

June 2021 | Vol. 1 #2

THE LGBTQ+ STUDIES NEWSLETTER

LGBTQ Studies at DePaul



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Thank you to Page Gilberg from The University Center for Writing-based Learning for copyediting.

Thank you to Cassidy Delahunty for her assistance with InDesign.

Meet *Toni Karadjias* (she/they), the Queer artist and DePaul student whose work is featured throughout this issue.



Hi! My name is Toni, and I'm a senior at DePaul studying Psychology, LGBTQ Studies, and Women and Gender Studies. As an artist, my main goals are to transcend heteronormative expectations of art and LGBTQ people through representation and by encompassing my own experiences through my work. I mainly focus on digital collage, color, and painting as a means to tell different narratives about my life, sexuality, and gender.

Wrapping Up the Year

The LGBTQ+ Studies Newsletter

A Message from the LGBTQ Studies Program Director, Barrie J. Borich

Congratulations, everyone!

We have nearly made it to the end of this long, strange year. I am sad to think of all the unforgettable students I've worked with over the past 15 months or so who I may never meet anywhere but on Zoom or on discussion boards, but I am pleased by how well I did get to know so many of you through virtual means.

I am also proud of all we did accomplish this year, under such difficult circumstances. Our events with Jaquira Díaz and Danez Smith were invigorating and gorgeous, and our classes were rich, engaging, and filled with so many who have been eager to learn the history and intersections of Queer experience. Through the inspired labor of our mighty LGBTQ Studies Program Assistant Aviv Goldman, we launched this newsletter, and we are already thinking about how we can do all of this and more next year—at least some of the time together, in the same rooms.

Let me take this opportunity to thank you all for showing up and doing the work. We have all had no choice but to “queer” the way we teach and learn in 2020–21, and although I started the year with my usual very queer methods and syllabi already in place, the pivots and re-inventions of this Covid-19 time have changed my view of the classroom forever.

LGBTQ+ people have always invented the worlds we want to live in, so in many ways we were as equipped as anyone to build new pandem-



ic forms of living. At the same time, we are the ones who once closed the bars and coffeehouses—in my day at least—with the Sister Sledge song “We Are Family.” We have always survived through our creativity, as well as through our relations with each other. We can’t get back to the always-evolving work of Queer world-building without each other. Big love to all of you, and may all our rooms fill again soon.

—Barrie J. Borich (she/her), Director of LGBTQ Studies and Associate Professor in the Department of English, June 2021

Faculty and Alumni Spotlight

The LGBTQ+ Studies Newsletter

Queering the Classroom (and the Interview): a Conversation with Mycall Riley and em Katzman

by Aviv Goldman

Mycall Akeem Riley is the LGBTQIA+ Resource Center Coordinator at DePaul and currently teaches the LGBTQ Studies introductory course (LGQ 150). em Katzman is an LGBTQ Studies alum and a Women and Gender Studies graduate student. As a WGS independent study project, em worked with Mycall as a teaching assistant during Winter 2020. This winter, I had the privilege of taking Introduction to LGBTQ Studies with Mycall and em.

I initially set out to conduct two separate interviews—one with em and one with Mycall. However, when I approached Mycall and em about the newsletter, they suggested a joint interview. Mycall said he felt like there was something inherently queer about their collaboration that would come out in a group interview. Thus, with Mycall and em's encouragement, we expanded what we thought an interview should look like. During our interview, we talked, moved, and took breaks to marvel at Mycall's new glasses. As we collectively ventured through various incomplete thoughts, interruptions by pets and family members, and unrelated but equally important pop culture tangents, em remarked that we were queering the interview. This desire for collaboration, and this willingness to play outside the boundaries, illustrates what makes Mycall and em such valuable contributors to the LGBTQ Studies Program.

Aviv: What did you learn from teaching the intro LGQ class?

Mycall: I'm always reminded of the very complex messiness of queerness. Every time I've taught the class, I'm reminded that folks are on this journey of coming to themselves as they are learning about these things, and it's never linear. I don't even know if queerness has a shape. I think it's more amorphous and in moments can be really intense and overbearing. And then there are other moments when teaching the class reminds me that queerness, and engaging in queerness, can also be incredibly subtle, like the way that Lacroix has flavors but is so subtle. It's like "Is that lemon flavored?" It's just the essence of it. I'm reminded how important community is every time I teach this class. I'm reminded even more while we're in the pandemic and while the world is on fire. I think because it's not safe for us to come together, it's apparent how deeply we do need one another in different ways.



