

**GENERATING QUEERS:
THE LGBTQ+ INTERGENERATIONAL DIALOGUE PROJECT
VCS 4010 /ARTED 4010**

Fall 2023 / Mondays 12:15-3:00pm / MacLean 112 & Center on Addison

Professors: Karen Morris, Ph.D. & Adam Greteman, Ph.D.

COURSE DESCRIPTION

This collaborative, community-based course is centered around the ongoing *LGBTQ+ Intergenerational Dialogue Project* collaboratively run by the Department of Senior Services at The Center on Halsted and The School of the Art Institute of Chicago. Bringing together LGBTQ+-identified students and elders, this project provides a rare opportunity for dialogue across LGBTQ+ generations. Participants discuss, from their various perspectives and experiences, topics central to LGBTQ+ lives and histories such as Gender, Sex, Faith and Spirituality, Art, LBGH History, Family, Race, Class, Coming Out, Aging and Ageism, Activism and Social Movements. Over the course of the semester, students work collaboratively with elders in small groups to collect one another's oral histories that brings to life the stories and experiences of the member's of the project. These small group oral history projects will become part of our living website www.generationliberation.com and may be used in the Spring Course *Regenerating Queers*.

Classes are held in-person both at SAIC and at Center on Addison. We will alternate between meeting with our class for a seminar discussion, and meeting with the elder members of the *LGBTQ+ Intergenerational Dialogue Project*. One of our class seminar meetings will be held at Gerber-Hart Library and Archives. Readings and screenings in this class will explore LGBTQ+ histories through their representation in various forms with particular emphasis on the roles of oral histories.

Students in this class are encouraged to continue to participate in the *LGBTQ+ Intergenerational Dialogue Project* in the spring semester by taking the course *Regenerating Queers*, which will continue to develop the work started in the fall. During the spring semester, we will focus more intensely on LGBTQ+ art-making. Students can enroll in the spring class VCS/ART 4010 *Regenerating Queers* and/or apply for a spring internship with the project.

PURPOSE

There are a number of purposes for this course that engage complex histories of thinking through gender and sexual subjectivities. More specifically:

1. Society and schools have historically socialized students into particular normative understandings of gender and sexuality. **One purpose** of this course is to push against that socialization to create an educational experience to be socialized in and through attention to LGBTQ+ histories, politics, and pleasures.
2. The history of the 20th and 21st centuries have, by and large, positioned gender and sexual minoritized subjects as second class citizens. A **second purpose** for this course is to engage spaces that have been created to support, advocate, and archive LGBTQ+ lives.

3. LGBTQ+ scholars and artists have intervened and developed various methods and practices to present and represent histories, politics, and pleasures. A **third purpose** for this course is to develop students' skills in their artistic and scholarly practices, and share their work with other LGBTQ folks through our project's website.
4. Relationships across generations for LGBTQ people are fraught. A **fourth purpose** of this course is to create a space for intergenerational dialogue and creative, collaborative co-production for a population that rarely enjoys contact between age groups and generations.
5. **Fifth**, this course seeks to connect "theory" with "practice" as it seeks to allow elders and youth to teach one another about their histories and presents, while addressing issues of oppression and privilege across their similarities and differences.

COURSE OBJECTIVES

By the end of student experiences with this collaborative course they will be able to:

- Dis-intricate different political strategies utilized historically to articulate and demand freedom, access and rights.
- Think about and discuss the importance and use of intergenerational dialogues in making sense of histories through diverse experiences.
- Empathize with others who have had different experiences, and have a changed sense of their own place within a historical context.
- Critically interrogate and utilize the language of different theories that inform or underlie different approaches to engaging gender and sexual subjectivities.
- Write and Make using theoretical concepts and oral histories to discuss/explain/interpret/make meaning of the social, political, and aesthetic world as it relates to genders and sexualities (and their intersections with race, age, ability, class, religion, and geography).
- Contemplate how the work of LGBTQ+ artists and scholars informs how we cultivate a good life that challenges the state and related normative institutions.
- Value what they learn through dialogue with others just as much as they value what is written in books and archives illustrating the work of democratizing theory and knowledge production
- Argue persuasively about a particular thesis engaging issues of gender and sexuality using specific data (e.g., experience, empirical, historical, literary, artistic) to support claims
- Appreciate in-person, face-to-face dialogues with people from backgrounds, perspectives, and experiences that are different from theirs.

