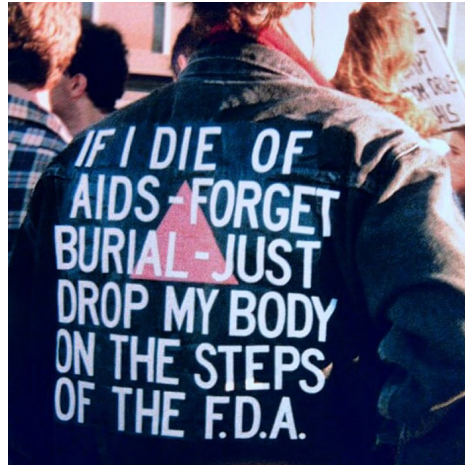


ENC1145-35G2/M141, CLASS #13469/30452, SPRING 2021

# HIV/AIDS ART + LITERATURE



**Instructor Name:** Remus Jackson

**Course meeting times & locations:** MWF 8

F2F TUR 2346 | Zoom Meeting ID: 914 4280 5900, password: 1145ActUp

**Office Location and Drop-in hours:** M 2:00-3:00 PM | Zoom Meeting ID: 986 8750 4404, password: 1145DropIn

**Course website:** Canvas

**Instructor Email:** jackson.k@ufl.edu

## Course Description:

In the early days of the COVID-19 outbreak, LGBTQ activist group ACT UP drew attention to the parallels between our ongoing pandemic and the AIDS crisis of the 1980s-90s. Though in the U.S., the AIDS crisis is largely considered to have passed, and LGBTQ activist movements have shifted focus to a framework of liberal equality centered on marriage rights, there remains much to be learned from the queer community's response to HIV/AIDS, through the cultural artifacts of a generation left for dead. Thus, this ENG 1145 course takes up for study works by queer and trans organizers, activists, theorists and artists responding to the HIV/AIDS crisis. Because much of queer history has been institutionally repressed, we'll begin by tracing the historical context of the AIDS crisis through both secondary analysis and primary accounts. From this, we'll consider the forms that art, theory, and activism have taken—and continue to take—in response to the AIDS crisis.

## COVID-19 Statement

**We are still in the midst of a global pandemic.** We are still in the midst of national uprisings against ongoing legacies of anti-Black racism and colonialism. Though we are mandated to “return to normal,” we know that nothing this semester is “normal,” nor should it be.

The university has required us return to “face-to-face” (F2F) teaching. This course, like many, is being offered on a HyFlex model, wherein wherein some students are present in the classroom even as others are simultaneously participating from remote locations. If you are

enrolled in the F2F section, you're required to show me proof of a negative COVID test. Similarly, if I suspect I have been exposed, I will immediately report and quarantine, during which time class will continue via the platform our remote classmates already utilize. Students in the F2F section will be given clear instructions on how to join these sessions.

Know that my job is to support you in your learning journey to the best of my ability. Please reach out if you encounter, or are dealing with, outside circumstances that impact your ability to learn and/or work and we will work together to find the best course forward for you.

## Course Objectives:

### General Education Objectives:

- This course confers General Education credit for Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## Course Readings:

**There are no required texts for this course.** Readings will be provided via Canvas.

You're welcome to acquire your own copies of our texts; I recommend Third House Books in Gainesville: <https://www.thirdhousebooks.com/> or [indiebound.com](https://www.indiebound.com/) for physical copies ☺

Our primary texts will include:  
ACT UP Oral History Project

David France, *How To Survive a Plague*  
Samuel Delaney, *Times Square Blue*  
David Wojnarowicz, *Seven Miles a Second*  
*Strip AIDS USA*, ed. Trina Robbins, Bill Sienkiewicz, & Robert Triptow  
Essex Hemphill, selections from *Ceremonies*  
Jericho Brown, selections from *The Tradition*  
Oli Rodriguez, *The Papi Project*

## **Assignments (see below for Grading Rubric):**

**This is a 6,000 word writing class.** The following is a suggested outline for how those words could be potentially broken down across the semester.

This semester is unprecedented for all of us. We're not only still working in a pandemic, but we're also entering into a new model of learning and teaching. To that end, we will develop together, in class, our major assignments for the semester, using this outline as a starting point.

### **Major Papers (60% of final grade)**

#### **Short-form analysis: 1,300 words total across 2 papers**

These short form analytical papers focus on developing our ability to *close read* our primary texts (books, comics, films, essays, etc), by developing an argument that relates to the core themes of our class. Secondary sources may be included, but are not required.

#### **Final project proposal: 350 words**

For this assignment you will develop and clearly propose what your final sustained analysis project will be about. You will receive feedback on this assignment to help you move forward with the final project. We'll discuss further details in class.

#### **Sustained analysis project: 1,600 words**

Our final project will be a long-form essay that addresses, in some way, the core themes of the class. The scope of this essay is intentionally broad—we will discuss in class some of the forms it can take.

### **Journal Entries (35% of final grade)**

#### **Critical entries: 250 words/entry, 6 entries, 1,500 words**

These bi-weekly entries will respond to our texts (books, comics, films, essays, artwork). Some will be individual submissions and some will take the form of discussion posts; in either case, they should not summarize our texts but offer brief analytical insight, raise questions you may have, connect our readings together, etc. Our class discussions will draw from these responses, so think of them as places to bring up the points you want to explore further in class.