“I think because it’s not safe for us to come together, it’s apparent how deeply we do need one another in different ways.”

—Mycall Akeem Riley

em: One of the things I learned [as Mycall's teaching assistant] was the necessity of peer-to-peer conversations. Sometimes the discussions would be frustrating because some class members had complicated viewpoints, but those were still the things that I learned the most from. I really appreciate being able to do this with Mycall. He's someone who values making spaces—I don't think safe is the right word to use—supportive and generative.

Faculty and Alumni Spotlight

The LGBTQ+ Studies Newsletter

“You need to intentionally include works by people who are not just queer and white and cis—not just the single identity of queer.” —em Katzman

I learned the importance of knowing when to move away and let things sit in a space.

M: One of the things that has always been really dope about em’s and my relationship is that we’ve learned from each other quite a bit. We get to co-create these spaces. In an Intro to LGBT Studies class or any kind of LGBT anything, we have an opportunity to queer not just the topic but also to queer how we talk about things—to queer answers, to queer how we find problems, and to queer conflict. How do we do all these things in ways that feel inherently different?

A: That moves perfectly into another question I have, which is what does queering curriculum and DePaul spaces look like for y’all?

e: To me queering curriculum means actively looking at non-academic sources like memoir and videos. If you’re interested in actually queering curriculum, you need to be engaging with other works outside of what’s created within the academy because the academy in itself is inherently anti-queer and just generally oppressive to all marginalized people. And so you need to be engaging in ways that are different. You need to intentionally include works by people who are not just queer and white and cis—not just the single identity of queer. And if your

syllabus is white-centered, you need to acknowledge that that’s happening and challenge the works that you are using. LGBTQ Studies as a discipline is deeply flawed within itself; it’s a very white space. There’s so much work that needs to be done, and if programs aren’t actively making spaces more supportive then they’re going to continue to be oppressive, and LGBT Studies will continue to center whiteness in its work whether they’re trying to or not.

A: You’ve mentioned how syllabi need to decenter whiteness and the singular identity of queer; what are some markers of good syllabi?

e: I think a marker of a good syllabus is the wording of accessibility/accommodation sections—whether they mention trigger/content warnings, extend accommodations beyond diagnosed and recorded disabilities, and contain generous late work policies. I think any class that is talking through power, privilege, and oppression should have a statement on content warnings. We are not talking about abstract ideas; the topics we discuss have real effects on people and not every student is going to be ready to talk about and/or engage in discussions that speak to their lives. Students’ wellness is deeply connected to education, and having content warnings is one way to check-in. In terms of content, I want to note that just because a professor assigns readings by people of color doesn’t mean that the discussions facilitated by the professor are going to be critical of white supremacy and how it also manifests within the classroom. Hopefully professors will apply that work throughout the class and in their own life.



“If you’re interested in actually queering curriculum, you need to be engaging with other works outside of what’s created within the academy because the academy in itself is inherently anti-queer.” —em Katzman

Faculty and Alumni Spotlight

The LGBTQ+ Studies Newsletter

“I’m proud of all the things that we’re doing. But my pride doesn’t change the fact that there’s still a plethora of work to be done.” —Mycall Akeem Riley

A: Mycall, what does queering DePaul spaces and curriculum look like for you?

M: I’m proud of folks who have worked really hard to make DePaul queer spaces what they are, even if only through ill-paid programming assistants in the LGBTQIA+ Resource Center, or the other adjunct faculty and instructors in the LGBTQ Studies program. I’m proud of all the things that we’re doing. But my pride doesn’t change the fact that there’s still a plethora of work to be done. And those two things can exist. People say this all the time, but I just want to reiterate: we can walk and chew gum at the same time. I can be proud, and I can also believe that there’s a bunch of work to be done.

One of the things that’s really important to me as an instructor is pushing more. Because of the privilege I have as someone who teaches, I feel like I’m in a unique position where I’m really able to flex in ways that other people aren’t. And because I’m given some space, I’m realizing the limitations a lot of faculty either put on themselves or have put on them. I really want faculty to push more.

Even when I was thinking about the final project for the intro LGQ class, I saw that in the past it was always just a paper. And so that’s what it was going to be. But then Em and one of my best friends, Charlie, called me in on this and asked, “What if you let people do whatever? What if you let people do their final project in ways that look different?” First I thought no, there’s not enough rigor there. But then I said, who decided that someone’s zine,

painting, or film doesn’t have any rigor to it? So let’s talk with students one-on-one about how they’re connecting sources to their project. It took more time, but if we’re going to really challenge spaces to be queer, to be different, to be more liberated, our time has to be used differently. Are we just teaching queer things or are we queering the classroom? Those are two very different things.

