Art 486 Course Description: *Visualizing Queer Memory* is a capstone course that investigates the substantive relationship between the development and iteration of Queer identity, memory, and visual text. Prerequisites for Capstone courses are junior or senior standing and completion of all General Education courses that build Core Objectives 1-3 and satisfy Core Objectives 4-8. Other course-specific prerequisites may be applied, so long as they do not, in effect, exclude all other majors.

Art 486 Course Objectives:
This course challenges students to synthesize Core knowledge and enables them to analyze the complex connections between Queer identity and memory as produced, recorded, and advanced through visual means. Based upon the proposition that memory is in fact Queer, this course invites students to use and further develop modes of inquiry and employ specific and multi-disciplinary methods for articulating their own individual understanding of memory through a selected Queer lens. Students will build upon the knowledge and skills developed through Core Objectives 6, 7, 10 and 11 in an integrative way that leads them to their own answers to the questions, “What are the connections between memory, the visual, and Queer identity?” “What is Queer memory?” and “Is all memory Queer?”

Visualizing Queer Memory engages a multi-disciplinary interrogative process that emphasizes the primacy of visual text as the dominant language of memory. As students articulate their own responses to these questions, they must employ an advanced level of critical thinking appropriate for a third or fourth year undergraduate student. The ability to think critically at an advanced level is elemental to the success of students from a variety of disciplinary backgrounds as they explore within the visual realm.

With mentorship and close-supervision, students will research elements of various contemporary art practitioners’ production through primary and secondary research. They will produce a final curatorial product that is combined as a component with the
research of other students and the supervising faculty member and presented within a colloquium designed to address the above research questions.

This course will engage students through:

• lectures and directed research that advance students’ knowledge of Queer identity and Queer theories.
• demonstrations of professional practices and processes that grow the professional skill sets of students.
• direct engagement with visual text that fosters the growth of students’ understanding not only of how memory is made visual, but also how memory and its visual iterations are direct expressions of one’s identity.
• challenging students to examine closely held assumptions and deeply ingrained behaviors in the pursuit of a more thoughtful and intentioned understanding of how gender and sexuality present within society.
• the presentation of material that is synthetic in its embrace of multiple disciplinary perspectives and production. As such, students will be challenged to work Queerly as they think about the various methods and disciplinary traditions available to them as they further develop their own unique worldviews through study.
• articulating and presenting a particular theory of Queer memory based upon original, primary investigations of how Queer memory functions within the visual realm.

Core Curriculum:
This course satisfies Silver Vein IV Core Objective 13 Integration & Synthesis of the Core Curriculum. Students will be able to integrate and synthesize Core knowledge, enabling them to analyze open-ended problems or complex issues related to Queer theory, Queer identity and expression, and the expression of memory through visual cultural material. It also builds upon a core foundation and makes particular use of Silver Vein I Core Object 1 Effective Composition and Communication (writing assignments, in-class discussion) and Core 3 Critical Analysis & Use of Information (review and analysis of historic and contemporary secondary and primary materials resulting in curatorial product); Silver Vein II Core Objectives 6 Cultures, Societies, and Individuals (investigation of various cultural and social identity expressions over time) and 7 Artistic Composition, Interpretation, and Expression (direct investigation of visual culture texts and creation of curatorial product that expresses an individual theoretical viewpoint); and Silver Vein III Core Objectives 10 Diversity and Equity (discussing, reading, and viewing Queer material), and 11 Global Contexts (research, discussion, viewing, as well as curatorial production that demonstrates the transnational and comparative possibilities of Queer).

Art 486 integrates attention to the multifarious gender and sexual identities that present throughout history and contemporary societies across the globe as the starting point for synthesizing a variety of theoretical perspectives. Coursework is executed in pursuit of a well-articulated response to a research question with far reaching import for both traditionally disenfranchised communities and broader global communities and constituencies.
Art 486 Student Learning Outcomes:

• Articulate in written form an individualized theory of what Queer is and use this theory as the basis of collaborative curatorial research (Research statement, Final paper [CO 10 & 11])
• Produce a personal research statement that outlines how you will engage one area of memory in pursuit of answers to the question, “What is Queer memory?” (Research statement [CO 6 & 10])
• Conduct original research while employing standard curatorial methods (Artist interviews, reading list, research plan, creation of object lists [CO 7])
• Create a document of the curatorial process as it unfolds (Present a journal of curatorial activities [CO 13])
• Synthesize and integrate original curatorial research that cites and dialogues with theoretical, historical, and critical writings related to the visual arts and Queerness (Final paper [CO 6,7,10, & 11])
• Students will be able to apply the tools for life-long habits of conducting self directed, disciplined research (Develop reading list, engage draft process for paper, work collaboratively, conduct primary research. [CO 13])

