

Glasgow School of Art Course Specification
Course Title: Queer Strategies in the Arts

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2025-26 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PELC268	TBC	2025-26

1. Course Title:
Queer Strategies in the Arts

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG August 2022	School of Fine Art	This course is available to students on PGT programmes which include a Stage 2 elective.

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Jakub Ceglaz

8. Associated Programmes:
This course is available to students on PGT programmes which include a Stage 2 elective.

9. When Taught:
Stage 2, taught as a blended postgraduate elective only.

10. Course Aims:
<p>The overarching aims of the stage 2 electives are as follows:</p> <ul style="list-style-type: none"> • Encourage interdisciplinary, critical reflexivity from within an open set of choices; • Foster deep investigative approaches to new or unfamiliar areas of practice and theory; • Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism; • Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study. <p>The course aims to:</p> <ul style="list-style-type: none"> • Introduce you to a range of historical and contemporary ideas that inform the emergence of Queer Theory as a complex field that fosters new alignments and strategies in art/s based and/or written forms of production. • Enable you to reflect upon, review and debate your knowledge and understanding of relevant theories and contexts and potential new frames of reference.

- Enable you to develop your intellectual, analytical, critical and evaluative skills by investigating the multi-modal nature of queerness as a theoretical framework appropriate to your writing and/or practice.
- Enable you to enhance your knowledge and understanding of professional practice via the development of your communication and presentation skills.

11. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- Demonstrate a breadth and depth of knowledge and understanding of a chosen aspect of Queer Studies in Arts and Culture as part of an informed dialogue with practice and with reference to historical and/ or contemporary contexts.
- Imaginatively conceptualise and speculate on your topic while applying your analytical and critical skills to problem solving, reflective evaluation and the interpretation of your chosen line of enquiry through the synthesis and realisation of your work in an appropriate form.
- Demonstrate your effective communication and presentation skills via the application of appropriate research methodologies and demonstrate your knowledge of ethical practice and responsibility in research and the presentation of research.
- Exercise initiative, personal responsibility, effective independent and/or collaborative learning through your engagement with professional practice in the presentation of your work.

12. Indicative Content:

This course will introduce you to the concept of Queer Praxis through a range of both historical and contemporary examples of writing, arts practice and creative methods. From the 20th-century philosophy of M. Foucault, through the emergence of Queer Theory per se in the early 1990s (E. Kosofsky-Sedgwick, J. Butler, J. Halberstam) to contemporary thinkers (K. Barad, M. Chen) exploring the impact of queer ideas on bodies of knowledge such as quantum theory, race and animal studies. We will look at how thinking queerly can generate, bend, dismantle and reinvent the potentials that contributes not only to the complexities of contemporary identity politics, but also to critical thinking across the Sciences, Archival Studies and Linguistics.

The course will enable you to explore your creative practice by introducing you to ideas of difference and disorientation (J. E. Munoz, S. Ahmed) reflection and diffraction (K. Barad). We will look at how methods of queer praxis disrupt and recompose the topics of time, space and relations (E. Freeman, K. Macharia) and how it manifests within discreet forms such as performance art and new queer cinema (L. Metherell, L. Stupart). We will discuss Aids and post-Aids representation; self-fashioning and topics of desire, technology, queer spatiality and queer temporality. This course aims to enhance your knowledge and understanding of queer methods and strategies enabling you to engage with your own working practices anew.

13. Description of Summative Assessment Methods:

Work presented for assessment will demonstrate the extent to which you have fulfilled the learning outcomes of the course.

You will be assessed on your ability to:

<ul style="list-style-type: none"> • Demonstrate a critical understanding of the concepts, theories and practices discussed within the course; • Reflexively relate queer concepts, theories, strategies and practices to your own work; • Devise and manage your own research projects. 			
Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
1. Essay	3500 word written essay (this should include visual material where appropriate, as well as a bibliography)	100%	End of Stage 2, Week 11
OR			
2. Portfolio	An annotated portfolio of practice-based material, including a 1000 word contextualising statement	100%	End of Stage 2, Week 11

13.1 Please describe the Summative Assessment arrangements:

Assessment takes place at the end of Stage 2. For this course, assessment of student work will consist of either:

- A 3500 word essay correctly presented and referenced, relating to a topic pertaining to the course. Students intending to write an essay should have the topic approved in advance by the course tutor. The text may include such aspects as outlining the student's motivations, theoretical perspective, findings as appropriate, as well as a critical reflection on the value and outcome of the research.
- A portfolio of creative practice relating to a topic pertaining to the course, which must be agreed in advance by the course tutor. Creative submissions should be accompanied by a 1000 word contextualising statement, outlining the student's motivations, theoretical perspective, findings as appropriate, as well as a critical reflection on the value and outcome of the creative practice.

14. Description of Formative Assessment Methods:

Formative appraisal will take place in week 5.

Engagement with formative assessment is a mandatory requirement.

14.1 Please describe the Formative Assessment arrangements:

The student led presentations (week 5) will enable you to present and discuss your ideas in preparation for final assessment. This is an opportunity to gain formative feedback from your tutor and your peers.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
20	200

20

200

15.1 Description of Teaching and Learning Methods:

This course consists of ten two hour seminars, one session per week (over 10 weeks), delivered in Stage 2. This course is led by a specialist tutor and includes formal presentation, reading directed

extracts from primary and secondary texts, student led seminar presentations and group discussion, independent learning, one to one tutorial support, library research/ resources.

Timetable: TBC

2 hours weekly for 10 weeks, taught on Wednesdays or Fridays.

16. Pre-requisites:

Successful completion of Stage 1

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

21. Additional Relevant Information:

N/A

22. Indicative Bibliography:

Key Texts/ directed extracts from:

Ahmed, S. (2006) *Queer Phenomenology*, Duke University Press.

Butler, J. (1993) *Bodies that Matter*, New York: Routledge.

Chen, M., (2012) *Animacies: Biopolitics, Racial Mattering, and Queer Affect*, Duke University Press

Foucault, M. (1979) *The History of Sexuality Vol. 1 An Introduction*, Penguin, UK.

Freeman, E. (2010) *Time Binds: Queer Temporalities, Queer Histories*, Duke University Press.

Giffney, N. & O'Rourke, M. (eds) (2009) *The Ashgate Research Companion to Queer Theory*.

Farnham: Ashgate.

Golding, J (2018) *Friendship, The Edinburgh Companion to Animal Studies*

Edited by Lynn Turner, Undine Sellbach, Ron Broglio, *Edinburgh Companions to Literature*, UK

Halberstam, J. J. (2013) *Gaga Feminism: Sex, Gender, and the End of Normal* (Queer Action/Queer Ideas Book). Beacon Press.

Macharia, Keguro (2019), *Frottage*, NYU Press, New York.

Metherell, Lisa (2020) *'Unspeakable Acts': Coming Out as Werewolf*. In: *New Queer Horror: Film and Television*. University of Wales Press, Cardiff

Reed, C. (2011) *Art and Homosexuality: A History of Ideas*. OUP, USA.

Rogers, H. (ed) (2007) *The Art of Queering in Art*, Article Press.

Sedgwick, E, K, (1993) *Tendencies*, Duke University Press.

Stupart, Linda (2016), *Virus*, Arcadia Missa Publications, London.

Tunkanen, M. (Ed). (2014) *Leo Bersani: Queer Theory and Beyond*. State University of New York Press.