

**INF2226: Queer GLAM**  
Faculty of Information  
University of Toronto (St. George)  
Winter 2025

Instructor: Camille Intson  
Dates: January 9th to April 3rd 2025  
Time: Thursdays, 12:00-2:00PM EST  
Location: BL 507

Instructor: Camille Intson  
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### **Course Description**

This course introduces queer and trans experiences, studies, and theory—including the intersection of race, gender, and sexuality—within the context of Galleries, Libraries, Archives, and Museums (GLAM). The purpose of this seminar is to examine, synthesize, and understand a range of critical pressure points that have been central to queer and trans studies in the context of cultural heritage institutions. We will ask, how do GLAM institutions shape feminist, queer, and trans identity, activism, sociability, sex, art, and politics? Conversely, we will ask how queer and trans experiences and thinking transform and challenge these institutions.

### **Statement of Acknowledgement of Traditional Land**

#### University of Toronto-Approved Land Acknowledgement Statement

I (we) wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

#### Camille Intson (Course Instructor) Personal Land Acknowledgment Statement

I am a White Treaty person, a third-generation child of Estonian refugees of the 1940-41 deportations who were resettled in Turtle Island in 1949. I was born and raised in Hamilton, on the traditional lands of the Erie, Neutral, Huron-Wendat, Haudenosaunee and Mississaugas, covered by the Dish With One Spoon Wampum Belt Covenant, which was an agreement between the Haudenosaunee and Anishinaabek to share and care for the resources around the Great Lakes. This land was covered by the Between the Lakes Purchase (1792) between the Crown and the Mississaugas of the Credit First Nation. I acknowledge the Indigenous territories where I (as a treaty person) am educated and am currently working to emphasize the context in which I work, which is always, already implicated in ongoing settler-colonial violence. I also acknowledge the continued and future existence of Indigenous knowledge, resistance, and creative praxis in spite of centuries of colonial violence, and my commitment to being accountable to these histories as an artist and scholar working within anti-colonial politics, poetics, and frameworks on treaty land.

## Course Objectives and Learning Outcomes

The goal of this course is to provide an introduction to queer and trans experiences, studies, and theory within the context of Galleries, Libraries, Archives, and Museums (“G.L.A.M.”). Students will come to understand how G.L.A.M. institutions shape feminist, queer and trans identity, activism, sociability, sex, art, and politics; the purpose of this seminar is to examine, synthesize, and understand a range of critical pressure points that have been central to queer and trans studies in the context of cultural heritage institutions. Students will be introduced to a variety of works that engage a breadth of critical frameworks—emphasizing intersections of race, gender, and sexuality—as applied dually to research and praxis within the G.L.A.M. sectors. We will ask, how do GLAM institutions shape feminist, queer, and trans identity, activism, sociability, sex, art, and politics? Conversely, how do queer and trans experiences and thinking transform and challenge these institutions?

## Relationship between Course Learning Outcomes and Program Learning Outcomes

The Master of Information (MI), Master of Museum Studies (MMSt), and PhD Information programs explore and inspire critical thinking, leadership, innovation in information and knowledge-based environments, including academia. Graduates of these programs make up the next generation of valuable information and cultural heritage studies professionals. As such, Queer G.L.A.M. is an elective course designed to introduce our students to intersections of queer and trans experiences, studies, and theory within the context of Galleries, Libraries, Archives, and Museums; this is in order to understand how these institutions shape, and are shaped by, feminist, queer, and trans identity, activism, sociability, sex, art, and politics.

## Assessment Descriptions, Weights, and Deadlines

Assessment is based upon a creative assignment, a final essay, and the review of a GLAM exhibit or catalog. The assignments can be handed-in any time during the semester but are due no later than the last day of class. This is meant to give you greater flexibility, but it also means you need to pace your assignments. Don’t leave everything to the last minute. I strongly encourage students to delve into topics that interest them, and for the assignments to feed into their final paper topic.

Students receive a letter grade, weighted as follows: 40% for the final paper; 30% for an evaluation of a catalog, exhibit, or public history initiative; and 30% for the creative assignment. All assignments are due no later than the last day of class. For the final paper and evaluation, please consult the grading rubric. The creative assignment and review receive a grade of 0 (incomplete), 1 (somewhat incomplete, or complete and unsatisfactory), and (2) good.

