

Deferring Resistance When Teaching Queer Theory at Historically Black Colleges and Universities

Felicia Cosey

Jackson State University

Abstract

Queer theory taught at historically Black colleges and universities often meets with resistance from students. This article proposes a means by which to overcome this resistance. Deferring resistance involves encouraging students to approach queer theory texts in the same vein as they have approached texts earlier in the course. By building upon prior knowledge and connecting texts and coursework from earlier in the course, the student understands the placement of queer theory within the canon of literary criticism. The technique of deferring resistance involves contriving instructor fallibility by mis-labeling queer theory readings as something other than what they are. The purpose of mis-labeling texts is not deception but to lessen preconceived notions of an otherness or foreignness to queer theory. Once students make the connections between the critics, from the classics to the formalists, to the structuralist, to the poststructuralist, they can fully appreciate the arguments made by queer theorists.

Keywords: queer theory, literary criticism, pedagogy, Historically Black Colleges and Universities (HBCU)

Introduction

We are a wandering tribe that needs to go home before home is gone ... Our mothers and fathers are waiting for us. Our sisters and brothers are waiting. Our communities are waiting for us to come home. They need our love, our talents and our skills, and we need theirs. They may not understand everything about us, but they will remain ignorant, misinformed, and lonely for us, and we for them, for as long as we stay away, hiding in communities that have never really welcomed us or the gifts we bring ... there is no place else to go that will be worth so much effort and love. (Hemphill, 2007, p. xlii)

In the above quote, Essex Hemphill (2007) articulated what many gay Black men felt at the height of the AIDS epidemic, and what many still feel. He posited that while they occupied White spaces, they were not welcomed in them (p. xlii). Hemphill continued by asserting that White gay communities could not understand the intersectionality of being both Black and gay, and therefore, they were not reliable allies for Black gay men. Hemphill implored Black gay men to return home to their Black communities because this was where they would have a true sense of belonging.

Hemphill's entreaty to return home mirrors the arguments many of my students present for attending a historically Black college or university (HBCU). These students feel at home, and while they may not understand everyone in their community and everyone in their community may not understand them, they too believe there is no place else to go that will be worth so much effort and love.

It is therefore significant that many LGBTQ+ students feel reluctant to fully express their identities at HBCUs. Research has been conducted to illustrate how difficult it is for LGBTQ+ students to navigate HBCUs (Carter, 2013; Lewis & Ericksen, 2016; Means & Jaeger, 2013; Patton, 2011), but there is a paucity of research on pedagogical techniques for introducing students at HBCUs to the issues and concerns of LGBTQ+ students. By familiarizing students with the plight of those in the LGBTQ+ community, great strides can be made towards acceptance and tolerance.

One way of familiarizing students with the plight of their LGBTQ+ peers is by teaching queer theory, which can be delivered in a variety of courses. For example, Louisa Allen (2015) wrote about teaching a first-year queer theory course in education. Courses specifically dedicated to queer theory are regularly offered through sociology, literature, history, and anthropology departments. Additionally, as Judith Halberstam (2003) advocated, it is best not to situate queer studies in a specific program because it should be a multidisciplinary endeavor. With this in mind, I utilize my undergraduate-level literary criticism course to teach queer theory because it positions itself perfectly with feminist criticism and critical race studies.

Nonetheless, queer theory, when taught at HBCUs is often met with resistance, even hostility, from students who are otherwise open to recognizing how subjectivity is marked by differences in race, gender, religion, class, and ethnicity. The subjectivity of queer and transgendered figures is rejected as irreconcilable with blackness, denied legitimacy, and even

viewed as a product (symptom) of that which de-legitimizes the authority of the western, Anglo social order.

The western, Anglo social order has had a history of vilifying queerness. As noted by Michel Foucault (1980), homosexuality in Western society only became taboo once it was given an identity. There was a “discursive explosion” in the 18th and 19th centuries that brought about the scrutiny of “unnatural” sexuality. According to Foucault (1980), “it was time for all these figures [those whose sexual desire was considered unnatural], scarcely noticed in the past, to step forward and speak, to make the difficult confession of what they were” (p. 39). While speaking about homosexuality gave those on the margins subjectivity, it also exposed them to vilification and oppression.

