the role of personal power?” You’ll notice that the questions does not literally ask “How should we live together?” but rather relates directly to living together.

A note on discussion: Feel free to disagree with any of your teammates. Working as a team does not mean erasing your individuality or censoring your unique opinions and reactions. Listening to a group of people agree with each other for twenty minutes can be quite boring—and frankly, unbelievable.

List of Submissions

The series of film projects in the class will result in six submissions due to me throughout the course. Having these be due throughout the course will not only encourage a deeper engagement throughout the course, but will hopefully prevent a backlog and buildup of stress and assignments due during the last two weeks of the semester. The projects will consist of 3 written papers and 2 podcast style discussions with your team. All film assignments are due the Saturday following the last day of the unit. Since I firmly believe in the value of feedback on your writing, you will be able to turn in your film reviews early for feedback or may resubmit them after I have graded them. However, the deadline for resubmissions is one week after you receive my feedback. For you graded discussions, I will not accept late ones, but I will consider extensions if you contact me well ahead of time (preferably a week) with a valid

reason. Note that you and your team is entirely responsible for planning when and where to watch and discuss the film.

The Films

Unit I: Early Twentieth Century

Bessie (Biopic, HBO Films)

Team Film Project 1. Discussion: "How should we live together?"

Assignment due: Saturday, Sept 24 at 11:59PM

Unit II: World War Two

Coming Out Under Fire (Documentary, Arthur Dong)

Individual Film Project 1. Essay: "How can we understand the world?"

Assignment due: Saturday, Oct 8 at 11:59PM

Unit III: The Lavender Scare and Turbulent Sixties

Stonewall Uprising (Documentary, David Heilbroner and Kate Davis)

Individual Film Project 2. Essay: "How can we understand the world?"

Assignment due: Saturday, Nov 5 at 11:59PM

Unit IV: The Seventies

Brother Outsider: The Life of Bayard Rustin (Documentary, Nancy D. Kates and Bennett Singer)

Team Film Project 2: Discussion: "How should we live together?"

Assignment due: Saturday, Nov 12 at 11:59PM

Unit V: AIDS and the Eighties

How to Survive a Plague (Documentary, David France)

Individual Film Project 3: Essay: "How can we understand the world?"

Assignment due: Saturday, Dec 3 at 11:59PM

Unit VI: The Nineties

Paris Is Burning (Documentary, Jennie Livingston)

No project to turn in. Instead, the film viewing and discussion will occur in class during finals week.

Queer History of the United States
Quiz Example

QUIZ Unit 3: The Lavender Scare and Turbulent Sixties

You have twenty minutes and may use any written notes:

Using the assigned sources, describe in detail what happened in and around the Stonewall Inn the night of July 27, 1969 and the early morning of July 28. You may want to pull especially from Lillian Faderman and Martin Duberman, but also from Sylvia Rivera, Miss Major, Jerry Hoose, and Martin Boyce. In your description include your argument for why the Stonewall Riots are attributed as a major turning point in the modern LGBT rights movement—in your view, is this an accurate and appropriate “dividing line” as Vicki Eaklor states it is described as by many historians? Or does the glamorization of Stonewall erase other elements of LGBT history?

Queer History of the United States

Alternative Assignment Idea: Book Review

BOOK REVIEW

Introduction

In any course the most challenging yet rewarding work often lies in an independent project chosen at the will of the student. Such independent research, coupled with an impassioned curiosity for a particular subject, is key for doing the work of an historian. The long-term, independent project for this course is a comparative book review that will be coupled with an in-class presentation. While limited in terms of the nature of the project, you are free to choose from any of the books below. You may wish to develop a better understanding of a topic covered in class (such as the Lavender Scare or AIDS) or might rather read about a topic that the course does not touch on or only briefly mentions (such as the history of queer cinema or the history of the scientific understanding of homosexuality).

The Book Review

The final written product will be a 10-15 page comparative book review. The book review will consist of a critical analysis of the book and its handling of the topic in question. It is required that you use other sources in your review. This does not mean you have to read another book on the same topic. Journal articles, magazine and newspaper entries from reputable sources, and excerpts, selections, and chapters from other monographs, books, and memoirs can count as an outside source, as can any assigned reading, video or film for class. The use of another source or sources is necessary for making the book review comparative—your source, if relevant, will either refute or corroborate the thesis and supporting arguments of your book. Your handling and analysis of the main thesis, sub-theses, and supporting arguments will be the backbone of your paper (NOT a blow by blow, chapter by chapter summary).

Consider a scientific experiment: you test the validity of something by comparing it with something else. For science, you use an experimental group and contrast it with a control group. For this project, you will be writing about how your main book compares with at least one other source. The variable being tested is the thesis, sub-theses, and supporting arguments of your book. Have they been refuted by another author, or supported? Rampolla has a detailed description of a book review that you should by all means read and consult.