**1. Evaluation:** For this 1,000 word-assignment, students will evaluate a library catalog, exhibit catalog, exhibition display, or public history project using an analytical framework and critical pressure points from the readings. Evaluations might consider historiographical approaches, representation, biopolitics and epistemology, distribution and assemblages, informal archives, arrangement and display, performance, narrative devices, format and structure, access, administration, infrastructure, or attention to archival gaps (to name only a few) in examining the role of GLAM contexts for creating knowledge at the intersection of race, diaspora, gender, sexuality, and colonialism. **Suggested Deadline: February 13th | Final Deadline: April 3rd**

**2. Get Creative!:** The objective of this assignment is for you to articulate, express, describe and/or visually represent your own relationships, interests, definitions, participation in and ideas about queer GLAM. Your creative expression must relate to the readings from class. Assessment

is based on the care and professionalism that went into its presentation (not the "artistic skill" that went into the work or performance). Finally, the work demonstrates thought and critical engagement with the assignment, as well as evidence that the student has critically reflected on their own relationship(s), experiences, and embeddedness within queerness and GLAM.

Students will present their creative assignment for max. 5 minutes at the start of class. Don't be afraid of a creative assignment! This is a chance to do something fun and to think outside the box. **Final Deadline & Presentation Date: April 3rd**

**3. Final Paper:** Final papers should be 2,000 words in length, relate to the readings, and reflect the individual interests of the student. They should demonstrate strong evidence of original thinking, contain an original and sophisticated thesis, good organization (i.e. coherent, easy to follow the thread of an argument), capacity to analyze and synthesize, superior grasp of subject matter with sound critical evaluations, and evidence of extensive knowledge base. A thesis is an argument or claim with which one can reasonably disagree. **Suggested Deadline: April 3rd | Final Deadline: April 10th**

### **Pedagogy**

As a public educator and theory-practitioner, my pedagogy hinges on the axes of research and praxis. I strongly believe in practice-based pedagogy and research as a logical next step to theory, and in my classrooms I aim to champion an open, safe, and collaborative environment where students serve as active co-creators of knowledge. My teaching centres care, passion, empathy, and creativity, often embracing creative—in addition to scholarly—methods of inquiry. As such, this course will be heavily discussion based and will, at times, have an informal feel. The main objective of this course is to transform students from passive receivers of knowledge into active and autonomous cultural critics. In order to do so, students will develop critical thinking skills and the ability to communicate their ideas effectively.

### **Late Assignments**

In the elusive and ever-shifting temporality of a pandemic, let's just agree that nothing is "late." This syllabus provides a suggested timeline for your assignments, but I am more than happy to make reasonable accommodation for just about any reason.

### **Grading Policies**

Please consult the Faculty of Information's resources that will form the basis for grading in the course.

1. [Grade Interpretation Guidelines](#) (PDF)
2. [University Assessment and Grading Practices Policy](#)
3. [Guidelines on the Use of Incomplete \(INC\), Standing Deferred \(SDF\), & Withdrawal \(WDR\)](#)

### **Accommodations**

Students with diverse learning styles and/or accessibility needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me, student services and/or the Accessibility Services Office as soon as possible. Students who believe they require accommodations and are unsure where to begin can speak to an academic advisor in student services for guidance and referrals.

Accessibility Services staff are available by appointment to assess specific needs, provide referrals to supportive services and arrange appropriate accommodations. The sooner you let us know your needs, the quicker we can assist you in achieving your learning goals in this course. Once you have obtained an accommodation plan from Accessibility Services, please share your accommodation letter with your instructor and student services.

Students who have already obtained accommodations from the Accessibility Services Office are encouraged to share their letter with their instructor and with student services in the first week of class. Students should discuss potential accommodations in consultation with their Accessibility Advisor and instructor to understand what may be possible and how the instructor wishes to be informed when an accommodation needs to be actioned. It is the student's responsibility to discuss any extension requests, where possible, in advance of course deadlines.

To book an appointment with an Accessibility Advisor, please connect with the Accessibility Services front desk via email at [accessibility.services@utoronto.ca](mailto:accessibility.services@utoronto.ca) or call (416) 978-8060. Consultation appointments are available to discuss any questions about the Accessibility Services registration process and/or potential accommodation support. The on-location Accessibility Advisor at the Faculty of Information is Michael Mercer.

Weekly drop-in appointments are available with Michael for registered students. For more information, visit [Accessibility Services](#) and find his name under the Contacts section.

