

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department & Course Number Theater 98TB  
 Course Title Performing Past: Embodying Queer Temporality  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis X
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course is interdisciplinary, so students will be comparing theories from different fields. Students will be analyzing a variety of literary, artistic, and cultural objects and considering their social and political importance.

3. List faculty member(s) who will serve as instructor (give academic rank):

Jenna Tamimi, Teaching Fellow; Faculty Mentor – Professor Michelle Carriger

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2018-2019 Fall \_\_\_\_\_ Winter \_\_\_\_\_ Spring X  
 Enrollment \_\_\_\_\_ Enrollment \_\_\_\_\_ Enrollment \_\_\_\_\_

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: \_\_\_\_\_

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

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Integrative Learning

This course is interdisciplinary and will includes theories of race, gender, sexuality, performance studies, and historiography.

Ethical Implications

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Cultural Diversity

This course focuses specifically on minoritarian subjecthoods, looking critically at concepts of race, gender, sexuality, nation formations, and affects of belonging.

Critical Thinking

Students will be engaging with theory and analyzing cultural objects, which will all involve critical thinking skills.

Rhetorical Effectiveness

Students will have to write a 6-8 research paper, as well as a 2 page reflection paper on an embodied experience. They will also need to give a 15 minute presentation on their research.

Problem-solving

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Library & Information Literacy

Students will need to do research for both of their writing assignments.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>3 hrs</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>2 hrs</u>	(hours)

**(A) TOTAL Student Contact Per Week**

**3hrs (HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>0</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>1</u>	(hours)
5. Information Literacy Exercises:	<u>2</u>	(hours)
6. Written Assignments:	<u>1</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)

**(B) TOTAL Out-of-class time per week**

**12 (HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

**15 (HOURS)**

# Performing the Past: Embodying Queer Temporality

## Spring Quarter 2019 Syllabus and Schedule

**Instructor:** Jenna Tamimi  
**Email:** [jtamimi@g.ucla.edu](mailto:jtamimi@g.ucla.edu)  
**Class Time:**-----  
**Office Hours:** By Appointment  
**Room:**-----



### Course Description

Queer stories are buried between the lines. They are in the moments of silence, in held breath, in the tension of a gaze from across the room. This class is interested in the ways in which history is queered; in queer desire in the past, but even more so, in the contemporary queer subject's desire to find and embody this bated breath and repressed passion. We will explore these charged scenes as moments of queer potentiality. Queer desire lingers in these glances, in the seconds before hands touch in a dance, and the centimeters of space between two palms.

This class will work at the intersections of historiography, queer studies, and performance studies to explore minoritarian subjects' engagement in history. Queer and racialized subjects are often left out of the archive or remembered only through their oppression (slave rosters, penal codes, court transcripts, accounts of violence etc.). A minoritarian history must therefore be recovered, salvaged, and even created.

Through a study of affect, desire, reenactments, and a collection of both theoretical and creative texts, we will examine the complicated and possibly liberatory minoritarian engagements in history.

### Course Objective

- 1) Introduce students to the interdisciplinary field of Performance Studies,

with an emphasis on Queer studies and Historiography.

- 2) Introduce students to ways to use theory to discuss objects of analysis (performances, plays, happenings, etc)
- 3) Help students cultivate strong thesis development and writing skills
- 4) Challenge students to think critically about traditional productions of history and expose them to embodied alternatives
- 5) Provide students with the tools to understand intersectionality
- 6) Introduce students to non-normative forms of temporality

## **Assignments**

### **Embodying the Past**

You will be asked to experience some form of an embodiment of history outside of class. (This could be anything from attending a reenactment to researching how men in Louis XIV's court walked and doing so for five minutes around campus). This assignment will require that you research the historical period you intend to embody. We will go over examples/ideas in class, but you have the freedom to be creative with this assignment, as long as you are using your bodies in a way that invokes a time that is not the present. You will be asked to complete a short 1-2 page write up about your experience and share it in class. The write up should include a description of your embodiment as well as a synopsis of your research. It should also include a bibliography with at least three sources you used for your research.

