

ENGL 382—ETHNIC LITERATURE OF THE U.S.: GENDER AND SEXUALITY IN MULTIETHNIC LITERATURE

FALL 2023

ABOUT YOUR INSTRUCTOR	CONTACT INFORMATION
<p>Professor: Lauren Gantz, PhD</p> <p>Please call me: Doctor or Professor Gantz (pronouns: she/her/hers)</p> <p>Ask me about: Being an English major, minoring in Women’s and Gender Studies, or completing the Native American and Indigenous Studies certificate. Tips for first-generation students. Campus and community resources for student success. Doing academic research. Applying to graduate school. Anything to do with this class.</p>	<p>Email: lgantz@uwsp.edu</p> <p>Phone: (715)544-8999</p> <p>Where to find me: Collins Classroom Center 428</p> <p>Student Hours (Zoom and in person):</p> <p>Tues.: 12:30-2:00PM Wed.: 10-11AM Thurs.: 12:30-2:00PM</p> <p><i>If the above times don’t work for you, please contact me to make an appointment.</i></p>

LAND AND WATER RECOGNITION

In 2018, UWSP adopted a land recognition statement thanks in large part to efforts led by the Student Government Association. That statement remains in use and reads as follows:

We recognize the University of Wisconsin-Stevens Point occupies lands of the Ho-Chunk and Menominee people. Please take a moment to acknowledge and honor the ancestral Ho-Chunk and Menominee land and the sacred land of all indigenous peoples.

This year, SGA proposed [a new version](#) of the land recognition statement. Their statement has gone through one round of [proposed revisions](#) and will come up for debate in shared governance again this fall.

These updated versions of our statement reflect both local context, in that UWSP has formally acknowledged our university is built on a Native burial site, and national debates. Activists such

as members of the [#LandBack](#) movement argue that universities [owe material restitution](#) to Native people rather than “performative” statements. Others have focused on how land recognition statements [should be written](#) honestly, in ways that emphasize both historical brutalities and the ongoing presence of Native peoples.

As a class, we will discuss these varying perspectives and ask ourselves what exactly it means to “acknowledge,” “honor,” or “recognize” the past, present, and future of the land on which we live: Pasīpahkīhnen (Menominee for “point of land”), Meskonsing (Miami for “river running through a red place”)—also known as Stevens Point, Wisconsin.

ABOUT THE COURSE

Most of us are probably familiar with the acronym LGBTQ, standing for lesbian, gay, bisexual, transgender, and queer or questioning. We may also be aware of some variants, such as LGBTQIA, which includes intersex and asexual people, and LGBTQIA2S, which includes Two Spirit or Indigenous queer people. However, fewer of us may know the acronym QTPOC, which stands for Queer and Trans People of color—although we’ve likely seen the updated Pride flags inspired by the QTPOC movement.

In this class, we’ll explore work by writers who are QTPOC. As we do so, we’ll focus on the need to consider more than gender and sexual identity when discussing queer literature and politics. Instead, we’ll take an intersectional approach to our readings, examining how gender, sexuality, race, ethnicity, class, disability, immigration status, etc. combine to shape the lived experiences and artistic expressions of those who are QTPOC. While some of our discussions will focus on how intersectional identities produce unique forms of oppression, we’ll also take a cue from black lesbian feminist Audre Lorde. In her understanding of intersectionality, difference is not solely a source of discrimination—it “is that raw and powerful connection from which our personal power is forged.”

Over the course of the semester, we’ll read a strategic sampling of writing by Latinx, African American, Asian American, Native American, and Arab American authors. I’ve also done my best to select authors who represent a wide spectrum of queer identities, include gay and lesbian authors, trans authors, and nonbinary authors. We’ll take time to contextualize each author’s work within its own sociocultural and historical setting.

WHAT WILL YOU GET OUT OF THE COURSE?

This course fulfills the U.S. Diversity requirement of the GEP. U.S. Diversity courses are designed to consider the role of diversity in American life, where diversity is defined to include both individual differences (e.g. personality, learning styles, and life experiences) and other group and social differences (e.g. race, gender, ethnicity, country of origin, class, sexual identity/orientation, religion, ability, or other affiliations). Satisfaction of this requirement will

prepare you to act thoughtfully and responsibly as a U.S. citizen in a global society. Upon completing this requirement, you will be able to:

- Describe the various dimensions of diversity and marginalization within the United States.
- Explain the means by which one or more persistently marginalized groups in the U.S. have negotiated the conditions of their marginalization.

