Course Description
How do queer lives and communities form in rural spaces? How is the lived experience of rural queers taken up in literature and film? What particular vulnerabilities, risks, pleasures, possibilities, and social forms contour queer life outside the city? Urban spaces have long held a privileged position in literature and critical theory as sites of queer possibility. We reexamine that narrative by looking at the complex relationship between the country and the city, and investigate the ways in which our particular geographies determine what queerness means, and how it is experienced and made visible. We also focus on more directly "urban" texts—especially the literature of New York City—to ask what role figures, fantasies, and myths of the rural, the natural, or the agrarian play in producing queer desires, fantasies, and communities within the city limits.

Attendance Policy
Regular attendance and participation are crucial for the success of a seminar. You are allowed one absence; each additional absence will result in a reduction of 1/3 letter grade from your final grade. Attendance during the final week of class is mandatory.

Because this class depends on an engaged, detailed discussion of literary texts, you are required to bring physical copies of each day’s reading to class with you. If you neglect to bring in the reading, you will not be counted as present.

Academic Integrity
Please review NYU’s full statement of academic integrity, available online at https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html. Any instance of academic dishonesty will result in a failing grade and will be reported to the relevant dean for disciplinary action. If you have any questions on proper citation of scholarly sources, consult the NYU Library’s Citation Guide (https://guides.nyu.edu/citations) or ask me. Please keep in mind that the university considers plagiarism a matter of fact, not intention. Learn what it is, and don’t do it.

Accommodations
Academic accommodations are available for students with disabilities. The Moses Center website is www.nyu.edu/csd. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.
Assignments

Weekly Writing Exercises
Each week in class, you will respond in writing to a prompt or brief passage from the assigned reading. These responses should demonstrate a substantive engagement with the text in question based on your careful reading in preparation for class. If you have to miss class for any reason, you will still be able to make up the writing assignment outside of class.

In-Class Presentations
In groups of two, you will be responsible for one brief (10 minutes or less) in-class presentation focusing on one of the works on our syllabus. You will begin discussion by introducing important themes from that day’s reading, outlining key terms or concepts you’d like us to focus on, and offering some preliminary questions to structure our conversation.

Papers
You will be asked to write three papers and a short creative writing exercise over the course of the term, with specific prompts to follow later. The papers will be approximately 3 pages, 5 pages, and 7 pages respectively. We will hold an academic writing workshop during class in preparation for your first paper, and I encourage you to reach out to me at any point in the semester to discuss writing. I will not be able to read full drafts of papers via email before they are due. However, I strongly recommend you make an appointment to meet in office hours in preparation for writing deadlines, to discuss paper ideas and writing strategies.

If you make an appointment, please come with at least some written content for us to discuss (even if it is only an outline or early draft). I cannot read drafts sent via email.

Paper deadlines are available on the course syllabus. I can occasionally grant extensions due to emergency circumstances; however, all extension requests must be made at least 48 hours before the paper deadline.

Additional writing help is available to you in the NYU Writing center, located on the 4th floor of 411 Lafayette St. You can make appointments over the phone or online; they also hold walk-in sessions.

Laptop and Cell Phone Policy
Laptops are not allowed during class meetings except by special dispensation by the Moses Center. Cell phones must be silenced and cannot be used in the classroom.

Grade Distribution
Weekly Writing Exercises: 20%
First Paper: 10%
Second Paper: 10%
Final Paper: 20%
Creative Writing Assignment: 10%
In-Class Presentation: 20%
Class Participation: 10%
**Required Texts**
Frank O’Hara, *The Collected Poems of Frank O’Hara*
Mab Segrest, *Memoir of a Race Traitor*
William Shakespeare, *As You Like It*
Willa Cather, *My Antonia*
Ocean Vuong, *On Earth We’re Briefly Gorgeous*
Eli Clare, *Exile and Pride*
Derek Jarman, *Modern Nature*
Toni Morrison, *Paradise*

Required texts are available in the NYU Bookstore. All other course readings are posted in pdf or doc form on our NYU Classes site and indicated on the syllabus by an asterisk (*). We will hold group film screenings [TBD]. These screenings are optional. If you cannot make it to a screening, films are available on reserve in the Avery Fisher Center for Music and Media in Bobst Library.

**Schedule**

**Thursday January 30**
- Introductions
- from *Queering the Countryside: New Frontiers in Rural Queer Studies*, ed. Marcy L. Gray, Colin R. Johnson, and Brian J. Gilley (2016)*
  
  *Note: This short reading will be distributed via email to all enrolled members of the class before the beginning of the term. Please come to the first class prepared to discuss the reading.*

**Thursday February 6**
- Jack Halberstam, from *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (2005)*

**Thursday February 13**
- Theocritus, from *Idylls* (c. 260 BCE)*
- Virgil, from *Eclogues* (c. 40 BCE)*
- Raymond Williams, from *The Country and the City* (1973)*

**Thursday February 20**
- William Shakespeare, *As You Like It* (1599)
- Screening: Claire Denis, *Beau Travail* (1999)

**Paper 1 Due: Friday February 21 by 5PM**

**Thursday February 27**
- Annie Proulx, *Brokeback Mountain* (1997)*
Thursday March 5
- Frank O’Hara, Selected Poems
- Screening: James Bidgood, Pink Narcissus (1971)

Frank O’Hara Creating Writing Assignment: Due Sunday March 8 by 10PM

Thursday March 12
- Mab Segrest, Memoir of a Race Traitor (1994)

Thursday March 19
- Eli Clare, from Exile and Pride: Disability, Queerness, and Liberation (1999)

Thursday March 26
- Willa Cather, My Ántonia (1918)

Thursday April 2
- Willa Cather, My Ántonia
- Screening: Xavier Dolan, Tom at the Farm (2013)

Paper 2 Due: Sunday April 5 by 5PM

Thursday April 9
- Ocean Vuong, On Earth We’re Briefly Gorgeous (2019)
- Screening: John Waters, Pink Flamingos (1972)

Thursday April 16

Thursday April 23
- Toni Morrison, Paradise (1997)

Thursday April 30
- Toni Morrison, Paradise

Thursday May 7
- Screening: Alain Guiraudie, Staying Vertical (2016)

Final Paper Due: Sunday May 10 by 5PM