**Due by the end of week 9**

#### **Rubric**

25%- Sources/citations: Write up must include at least 3 sources with full citations in a bibliography

25%- Research: Thoroughness of research/incorporation of research into embodiment and write-up

25%-Write-up: Prose and description of embodiment

25%- Presentation

### **Interesting, Important, Question (IIQ)**

To help cultivate stimulating discussion, you will be asked to come to each class with what we will call an IIQ. A paper where you right down at least one interesting thing, one important thing, and one question on one of the readings assigned for that day. You are welcome to write these in bullet point or paragraph form. This assignment is for you and should be done in whatever way is most helpful to you. It is meant to help you organize your thoughts and give you a jumping off point for our class discussion. This way, everyone can come to class with at least three things to say. This assignment can also serve as a little archive of the readings we covered in this class. This assignment will be graded on a complete/incomplete basis.

### **Outline and Annotated Bibliography**

In preparation for your final paper, you will write an outline and an annotated bibliography in

MLA format with at least five sources; at least three of which must be texts from the syllabus.

Annotations should be at least a paragraph long and should include a brief summary of the text as well as an explanation of how it will be useful in your project. The outline should include a clear and polished thesis statement as well as a mapping out of your final paper (i.e. what you think you will discuss in each section of your paper, examples you may use, etc.). **Outline and annotated bibliography due week 6.**

## **Final Paper**

6-8 page seminar paper that engages with the concepts we discuss in this class, through an analysis of an object of study of your choosing. **Due finals week**

## **Presentations**

Ideas and concepts of the final papers will be presented on the last day of class.

## **Participation**

This is a discussion-based seminar, so everyone's participation is vital to creating our intellectual community. To achieve an 'A' grade in participation, please complete your IIQ assignment, and come to class prepared to discuss the readings and be an engaged listener. It is important that in our discussions we all challenge and respect each other. I will do everything I can to create an enriching class environment; however, I understand that voice is a privilege, so if you feel uncomfortable speaking in class (for whatever reason) please reach out to me and together we will come up with an alternative way for you to contribute through a small write-up. An 'A' in participation also requires students to refrain from using phones in class and to remain on task.

## **Office Hours**

Every student is required to make one office hours appointment with me (you are welcomed to make more than one!) My office hours are by appointment. If you find yourself struggling at all with the course material or if you have questions about Performance Studies/Queer Studies generally or academia, please do not hesitate to come to me for help. We can work together to make sure you get the most out of this class intellectually (and hopefully you will enjoy it too!).

## **Grades**

Participation- 15%

IIQ- 10%

Embodying the Past Assignment- 20%

Outline/Annotated Bibliography- 15%

Presentations- 10%

Final Paper- 30%

## **Course Agreements**

- Please complete the reading before the assigned date.

- Please arrive to class on time, ready to engage with the material.
- Cell phones must be turned off or on silent during class
- More than one unexcused absence will cause a 5% reduction to your final grade for every subsequent class missed (so if you miss 3 classes (unexcused), you will lose 10% from your final grade; 4 classes missed will result in a 15% deduction, etc.).
- Participation involves being an engaged listener as well as contributing to class discussion. If you don't feel comfortable talking in class, that is something we can work on together. We can also find alternative ways for you to add your thoughts to the class dynamic.
- Laptops should not be used in class unless specifically requested by the professor.
- Late papers: Paper grade drops 5% for each day it is late.
- Grades: 100-94 A, 90-93 A-, 87-89 B+, 84-86 B, 80-83 B-, 77-79 C+, 74-76 C, 70-73C- . . .  
59 and below is failing.
- Students who wish to request an accommodation due to a suspected or documented disability, please inform the instructor and contact the Center for Accessible Education (CAE), A-255 Murphy Hall, (310) 825 1501
- Plagiarism will be handled according to UCLA policy. For more information see <https://www.deanofstudents.ucla.edu/portals/16/documents/studentguide.pdf>

## Week 1- Historiography

### **Tuesday**

- Introductions and go over syllabus
- Watch two short clips from Diana Taylor's scalar book *What Is Performance Studies?*

### **Thursday**

- Re-thinking History* by Keith Jenkins (excerpts)

### **Questions/Thoughts:**

- What is Performance Studies?
- What is historiography and how does it differ from history?

## Week 2- Making History

### **Tuesday**

- The Archive and the Repertoire: Performing Cultural Memories in the Americas* by Diana Taylor (selections)

**Thursday**

-*Cities of the Dead* by Joseph Roach (selections)

**Questions/Thoughts**

- Which subjects tend to be neglected from the archive and why?
- Why do you think the archive tends to be privileged over the repertoire?
- What are some other examples of surrogation?