Guidelines Considered in the Design of this Course:

Cognitive Domain:
• Development and analysis of the most current terms, concepts, techniques approaches shaping the discipline;
• Focus on inclusion of divergent, synthetic responses and/or products as assessment/evaluation tools that are produced with minimal input from the instructor;
• Application of techniques and approaches toward divergent assignments or projects that are potentially novel to the discipline, or that represent the most current approaches in the discipline;
• Increased focus on inclusion of primary scholarship in the discipline as material for students to analyze and critique constructively;
• Independent application of the standards of the discipline toward writing assignments, oral presentations, performances, etc.

Student Behavioral/Affective Domain:
• Willingness to commit time and energy toward solution of problems and/or creation of products with which the instructor may have limited direct experience and whose outcome the instructor may not be able to predict;
• Willingness to recognize and accept criticism and guidance as being constructive feedback from the instructor and from student colleagues.

Assumed/Expected Student Preparation:
• Ability to at least propose a problem to be solved or product to be created that is at least somewhat novel to the discipline;
• Independent recognition of technique or approach most appropriate to solving a particular problem or creating a specific product.
Required Texts:

Additionally, students will develop their own reading list of at least two books and 6 journal articles that support their research of artist(s) or artworks they are researching as part of the investigation central to this course.

Course Requirements and Preparation:
Course instruction will include faculty lectures, student presentations, demonstrations of professional practices, and will emphasize class discussion of visual images, readings, projects, and issues raised by the art and texts that we consider in class. For class discussion to be worthwhile for all, thoughtful and critical reading of assigned texts and careful preparation of assigned activities must be completed before the class session for which the text and activities are assigned.

Because the success of this course depends on the full, conscious, active, and honest participation of all, more than just attendance in class is required; full participation in all aspects of the course is expected.

This course meets once a week; attendance is mandatory. There are no official absences from any university class. It is the personal responsibility of the student to consult with the professor regarding absence from class. In the event that a student misses a class because of an official university function or event or because of serious personal considerations, the Office of the Associate Vice President for Student Life Services may, at its discretion, send an explanation to the instructor involved or to the faculty in general. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period.

It is the policy of NSHE to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations or any other class or lab work because of observance of religious holy days will, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up work will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution which could not reasonably have been avoided. Any student who is denied a make-up option after appropriately notifying the instructor shall have the right to appeal that decision through the normal appeal mechanism.

**More than 2 absences will seriously affect a student’s final grade for the course.** Arriving late by more than 5 minutes or leaving early counts as a full absence. Every class missed after 2 absences will result in your course grade being lowered a full grade. Expect to fail this course if
you miss over 5 classes.

**Grading:**
You will be given written instructions at the time assignments are given.

The class is worth 1000 points. Assignments are due at the beginning of class on the day they are due. You must email your work to me no later than one hour before class begins. I do not accept printed work. You MUST put Art 486 and your last name in the subject line (for example, Art 486 Baker Prindle). I will reply with “OK”. If you do not get my reply by one hour before the paper is due, I did not get your paper. In that case only, you should bring a printed copy of your paper and email a copy to yourself so that we I can record receipt of your assigned work at the beginning of class.

**Assignments:**
Annotated bibliography 200 points
Two précis for required full-length book readings from your reading list 200 points (total)
Final Research Paper and Submission of Research Statement, Journal, Drafts 600 points

Homework will be evaluated according to the following rubric:

- Quality of the idea expressed 50 points (multiply accordingly for the final paper)
  - Highest points awarded for original ideas and old ideas with new twists
- No typos/grammatical errors, clear rhetoric, highly readable 50 points/100%
  - Some typos and grammar errors, some rhetorical muddiness, average readability 42.5 points/85%
  - Many typos and grammar errors, discordant rhetoric, barely readable 37.5 points/75%
  - Pervasive typos and grammar errors, no logical exposition, unreadable 32.5 points/65%

This course utilizes the following grading scale:
- A+ 1000-980
- A  970-950
- A-  940-930
- B+  920-900
- B   890-870
- B-  860-850
- C+  840-820
- C   810-790
- C-  780-770
- D+  760-750
- D   740-720
- D-  710-700
- F   690-0
Institution Academic Honor Policy:

All rights and regulations concerning academic honesty and plagiarism, as they appear in the current University catalog, will be upheld in this course. Please review the definition of academic integrity on the University web page; http://www.unr.edu/student-conduct/policies.