A: What is the value of LGBT Studies, and how can its lessons be used in different spaces?

e: Queer Theory provides a framework to think critically about the world and yourself. It pushes you to be more thoughtful around your positionality in the world, and how that affects systems of oppression, and how we continue to fight. I don’t think you need to take a Queer Theory class to fight. I came out as nonbinary on Tumblr. You don’t need to be in an academic space to do that, but if you are in an academic space, I think engaging in queer texts and theory gives you more space to think past the baseline of what we know, or think past single oppressions. It helps you think more critically about the world.

I think everyone should take LGQ courses because classes that center the lives, experiences, and scholarship of marginalized communities are necessary; they deepen the way we think and interact in the world. They are also more likely to actually engage students past surface level conversations on race, power, privilege, and oppression than what occurs in the Sophomore Seminar on Multiculturalism. I recommend taking LGQ 150 with Mycall Riley, Queer Theory with Dr. Anne Mitchell, Transnational LGBTQ Politics with Dr. Sonnet Gabbard, and Queer Memoirs with Prof. Barrie

Borich. I have personally taken those classes and learned so much from them.



“If we’re going to really challenge spaces to be queer, to be different, to be more liberated, our time has to be used differently. Are we just teaching queer things or are we queering the classroom? Those are two very different things.”

—Mycall Akeem Riley

Faculty and Alumni Spotlight

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A: That goes into another question I have, which is how would y'all like to see the LGBTQ studies program evolve or change?

e: I think one thing would be faculty-to-faculty collaboration. For example, something where two professors are team-teaching a class or collaborating to create new classes, or re-creating the classes that are currently being taught. I think collaborative spaces are very important. I also think more student input, and more opportunities for students to work as TAs, would be very helpful. I think we should find ways to work together across programs and departments that are supposed to be centered around marginalized people—for example, having more conversations about what's on course syllabi.

M: We have an LGBTQ Studies Advisory Board. I think it would be really interesting to have some sort of an LGBT Studies Student Advisory Board. What if we had an advisory board that was made of students and faculty together? I want the LGBT Studies Program to be connected to the broader Queer community in Chicago. I think that's a big challenge of mine as I continue teaching and spending time with LGBTQ Studies. I want us to be more connected to the city. And what if we had a brown bag, Queer in the Academy lunch where every quarter, the LGBT Studies program highlighted a student and a faculty member to be in conversation over what it means for them to be engaged in queerness within the academy?

I think a lot of queer spaces need to do interrogation around the ways they center whiteness, white supremacy, ableism, and class. Historically, academic spaces were for very moneyed, rich, cis, men. Our institutions have to remember that they weren't always keen on opening themselves up to a variety of marginalized communities. We have to be really

vigilant in the ways that we combat these things.

A: I have to ask, who are your queer icons?

M: I'm going to be cliché. Like every Black queer person, I'll say James Baldwin. And Audre Lorde. Her work is so vital to me. My good friend Elijah McKinnon, who is a queer artist. They're definitely someone I look up to. This is going to sound really cheesy but honestly a lot of the people I look up to are my students, who are definitely my icons. The younger folks teach me so many things. They make me think, "Oh that's right; you can do that."



"I think everyone should take LGQ courses because classes that center the lives, experiences, and scholarship of marginalized communities are necessary; they deepen the way we think and interact in the world."

—em Katzman

was very active in DePaul's queer spaces. I remember I was at this SoJA [Social Justice Advocates] speak-out when Jireh first talked about abolition. That moment shifted what kind of work I was doing, and why.

M: I want to add Charee Mosby-Holloway for sure. They are hands down a huge part of seeing myself and understanding how I could bring queerness into my work. Even though being gay is part of my job, Charee really helped me both lean into that and lean out of that in a way that I didn't know was possible.

e: Audre Lorde is definitely one of mine. I love her work, especially "The Uses of Anger," and "Uses of the Erotic." I reread them all the time. I also really like to listen to music. Janelle Monae is someone who didn't come out until a while after I was already listening to her, thinking, "This is very queer." And when she came out, I was like, "Oh, okay, perfect. This is someone who I've already looked up to."

It's so embarrassing, but I'd also say Mycall, as well as Charee Mosby-Holloway, who was the Assistant Director for Social Justice Initiatives at DePaul's Center for Identity, Inclusion, and Social Change before it was shut down, and Jireh L. Drake who

Wrapping Up the Year

The LGBTQ+ Studies Newsletter

Congratulations to Sam Marks, the recipient of the LGBTQ+ Studies Outstanding Senior Award!