**Week 3- Queer Temporality****Tuesday**

-Introduction to *Feeling Backward: Loss and the Politics of Queer History* by Heather Love

**Thursday**

-*Time Slips: Queer Temporalities, Contemporary Performance, and the Hole of History* by Jaclyn Pryor (Selections)

**Questions/Thoughts:**

- What are the meanings of queer?
- Why use queer as opposed to gay?
- What is queer temporality?

**Week 4- Body Language: Flirting with the Past****Tuesday**

-Introduction to *Feeling Backward: Loss and the Politics of Queer History* by Heather Love

**Thursday**

- Stone Butch Blues* by Leslie Feinberg (Selections)
- Watch clip in "Macon Reed's Eulogy for the Dyke Bar"  
<http://www.velvetparkmedia.com/blogs/macon-reeds-eulogy-dyke-bar>

**Questions/Thoughts:**

- What does Love mean by "feeling backward"?
- How does Reed's exhibit fit into the archive and repertoire?

**Week 5- Strategies of Engagement: Disidentification and Critical Fabulation****Tuesday**

-Introduction to *Disidentification: Queers of Color and the Performance of Politics* by José Muñoz

**Thursday**

-“Venus in Two Acts” by Saidiya Hartma

**Questions/Thoughts**

- Think of a time in your life when you have disidentified with something/someone.
- What is critical fabulation and why is it needed?

**Week 6- Reenactment****Tuesday**

- “Queer Plymouth”, *GLQ* by Deborah Bright
- Performing Remains* by Rebecca Schneider (Selections)

**Thursday**

- “Historionics: Neither Here Nor There With Historical Reality TV”, *Journal of Dramatic Theory and Criticism* by Michelle Liu Carriger
- Watch clips from *Regency House Party*

**Due: Outline and Annotated Bibliography****Questions/Thoughts**

- Think about reenactments’ challenging relationship with authenticity. What kind of opportunities can inauthenticity in reenactment open up for minoritarian subjects?
- What do you think makes people want to participate in reenactments? (Think about *Regency House Party*)

**Week 7- Performing Race****Tuesday**

- Keywords for American Cultural Studies* (read “Race” and “Citizenship”)
- Watch PBS’s *Las Marthas* before class

**Thursday**

- Hamilton* by Lin-Manuel Miranda
- Current Affairs* article on *Hamilton*-  
<https://www.currentaffairs.org/2016/07/you-should-be-terrified-that-people-who-like-hamilton-run-our-country>

**Questions/Thoughts**

- What is race?
- Think about the affective pull of belonging?
- How is class functioning in *Las Marthas*?
- What about actual people of color in the 18th century? Does *Hamilton* render them invisible? How so?

**Week 8: Playing as Performance: Racialized Childhood and American Girl Dolls**

## **Tuesday**

-*Racial Innocence: Performing American Childhood from Slavery to Civil Rights* (Selections) by Robin Bernstein

## **Thursday**

-Excerpts from *American Girl* Books (Addy and Samantha)

## **Questions/Thoughts**

-What are some differences in Addy and Samantha's narratives? How do they each experience pain?

-What are scriptive things?

## **Week 9- Playing as Performance Continued...**

## **Tuesday**

-Ch. 4 "Making Americans: The American Girl Doll and American Girl Place" from *Performing Consumers: Global Capital and Its Theatrical Seductions* by Maurya Wickstrom

-Field trip to American Girl Place at the Grove

## **Thursday**

-*Living History Museum: Undoing History Through Performance* by Scott Magelssen (Selections)

## **Questions/Thoughts**

-What is neoliberalism?

-How does the American Girl brand construct "American"?

-How Does American Girl Place use history? Think about the layout of the store.

## **Week 10- Wrap Up**

## **Tuesday**

-Discuss the class' concepts/ reading wrap up/ writing workshop

## **Thursday**

-Student colloquium and reception

**Finals Week: Due- Final 6-8 page paper**

## **Reading List**

Bernstein, Robin. *Racial Innocence: Performing American Childhood and Race From Slavery to Civil Rights*. New York University Press, 2012.

Bright, Deborah, and Erica Rand. Queer Plymouth. *GLQ: Journal of Lesbian and Gay Studies*

12.2 (2006): 259-77.

Burgett, Bruce and Glenn Handler. *Keywords for American Cultural Studies*. New York University Press. <http://keywords.nyupress.org/american-cultural-studies/>. (Selections)

Carriger, Michelle Liu. "Historionics: Neither Here Nor There With Historical Reality TV". *Journal of Dramatic Theory and Criticism*. (2010): 135-148.