Violations include improper citation of sources, using another student’s work, reusing assignments submitted in another course; it includes inadvertent as well as deliberate misrepresentation of one’s own work. Please note that academic dishonesty in this course will result in a minimum academic penalty of failure of the assignment and/or in disciplinary action by the appropriate University office.

The following are examples of violations of standards for academic honesty and are subject to academic sanctions: cheating on exams; submitting collaborative work as one’s own; falsifying records, achievements, field or laboratory data, or other course work; stealing examinations or course materials; submitting work previously submitted in another course, unless specifically approved by the present instructor; falsifying documents or signing an instructor’s or administrator’s name to any document or form; plagiarism; or aiding another student in any of the above actions.

Plagiarism, which is defined as the deliberate use of another’s ideas or words as if they were one’s own, can take many forms, from the egregious to the mild. Instances most commonly seen in written work by students in order from most to least serious are:

- Borrowing, buying or stealing a paper from elsewhere; lending or selling a paper for another’s use as his or her own; using printed material written by someone else as one’s own
- Getting so much help on a paper from someone else, including a college tutor, that the student writer can no longer legitimately claim authorship
- Intentionally using source material improperly, e.g., neither citing nor using quotation marks on borrowed material; supplying an in-text citation but failing to enclose quoted material within quotation marks; leaving paraphrased material too close to the original version; failing to append a works-cited page when sources have been used
- Unintentional misuse of borrowed sources through ignorance or carelessness is not acceptable.

Sanctions recommended for dishonesty are an “F” on the assignment and/or an “F” in the course. More serious violations may be referred to the Academic Dean’s Office for appropriate action.

Learning Support:

If you are a student with a documented disability and are interested in accommodations, contact the Disabilities Resource Center in the Thompson Building. We want to do whatever we can to make sure that you have every opportunity to learn. Students needing disability services should
let me know as soon as possible the types of support needed. All requests for services and
disabilities documentation are confidential. If you have questions about services,
accommodations, or documentation contact the DRC, by phone at 775-784-6000 or by following
the links on this page: http://www.unr.edu/drc/contact-us.

Writing Center: You may be referred to the Writing Center for written projects in this
course. Tutors are available Monday through Friday in numerous locations across
campus. For more information, check the website http://www.unr.edu/writing-center.

Statement on Video and Audio Recording: Surreptitious or covert video-taping of
class or unauthorized audio recording of class is prohibited by law and by Board of
Regents policy. This class may be videotaped or audio recorded only with the written
permission of the instructor. In order to accommodate students with disabilities, some
students may have been given permission to record class lectures and discussions.
Therefore, students should understand that their comments during class may be
recorded.
ART 486: Visualizing Queer Memory Calendar

CLASS SCHEDULE SUBJECT TO CHANGE WITH PRIOR NOTICE

WEEK 1
Introduction to the Syllabus
Lecture: What is Queer?

WEEK 2
Lecture: What is Memory and, more importantly, what is Queer Memory?
Read: Kosofsky Sedgwick (KS) pp 1-67

WEEK 3
Review and discuss emerging understanding of how Queer, memory, and the visual all work together.
View: Before Stonewall. After Stonewall.
Read: KS 67-90

WEEK 4
Read: KS 91-130

WEEK 5
In-Class: Workshop research plan
Read: KS 131-181

WEEK 6
Lecture: Guest lecture
Due: Research proposal
Read: KS 182-212

WEEK 7
Lecture: Recuperative Memory: Queer Modes for Dealing with the Challenges of Reading Gay Subtext
DUE: Annotated Bibliography
Workshop: Interview questions and methods
Read: KS 213-252

WEEK 8
Lecture: What a World With AIDS Looks Like
View: Angels in America
Due: Précis 1
Due: List of 20 Interview Questions for Peer Review

WEEK 9 Spring Break
Due: Conduct Artist Interviews
WEEK 10
View: Angels in America
Due: Précis 2
Due: Artist Interview Transcript
Read: Saltzman 1-47

WEEK 11
View: Angels in America
Read: Saltzman 48-100
Due: Draft 1 for Peer Review

WEEK 12
Lecture: The Lavender Menace? Queer Dialogues with Feminisms
Due: Draft 2: Thesis, pages 1-5, and Curatorial statement for instructor review
View: Paris is Burning

WEEK 13
Lecture: Visualizing Queer Responses to Violence

WEEK 14
Present: Students present research

WEEK 15
Present: Students present research

WEEK 16 Finals Week
Due: Final paper with curatorial statement and 5 point plan for continued research