The Presentation

This class does not have a sit-down final exam. Instead, during finals week, you will present your findings from having read your book and outside source(s). The presentation will be 10 minutes, and it cannot simply be you reading from your book review. Your presentation must mention the thesis and supporting arguments of your main and supporting texts, but that should not be the entirety of the ten minutes. My suggestion for creating an engaging presentation is to include some type of story or anecdote from the text that you found particularly riveting, relevant, or insightful. Connecting that interesting anecdote to the larger theme and thesis of the text can make the topic appear more engaging and important to the audience. Can use Prezi or PPT but don't have to. The focus should be on you, not the technology.

List of Submissions

Book Selections: On the last day to add classes, you will submit a list of the top three choices of books for your project. Utilize the first two weeks of class to look over the books and select ones that will be interesting to you for the next four months.

Abstract: You will be given one month to read your book, after which you will submit a three page abstract detailing the thesis and supporting arguments of the text. This is not meant to simply be an extra assignment or piece of busywork. Instead, writing a good abstract should save you work later on in terms of providing you with a solid foundation for your book review, and, let's be honest, to ensure that you are not leaving the majority of the work for the last minute.

First Draft: I strongly believe in the value of not only receiving feedback on your work, but in being able to do something about said feedback. Therefore you will submit to me a 10-15 page comparative book review that is polished, proof-read, and practically perfect—which I will then review to see if it can be even better.

Final Draft: The final draft of your comparative book review will be due during finals week. It **MUST** incorporate improvements from the first draft. This does not mean that you must follow suggestions that you disagree with—you can always utilize office hours to ask questions or voice disagreement over something I have said or done—but final drafts cannot be clone copies of first drafts if the first draft has any room for improvement.

Presentation: You will present during finals week. We can both agree to do what we can to prevent “presentation fatigue”—the eye glazing and boredom that often occurs during a long series of presentations. For my part, I will try to break up the presentations into two different time sections. For your part, you can give us the best presentation ever!

The Books

Below is a list of 60+ books to choose from for this project. If you find another suitable book that is not on this list that you would like to read, please let me know and we can discuss the possibility of using it. It should be noted that you are responsible for finding a copy of the book, which will in most cases not be found in Myrin. Please let me know if this presents a challenge.

Early Twentieth Century

Chad Heap. *Slumming: Sexual and Racial Encounters in American Nightlife, 1885-1940* (2009)

A.B. Christa Schwarz. *Gay Voices of the Harlem Renaissance* (2003)

Siobhan Somerville. *Queering the Color Line: Race and the Invention of Homosexuality in American Culture* (2000)

Shane Vogel. *The Scene of Harlem Cabaret: Race, Sexuality, Performance* (2009)

World War II

Allan Bérubé. *Coming Out Under Fire: The History of Gay Men and Women in World War II* (1990)

The Cold War and the Lavender Scare

Douglas M. Charles. *Hoover's War on Gays: Exposing the FBI's "Sex Deviates" Program* (2015)

William N. Eskridge, Jr. *Gaylaw: Challenging the Apartheid of the Closet* (2002)

Craig M. Loftin. *Masked Voices: Gay Men and Lesbians in Cold War America* (2012)

David K. Johnson. *The Lavender Scare: The Cold War Persecution of Gays and Lesbians in the Federal Government* (2006)

Stonewall

David Carter. *Stonewall: The Riots That Sparked the Gay Revolution* (2004)

Martin Baumi Duberman. *Stonewall* (1994)

The Seventies

Jim Downs. *Stand By Me: The Forgotten History of Gay Liberation* (2016)

AIDS and the Eighties

ACT UP New York/Women AIDS Book Group. *Women, AIDS, and Activism* (1990)

Susan M. Chambré. *Fighting For Our Lives: New York's AIDS Community and the Politics of Disease* (2006)

Martin Duberman. *Hold Tight Gently: Michael Callen, Essex Hemphill, and the Battlefield of AIDS* (2014)

Deborah B. Gould. *Moving Politics: Emotion and ACT UP's Fight Against AIDS* (2009)

Andrew Holleran. *Chronicle of a Plague, Revisited: AIDS and Its Aftermath* (2008)

Jacob Juntunen. *Mainstream AIDS Theatre, the Media, and Gay Civil Rights: Making the Radical Palatable* (2016)

Martin P. Levine, Peter M. Nardi, and John H. Gagnon. *In Changing Times: Gay Men and Lesbians Encounter HIV/AIDS* (1997)

The Nineties

Suzanna Danuta Walters. *All the Rage: The Story of Gay Visibility in America* (2001/2003)

Linnea Due. *Joining the Tribe: Growing Up Gay and Lesbian in the 90s* (1995)