### **Academic Integrity**

Please consult the University's site on [Academic Integrity](#). The Faculty of Information has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of [the University's Code of Behaviour on Academic Matters \(PDF\)](#). You should acquaint yourself with the Code. Please review the material in Cite it Right and if you require further clarification, consult the resource [How Not to Plagiarize \(PDF\)](#).

Cite it Right covers relevant parts of the U of T [Code of Behaviour on Academic Matters \(1995\)](#). It is expected that all Faculty of Information students complete the [Cite it Right module and the online quiz](#) prior to the second week of classes of their first term.

### **Citations**

Citations should be complete and consistent throughout an assignment. Chicago Manual of Style, MLA, and APA are acceptable. All references, notes, and citations to publications, websites, electronic resources, manuscripts, and records must be full and complete.

### **Writing Support**

As stated in the Faculty of Information's Grade Interpretation Guidelines, "work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects." With this in mind, please make use of the writing support provided to graduate students by the [SGS Graduate Centre for Academic Communication](#). The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult the current [SGS Workshops Schedule](#) for more information.

## Use of Generative AI in Assignments

Generative Artificial Intelligence (AI), and specifically foundational models that can create writing, computer code, and /or images using minimal human prompting, are proliferating and becoming ubiquitous. This includes not only GPT-4 (and its siblings ChatGPT and Bing), but many writing assistants that are built on this or similar AI technologies. There are now hundreds of these systems that are readily available. AI assistants are becoming more proficient at:

- Creating an outline for a paper, or bullet points and graphics for slides
- Writing longer coherent prose in multiple languages
- Providing explanations or ideas for a literature review with mostly accurate citations
- Summarizing longer articles, text, or a corpus of texts
- Suggesting a response to a question, such as on a short answer or multiple-choice test, or for a discussion board posting
- Translating text more accurately
- Creating computer code in multiple languages
- Assisting users with formulas inside applications such as Excel

Students may use artificial intelligence tools for creative purposes for our “Get Creative!” assignment, but all final submitted assignments must be original work produced by the individual student alone. Students may not copy or paraphrase from any generative artificial intelligence applications, including ChatGPT and other AI writing and coding assistants, however these tools may be useful when gathering information from across sources and assimilating it for understanding. Students are ultimately accountable for the work they submit.

Students must submit, as an appendix with their assignments, any content produced by an artificial intelligence tool, and the prompt used to generate the content. Any content produced by an artificial intelligence tool must be cited appropriately. Many organizations that publish standard citation formats are now providing information on citing generative AI (e.g., [How do I cite generative AI in MLA style?](#))

This course policy is designed to promote your learning and intellectual development and to help you reach course learning outcomes.

## Declaring an Absence in ACORN

Students who miss an academic obligation and wish to seek academic consideration in a course may declare an absence using the ACORN Absence Declaration Tool. Students who declare an absence in ACORN should expect to receive reasonable academic consideration from their instructor without the need to present additional supporting documentation. Students can only use the ACORN Absence Declaration Tool once per academic term (e.g., the fall term) for a maximum period of 7 consecutive calendar days.

The ACORN Absence Declaration Tool requires students to select the course(s) they wish to have academic consideration granted, as well as provide the email address(es) to whom their course syllabus identifies as the contact (e.g., instructor, advisor). A record of the absence is sent to the self-provided email(s) at the time of submission, and a receipt of the absence declaration is also sent to the student’s University of Toronto email address.

Submitting an absence declaration does not initiate the process of academic consideration. It is the student’s responsibility to arrange for academic consideration by contacting the course instructor using

the contact information provided in the syllabus.

Students who have already used one absence declaration in a term will be restricted from declaring any further absences using the ACORN Absence Declaration Tool. Students are required to arrange any further academic consideration directly with their instructor and / or student services advisor. Students may be asked to provide supporting documentation as evidence of their absences such as the University approved verification of illness form (VOI).

### **Academic Dates and Deadlines**

#### [Academic Dates & Deadlines](#)

Conflicts with religious observances should be brought to the attention of the course instructor and the Office of the Registrar and Student Services no later than the second week of classes. For more information, please see the [Policy on Scheduling of Classes and Examinations and Other Accommodations for Religious Observances](#).