Attendance and Participation Requirements

In this course, we are forming a community that knows, trusts, and cares for each other enough to engage in open, honest dialogue and learning. Your active presence and participation in all aspects of the course are crucial. You are expected to attend all class seminars and dialogue meetings, be fully prepared for each meeting, and actively participate in discussion and other activities. You are also expected to participate fully in independent small group project work outside of class-time. All assigned materials should be completed before class and you must be ready to discuss the major points of the readings. In addition, you are required to complete all course assignments (see below) on time. More than **two absences** will endanger your ability to

pass the course. Two and a half absences are sufficient grounds for failing the course. **Note that arriving five or more minutes late to class, returning late from mid-class break, or departing early counts as half an absence.**

COURSE MATERIALS

All required readings, films, and podcasts for the course are available through the Course Calendar page via clickable YouTube, website, and PDF links. All PDF materials should be **printed, read, and brought to class** on the day for which they are assigned.

- **Note:** Laptops and tech devices (smart phones, etc.) are not to be used during dialogues, unless otherwise noted. Use of such devices during class seminars should be limited to note taking and/or using an e-reader

COURSE PLAN

One of our goals of this class is to help students encounter oral histories that document and intervened in ways of understanding gender and sexual subjectivities **ALONGSIDE** engaging LGBTQ+ elders at Center Addison. This dynamic will allow a conversation across generations both through curricular materials (articles, books, podcasts, films) and human conversations. In creating this hybrid educational experience, we will work with students to develop a critical yet generous stance towards gender, sexuality, and their intersections with race, class, and ability. In order to do this, small group project's centering oral history will be developed in collaboration between the elders and students, their artistic and scholarly interests, and the larger context of the course.

During the first half of the semester, we will explore and analyze a range of approaches to the oral history, representation, and telling of LGBTQ+ stories. We will begin by exploring what we wish we had learned earlier in our lives about LGBTQ+ people, places, and histories and what we want to know now. Through assigned materials, you will develop a critical perspective towards the ways that LGBTQ+ people, issues, and histories are (and are not) represented, begin to engage in a semester long critical reflection journal, and develop knowledge of one another and our elder dialogue partners.

In the second half of the semester, we will collaborative creative work with members of the *LGBTQ+ Intergenerational Dialogue Project* to our journey of discovery. Small groups of students and elders will work together to collect oral histories and begin to create work (in a variety of forms) that conveys or plays with some aspect of your collected LGBTQ+ histories and experiences. Completed small group projects will become part of our project's website, an initiative that allows us to not only document our work, but allow a broader public to think with the work of our dialogues. The contributions that our intergenerational group of artists, scholars, thinkers, and activists can make to various "publics" understandings of LGBTQ+ experiences is immense. These objects and additional ideas for work will be possibly further developed in the spring semester.