Cinema

Harry M. Benshoff and Sean Griffin. *Queer Images: A History of Gay and Lesbian Film in America* (2005)

Richard Barrios. *Screened Out: Playing Gay in Hollywood from Edison to Stonewall* (2005)

William J. Mann. *Behind the Screen: How Gays and Lesbians Shaped Hollywood, 1910-1969* (2001)

Biography

Stuart Timmons. *The Trouble with Harry Hay: Founder of the Modern Gay Movement* (1990)

Joshua Gamson. *The Fabulous Sylvester: the Legend, the Music, the Seventies in San Francisco* (2006)

Tracy Baim. *Barbara Gittings: Gay Pioneer* (2015)

Blake Bailey. *Farther and Wilder: The Lost Weekends and Literary Dreams of Charles Jackson* (2013)

Michael G. Long. *Gay Is Good: The Life and Letter of Gay Rights Pioneer Franklin Kameny* (2014)

Darden Asbury Pyron. *Liberace: An American Boy* (2000)

Michael Schiavi. *Celluloid Activist: The Life and Times of Vito Russo* (2011)

John D’Emilio. *Lost Prophet: The Life and Times of Bayard Rustin* (2003)

Robert A. Schanke. *Queer Theatre and the Legacy of Cal Yeomans* (2011)

Bisexual History

Steven Angelides. *A History of Bisexuality* (2001)

Family

Mignon Moore. *Invisible Families: Gay Identities, Relationships, and Motherhood among Black Women* (2011)

Daniel Winunwe Rivers. *Lesbian Mothers, Gay Fathers, and Their Children in the United States since World War II* (2014)

General

Lillian Faderman. *The Gay Revolution: The Story of the Struggle* (2015)

John Loughery. *The Other Side of Silence: Men’s Lives and Gay Identities—A Twentieth Century History* (1998)

Theory

David M. Halperin. *How to Do the History of Homosexuality* (2002)

Transgender History

Joanne J. Meyerowitz. *How Sex Changed: A History of Transsexuality in the United States* (2002)

Law

Carlos A. Ball. *From the Closet to the Courtroom: Five LGBT Rights Lawsuits That Have Changed Our Nation* (2010)

Lesbian History

Lillian Faderman. *To Believe in Women: What Lesbians Have Done for America—A History* (2000)

Cheryl Claassen. *Whistling Women: A Study of the Lives of Older Lesbians* (2004)

Organizations

John Dececco. *Behind the Mask of the Mattachine: The Hal Call Chronicles and the Early Movement for Homosexual Emancipation* (2006)

Marcia M. Gallo. *Different Daughters: A History of the Daughters of Bilitis and the Rise of the Lesbian Rights Movement* (2007)

John Donald Gustav-Wrathall. *Take the Stranger By the Hand: Same-Sex Relations and the YMCA* (1998)

Peter Hennen. *Faeries, Bears, and Leathermen: Men in Community Queer the Masculine* (2008)

Science

Peter Hegarty. *Gentlemen's Disagreement: Alfred Kinsey, Lewis Terman, and the Sexual Politics of Smart Men* (2013)

Henry L. Minton. *Departing From Deviance: A History of Homosexual Rights and Emancipatory Science in America* (2001)

Jennifer Terry. *An American Obsession: Science, Medicine, and Homosexuality in Modern Society* (1999)

Religion

Didi Herman. *The Antigay Agenda: Orthodox Vision and the Christian Right* (1997)

Urban or Rural Monographs

Elizabeth A. Armstrong. *Forging Gay Identities: Organizing Sexuality in San Francisco, 1950-1994* (2002)

Genny Beemyn. *A Queer Capital: A History of Gay Life in Washington, D.C.* (2014)

Wayne Brekhus. *Peacocks, Chameleons, Centaurs: Gay Suburbia and the Grammar of Social Identity* (2003)

Amin Ghaziani. *The Dividends of Dissent: How Conflict and Culture Work in Lesbian and Gay Marches on Washington* (2008)

Timothy Stewart-Winter. *Queer Clout: Chicago and the Rise of Gay Politics* (2016)

E. Patrick Johnson. *Sweet Tea: Black Gay Men of the South* (2009)

Elizabeth Kennedy and Madeline Davis. *Boots of Leather, Slippers of Gold: The History of a Lesbian Community* (1993)

Marc Stein. *City of Sisterly and Brotherly Loves: Lesbian and Gay Philadelphia, 1945-1972* (2004)

Christina B. Hanhardt. *Safe Space: Gay Neighborhood History and the Politics of Violence* (2013)

Pippa Holloway. *Sexuality, Politics, and Social Control in Virginia: 1920-1945* (2006)

John Howard. *Men Like That: A Southern Queer History* (1999)

Other

Martin Meeker. *Contacts Desired: Gay and Lesbian Communications and Community, 1940s-1970s* (2005)