Sam is a senior in DePaul's Human Services Psychology concentration and an artist, catdad, and husband. They seek to incorporate disability justice, prison industrial complex abolition, and their experiences as a disabled trans person into their work as a human services practitioner. Their goal is to be able to provide children with free, justice-oriented art therapy.

Queer Film Gems

You Can Stream at Home

The LGBTQ+ Studies Newsletter

by Aviv Goldman

I love queer movies, but they always seem so few and far between. Tired of being suggested *Blue is the Warmest Color* and *Love, Simon* for the hundredth time, I set out to compile a list of diverse and under-acknowledged queer films. Through my search, I discovered beautiful, complex, and positive queer stories ranging from dramas to comedies and from indie to mainstream. My hope is that everyone can find something in this list that they'd like to sit down and watch!

Thank you to Professor Dan Pal, adjunct faculty in CDM, for helping to develop this list.

THE HANDMAIDEN (2016)

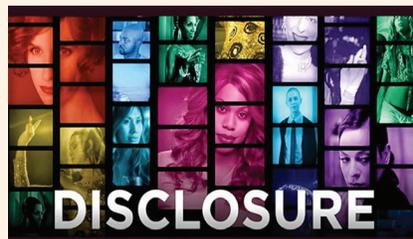


1930s Korea, in the period of Japanese occupation, a new girl (Sookee) is hired as a handmaid-en to a Japanese heiress (Hideko). But the maid has a secret. She is a pickpocket recruited by a swindler posing as a Japanese Count to help him seduce the Lady to elope with him, rob her of her fortune, and lock her up in a madhouse. The plan seems to proceed according to plan until Sookee and Hideko discover some unexpected emotions. —tv.apple.com

Genre: Crime/Drama

Where to watch: Prime Video

DISCLOSURE: TRANS LIVES ON SCREEN (2020)



An unprecedented, eye-opening look at transgender depictions in film and television, revealing how Hollywood simultaneously reflects and manufactures our deepest anxieties about gender. Leading trans thinkers and creatives, including Laverne Cox, Lilly Wachowski, Yance Ford, Mj Rodriguez, Jamie Clayton, and Chaz Bono, share their reactions and resistance to some of Hollywood's most beloved moments. —disclosurethemovie.com

Genre: Documentary

Where to watch: Netflix

TANGERINE (2015)



It's Christmas Eve in Tinseltown and Sin-Dee is back on the block. Upon hearing that her pimp boyfriend hasn't been faithful during the 28 days she was locked up, the working girl and her best friend, Alexandra, embark on a mission to get to the bottom of the scandalous rumor. Their rip-roaring odyssey leads them through various subcultures of Los Angeles, including an Armenian family dealing with their own repercussions of infidelity. —magpicturesinternational.com

Genre: Comedy

Where to watch: Prime Video or rent from YouTube for \$2.99

Queer Film Gems

You Can Stream at Home

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DUCK BUTTER (2018)



Two women, who are dissatisfied with the dishonesty they see in dating and relationships, decide to make a pact to spend 24 hours together hoping to find a new way to create intimacy. —*IMDB*

Genre: Drama/Comedy/Romance

Where to watch: Netflix

A FANTASTIC WOMAN (2017)



Exquisitely compassionate portrait of a trans woman whose mourning for a lost lover is obstructed at every turn by individual and institutional prejudice. —*Variety*

Genre: Drama

Where to watch: Rent from Prime Video, YouTube, or Apple TV for \$3.99

I CARRY YOU WITH ME (2021)



Tells the true story of an undocumented gay couple from Mexico who risk their lives for love, liberty, and the American Dream. —*Variety*

Genre: Drama

Where to watch: Coming to theaters May 21, 2021

FUNNY BOY (2020)



Explores Arjie's sexual awakening from a young boy to a teenager who falls in love with a male classmate, just as political tensions escalate between the Sinhalese and Tamils in the years leading up to the 1983 uprisings. —*IMDB*

Genre: Drama

Where to watch: Netflix

PRINCESS CYD (2017)



A 16-year-old girl visits her aunt in Chicago for the summer. While there, she falls for another girl, and she and her aunt challenge each other's sex and spirit. —*IMDB*

Genre: Romance/Drama

Where to watch: Hulu, Prime Video

THE FEELS (2017)



The Feels is an improvised – that's right, improvised – dramedy about a bachelorette party for a lesbian couple. One of the brides-to-be admits that she's never had an orgasm, derailing the planned festivities. —*Buzzfeed*