COURSE ASSIGNMENTS

- 1. Weekly Writing Assignments (Six Total).** During the first 10 minutes of each seminar class, you will be given a writing assignment pertaining to the week's assigned reading or the previous class lecture/discussion. You may use your own notes, but not the readings, to help you answer the questions given. The assignment prompts will always ask you to draw on the assigned reading. In your response, you need to talk about what was in the reading, citing specific topics and examples from the reading. Weekly writing assignments have two purposes: 1) to get you thinking about what we will first discuss in class; and 2) to prove that you completed the assigned materials. If we cannot determine, from your response, that you did indeed complete the assigned materials, we can't give you a passing grade on the response. Outstanding work and critical thinking will receive a High Pass, a good understanding of the material merits a Pass, and work needing improvement or showing no sign that you have completed the assigned reading will receive a Fail. Writing assignments cannot be made up if missed. **You are allowed to miss or fail ONLY two without penalty.**
- 2. Critical Reflective Journal Entries (Seven Total).** After each intergenerational dialogue, you will be asked to engage in the process and work of critical reflection. To do this, you will maintain and submit seven critical reflective journal entries. These entries should engage your thoughts, feelings, reactions, ideas, questions, and concerns that each dialogue (and related course material) raises for you. You will also submit one reflection before the first dialogue. **DUE before 1st dialogue and each class seminar – submitted via Canvas.**
- 3. Collaborative Interview + Memo.** During our Oct. 16th dialogue meeting, participants will meet in pairs to conduct one-on-one interviews, which will allow you to ask a series of questions provided by facilitators. This work will be a mini-oral history on one another and aid in each of you thinking about a possible story to develop (e.g., coming out stories, experiences with faith, family dynamics, first loves). Students will be responsible for writing a "memo" that describes and documents the conversation and key insights. *Collaborative Project Proposal Assignment* document as a guide. **DUE in class - OCTOBER 23rd.**
- 4. LGBTQ+ Story - Draft 1.** You will write a first draft of a story that you will share and receive feedback on from your small group. This story will likely emerge from your Collaborative Interview. The end goal is to have a short (5 minute) story that will be shared during our Final dialogue. For the first draft, try to get down your big idea and key details down. **DUE in class OCTOBER 30th.**
- 5. LGBTQ+ Story - Draft 2.** Drawing on feedback and conversation during the previous dialogue, continue to develop and revise your story, being attentive to time and details. Think about the conversation and questions raised that might ask you to provide more detail. **DUE in class NOVEMBER 27th.**
- 6. LGBTQ+ Story - Draft 3.** Drawing on feedback and conversation during the previous two dialogues, continue to develop and revise your story. Think about the conversation and

questions raised that might ask you to provide more detail. **DUE in class NOVEMBER 13th.**

7. **LGBTQ+ STORY - FINAL.** During our final Dialogue for Fall 2023, we will engage in a Storytelling Experience at the Hooper Leven Theater at the Center on Halsted. During this experience, all participants will have the opportunity to tell their story that has been developed during the course of the Fall Semester. This experience will allow us to both tell a story and hear the stories of other members in our continued work getting to not only know one another, but also know more about the complex stories that make up LGBTQ+ histories and presents. **DUE in class DECEMBER 18th.**

A Note on AI

In this course, the coursework is rooted in the work of personal reflection while drawing on a range of academic materials. As such submission of any AI-generated work is strictly prohibited without advance, written permission from the instructor. Students are strongly encouraged to consult with us if they are interested in utilizing AI tools (apps, etc.) to develop content they plan to submit for a course assignment. If students are not sure if a tool they plan to use is considered AI-facilitated, they are encouraged to ask us.

Submitting AI-generated content without receiving permission from the instructor to do so will be considered a violation of community rules for this course and may constitute a violation of the School's Academic Misconduct Policy."

COURSE CALENDAR

The course calendar (with dates, locations, and assignments) is available below as a clickable Google doc that allows you to link to assigned materials.

SCHOOL POLICIES AND RESOURCES

Accommodations for Students with Disabilities

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule a virtual appointment. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you and your instructors with a letter outlining the approved accommodations via email. You must request accommodations for each course before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC can be reached via phone at 312.499.4278 or email at dlrc@saic.edu.

Students should arrange for a letter detailing DLRC recommended accommodations to be sent to

the instructor from the DLRC electronically at the beginning of the semester. Accommodations cannot be provided retroactively. **Once students have reviewed the syllabus for our class, they should reach out to the instructor via email to set up a time to meet briefly to discuss how their needs can be incorporated into the course curriculum.** After the meeting, the instructor will follow up with the student electronically to record the plan.

Avoiding Plagiarism

The School of the Art Institute of Chicago prohibits academic dishonesty, which includes "both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources" (Students' Rights and Responsibilities, Student Handbook, <http://www.saic.edu/saic/life/studenthandbook/rights.pdf>).

Plagiarism is a form of intellectual theft. One can plagiarize even if one does not intend to. The penalty for plagiarizing may range from failure on the specific plagiarized assignment to failure in the class. Repeat offenses can lead to disciplinary action, which could include suspension or expulsion from the School. The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled Plagiarism: How to Recognize It and Avoid It. The document is available online on at http://www.saic.edu/webspaces/portal/library/plagiarism_packet.pdf.