People of color colonized and oppressed by western societies were expected to carry on this tradition of vilification of LGBTQ+ subjects. Prior to colonization, indigenous cultures in the Pacific islands, the “New World,” and the African continent rarely viewed gender and sexuality in binary oppositions and often considered those not identifying as heterosexual or male or female as persons of a third sex. For example, Kalende (2014) noted that “from the Azande of the Congo to the Beti of Cameroon, and from the Pangwe of Gabon to the Nama of Namibia, there is ethnographic evidence of same-sex relationships in pre-colonial Africa” (para. 2). As recently as the late 19th century, King Mwanga, ruler of what is now Uganda had homosexual relationships and was alleged to have executed his Christian pages because they refused his sexual advances. Today, every June “hundreds of thousands of Christian pilgrims in Uganda” commemorate the martyrdom of Mwanga’s pages (Rao, 2015, p. 1). Rao noted the irony of many in Uganda believing homosexuality to be an un-African, European import, yet organizing an annual event around the pre-colonial king’s purported persecution of Christians for rejecting his sexual advances (p. 1). What should not be missed in this irony is that the anti-gay laws on the books in postcolonial African countries come from European colonizers’ own “anti-buggery” laws, which were written in response to the new discourses about unnatural sex.

Yet, while some Americans may disparage African nations like Uganda for their regressive ideas about homosexuality and harsh anti-gay laws, they fail to engage in self-reflexive examinations of their own influence from Anglo/European traditions. This is seen prominently in the Black community where queerness is vilified and considered an affront to Christian ideals. Queer studies researchers have written extensively about the ambivalence of

and antagonism towards queerness by the Black community (Barnes, 2013; Hill, 2013; Lemelle & Battle, 2004; Miller & Stack, 2014).

It is incumbent upon educators to encourage the interrogation of these biases against queerness. The goal for educators should not be to challenge students' religious and cultural beliefs, but to allow queer-identifying subjects to "step forward and speak" and to encourage others to acknowledge the humanity and subjectivity of all people. Additionally, the pedagogical approach to teaching queer theory should not make students feel as if they are compromising their already precarious position within the social order. To overcome a resistance to queer theory in literary criticism, I defer (de-center) resistance to the topic of study.

Soren Kierkegaard (2000b) referred to this resistance as an illusion students cleave to, and which must be removed. Kierkegaard stated "there is nothing that requires as gentle a treatment as the removal of an illusion ... The latter is achieved by the indirect method" (2000b, p. 459). Kierkegaard's indirect method is defined as indirect communication. In addressing indirect communication Kierkegaard (2000a) noted, "his [the teacher's] communication must be marked by this, not directly, of course, for it cannot be communicated directly between man and man (since such a relation is the believer's paradoxical relation to the object of faith), and cannot be understood directly, but must be presented indirectly to be understood indirectly" (p. 219). In a different writing Kierkegaard (1944) suggested "another example is, to bring defense and attack together in such a unity that no one can say directly whether one is attacking or defending, so that both the most zealous partisans of the cause and its bitterest enemies can regard one as an ally" (p. 133). Kierkegaard believed students could better appreciate certain concepts introduced if they are allowed to work their way through those concepts independently. Put another way, by not telling students directly how they should think and what they should believe and encouraging students to approach a subject matter analytically, they can better appreciate the nuances of controversial topics.

Kierkegaard advocated the Socratic approach to education. Soderquist (2016) described the Socratic approach of dialogue as encouraging students to ask questions. These questions would then empower students to think for themselves (p. 40). Soderquist noted:

It is worth emphasizing again that the figure of Socrates inspiring us here is not the heavy-handed bully, who would shame an adversary into a corner, but the gentle guide who ultimately has the overall well-being of the learner in mind ... The gradual,

heartening, yet indirect encouragement of such a guide enables a person to take over the questioning for herself. (40)

Yet, the challenge for teaching undergraduate-level literary criticism to students at HBCUs is that they tend to assume the arguments of critical theorists and philosophers of the Western tradition are infallible, and therefore, de-centering the primacy of the western, Anglo social order can be a challenge. Conversely, Black students may show more resistance to queer and transgender figures than their White counterparts at predominantly White institutions because they begin the critical endeavor with an awareness of how the social order does not recognize the full subjectivity of racial minorities. As figures of racial difference, Black students are already attempting to place themselves within the debates framed by Eurocentric schools of thought. Seeing their own subjectivity implicated in the debates, they do not approach literary criticism from the “safe” cynical distance of their White counterparts who are willing to suffer, and even engage in, academic challenges to their own identity constitution.