Genre: Comedy

Where to watch: Netflix

Queer Film Gems

You Can Stream at Home

The LGBTQ+ Studies Newsletter

THE WAY HE LOOKS (2014)



A Brazilian coming-of-age film about Leonardo, a blind high schooler frustrated with his lack of independence, and Gabriel, a new student. —*Buzzfeed*

Genre: Romance/Drama

Where to watch: Prime Video or rent from YouTube for \$2.99

BOY MEETS GIRL (2014)



A romantic dramedy about a trans teen who dreams of being a fashion designer and finds herself falling for her best friend since childhood. —*amazon.com*

Genre: Romance/Drama

Where to watch: Prime Video, Tubi

BIT (2019)



While visiting L.A., a young trans teen is befriended and then bitten by a gang of feminist vampires. With its quick wit and nuanced female relationships, *Bit* is equal parts *Buffy the Vampire Slayer* and *Thelma and Louise*. —*Buzzfeed*

Genre: Horror/Comedy

Where to watch: Tubi or rent from YouTube or Prime Video for \$3.99

BUT I'M A CHEERLEADER (1999)



A naive teenager is sent to rehab camp when her straitlaced parents and friends suspect her of being a lesbian. —*IMDB*

Genre: Satire/Comedy

Where to watch: YouTube, Vudu

BREAKING FAST (2020)



A romantic comedy that follows Mo, a practicing Muslim still reeling from heartbreak. When an All-American guy named Kal offers to join him in his nightly Iftars—the traditional meal eaten by Muslims during Ramadan—meal after meal, the two start to discover they have more in common than meets the eye. —*breakingfastfilm.com*

Genre: Romance/Drama

Where to watch: Prime Video, Hulu

THE HALF OF IT (2020)



When smart but cash-strapped teen Ellie Chu agrees to write a love letter for a jock, she doesn't expect to become his friend—or fall for his crush. —*IMDB*

Genre: Romance/Comedy

Where to watch: Netflix

Queer Film Gems

You Can Stream at Home

The LGBTQ+ Studies Newsletter

BRIEF STORY FROM THE GREEN PLANET (2019)



After her grandmother dies, Tania, a trans woman, must travel through rural Argentina to deliver an alien to safety. Over the course of her extraterrestrial pilgrimage, she realizes that she's much stronger than she previously thought. —*Buzzfeed*

Genre: Drama

Where to watch: Prime Video

RAFIKI (2019)



Kena and Ziki live very different lives in Nairobi. Kena works in her father's shop and awaits the start of nursing school, while Ziki passes the days hanging out with her friends and making up dance routines. Their paths cross when their fathers run against each other for seats in the County As-

sembly, and they find themselves drawn to each other. Soon their interest grows to affection and the girls find ways to love each other despite the ever-watching gaze of the neighborhood.

—*Rotten Tomatoes*

Genre: Romance/Drama

Where to watch: Hulu, Prime Video

A SECRET LOVE (2020)



A Secret Love tells the story of Terry Donahue, a former All-American Girl's Professional League Baseball player and her partner of 70 years, Pat Henschel. The documentary is sparked by Terry and Pat having to make a decision about where they are going to spend their retirement years. This life change forces the couple to face the fact that they have hidden their love from their families for most of their relationship.

—*The Film Magazine*

Genre: Documentary

Where to watch: Netflix

ALEX STRANGELOVE (2018)



A high school senior plans on losing his virginity to his girlfriend. Things get complicated when he meets a handsome and charming gay kid who unwittingly sends him on a roller-coaster journey of sexual identity. —*Rotten Tomatoes*

Genre: Romance/Comedy

Where to watch: Netflix

APPROPRIATE BEHAVIOR (2014)



A secretly bisexual Brooklynite from a traditional Persian family struggles with her identity and the disintegration of her relationship with her girlfriend. —*Rotten Tomatoes*

Genre: Comedy

Where to watch: Prime Video

Queer Film Gems

You Can Stream at Home

The LGBTQ+ Studies Newsletter

THE INCREDIBLY TRUE ADVENTURE OF TWO GIRLS IN LOVE (1995)



The story of Randy, a working-class teenage lesbian, who meets Evie, a popular and wealthy classmate. What starts as a friendship quickly blossoms into attraction, leading them both into a world of taboo love. —amazon.com

Genre: Romance/Comedy

Where to watch: YouTube

SAVING FACE (2005)