Library staff has also prepared a two-page synopsis of the committee's handbook, designed as a handout for students. Avoid Plagiarism: Quick Guide is available at <http://www.saic.edu/webspaces/portal/library/plagiarism.pdf>.

Writing Center

Tutors are available in person and online to help students achieve their writing goals at any stage of their writing process. All students are welcome, and they can work on essays, artist statements, application materials, presentation texts, theses, proposals, creative writing, or social media posts. The Writing Center tutors are kind, encouraging, and interested!

Hours (CST)

Monday – Thursday: 9 AM - 7 PM

Friday: 9 AM - 5 PM

Though drop-ins are welcome, the best way to guarantee an appointment is to schedule one via Navigate:

<https://www.saic.edu/academics/writing-center>

wcenter@saic.edu

116 S. Michigan Ave., 10th Floor

312-499-4138

Support Resources for You as Students

The Office of Students Affairs is here to help you, as students, achieve success in and outside of the classroom and studios. Staff members are available to assist students with a wide-range of issues and concerns, including mental and physical health concerns, food and housing insecurity, conflicts with others, and much more. We are available during typical business hours (9-5pm, Mon-Friday); however, we also have staff available after-hours to address emergency concerns.

In case of an emergency, please contact SAIC Campus Security, 24 hours a day, by visiting any campus security desk or calling 312.899.1230. They can assist you and/or connect you with a staff member who can provide support for you.

Food and Housing Resources

If you have difficulty affording groceries or accessing food every day, and/or do not have a safe and stable place to live, please contact the Office of Student Affairs - (312) 629-6800 / studenthelp@saic.edu during business hours. If you contact them after hours, someone will respond the next business day.

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In case of an emergency, please contact SAIC Campus Security, 24 hours a day, by visiting any campus security desk or calling 312.899.1230. They can assist you and/or connect you with a staff member who can provide support for you.

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You can also find links and resources at this site, curated by Student Affairs: [Student Support Resources and Information](#)

SAIC Food Pantry

Spoonful Food Pantry is available to current SAIC students who are experiencing difficulty accessing food because of a financial emergency or ongoing constraints. Students can request a pre-packaged bag of non-perishable groceries (vegan and gluten free available) by completing the online form (<https://www.saic.edu/student-support/staying-healthy/food-pantry>)

Once approved, students will receive a pre-packaged bag of non-perishable groceries.

Wellness Center

The SAIC Wellness Center, which includes Counseling Services, Health Services and the Disability and Learning Resource Center, is also here to support students' mental health, health and accessibility needs. You may contact them at:

- Counseling Services: counselingservices@saic.edu and 312-499-4271 (press 1 to speak to a counselor after hours)
- Health Services: healthservices@saic.edu and 312-499-4288 (After hours contact the 24-Hour Nurse Line at 877-924-7758)
- Disability and Learning Resource Center: dlrc@saic.edu and 312-499-427

