

ENGLISH 382—Ethnic Literature of the U.S.: Gender and Sexuality in Multiethnic Lit
Spring 2019

Professor:	Lauren Gantz
Meeting Times:	T TH 9:30-11:00AM in CCC 207
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Office:	CCC 428
Office Hours:	M 2-3PM, T 1:00-3:00PM, by appointment

COURSE OVERVIEW

The term “queer” emerged as an identity and critical framework focused on non-normative ways of being, but in recent years LGBTQ+ individuals and issues have occupied an increasingly visible position in American culture. With television shows like *Transparent* and *Queer Eye*, the election of LGBTQ+ politicians like Danica Roem and Tammy Baldwin, and emerging legislative campaigns to ban conversion therapy, queer activists have achieved much over the past few decades.

Yet despite this progress, voices of LGBTQ+ people of color are still underrepresented in American media and political discourse. This class will bring a few of those voices to the fore, drawing on elements of critical race theory to investigate the particular experiences and cultural productions of gender and sexually variant peoples from Asian American, Latina/o, African American, and Native American communities. In order to encourage depth of comprehension and analysis, readings will comprise a strategic sampling of contemporary queer of color voices rather than an exhaustive survey. Emphasis will be placed on understanding the historical and theoretical construction of sexual and gender identities and sexual/cultural practices in distinct communities of color. By the end of the course, students should have a clear understanding of the praxis of intersectional analysis, as well as the nuance and variety of LGBTQ+ identities in America.

TEXTS

Available at the University Bookstore:

Sharon Bridgforth, *Love Conjure/Blues*
 Qwo-Li Driskill, *Walking with Ghosts*
 Achy Obejas, *We Came All the Way from Cuba so You Could Dress Like This?*
 Monique Truong, *The Book of Salt*
 Craig Womack, *Drowning in Fire*

Available on Canvas:

Secondary readings designed to provide theoretical, historical, or cultural context for each literary text (these will be uploaded and announced throughout the semester).

ABSENCE AND LATENESS POLICY

You will be given **two free absences** for the semester. Absences beyond those two—for any reason

other than religious observance—will impact your participation grade for the semester (see grading criteria for explanation). Please ensure you arrive to class on time; **three tardies will count as an absence, and if you are more than fifteen minutes late, you will be marked as absent for the meeting.**

If you have to miss class, you will still be responsible for turning in all assignments due on the date of your absence, and for completing the assigned course readings. I would also advise contacting a classmate for notes. Do not email me asking, [“Did I miss anything?”](#) The answer will always be, “Yes.”

RELIGIOUS HOLY DAYS

By UWSP policy, you must notify me of a pending absence due to a religious holy day within the first three weeks of class. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work.

STATEMENT ON ACADEMIC HONESTY

Some of the assignments in this class will require the use of sources. When you use sources in a writing assignment, you **must** cite them. MLA citation style is preferable, but use any format with which you are familiar. The use of an unacknowledged source will result, *at minimum*, in your being required to redo the assignment for reduced credit. Depending on the nature and extent of the misuse, such behavior may result in a zero for the assignment or an automatic F for the course. If you are unsure how to cite a source properly, you are welcome to ask me. Other forms of academic dishonesty, such as purchasing work, copying the work of classmates, cheating on exams, etc., will also result in a major course penalty, including possible failure of the course. A report may also be submitted to the Dean of Students. For more information about UWSP’s policies regarding academic misconduct, see: <http://www.uwsp.edu/dos/Documents/AcademicIntegrityBrochure.pdf>

EMAIL

Your UWSP email account is the university’s standard method of communication with you, and you should check it regularly. I may at times use email to contact the class as a whole or individual students; I will routinely use the course home page in Canvas for reminders and announcements.

Be advised that while I do check my email regularly throughout the week and on weekends, I only read and respond to messages between 7AM-7PM. If you need to contact me, please do so during those hours unless it’s an emergency.

TECHNOLOGY POLICY

Computers and tablets can be used for taking or referring to notes, Canvas, or class readings, *if* you can resist their temptations. However, if you are found using these devices for purposes unrelated to our class, I will ask you to turn them off and put them away. Repeated issues may result in a ban on such devices for the entire class. Stay on task and be considerate of my time and your classmates’ time.

Cellphones should be put away and turned off or silenced. Refusal to comply with this policy will result in the student being asked to leave the classroom.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a disability and need accommodations for this course, please contact the Office of Disability Services. Call 715-346-3365, email dissv@uwsp.edu, or visit the Office in room 609 of the Learning Resource Center.

CODE OF MUTUAL RESPECT

We are all required to be respectful of each other's identities and opinions. There will be zero tolerance for slurs, derogatory language, harassment, or belittlement of ideas. If you need clarification, please refer to UWSP's Community Rights and Responsibilities Handbook (<http://www.uwsp.edu/dos/Documents/CommunityRights.pdf>). As a general rule, however, use common sense and treat others as you wish to be treated. If you feel troubled or unsafe in any class discussion, please speak to me immediately so that we can resolve the problem.