The film revolves around Wil (a successful surgeon who hides her sexuality from her family), Gao (Wil's mother who becomes pregnant out of wedlock), and Vivian (Wil's girlfriend). This hi-

larious mother-daughter comedy was written and directed by Alice Wu (the writer and director of *The Half of It*). —*Buzzfeed*

Genre: Romance/Comedy

Where to watch: Prime Video

EK LADKI KO DEKHA TOH AISA LAGA (HOW I FELT WHEN I SAW THAT GIRL) (2019)



The film tells the story of Sweetie Chaudhary, a closeted lesbian, and her attempts to come out to her conservative and traditional [Punjabi] family. —*IMDB*

Genre: Romance/Comedy

Where to watch: Netflix

D.E.B.S (2004)



Recruited by the U.S. government for their unique ability to lie, cheat and fight, Amy, Max, Janet, and Dominique join an underground academy of secret agents known only as D.E.B.S. These crime fighting hotties set out to save the world and keep their lipstick perfectly applied while doing so. When D.E.B.S. star player, Amy, falls for Lucy, chaos erupts and the D.E.B.S. loyalty is put to the test. —*IMDB*

Genre: Comedy/Romance

Where to watch: Tubi or rent from Prime Video for 2.99

ESTEROS (2016)



Two male childhood friends—one now an uptight scientist and the other openly gay with a bohemian lifestyle—reconnect as adults and explore their long-repressed feelings for each other.

—*Rotten Tomatoes/The Hollywood Reporter*

Genre: Romance/Drama

Where to watch: Prime Video, Tubi, Vudu

Queer Film Gems

You Can Stream at Home

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WATERMELON WOMAN (1996)



A young black lesbian filmmaker probes into the life of The Watermelon Woman, a 1930s black actress who played 'mammy' archetypes. —*IMDB*

Genre: Romance/Comedy

Where to watch: Prime Video, Hulu, YouTube

PARIAH (2011)



Teenage Alike lives in Brooklyn's Fort Greene neighborhood with her parents and younger sister. A lesbian, Alike quietly embraces her identity and is looking for her first lover, but she wonders how much she can truly confide in her family. —*Rotten Tomatoes*

Genre: Drama/Romance

Where to watch: Netflix

THE OLD GUARD (2020)



A group of un-killable mercenaries who've been operating in secret for centuries—a squad of functionally immortal, mostly queer, stone cold badassess who've fought on every battlefield in history. —*Entertainment Weekly/polygon.com*

Genre: Action/Fantasy

Where to watch: Netflix

IMAGINE ME AND YOU (2005)



A refreshingly unconventional and witty comedy about love's constant surprises, *Imagine Me & You* begins as a young bride discovers love at first sight on the day of her wedding. —*searchlightpictures.com*

Genre: Romance/Comedy

Where to watch: Rent from YouTube or Prime Video for \$3.99

MA BELLE, MY BEAUTY (2021)



Set in the sun-drenched vineyards of southern France, two newlywed musicians adjusting to their new European life get a sudden visit from Lane, the former third party in their polyamorous relationship back in New Orleans. —*siff.net*

Genre: Drama/Romance

Where to watch: Coming to theaters August 20, 2021

A SKELETON IN THE CLOSET (2020)



Manu, a gay prodigal son, returns home to fight for his parents' approval. He leads his loved ones out of the dark and into the light where they all can shine. —*amazon.com*