#### **Mind-mapping entries: 250 words/entry, 5 entries, 1,250 words**

These mind-mapping entries are drafting assignments designed to help you narrow down and explore a topic for your final project. Mind-mapping will be cumulative—we will work on these all semester. You'll start with an idea you want to focus on in the center (i.e., school stories, violence, etc.), and from there, choose how you'd like to map this concept out. You can choose to focus on certain texts, specific themes or concepts from our secondary or primary reading, characters from our primary text and their interactions with our class theme, historical context that relates, etc, and work toward connecting these ideas. These should contain phrases versus just single words as you branch out, and should move past plot/character recap and relationships/summaries. You might also make connections between the way school stories are presented in different texts. You can choose to do this on paper or use a mind-mapping tool online. If you choose to do it online, bubbl.us is a free tool that is very user-friendly. The mind-mapping journal can make be as creative as you'd like (you can include outside media like Tik Toks, Youtube videos, pictures, quotes), as long as you hit the word count.

### **Participation (5% of final grade)**

Because this course is designed to be collaborative in nature, 5% of the final grade will be put towards participation. Students should be prepared to contribute to online discussion boards and activities.

### **Course Policies:**

#### **Remus' Course Policies:**

1. *Inclusivity*: This classroom affirms diversity, including but not limited to race, gender, sexual orientation, disability, and intersections therein. Especially given the nature of our class, it is expected that students approach each other and course materials with open minds. Some of the works we will study contain potentially difficult material; where possible, content warnings will be provided, so that students can be prepared to engage with our texts appropriately.
2. *Classroom Etiquette*: Students are expected to conduct themselves maturely, contribute to class discussions and activities, and refrain from infringing on their peers right to learn.
3. *Accessibility*: Films and recorded lectures will be shown with subtitles. Transcripts are available for recorded lectures. Alternatives to our Zoom session will be available for those unable to use Zoom due to disability, lack of technology, housing instability, or other similar reason.
4. Students with *disabilities* who are requesting accommodations legally required by the Americans with Disabilities Act (ADA) are required to register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester. That said, accessibility benefits us all—regardless of diagnosis or documentation. Please reach out to discuss any access needs that will improve this class for you, regardless of whether you identify as having a disability. You may do this early in the semester or later on as it occurs to you.
5. *Attendance*: You are expected to attend class sessions, barring reasons covered in Policy 3 for remote students. If you have technical difficulties or another issue reach out. See UF's policy on attendance below for further details. If something unexpected happens—medical emergency, family emergency, you missed your alarm—email and let me know as soon as possible.

6. *Late Papers/Assignments*: Assignments are due by the deadline indicated on Canvas. If you have extenuating circumstances that require an extension, please reach out to me before the deadline to discuss. I accept late work for all reasons covered under official UF policies; please contact me if you have exceptional circumstances.

#### University Course Policies:

7. You must complete all assignments to receive credit for this course.
8. *Attendance*: As per UF's policy, **you are permitted up to 5 unexcused absences throughout the semester**. 6 unexcused absences without a University approved reason will result in an automatic failure of the course, or an incomplete if documentation is provided after the fact. For more information on the University's attendance policy, see: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
9. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.  
*Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions  
UF Student Honor Code:  
A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. *Students who are in distress or who are in need of counseling or urgent help*: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
11. *Students experiencing food insecurity* may visit the Field and Fork Food Pantry. There is no proof of need required in order to shop at the Pantry; you need only bring in your valid UFID card. For more information: <https://pantry.fieldandfork.ufl.edu>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, reachable at [cblount@ufl.edu](mailto:cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations*. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via

GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

15. *UF's policy on Sexual Harrassment*. The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/about/title-ix-rights/>
16. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

## Class Schedule

Readings and Assignments are due by the start of class time on the date listed.

**NOTE:** This schedule is subject to change. Always refer to the Canvas class schedule for the most up to date information.

UNIT ONE: ACT UP, FIGHT AIDS		
<b>WEEK 1</b>		
MON 1/11	Introduction to the class; community guidelines	
WEDS 1/13	"Queer," Keywords for American Cultural Studies, Siobhan B. Somerville	
FRI 1/15	Overview of queer activism in the US pre-1990s "AIDS Activism," Geoffrey W. Bateman	
<b>WEEK 2</b>		
MON 1/18	<i>Holiday – no class</i>	
WEDS 1/20	ACT UP Oral History Project	
FRI 1/22	"The Gentrification of Gay Politics," Sarah Schulman	
<b>WEEK 3</b>		
MON 1/25	<i>How To Survive a Plague</i> , dir. Dave France, 2012* * Remus will host a screening for those unable to access the film if needed	Group A Critical Entry #1
WEDS 1/27	<i>How To Survive a Plague</i> discussion Selection from "How to Survive: AIDS and Its Afterlives in Popular Media," Jih-Fei Cheng	
FRI 1/29	Radical queer politics & contemporary "rights based" movements	<b>Mind Map #1</b>
UNIT TWO: CRUISING QUEER DESIRES		
<b>WEEK 4</b>		
MON 2/1	"Mourning and Militancy," Douglas Crimp	Group B Critical Entry #1
WEDS 2/3	Delaney, <i>Times Square Blue</i>	
FRI 2/5	Delaney, <i>Times Square Blue</i>	<b>Assignment #1</b>
<b>WEEK 5</b>		