Most White students do not feel alienated from the schools of literary criticism, and they feel quite comfortable challenging the arguments of the critics. On the other hand, most Black students do feel alienated, and they try to “fit in” by presuming the critics covered in literary criticism are the authority of textual analyses. Where White students approach Roland Barthes’ (2016) “Death of the Author” with a cynical distance that compels them to challenge the substance of Barthes’ text, Black students may not possess the social conditioning crucial for a dialogical troubling of Barthes’ argument. Slavoj Žižek (1989) described cynical distance as the subject’s recognition of the difference between the “ideological mask” and social reality, but who has an insistence, nonetheless, on masking that social reality (p. 25). Cynical distance enables the student of literary criticism to see Barthes as one of many approaches to poststructuralism and not *the* voice of poststructuralism.

As an instructor of literary criticism, I relieve my students of color of the obligation to figure out their place within the social order. When they do this, they no longer feel obliged to form opinions about critical texts based on what they assume the dominant social order asserts the validity of the text to be. In other words, they no longer look at criticisms as “us vs. them,” where texts that question the primacy of heterosexist patriarchy are texts challenging their world view.

One way to mitigate the HBCU student's obligation to the primacy of heterosexist patriarchy is through mis-labeling. Mis-labeling is not an act of subterfuge, or "tricking" students, but a way to focus less on what the White, heterosexist social order mandates as the response to feminist studies or queer theory. When HBCU students are relieved of this expectation, they can then concentrate on the origins of these theories, from one school of criticism to the next. Students discover the derivative nature of criticism, that critics from each school build upon what their predecessors have written.

Mis-labeling demonstrates that not only are the White literary critics of the Western tradition fallible, but the professor teaching these critics is fallible as well. McDonough (2001) describes this Kierkegaardian approach as fool's pedagogy. His use of the term "fool" refers to the court jester employed by monarchs for entertainment during the medieval period. McDonough believed the fool's rhetorical skill proved useful in educating his audience through indirect means, particularly the audience member with "deeply rooted presuppositions" (p. 109). According to McDonough (2001):

The fool does not want his interlocutor to accept the validity of his statements, but rather to recognize the possibility of attaining truth and the conditions attaining to this possibility of truth ... One of the goals of the fool's pedagogy is to achieve a shifting of the comportment of her interlocutor. Comportment is similar to attitude, but it is not merely a presentation of oneself to others. Comportment has existential qualities that make it essential in establishing one's relationship to the condition of being in-the-world-amongst-others. (p. 108)

This indirect pedagogy, a term coined by Saeverot (2013), enables the student to appropriate the ideas presented by the teacher and "make [them] into something subjective and personal, not only in order to think differently, but to start acting differently as well" (Saeverot, 2013, p. 1). The goal is not to indoctrinate students into a particular set of beliefs, but to encourage them to formulate their ideas and understanding about a particular topic in relation to what has been written about that topic. Mis-labeling involves the Socratic approach of guiding the student, yet disappearing so that the student is transformed, but "not indebted to anyone" (Dalton, 2019, p. 248).

The mis-labeling approach to teaching queer theory in an HBCU undergraduate-level literary criticism course involves stacking, where students build upon what critics have written,

using students' own intuitive impressions. This strategy enables them to recognize that while the critic may have written the text decades ago, the ideas can still be improved and elaborated upon today. We stack as we cover Marxism, Structuralism, Reader Response, Psychoanalytic, and Gender Theories. The students are encouraged to make connections between the texts and schools of criticism. Therefore, after reading excerpts from Gayle Rubin's (2016) *The Traffic in Women*, they make the connections to Claude Levi-Strauss's (2013) *The Elementary Structures of Kinship* and how women are used to strengthen homosocial relationships. These connections enable students who are not familiar with the critical tradition to not only understand the origins of patriarchy, but to recognize how, until recently, all persons on the margins were excluded from dialectics about literary criticism.

Queer theory serves as the last school of criticism the student's stack. At this point, they are comfortable integrating different schools of criticism. Therefore, when they read Barbara Smith's (2016) "Toward a Black Feminist Criticism," students are familiar with the notion of interpretive communities because they have read Stanley Fish. They recognize Smith's criticism of Ishmael Reed's dismissal of Black women writers such as Alice Walker as a male's reading of women writers because students have previously encountered this same language when they read Annette Kolodny's (2016) "Dancing Through the Minefield." They also recognize in Reed's criticism something not yet discussed in class: homophobia towards Black lesbian writers.