Genre: Drama/comedy

Where to watch: Prime Video

Art by Toni Karadjias



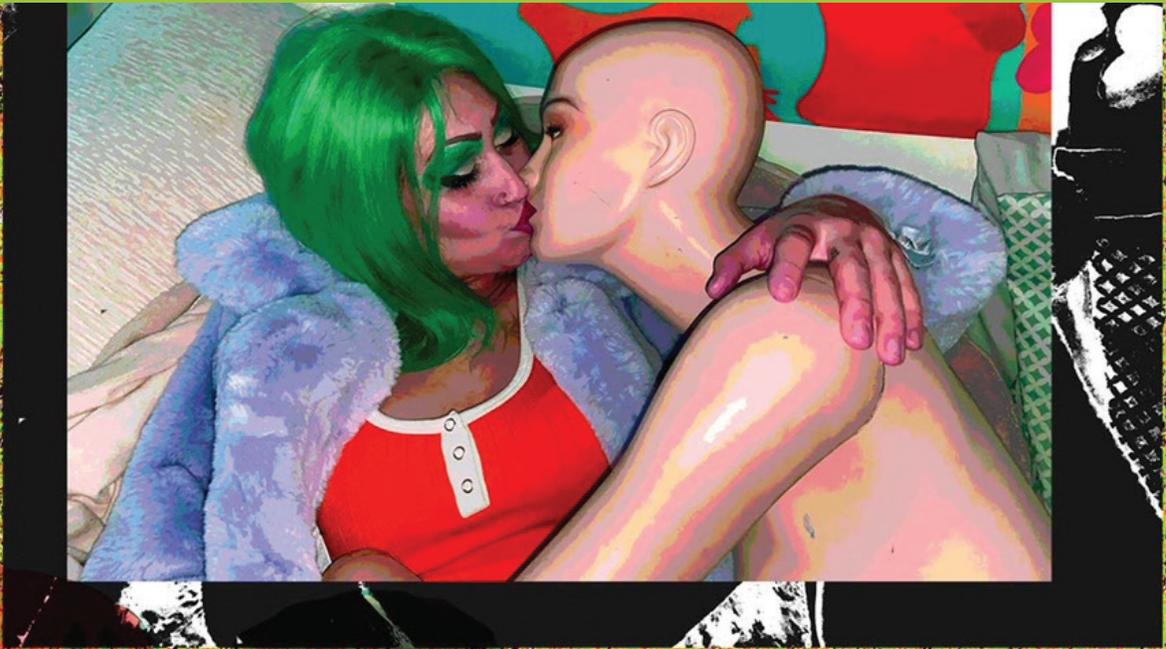
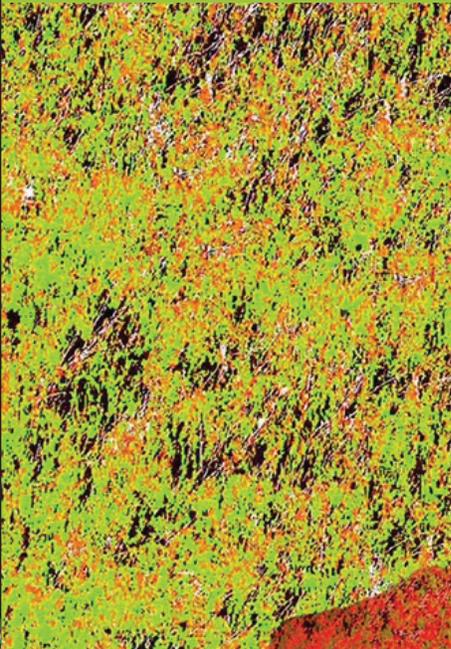