## Schedule of Readings

### Week 1 (January 9th) | Introduction and Syllabus Overview

### Week 2 (January 16th) | Display and Exhibition(ism)

- Mills, Robert. (2008). "Theorizing the Queer Museum" *A Journal of Reflective Discourse* 1(3): 41-52
- Sullivan, Nikki and Middleton, Craig. (2020). "Warning! Heteronormativity: A Question of Ethics." In *Museums, Sexuality, and Gender Activism*, Joshua A. Adair and Amy Levin, eds. London: Routledge, pp. 31 – 38
- Tyburczy, Jenn. (2016). *Sex Museums: The Politics and Performance of Display*. Chicago: University of Chicago Press, pp. 1-64 and 175 – 199

### Week 3 (January 23rd) | Queer Curation

- Cvetkovich, Ann. (2020). "Kent Monkman's Shame and Prejudice: Artist Curation as Queer Decolonial Museum Practice." In *Museums, Sexuality, and Gender Activism*, Joshua A. Adair and Amy Levin, eds. London: Routledge, pp. 133 – 144
- Ikeda, Asato. (2018). "Curating A Third Gender: Beautiful Youths in Japanese Prints." *Transgender Studies Quarterly* 5(4): 638-647.
- Johannesson, Åsa and Le Couteur Clair. (2020). "Nonbinary Difference: Dionysus, Arianna, and the Fictive Arts of Museum Photography." In *Museums, Sexuality, and Gender Activism*, Joshua A. Adair and Amy Levin, eds. London: Routledge, pp. 167 – 179
- Justice, Jennifer. (2023). "Disabled Artists, Audience, and the Museum as the place of Those Who Have No Part." In *Curating Access*, Amanda Cachia, ed. London: Routledge, pp. 61-73.

### Week 4 (January 30th) | Archival Turns

- Brown, Elspeth. (2020). "Archival Activism, Symbolic Annihilation, and the LGBTQ2Q+ Community Archive." *Archivaria* 89: 6-33.
- Ware, Syrus Marcus. (2017). "All Power to All People? Black LGBTQ2Q+ Activism, Remembrance, and Archiving in Toronto." *TSQ* 4(2): 170-180.
- Cifor, Marika. (2021). "What Is Remembered Lives: Time and the Disruptive Animacy of Archiving AIDS on Instagram." *Convergence* 27(2): 371-394.
- Przybylo, Ela and Cooper, Danielle. (2014). "Asexual Resonances: Tracing a Queerly Asexual Archive." *GLQ: A Journal of Gay and Lesbian Studies* 20(3): 297-318.

### Week 5 (February 6th): | Ephemeral Evidence and *The Watermelon Woman*

- Muñoz, José. (1996). "Ephemera as Evidence: Introductory Notes on Queer Acts." *Women & Performance: A Journal of Feminist Theory* 2(8); 5-16
- Cvekovich, Ann. (2003). *An Archive of Feeling: Trauma, Sexuality, and Lesbian Public Cultures*. Durham, NC: Duke University Press, pp. 239 – 271
- Embree, Desirae. (2019). "Archive Trouble: Searching for Lesbian Adult Media." *Feminist Media Histories* 5(2): 240-254.
- Keeling, Kara. (2005). "'Joining the Lesbians': Cinematic Regimes of Black Lesbian Visibility." In Johnson, E. Patrick and Henderson, Mae, eds. *Black Queer Studies*. Durham, NC: Duke University Press, pp. 213 - 227
- Optional (but Recommended): Watch *The Watermelon Woman*, dir. Cheryl Dunye, 1996

### Week 6 (February 13th) | Sex in Colonial Archives

- Arondekar, Anjali. (2009). "Archival Attachments: The Story of an India-Rubber Dildo." In *For the Record: On Sexuality and the Colonial Archive in India*. Durham, NC: Duke University Press.
- Tortorici, Zeb. (2018). "Viscerality in the Archives: Consuming Desires." In *Sins Against Nature: Sex and Archives in Colonial New Spain*. Durham, NC: Duke University Press.
- Miller-Young, Mireille. (2019). "Exotic, Erotic, Ethnopornographic: Black Women, Desire, and Labor in the Photographic Archive." In Tortorici, Zeb, et al. *Ethnopornography: Sexuality, Colonialism, and Archival Knowledge*. Durham, NC: Duke University Press.