Date	Session	Theme & Location	TO DO before class/dialogue meeting:
Sept 11	Class 1	<p>Introduction</p> <p><i>Location - SAIC</i></p>	<p>1. Read the project's Fall 2023 Welcome Document. This doc is meant as a quick introduction to the project. In our first class meeting, we can discuss any questions/thoughts you have after reading through this document.</p> <p>2. Read A Letter. The author was a student participant in the project during the 2019-2020 year. At the end of the year, while reflecting on their time in the project, they decided to write this letter to future students as a way to share their insights.</p> <p>3. Submit your Bio & Photo for our project directory and website to Isabel (isperry@saic.edu), using our Bio & Photo Guidelines.</p>
Sept. 18	Dialogue 1	<p>Introduction to Project and People, Community Guidelines</p> <p><i>Location - Center on Addison</i></p>	<p>Read:</p> <ul style="list-style-type: none"> ● Photo/Bio directory of new cohort ● The Gay Generation Gap ● Hypervisibility: Toward a Conceptualization of LGBTQ Aging ● Dismantling the Silence: LGBTQ Aging Emerging From the Margins <p>View:</p> <ul style="list-style-type: none"> ● Short videos on YouTube Channel for Dialogue 1 (20 mins) <p>Listen:</p> <ul style="list-style-type: none"> ● “The Word Queer” (25 minutes, Nancy Podcast) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #1: What are key concerns and challenges that LGBTQ+ elders experience? What are important experiences that LGBTQ+ elders bring to encountering histories of LGBTQ+ life?
Sept. 25	Class 2	<p>LGBTQ+ Identities</p> <p>SAIC</p>	<p>Read:</p> <ul style="list-style-type: none"> ● Intersecting Sexual Identities, Oppressions and Social Justice Work: Comparing LGBTQ Baby Boomers to Millennials Who Came of Age After the 1980s AIDS Pandemic ● The Combahee River Collective Statement (1977) ● La Conciencia de la mestiza: Towards a New Consciousness (1987) ● Radical Inclusion: Recounting the Trans Inclusive History of Radical Feminism <p>View:</p> <ul style="list-style-type: none"> ● The Lavender Scare (10 mins on YouTube) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #2: What do you know about

			LGBTQ+ history, culture, people and politics? What do you wish you knew? What have you been taught about these topics in educational settings so far? What role do you think and feel intergenerational dialogues might provide in exploring LGBTQ+ history, culture, people, and politics? What are one or two issues that emerged in the first dialogue that piqued your interest?
Oct. 2	Dialogue 2	LGBTQ+ Identities: Past and Present <i>Location - Center on Addison</i>	<p>Read:</p> <ul style="list-style-type: none"> ● “A Brief History of LGBTQ+ Initialism” ● Non-Binary Lesbians Have Always Existed <p>View:</p> <ul style="list-style-type: none"> ● Short videos on YouTube Channel for Dialogue 2 (66 minutes total) <p>Explore:</p> <ul style="list-style-type: none"> ● To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults (website) ● Country Queers (Podcast & Multimedia Oral History Project website)
Oct. 9	Class 3	LGBTQ+ Oral Histories - What are they? How are they told? Whose stories are told? <i>Location: Gerber/Hart Library & Archives</i>	<p>Read:</p> <ul style="list-style-type: none"> ● Excerpts from <i>Queer Legacies</i> ● Between Visibility and Elsewhere: South Asian Queer Creative Cultures and Resistance ● Put a little honey in my sweet tea <p>Listen before class:</p> <ul style="list-style-type: none"> ● Lorraine Sade Baskerville: Joy, Survival, Legacy (22 mins, from Unboxing Queer History podcast) <p>View:</p> <ul style="list-style-type: none"> ● “New Podcast Series Explores Queer History with Help from Library’s Archives” (4 mins on YouTube) ● United in Anger on YouTube (90 mins) <p>Submit:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #3
Oct. 16	Dialogue 3	LGBTQ+ Histories <i>Location - Center on</i>	<p>Read:</p> <ol style="list-style-type: none"> 1. “Decades Before Boystown, south side jazz clubs were a haven for queer chicagoans”

		<i>Addison</i>	<ol style="list-style-type: none"> 2. Queers Read This (1990) 3. Dyke Manifesto by The Lesbian Avengers (1993) 4. The Transfeminist Manifesto (2003) <p>View:</p> <ol style="list-style-type: none"> 5. Screaming Queens (57 mins on YouTube) 6. The (Gay) Harlem Renaissance (5 mins on YouTube) 7. Sir Lady Java (7 mins on YouTube)
Oct. 23	Class 4	<p>LGBTQ+ Oral Histories as Community Activism</p> <p>Discuss in Class: Mini-Oral History Interviews</p> <p><i>SAIC</i></p>	<p>Read:</p> <ol style="list-style-type: none"> 1. Excerpts from <i>Queer Legacies</i> 2. Safe for Whom? And Whose Families? Narrative, Urban Neoliberalism, and Queer Oral History on San Francisco's Polk Street 3. A Community's Response to the Problem of Invisibility: The Queer Newark Oral History Project 4. Creating Space in the community archive for Queer Life Stories to be (re)performed and captured <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #4 ● Report on Oral History Interview/Storytelling (prompt is in assignment on Canvas)
Oct. 30	Dialogue 4	<p>LGBTQ+ Intersectionalities: Centering Age, Race, Class</p> <p><i>Location: Center on Addison</i></p> <p>In class: Small group workshop on telling and providing feedback on individual stories.</p>	<p>Read:</p> <ul style="list-style-type: none"> ● Repositioning the Oral History Interview: Reciprocal Peer Interviewing within a Transgenerational Frame ● My Community, My History, My Practice ● Shaking History: Cherokee Two-Spirit Oral History Performance <p>View:</p> <ul style="list-style-type: none"> ● Not Another Second (14 mins on YouTube) <p>Bring:</p> <ul style="list-style-type: none"> ● A first draft of a story you would like to tell and develop further. Please bring a physical copy of this.