We will read and discuss works that include explicit descriptions of LGBTQ+ practices and themes in this course. Students are expected to approach all class material with maturity and academic rigor. I will offer content warnings for potentially upsetting material (such as violence, sexual assault, self-harm, and racist/sexist/homophobic/transphobic language). However, you are expected to complete all assignments thoughtfully and in good faith.

GRADING AND REQUIREMENTS

Reading and preparation for class: For all class meetings, there will be assigned readings with specific suggestions of things to look for or to think about as you read. Doing the reading, thoughtfully, *before class* is necessary preparation for you to be able to participate fully in, and benefit from, the class meeting. You should also take some notes on your observations and reactions. I may call on individual students orally, have you write briefly about the reading early in class, or give a brief reading quiz as a way to check preparation and begin discussion.

Attendance and participation: You should attend class regularly and participate to the best of your ability. Class activities will include discussion, workshops, and presentations. See page five for grading criteria.

Reading quizzes: Throughout the semester, I will give several short reading quizzes to check that you've completed all assigned reading.

Reading responses: Reading responses will be informal, low-stakes writing assignments. They're meant to help you reflect on readings and explore ideas. Prompts for these will be posted on Canvas.

Essays: You'll write two short essays (3-4 pages). Details about these assignments, including grading criteria, will be provided in handouts, posted on Canvas, and discussed in class. The final draft of each essay should be submitted to Canvas.

Self-Designed Final Research Project: You'll complete a final research project that you design on your own. This project can take a variety of forms—from a traditional essay, to a creative work, to a multimedia project. It can also tackle a variety of topics and texts, ranging from those we've discussed in class to those we haven't discussed, but in which you are personally interested. I'll provide you with a few possible subjects to get you started, but you'll need to conduct your own research and develop the parameters of your project.

Peer review: Essays and projects must go through the peer review process—I will not accept work that haven't been peer reviewed. On peer review days, you must bring a *completed* draft of your work. If you do not have a completed draft, you will be sent home and marked absent for that class period. If you have to miss class on a peer review day, or do not have your draft completed in time for peer review, it is *your responsibility* to find a classmate to review your work on his/her own time.

Peer review will count toward your participation grade (under the “contributions” category). For each workshop, you will complete a questionnaire that will be turned in for points credited. The quality of your answers to those questions will be used to determine your grade for the workshop—simple yes/no answers are unlikely to receive full credit. Take your time. Offer your classmates thorough, constructive, and thoughtful advice about how to improve their work.

Revision: You will have the opportunity to revise one of your short essays. Your original grade and your revision grade will be averaged in order to determine your final score for that project. Details about revision expectations and deadlines will be included on the assignment sheet for that project.

Your grades will be determined using the following rubric:

Reading responses and quizzes	15%
Two short papers	40%
Final project	35%
Participation	10%

I will be using the plus/minus system for final grades. Please note: to ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. Thus a B- will be inclusive of all scores of 80.000 through 83.999.

A = 93-100	A- = 90-92	B+ = 87-89	B = 84-86	B- = 80-83	C+ = 77-79	C = 74-76
C- = 70-73	D+ = 67-69	D = 64-66	D- = 60-63	F = 0-60		

Criteria for Participation

	Ideal	Satisfactory	Unsatisfactory
Attendance	Is present for the entirety of each class meeting, or (rarely) is absent for a compelling reason, which is shared with the instructor promptly.	Attends consistently (at least 85% of the time). Occasional absences or late arrival are mostly for a valid reason.	Missing class, arriving late, or leaving early, more than 15% of the time, or less often but without explanation.
Preparation	Always gives evidence of preparation when called on.	Gives evidence of preparation when called on at least 85% of the time.	Gives evidence of being unprepared more than 15% of the time.
Attentiveness	Consistently comes equipped (book, notebook, etc.) to class. Is always listening actively when not speaking.	Usually comes equipped and is listening actively when not speaking.	Attends to something other than class activities (e.g. texting, Facebook, studying for another class).
Quality of Contributions	Makes comments that stand out for the level of careful thought they demonstrate about the material and the unfolding conversation.		Makes comments that reflect inattentiveness to others' contributions, are irrelevant, or otherwise tend to derail the conversation.
Classroom Community	Improves the conversation in a significant way. (E.g. helps draw others out, makes extra effort to contribute if shy, etc.)		Impairs the conversation in a significant way. (E.g. dominates discussion, talks while others are talking, treats other students or their ideas with disrespect.

SUBMISSION REQUIREMENTS AND LATE WORK:

Take-home assignments: In order to pass the course, you must complete every assignment. Take-home assignments are due *by the beginning of class* on the due date.

Late take-home assignments will lose a letter grade **for each calendar day (note: not each class day)** they are late. Extensions are negotiable if, knowing your own academic schedule and obligations, you anticipate needing more time for an assignment. You must speak with me in person **at least two calendar days before the assignment is due.** Together we will arrive on a later due date that must fit into the syllabus (i.e., the new due date must precede any other due dates for the unit). I will hold you to that new due date and deduct points if you miss it. Do not e-mail me the day before something is due to ask for an extension; I will refuse. Plan ahead.