### \*\* READING WEEK (February 17th to 21st) NO CLASS \*\*

### Week 7 (February 27th) | Warning! White Women: White Feminism in G.L.A.M.

- Schlesselman-Tarango, Gina. (2016). "The Legacy of Lady Bountiful: White Women in the Library." *Library Trends* 64(4): 667 – 686
- Adair, Joshua. (2020). "[A] Battlefield All their Own": Selling Women's Fictions as Fact at Plantation Museums." In *Museums, Sexuality, and Gender Activism*, Joshua A. Adair and Amy Levin, eds. London: Routledge, pp. 239 – 251.
- Walker, Shaundra. (2017). "A Revisionist History of Andrew Carnegie's Library Grants to Black Colleges." In Tarango, Gina Schelman-Tarango, ed. (2020). *Topographies of Whiteness in Library and Information Science*. Sacramento, CA: Litwin Books, pp. 33 – 53
- Watson, Megan. (2017). "White Feminism and the Distributions of Power in Academic Libraries." In Tarango, Gina Schelman-Tarango, ed. (2020). *Topographies of Whiteness in Library and Information Science*. Sacramento, CA: Litwin Books, pp. 143 - 173

### Week 8 (March 6th) | Saidiya Hartman: Beyond Queer in G.L.A.M.

- Hartman, Saidiya. (2008). "Venus in Two Acts." *Small Axe* 12(2): 1-14.
- Hartman, Saidiya. (2020). "An Atlas of the Wayward" in *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*. New York: W. W. Norton & Co., pp, 81 – 114
- Hartman, Saidiya. (2021). "Intimate History, Radical Narrative." *The Journal of African American History* 106(1).

### Week 9 (March 13th) | Organization Infrastructures: Indexes, Catalogues, and Maps! Oh, My!

- Rawson, JK. (2018). "The Rhetorical Power of Archival Description: Classifying Images of Gender Transgression." *Rhetoric Society Quarterly* 48(4): 327-351
- Littletree, et al. (2020). "Centering Relationality: A Conceptual Model to Advance Indigenous Knowledge Organization Practices." *Knowledge Organization* 47(5): 410 – 426
- Ahmed, Sara (2020). 'A mess as a queer map', feministkilljoys blog  
<https://feministkilljoys.com/2020/12/23/a-mess-as-a-queer-map/>
- Keilty, Patrick (2017). "Carnal Indexing." *Knowledge Organization* 44(4): 265-272



### Week 10 (March 20th) | Queer G.L.A.M. Goes Digital and Computational

- Brouwer, Daniel and Licona, Adela. (2016). "Trans(affective)mediation: Feeling Our Way from Paper to Digitized Zines and Back Again." *Critical Studies in Media Communication* 33(1): 70-83.
- Cowan, T.L. and Rault, Jasmine. (2018). "Onlining queer acts: Digital research ethics and caring for risky archives." *Women & Performance* 28(2): 121-142
- Cowan, T.L. (2020). "X-Reception: Remediating Trans-Feminist and Queer Performance Art." In *The Routledge Companion to Digital Humanities and Art History*, ed. Kathryn Brown. New York: Routledge, pp. 155-166
- Gaboury, Jacob. (2018). "Critical Unmaking: Toward a Queer Computation." In *The Routledge Companion to Media Studies and Digital Humanities*, ed. Jentery Sayers. New York: Routledge, pp. 483-491

Optional: Stone, Kara. (2018). "Time and Reparative Game Design: Queerness, Disability, and Affect." *Game Studies* 18(3). Accessible at <http://gamestudies.org/1803/articles/stone>.

### Week 11 (March 27th) | Capitalism to Community

- Phelan, Peggy. (1990). "Serrano, Mapplethorpe, the NEA, and You: "Money Talks": October 1989." *TDR: The Drama Review* 34(1): 4-15
- Phelan, Peggy. (1991). "Money Talks, Again." *TDR: The Drama Review* 35(3): 131-141
- cárdenas, micha. (2016). "Trans of Color Poetics: Stitching Bodies, Concepts, and Algorithms." *S&F Online*, 3(1), 2016, 13-14
- Browne, Simone and Blas, Zach (2017). "Beyond the Internet and All Control Diagrams." *The New Inquiry* (blog), January 24th, 2017. <https://thenewinquiry.com/beyond-the-internet-and-all-control-diagrams/>.

### Week 12 (April 3rd) | Creative Presentations & Concluding Remarks