MON 2/8	Delaney, <i>Times Square Blue</i>	Group A Critical Entry #2
WEDS 2/10	"Is the Rectum a Grave?" Leo Bersani Discuss Delaney + Bersani	
FRI 2/12	Continue discussion	
<b>WEEK 6</b>		
MON 2/15	Selections from <i>Ceremonies</i> , Essex Hemphill	Group B Critical Entry #2
WEDS 2/17	Selections from <i>Ceremonies</i> , Essex Hemphill	
FRI 2/19	Photography by Robert Mapplethorpe & Catherine Opie Finish discussion of Hemphill if needed	<b>Mind Map #2</b>
<b>UNIT THREE: QUEER ACTIVISMS, QUEER THEORIES</b>		
<b>WEEK 7</b>		
MON 2/22	"Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" Cathy J. Cohen	Group A Critical Entry #3
WEDS 2/24	Selections from <i>Transgender History</i> , Susan Stryker	
FRI 2/26	S.T.A.R. + the legacies of Sylvia Rivera and Marsha P. Johnson; possibly clips from <i>Pose</i>	<b>Assignment #2 due</b>
<b>WEEK 8</b>		
MON 3/1	National AIDS Memorial Quilt Collective artmaking responses to HIV/AIDs	Group B Critical Entry #3
WEDS 3/3	<i>Strip AIDS USA</i>	
FRI 3/5	<i>Strip AIDS USA</i>	<b>Mind Map #3</b>
<b>UNIT FOUR: QUEER ART + WORLDMAKING</b>		
<b>WEEK 9</b>		
MON 3/8	<i>Seven Miles a Second</i> , David Wojnarowicz	Group A Critical Entry #4
WEDS 3/10	<i>Seven Miles a Second</i> , David Wojnarowicz	
FRI 3/12	<i>Seven Miles a Second</i> , David Wojnarowicz	
<b>WEEK 10</b>		
MON 3/15	Finish discussion of <i>Seven Miles a Second</i> , David Wojnarowicz; introduction to underground queer cinema	Group B Critical Entry #4
WEDS 3/17	<i>Tongues Untied</i> , Marlon Riggs	
FRI 3/19	<i>Tongues Untied</i> , Marlon Riggs	<b>Final Project Proposal due.</b>
<b>WEEK 11</b>		
MON 3/22	Gran Fury + AIDS art activism.	Group A Critical Entry #5
WEDS 3/24	Art by Félix González-Torres & Tessa Boffin	
FRI 3/26	Continue discussion of González-Torres & Boffin	<b>Mind Map #4</b>
<b>UNIT FIVE: QUEER FUTURITIES</b>		
<b>WEEK 12</b>		
MON 3/29	<i>Self-care day – no class.</i>	
WEDS 3/31	Oli Rodriguez, <i>The Papi Project</i>	Group B Critical Entry #5
FRI 4/2	Oli Rodriguez, <i>The Papi Project</i>	
<b>WEEK 13</b>		
MON 4/5	Oli Rodriguez, <i>The Papi Project</i>	Group A Critical Entry #6
WEDS 4/7	Selections from <i>The Tradition</i> , Jericho Brown	
FRI 4/9	Selections from <i>The Tradition</i> , Jericho Brown	<b>Mind Map #5</b>
<b>WEEK 14</b>		

MON 4/12	The contemporary legacy of AIDS & queer activism	Group B Critical Entry #6
WEDS 4/14	"Epilogue: ACT UP Will Be Here Again"	
FRI 4/16	Space for working on final projects	
<b>WEEK 15</b>		
MON 4/19	Final discussion, check in	<b>Final Project due.</b>
FRI 4/21	Course wrap up.	

### Grading/Assessment Rubric

**A work** shows a clear, well-thought out thesis, supported by specific, adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, and visual properties (when appropriate) of the primary sources, is original in its approach, and demonstrates mastery over grammar and writing conventions (a few errors are acceptable).

**B work** shows a clear thesis, supported by adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, and visual properties of the primary sources, and mostly demonstrates mastery over grammar and writing conventions.

**C work** contains a thesis, though it may not be clear or fully realized yet, and attempts to support it with primary and secondary sources. Additionally, this work references the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

**D work** may not yet present a thesis, but does attempt to engage with primary and secondary sources, and reference the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

**E work** does not engage with the formal properties of the primary sources.

Grading Scale

**A** / 100 - 94

**A-** / 93 - 90

**B+** / 89 - 86

**B** / 85 - 83

**B -** / 82 - 80

**C+** / 79 - 76

**C** / 75 - 73

**C-** / 74 - 70

**D+** / 69 - 66

**D-** / 65 - 60

**E** / 59 - 0