This course also fulfills the Humanities requirement of the GEP. The humanities explore the fundamental ideas and values shaping cultures and civilization, in life and as represented in the written word, using scholarly approaches that are primarily analytical, critical, or interpretive. By introducing students to concepts and beliefs within and outside their own perspectives, courses in the humanities help students to understand and critically engage a variety of worldviews and the ideas that give them meaning. Upon completing this requirement, students will be able to:

- Demonstrate an ability to read carefully, speak clearly, think critically, or write persuasively about cultures and cultural works/artifacts (including texts, images, performances, and technologies, as well as other expressions of the human condition).
- Identify and analyze how beliefs, values, languages, theories, or laws shape cultures and cultural works/artifacts.
- Engage a variety of ideas and worldviews critically by formulating reflective and informed moral, ethical, or aesthetic evaluations of cultures and cultural works/artifacts.

TEXTS

You are not required to purchase from the University Store. Used copies, photocopies, digital copies, and library copies are perfectly acceptable, if you read the same assigned sections of text as everyone else. If purchasing our required books will cause you insurmountable financial difficulty, please reach out to me so that I can get you access to our readings.

Primary Texts - Available at University Store

- ***Love Conjure/Blues*** by Sharon Bridgforth (she/her)
- ***Thirty Names of Night*** by Zeyn Joukhadar (he/him/they)
- ***Nature Poem*** by Tommy Pico (Kumeyaay Nation, he/him)
- ***All the Flowers Kneeling*** by Paul Tran (they/them)

Additional Texts – Available on Canvas

- ***We Came All the Way from Cuba So You Could Dress Like This?*** By Achy Obejas (she/her)

- Secondary readings and viewings designed to provide theoretical, historical, or cultural context for each literary text.

CANVAS AND ZOOM

We'll use Canvas extensively throughout the semester, and there may be times when we need to meet virtually on Zoom. If you haven't activated your UWSP e-mail account, you can visit the [Manage Your Account](#) page to do so. You need an active account to access our the course from the [Canvas Login Page](#) and use your [UWSP Zoom account](#).

You can get training on Canvas through the [Self-enrolled/paced Canvas training course](#). Zoom also offers [live trainings](#) every day, as well as [video tutorials](#).

TECH SUPPORT

- Visit with a [Student Technology Tutor](#)
- Seek assistance from the [IT Service Desk](#)
- IT Service Desk Phone: 715-346-4357 (HELP)
- IT Service Desk Email: techhelp@uwsp.edu

CLASS COMMUNICATIONS

If there are any changes to our schedule, I'll contact everyone through their UWSP email addresses and make announcements on Canvas. Be sure to check both regularly so you don't miss anything important.

If you have questions about the course or an assignment, you can post it in the Course Q & A discussion forum on Canvas. Just be careful not to post anything overly personal or confidential. I'll check that board regularly and post responses, as many students often have the same questions. You're welcome to respond to each other on that board, too. You can email me with personal or confidential questions.

INSTRUCTOR RESPONSE TIMES

If you want to reach me, it's best to do so by email. I see those more quickly than messages sent through Canvas.

To maintain my own work-life balance, I only read and respond to email messages between 7AM and 6PM Monday through Friday. You're welcome to contact me outside of those hours if an emergency arises, but I won't be able to respond right away.

During the work week, I typically reply to messages within 24 hours of receiving them. If folks

contact me on the weekend, I reply no later than Monday morning. If you contacted me but haven't received a response within the above time frames, please re-send your message. I promise I'm not ignoring folks!

HOW I WILL EVALUATE YOUR PROGRESS

Reading: For most class meetings, there will be assigned readings/viewings with specific suggestions of things to look for or to think about as you read. Doing the reading before class will help you to participate fully in, and benefit from, our discussions. Readings will also help you to complete assignments successfully.

Participation: Our class will involve a lot of discussion, both in small groups and as a collective. Attending class regularly and participating to the best of your ability will help you to get more out of the course and better prepare you for major assignments. See pages 6-7 for the criteria I use to grade participation.

Reading responses: Regularly throughout the semester, I'll ask you to complete low-stakes written responses to course materials and in-class discussion. These assignments will help you process your own thinking, reflect on what you've learned, and engage with course content in new ways. They'll also help me to check in with you about any questions that may arise. Instructions for these responses will be posted on Canvas.