Based on the title, one would assume Smith's essay is about Black feminism, but the reader quickly discovers Smith is calling for a voice for Black lesbian writers. Through Smith's own mis-labeling, students discover that Reed's criticism of Black women writers is not only misogynistic but homophobic. Smith quoted him as saying, "In Manhattan you find people actively trying to impede intellectual debate among Afro-Americans ... the influential Manhattan literary and drama establishment speak through tokens, like for example that ancient notion ... of the one black poetess (who's usually a feminist lesbian) ..." (Domini, 1977, as cited in Smith, 2016, p. 954). HBCU students recognize three points of interest in this quote. First, they see the debates among Black intellectuals and artists during this time, in particular how some responded to White elitist consumption of Black art. Second, students for the first time are introduced to the intersectionality of race and gender in these debates. Finally, students learn to detect the language of bias that Black lesbians encounter.

The last queer theory article students read is Roderick A. Ferguson's (2013) "Introduction: Queer of Color Critique, Historical Materialism, and Canonical Sociology." They are already familiar with historical materialism because they have read an excerpt from Raymond Williams' (2016) *Marxism and Literature*, perhaps the most difficult reading of the course. They move from applying Marxist terminology to abstract thoughts of base and superstructure to thinking of concrete ideas about the heteropatriarchal social order and how capitalism reinforces the exploitation of queers of color. By mis-labeling Ferguson's essay as a continuation of Williams' excerpt, students focus less on what they believe the heteropatriarchal social order's response to homosexuality would be and more on what they recognize as the consumption of the Black body through the exploitation of Black labor, in the case of Ferguson's essay, by way of drag queens and prostitution.

One strategy for preparing students for classroom discussions of Smith and Ferguson's articles is to assign forum discussions through a Learning Management System such as Blackboard or Canvas. Students respond to each other's posts, often up to the minutes before our weekly class meeting. This activity offers a buffer between the quiet student reluctant to speak in class and his peers. They feel safer sharing their own experiences as LGBTQ+ subjects in a Black community that at times is less tolerant of their sexuality than those outside their community. When the online discussion continues in the face-to-face class meeting, students tend to feel less compelled to perform the heteronormative responses to homosexuality. Questions arise about queerness and the consumption of the Black body in other means such as the fetishization of the Black male athlete.

While applying the thoughts of queer theorists to older texts is fairly simple, I encounter some resistance when applying these ideas to current events. I incorporate popular culture in my literary criticism courses to encourage students to apply the terms and ideas to topics they have more confidence discussing. Using popular culture also helps students appreciate the circumstances under which critical theorists developed their ideas and the impetus for developing them. These critics developed their theories to make meaning of the human condition and allowing students to use popular culture encourages them to do the same.

Yet, when discussing the controversies related to their favorite entertainers, some students become wary. They lapse into notions of an infallible social order that undergirds heterosexist, Western traditions. Rather than questioning or de-centering the masculinist ideas of

gender, they defend them. For example, when discussing comedian Dave Chappelle's Netflix specials *Sticks & Stones* (2019) and *The Closer* (2021), half the students supported the comedian and took umbrage with assertions that some of his jokes were homophobic and transphobic.

To apprehend the allegations of homophobia and transphobia, I asked students to read in class Saeed Jones (2021) and Helen Lewis' (2021) responses to Chappelle's comedy specials. Both authors offered differing views and interpretations of his comedy. Lewis is a feminist journalist who herself has been accused of transphobia, and poet and essayist Jones, a black gay male, is a former supporter of Chappelle. After students read Lewis and Jones, we returned to Barbara Smith's essay. The goal was not to change the students' opinions, but rather to show them how these authors formed their arguments. In this sense, I was a midwife, as described by Kierkegaard (2000c), who assisted students in giving birth to new ideas, or rather understanding new ideas and concepts (p. 118). Reading essays from different perspectives of the Chappelle controversy encouraged students to formulate their own well-thought-out responses to the texts. This pushed them beyond reflexive reactions to their favorite artists and also encouraged them to empathize with—whether or not they agreed with their arguments—those in the LGBTQ+ community.

Techniques for deferring (or de-centering) possible resistance to queer theory include contriving instructor fallibility by mis-labeling queer theory readings as something other than what they are, e.g., identifying works by Roderick A. Ferguson or Barbara Smith as being within the rubric of Marxist Theory or Gender Studies. This sleight of hand allows for an approach to the text that does not evoke the contingency or precariousness of racial identity, while allowing for expansion of concepts advanced in prior coursework. The mis-labeling of queer theory texts as a means of introducing HBCU students to queer theory in undergraduate-level literary criticism courses has proven successful for students struggling to find their place within a White, heterosexist social order.