Feinberg, Leslie. *Stone Butch Blues*. Firebrand Books, 1993.

Freeman, Elizabeth. "Theorizing Queer Temporality: A Roundtable". *GLQ*. 13.2-3 (2007)

Hartman, Saidiya. "Venus in Two Acts". *Winthrop University African American Studies*, 2008.

History is a Weapon, Queer Nation Manifesto,  
<<http://www.historyisaweapon.com/defcon1/queernation.html>>.

Jenkins, Keith. *Re-thinking History*. Routledge, 1991.

Love, Heather. *Feeling Backward: Loss and the Politics of Queer History*. Harvard University Press, 2007.

Magelssen, Scott. *Living History Museums: Undoing History Through Performance*. Scarecrow Press, 2007.

Moon, Grace. "Macon Reed's Eulogy for the Dyke Bar". *Velvet Park: Art Thought and Culture*. 27 February 2016. <<http://www.velvetparkmedia.com/blogs/macon-reeds-eulogy-dyke-bar>>.

Nichols, Alex. "You Should Be Terrified That People Who Like *Hamilton* Run Our Country". *Current Affairs*.  
<<https://www.currentaffairs.org/2016/07/you-should-be-terrified-that-people-who-like-hamilton-run-our-country>>.

O'Hara, Mary. "Lesbian Bars are Nearly Extinct and this is Their Eulogy". *The Daily Dot*. 25 September 2015. <<http://www.dailydot.com/lifestyle/eulogy-dyke-bar-livestream/>>.

Muñoz, José Esteban. *Disidentifications: Queers of Color and the Performance of Politics*. University of Minnesota Press, 2015.

Pryor, Jaclyn. *Time Slips: Queer Temporalities, Contemporary Performance, and the Hole of History*. Northwestern University Press, 2017.

Roach, Joseph. *Cities of the Dead*. Columbia UP, 1996.

Schneider, Rebecca. *Performing Remains*. Routledge, 2011.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memories in the Americas*. Duke University Press, 2007.

Wickstrom, Maurya. "Making Americans: The American Girl Doll and American Girl Place." *Performing Consumers: Global Capital and Its Theatrical Seductions*. Routledge, 2000.



## New Course Proposal

### Theater 98TB

### Performing Past: Embodying Queer Temporality

**Course Number** Theater 98TB

**Title** Performing Past: Embodying Queer Temporality

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This class works at the intersections of historiography, queer studies, and performance studies to explore minoritarian subjects' engagement in history. We will examine affect, desire, reenactments and collections of both theoretical and creative texts.

**Justification** art of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [THEATER 98TB Tamimi Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Jenna Tamimi) UID: 304680847

Professor Michelle Carriger is the faculty mentor for this course. UID: 704553668

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on May 8, 2018

**Grading Structure** Participation- 15  
Embodying the Past Assignment- 15 Outline/Annotated Bibliography- 20  
Presentations- 15  
Final Paper- 35

**Effective Date** Spring 2019

**Discontinue Date** Summer 1 2019

<b><u>Instructor</u></b>	Name	Title
	Jenna Tamimi	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Theater

<b><u>Contact</u></b>	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** FEC Chair or Designee - Tornell, Aaron (TORNELL@ECON.UCLA.EDU) - 41686

**Status:** Pending Action

**Role:** L&S FEC Coordinator - Yokota, Mitsue (MYOKOTA@COLLEGE.UCLA.EDU) - 71104

**Status:** Returned for Additional Info on 8/17/2018 9:13:27 AM

**Changes:** No Changes Made

**Comments:** Routing to Professor Tornell for College FEC review/approval.

**Role:** Registrar's Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

**Status:** Returned for Additional Info on 8/14/2018 8:45:32 AM

**Changes:** No Changes Made

**Comments:** Routing to Mitsue Yokota.

**Role:** Department/School Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 8/13/2018 10:30:37 AM

**Changes:** No Changes Made

**Comments:** Uploaded revised syllabus

**Role:** FEC School Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

**Status:** Returned for Additional Info on 8/1/2018 4:03:50 PM

**Changes:** No Changes Made

**Comments:** Syllabus is missing course objectives. Please revise and resubmit.

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 8/1/2018 3:57:21 PM

**Comments:** Initiated a New Course Proposal

[Back to Course List](#)

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