Nov. 6	Class 5	<p>Genders & Sexualities, Past & Present</p> <p>SAIC</p>	<p>Read:</p> <ul style="list-style-type: none"> • The Leather Menace by Gayle Rubin (1982) • Excerpt from Street Transvestite Action Revolutionaries zine (collection of material from different years in 1970s & 80s) • Butch-Fem Relationships: Sexual Courage in the 1950s <p>Watch:</p> <ul style="list-style-type: none"> • Gladys Bentley: Gender-Bending Performer and Musician (12 mins on YouTube) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> • Reflection Journal Entry #5
Nov. 13	Dialogue 5	<p>LGBTQ+ Intersectionalities: Centering Age, Race, Class</p> <p><i>Location: Center on Addison</i></p> <p>In class: Small groups share a revised version of their story</p>	<p>View:</p> <ol style="list-style-type: none"> 1. Mama Gloria (1hr on PBS online) 2. LGBTQ Community Shares Experiences with Discrimination, Racism (5 mins on YouTube) <p>Read/listen to:</p> <ul style="list-style-type: none"> • “The History of Executive Sweet Parties in Chicago” <p>Listen:</p> <ul style="list-style-type: none"> • Hugh Ryan Will Change How You Think About Queer History (38 mins, podcast) <p>Bring:</p> <ul style="list-style-type: none"> • A second/revised draft of your story. Please bring a physical copy of this.
Nov. 20	Class 6	<p>LGBTQ+ Civil Rights & Activism</p> <p>SAIC</p>	<p>Read:</p> <ol style="list-style-type: none"> 1. Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics (1997) 2. “I’m Still Surviving”: Oral Histories of Women Living with HIV/AIDS in Chicago 3. In the Attacks on Trans Rights, We’re Seeing the Rise of a New Confederacy <p>Submit on Canvas:</p> <ul style="list-style-type: none"> • Reflection Journal Entry #6
Nov. 27	Dialogue 6	<p>LGBTQ+ Civil Rights & Activism</p> <p><i>Location: Center on</i></p>	<p>Read:</p> <ol style="list-style-type: none"> 1. Chicago’s Labor Movement is Looking Very Queer These Days 2. Surprised by Activism: The Effects of One Oral History

		<p><i>Addison</i></p> <p>In class: Participants will be mixed up into different small groups</p>	<p>View:</p> <ul style="list-style-type: none"> • Short videos on YouTube Channel for Dialogue 6 <p>Listen/Read:</p> <ul style="list-style-type: none"> • TBD
Dec. 4	No Class - Crit Week	Practice telling your story for our storytelling event next week	<p>Submit on Canvas by 5:00 on Monday, Dec.4::</p> <ul style="list-style-type: none"> • Reflection Journal #7
Dec. 11	Dialogue 7	<p>STORYTELLING EXTRAVAGANZA at HOOPER-LEVEN THEATER - Center on Halsted</p>	<p>Come to the meeting ready to share your story to the entire group in a celebratory “story hour” that will be at the Center on Halsted’s Hooper-Leven Theater.</p>
Dec. 18	Class 8	<p>LAST CLASS</p> <p><i>SAIC</i></p>	<p>Submit on Canvas:</p> <ul style="list-style-type: none"> • Reflection Journal Entry #8