Conclusion

In taking an undergraduate-level literary criticism course at an HBCU, students are intuitively aware of the shift from earlier critics, for example a movement from the formalists to the critical race theorists. These students prefer the later critical race critics not only for their accessibility but because of their identification with them. Yet, students at HBCUs are also reticent about exploring topics of criticism beyond what they identify as their community.

Therefore, when studying queer theory, students see this field of criticism as something that deals with the other. There is an implicit denial of a queer presence within their own community. Instead, queerness is something operating within the western, Anglo world. Queerness for some Black students means they risk their place within the White social order. Therefore, they are reluctant to address anything outside of hetero-normativity. This poses a particular challenge when teaching queer theory at HBCUs. The pedagogical approach to teaching queer theory should not make students feel as if they are compromising their already precarious position within the social order. Therefore, couching queer theory texts within similar schools of criticism, such as Gender Studies, enable students to approach the text without preconceived notions of an otherness or foreignness.

References

- Allen, L. (2015). Queer pedagogy and the limits of thought: Teaching sexualities at university. *Higher Education Research & Development*, 34(4), 763–775.
<https://doi.org/10.1080/07294360.2015.1051004>
- Barnes, S. L. (2013). To welcome or affirm: Black clergy views about homosexuality, inclusivity, and church leadership. *Journal of Homosexuality*, 60(10), 1409–1433.
<https://doi.org/10.1080/00918369.2013.819204>
- Barthes, R. (2016). The death of the author. In D. H. Richter (Ed.), *The critical tradition: Classic texts and contemporary trends* (3rd ed., pp. 517–519). Bedford St Martin's.
- Carter, B. A. (2013). “Nothing better or worse than being Black, gay, and in the band”: A qualitative examination of gay undergraduates participating in historically black college or university marching bands. *Journal of Research in Music Education*, 61(1), 26–43.
<https://doi.org/10.1177/0022429412474470>
- Dalton, S. (2019). How to be a terrible teacher: Kierkegaard's philosophical fragments on what education is not. *Philosophy & Social Criticism*, 45(3), 241–264.
<https://doi.org/10.1177/0191453718794746>
- Domini, J. (1977, April 5). Roots and racism: an interview with Ishmael Reed. *The Boston Phoenix*, p. 20.

- Ferguson, R. A. (2013). Introduction: Queer of color critique, historical materialism, and canonical sociology. In D. E. Hall (Ed.), *Routledge literature readers. The Routledge queer studies reader* (pp. 119–133). Routledge.
- Foucault, M. (1980). *The history of sexuality: Volume i: An introduction* ((R. Hurley, Trans.)) (Vol. 1). Vintage. (Original work published 1976).
- Halberstam, J. (2003). Reflections on queer studies and queer pedagogy. *Journal of Homosexuality*, 45(2–4), 361–364. https://doi.org/10.1300/J082v45n02_22
- Hall, D. E. (Ed.). (2013). *Routledge literature readers. The Routledge queer studies reader*. Routledge.
- Hemphill, E. (Ed.). (2007). *Brother to brother: new writings by Black gay men*. RedBone Press. (Original work published 1991).
- Hill, M. J. (2013). Is the black community more homophobic? Reflections on the intersectionality of race, class, gender, culture and religiosity of the perception of homophobia in the black community. *Journal of Gay & Lesbian Mental Health*, 17(2), 208–214. <https://doi.org/10.1080/19359705.2013.768089>
- Jones, S. (2021, October 11). Dave Chappelle’s betrayal. *GQ*. <https://www.gq.com/story/chappelle-the-closer> <https://www.gq.com/story/chappelle-the-closer>
- Kalende, V. (2014, April 30). Africa: Homophobia is a legacy of colonialism. *The Guardian*. <https://www.theguardian.com/world/2014/apr/30/africa-homophobia-legacy-colonialism>
- Kierkegaard, S. (1944). *Training in Christianity and the edifying discourse which ‘accompanied’ it* (W. Lowrie, Trans.). Princeton University Press.
- Kierkegaard, S. (2000). *The essential Kierkegaard* (H. V. Hong, & E. H. Hong, Eds.). Princeton University Press. (Original work published 1978).
- Kierkegaard, S. (2000a). Concluding unscientific postscript to *Philosophical Fragments*. In H. V. Hong & E. H. Hong (Eds.), *The essential Kierkegaard* (pp. 187–246). Princeton University Press.
- Kierkegaard, S. (2000b). On my work as an author, the point of view for my work as an author. In H. V. Hong & E. H. Hong (Eds.), *The essential Kierkegaard* (pp. 449–481). Princeton University Press.