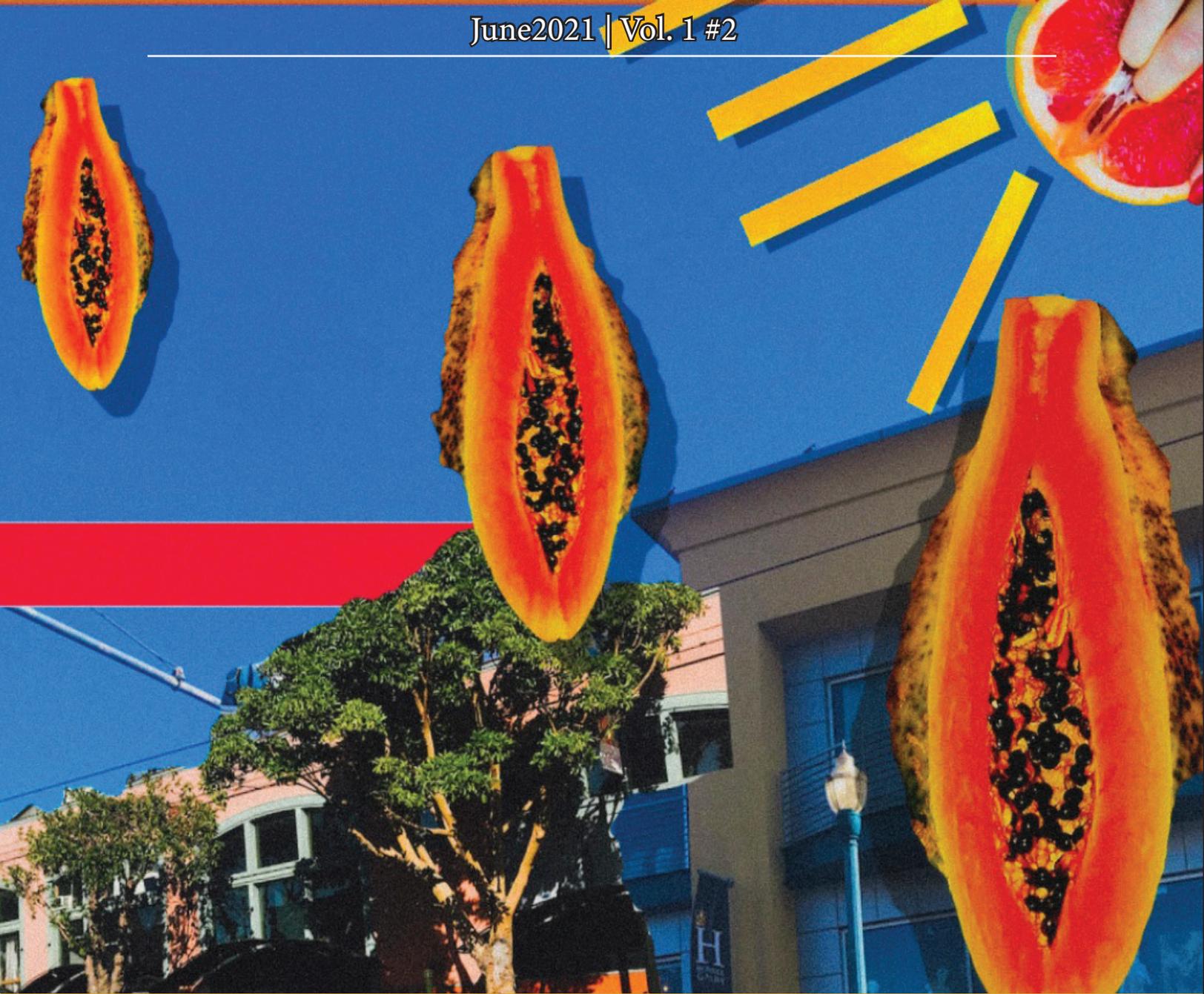
Art by Toni Karadjias





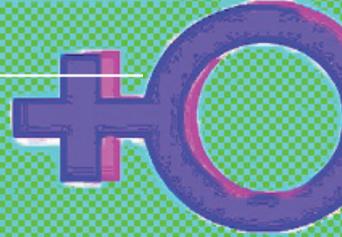
Art by Toni Karadjias





Art by Toni Karadjias

Not for male consumption



defies stereotypes



Same

Same

Same

ALL NATURAL

Women

loving

women



NOT A PHASE

Art by Toni Karadjias





Queer Theory

An Introduction

WGS 388/488: Queer Theory

This course examines some of the central texts of queer theory in order to contextualize and historicize the notion of queerness as a primary category of identity. The issue of **sexual normativity** as it relates to **gay**, **lesbian**, **bisexual**, **pansexual**, **asexual** assimilation will also be discussed.

Because of the significant relationship of gender and sexuality, we will also examine theories of embodiment and take up the debates around the politics of intersex and transgender identities.

Students interested in **LGBT Studies**, **Transgender Studies**, **Queer of Color Critique**, **Disability Studies**, **Women of Color Feminisms**, and **Performance Studies** will find this course particularly useful.

Cross-listed with Lesbian Gay and Queer Studies.

For more information contact SGabbard@DePaul.edu

Summer Session II

TuTh 1:00PM - 2:30PM

Online/Hybrid

Dr. Sonnet Gabbard



FALL 2021 LGBTQ STUDIES COURSES



LGQ 277/AMS 277/HST 260:
LGBTQ+ History in the United States
World War II to the Present
David Goldberg | MW 9:40-11:10 | Arts & Letters
Hall Room 112

LGQ 150: Introduction to LGBTQ Studies
Mycall Akeem Riley | W 6:00-9:15 | Online - Sync |
Fulfills SCBI Domain

AMS 276/HST 276:
History of Sex in America 2:
Late Victorians to the Present
Allison McCracken | TTH 9:40-11:10 |
Arts & Letters Hall Room 112

AMS 275/HST 275:
History of Sex in America 1:
Colonial to Late Nineteenth Century
David Goldberg | MW 1:00-2:30 | Location TBA

**WGS 225: Constructing
Gender and Sexuality**
Heather Montes Ireland | MW
4:20-5:50 | Location TBA

PHL 233: Issues in Sex and Gender
Mary LeBlanc | MW 9:40-11:10 | Location TBA
Mary LeBlanc | MW 11:20-12:50 | Location TBA
Rachel Silverbloom | TTH 9:40-11:10 | Online - Sync

For questions about minoring in LGBTQ studies visit our website at: <http://tiny.cc/LGBTQStudiesDPU>