Course Description:
Since the 1980s, women of color feminists and queer studies scholars have theorized “love.” The critiques, however, have taken a turn in our contemporary moment. After the media instigated tensions by blaming the loss of Prop. 8 on the black vote—with exit polls suggesting that black voters tipped the scales with an alleged 7 out of 10 blacks voting to support the measure—queers of color find themselves in a special position to address love, marriage, and intimacy. This course unfolds in three ways. First, we begin by examining theories of love by women of color feminists and queer theorists. Secondly, we position these theories alongside art, literature, photography, comics, and film by and about queers of color who partake in the cultural representation of the love story. Finally, we interrogate the aesthetic politics of each work in order engage with the ways that the writers, artists, and filmmakers contribute to the theorization of love. Whether through theme, characterization, or narrative/poetic/dramaturgical forms, we inquire into the formal aesthetic elements in order to explore the complex links between the racially gendered dimensions of the postures of queer love, community formation, coming out, and hierarchical institutions that have sought to exclude, circumscribe, or tame them.

Throughout the course, we will inquire into three broad questions:
1. How are theories of love framed through race, gender, sex, and class?
2. How are we to reconcile divergent and/or similar theories of love?
3. How are the racial politics of queer love emerging and persisting because of a “fit” within broader cultural developments indicative of trends in art, literature, and politics?

Student learning outcomes:
1. Demonstrate knowledge of the intersectionality of race, gender, sex, and class by:
   a. analyzing different cultural representations of racialized sexualities and desires
   b. inquiring into the negotiations of queer racialized masculinities and femininities
   c. examining how difference is produced through symbolic and material practices
2. Identify and interpret social issues from a queer of color perspective by:
   a. positioning analyses of cultural production within a range of theoretical texts
   b. bringing race and ethnicity into the purview of (white) feminist and queer studies
   c. compiling a queer archive of diverse migrant, diasporic, and colonial histories
3. Develop knowledge about critical race feminist perspectives by:
   a. identifying critical race feminist theories
   b. applying critical race feminist research methods and ethics
   c. interpreting evidence from a critical race feminist perspective

Requirements:
1. **Response Papers** 25%
   One-page, single-spaced response to the readings, posted on Coursework by midnight before class. All students are responsible for reading each other’s responses before class. Students must submit at least five response papers during the quarter.

2. **Discussion Leaders** 20%
   In pairs, students will lead discussion once during the quarter. Students must meet with me at least two days prior to their presentation. Students will need to prepare a PowerPoint that discusses the assigned readings for the day. Students will need to prepare something outside of the texts to illustrate an example or further investigation of the subject. For example, the student can show/discuss a clip of a film, a youtube video, a website, a song, poem, an art piece, or any other visual/audio aide that can help further the discussion of the subject at hand. Students also have the option to have the class engage in a hands-on, creative activity. The focus should not be on each individual text separately, but should produce a string of thought that unites the majority of the texts or captures their major points. This is not a summarization of the readings. 15-20 minutes max.

3. **Final Paper** 35%
   Positioning analyses of cultural production within a range of critical and theoretical texts, students are expected to consider race, gender, sex, and class in their response to the question: “What is love?” 8-10 pages in length.

4. **Attendance and participation.** 20%

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**TENTATIVE COURSE SCHEDULE** (Arrangement and length of readings will likely be different)

**I. Tuesday | Introduction**

**I. Thursday | Love as a Political Concept in Women of Color Feminism and Queer Theory**
Lauren Berlant, “A Properly Political Concept of Love: Three Approaches in Ten Pages.”

**II. Tuesday | Crucial Acts of Love: Eroticism and the Interracial Lesbian Relationship**

**II. Thursday | Love, the Lover’s Body, and Lesbian Sex in the Writings of Cherríe Moraga**
Cherrie Moraga, Loving in the War Years. 82-138.

**III. Tuesday | Queer Latino Masculinities and the Search for Decolonial Love**

**III. Thursday | Queer Latino Masculinities Part II**

IV. Tuesday | (Racist) Love and Queer Asian American Manhood

IV. Thursday | (Racist) Love and Queer Asian American Manhood, Part II

V. Tuesday | Love and Basketball: The Lesbian Asian American Athlete

V. Thursday | Love in Gay Asian Erotica

VI. Tuesday | Black and Brown: Race and Class in Queer African American and Latino Love Affairs

VI. Possible Holiday During the Quarter: NO CLASS

VII. Tuesday | Chicana Lesbians in Love: The Girls Our Mothers Warned Us About, Part I

VII. Thursday | Chicana Lesbians in Love: The Girls Our Mothers Warned Us About, Part II

VIII. Tuesday | The Black/White Gay Male Couple

VIII. Thursday | Brother to Brother

IX. Tuesday | Love and the Lesbian Puerto Rican Diaspora

IX. Thursday | Love, Marriage, and the Chinese-American Family in Film
Alice Wu, *Saving Face* (2004). Film. 91 mins.

X. Tuesday | Love and the Hollywood Machine in Queer South Asian American Cultural Representation

X. Thursday | Student Project Sharing