- Kierkegaard, S. (2000c). Philosophical fragments, or a fragment of philosophy. In H. V. Hong & E. H. Hong (Eds.), *The essential Kierkegaard* (pp. 116–125). Princeton University Press.
- Kolodny, A. (2016). Dancing through the minefield: Some observations on the theory, practice, and politics of a feminist literary criticism. In D. H. Richter (Ed.), *The critical tradition: classic texts and contemporary trends* (3rd ed., pp. 916–928). Bedford St. Martin's.
- Lemelle Jr., A. J., & Battle, J. (2004). Black masculinity matters in attitudes toward gay males. *Journal of Homosexuality*, 47(1), 39–51. https://doi.org/10.1300/J082v47n01_03
- Levi-Strauss, C., & Needham, R. (2013). *The elementary structures of kinship* [ICG testing].
- Lewis, H. (2021, October 13). Dave Chappelle's Rorschach test. *The Atlantic*.
<https://www.theatlantic.com/ideas/archive/2021/10/dave-chappelle-the-closer/620364/>
- Lewis, M. W., & Ericksen, K. S. (2016). Improving the climate for LGBTQ students at an historically black university. *Journal of LGBT Youth*, 13(3), 249–269.
<https://doi.org/10.1080/19361653.2016.1185761>
- McDonough, T. (2001). The fool's pedagogy: Jest for liminal learning. *Philosophy of Education*, 107–115. <https://educationjournal.web.illinois.edu/archive/index.php/pes/article/view/1877.pdf>
- Means, D., & Jaeger, A. (2013). Black in the rainbow: “Quaring” the Black gay male student experience at historically Black universities. *Journal of African American Males in Education*, 4(2), 124–140.
- Miller, S. J., & Stack, K. (2014). African-American lesbian and queer women respond to Christian-based homophobia. *Journal of GLBT Family Studies*, 10(3), 243–268.
<https://doi.org/10.1080/1550428X.2013.825219>
- Patton, L. D. (2011). Perspectives on identity, disclosure, and the campus environment among African American gay and bisexual men at one historically Black college. *Journal of College Student Development*, 52(1), 77–100. <https://doi.org/10.1353/csd.2011.0001>
- Rao, R. (2015). Re-membering Mwanga: Same-sex intimacy, memory and belonging in postcolonial Uganda. *Journal of Eastern African Studies*, 9(1), 1–19.
<https://doi.org/10.1080/17531055.2014.970600>
- Richter, D. H. (Ed.). (2016). *The critical tradition: Classic texts and contemporary trends* (3rd). Bedford St. Martin's. (Original work published 1989).

- Rubin, G. (2016). From *The traffic in women: Notes on the "political economy of sex."* In D. H. Richter (Ed.), *The critical tradition: classic texts and contemporary trends* (3rd ed., pp. 1001–1021). Bedford St. Martin's.
- Saeverot, H. (2013). *Indirect pedagogy: Some lessons in existential education. Educational futures: Rethinking theory and practice: Vol. 58.* Sense Publishers.
- Smith, B. (2016). Toward a black feminist criticism. In D. H. Richter (Ed.), *The critical tradition: classic texts and contemporary trends* (3rd ed., pp. 945–955). Bedford St. Martin's.
- Soderquist, A. S. (2016). *Kierkegaard on dialogical education: Vulnerable freedom.* Lexington Books.
- Sowemimo, A. (2019). *How Britain's exported homophobia continues to drive health inequalities amongst LGBTIQI communities | gal-dem.* gal-dem. <https://gal-dem.com/how-britains-exported-homophobia-continues-to-drive-health-inequalities-amongst-lgbtqi-communities/>
- Williams, R. (2016). From *Marxism and literature.* In D. H. Richter (Ed.), *The critical tradition: classic texts and contemporary trends* (3rd ed., pp. 747–764). Bedford St. Martin's.
- Zizek, S. (1989). *The sublime object of ideology.* Verso.

Biography

Felicia Cosey is an assistant professor at Jackson State University where she teaches American literature and film studies. Her areas of interest are film studies, gender & sexuality studies, and critical race studies. She is currently developing her dissertation into a manuscript about post-9/11 postapocalyptic cinema.