You must build in time for possible technological failure (“my computer crashed”) or contingency (“I left my flash drive with my paper on it at home”). Late work is late, regardless of circumstance.

In-class assignments and activities: In-class work (quizzes, essays, etc.) can **only** be made up under extraordinary, unavoidable circumstances. You must provide me with documentation of the reason for your absence.

OTHER USEFUL INFORMATION

Copies of all course documents and additional resources will be available in **Desire2Learn**.

The **Tutoring-Learning Center**, located in the basement of the library (Room 018), can provide help with writing and many other skills you will need to succeed in college. Their regular hours are Monday – Thursday 9:00am – 8:00pm, Friday 9:00AM – 1:00PM. Appointments are recommended but not required. Phone 715-346-3568 or email tlctutor@uwsp.edu.

COURSE SCHEDULE

**Subject to change at instructor's discretion*

T 1/22	Introduction to Course Establishing Class Values and Best Practices
TH 1/24	Important Course Vocabularies Read “The Master’s Tools” and “The Uses of Anger” by Audre Lorde, “La Güera” by Cherrie Moraga, and “Speaking in Tongues” by Gloria Anzaldúa (Canvas) *If you have a laptop or tablet, please bring it to class. We will be collaborating on a class glossary.
T 1/29	Troubling Homonormativity and Transnormativity: Queer of Color Critique Read “Race-ing Homonormativity” by Ferguson and “Redefining Realness?” by Glover (Canvas) *If you have a laptop or tablet, please bring it to class. We will be adding to our class glossary.
TH 1/31	Refresher/Crash Course: Close Reading Literature Read <i>Book of Salt</i> chapters 1-5 Reading Response 1 Due by 9PM Saturday

T 2/5	Read <i>Book of Salt</i> chapters 6-10 Read Vladimir Nabokov, “Good Readers and Good Writers” (Canvas)
TH 2/7	Reading Quiz 1 Read <i>Book of Salt</i> chapters 11-15 Read excerpts from <i>Alice B. Toklas Cookbook</i> and Gertrude Stein’s “Tender Buttons” (Canvas)
T 2/12	Read <i>Book of Salt</i> chapters 16-20
TH 2/14	Finish <i>Book of Salt</i> Read David Eng, “The End(s) of Race” Topic Proposal for Short Essay 1 Due by 9PM Saturday
T 2/19	Writing Workshop: A How-To for Literary Analysis
TH 2/21	PEER REVIEW SHORT ESSAY 1
T 2/26	REVISION WORKSHOP
TH 2/28	Reading Quiz 2 Read <i>Drowning in Fire</i> chs. 1-3
T 3/5	SHORT ESSAY 1 DUE Read <i>Drowning in Fire</i> chs. 4-5
TH 3/7	Read <i>Drowning in Fire</i> chs. 6-7 Read Qwo-Li Driskill, “Doublewaving Two-Spirit Critiques” (Canvas) Reading Response 2 Due by 9PM Saturday
T 3/12	Read <i>Drowning in Fire</i> chs. 8-9
TH 3/14	Finish <i>Drowning in Fire</i> Read Mark Rifkin, “Native Nationality and the Contemporary Queer” (Canvas) Topic Proposal for Short Essay 2 due by 9PM Saturday
T 3/19	SPRING BREAK
TH 3/21	SPRING BREAK
T 3/26	Read selections from <i>Walking with Ghosts</i> (TBA)
TH 3/28	PEER REVIEW SHORT ESSAY 2
T 4/2	Read “Wrecks” and “Above all, a family man” from <i>We Came all the Way from Cuba . . . ?</i>
TH 4/4	SHORT ESSAY 2 DUE

Read “The Spouse” and “Forever” from *We Came all the Way from Cuba . . . ?*

T 4/9	Reading Quiz 3 Read “We Came all the Way . . .” from <i>We Came all the Way from Cuba . . . ?</i> Read Cooper, “Queering Family” (Canvas)
TH 4/11	Screening of Frances Negrón-Muntaner’s <i>Brincando El Charco: Portrait of a Puerto Rican</i> Reading Response 3 Due by 9PM Saturday
T 4/16	Read <i>Love Conjure/Blues</i> pgs. xiii-ixi and 1-29 Watch clips from text installation (Canvas)
TH 4/18	Read <i>Love Conjure/Blues</i> pgs. 30-53 Reading Response 4 Due by 9PM Saturday
T 4/23	Read <i>Love Conjure/Blues</i> pgs. 53-72 Read Matt Richardson, “Mens Womens Some that is Both Some That is Neither” (Canvas)
TH 4/25	Reading Quiz 4 Finish <i>Love Conjure/Blues</i> Topic Proposal for Final Project Due by 9PM Saturday
T 4/30	LIBRARY DAY
TH 5/2	Screening of Sara Jordanö’s <i>Kiki</i>
T 5/7	Finish <i>Kiki</i>
TH 5/9	PEER REVIEW FINAL PROJECT

M 5/13 Final Project and any Revisions due by 10AM (Negotiable)