Discussion Leader Assignment: Throughout the semester, I'll ask folks to take turns working in small groups of two or three to lead discussion of our class materials. This will involve developing questions for the class as a whole and selecting specific portions of a reading/viewing that you'd like us to focus on closely. Instructions and grading criteria for this assignment will be posted on Canvas.

Analysis projects: Twice during the semester, you'll create a short, focused analysis of one of our course texts. Details about these assignments, including grading criteria, will be posted on Canvas. I'll also go over the assignment expectations with you in class.

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 an academic essay, to a creative work, to a multimedia project, to a performance. 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.

Revision and Peer Review: To help you produce your best work, both the analysis project and the final research project will involve a revision process. After you submit your rough draft, you'll receive feedback from your classmates in the form of peer review. You'll also receive

feedback from me in the form of a one-on-one conference about your work. Using that feedback, you'll revise your assignment and submit an updated draft.

Optional Revisions: If you wish, you can complete a second round of revision on one or both analysis projects. The original grade and your optional revision grade will be averaged to determine your final score for that project. Details about revision expectations and deadlines will be provided on Canvas.

GRADE BREAK-DOWN

Informal responses	10%
Discussion Leadership	10%
Analysis projects	40%
Final project	30%
Participation	10%

There will be no final exam in this class. 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

GRADING 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 Contributions	of	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.)

EXTRA CREDIT OPPORTUNITIES

I will keep an eye out for relevant events that you may attend for extra credit points. If you opt to attend an event, you will need to write or record a response that you email to me. Each response is worth two points applied toward your reading responses.

SUBMITTING WORK

SUBMISSION FORMATS

Please note that Canvas can only read the following kinds of files and use them when you submit your work:

- Written documents: PDF and Word
- Slide shows: PDF and PowerPoint
- Images: JPEG, PNG, GIF, TIFF
- Video: MOV, MPG, MPEG, AVI, MP4

In cases when you need to submit a URL, please make sure that the link you've provided is publicly accessible (i.e., will not require your classmates or myself to request permission to view it).

DEADLINES

I offer students a 48-hour grace period on all assignments. If you submit your work no more than two days after its stated due date, you'll receive full credit. If you anticipate needing more

than that to finish your work, you can email me to request an extension. Together, we'll set a new deadline that will keep you on track.

After the grace period is up, I deduct 5% for each calendar day an assignment is late. The maximum I will deduct is 50%, so you can earn at least half credit for late work. Late deductions are negotiable if you're dealing with extenuating circumstances and communicate that to me.

All assignments expire one month after their original due date. At that point, I will no longer accept them, and you can no longer receive credit for them. These expiration dates are meant to keep you moving forward through the course and to keep my grading workload manageable.

STUDENT RESOURCES

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a documented disability and verification from the [Disability Resource Center](#) and wish to discuss academic accommodations, please contact me as soon as possible so that I can best meet your needs.

The Disability Resource Center and the Assistive Technology Lab are in CCC 108. The DRC can be contacted by phone at (715) 346-3365 or via email at drc@uwsp.edu. The Assistive Technology Lab can be contacted by phone at (715)346-4980 or by via email at assisttech@uwsp.edu.

TUTORING

The [Tutoring-Learning Center Writing Lab](#), located in CCC 234, can provide help with a variety of writing tasks and with reading skills. They also offer asynchronous tutoring through their [Online Writing Lab](#).

The [TLC Study Hub](#), located in CCC 336, provides academic coaching to assist students with study and test-taking skills, time management, and online learning.

Regular hours are Monday – Thursday 9:00am – 7:00pm, Friday 9:00AM – 1:00PM. They do offer some drop-in appointments. You can also make appointments through [Navigate](#), by emailing tlctutor@uwsp.edu, or by calling 715-346-3568.

MULTICULTURAL RESOURCE CENTER

The [Multicultural Resource Center](#), located in DUC 208, is designed to meet the needs and encourage the success of students from traditionally underrepresented groups. If you have questions or would like to set up a time to visit the center, email dca@uwsp.edu.

QUEER RESOURCE CENTER

The [Queer Resource Center](#), located in DUC 210, can provide support, resources, and community for LGBTQIA2S+ students. If you have questions or would like to set up a time to visit the center, email grc@uwsp.edu.

PERSONAL CHALLENGES

If you are facing personal challenges that negatively impact your academic performance, you can contact the [Dean of Students](#) for support. Such challenges may include but are not limited to the following: mental or physical health crises, addiction, family crises, food insecurity, housing insecurity, financial insecurity, incidents of hate/bias, interpersonal violence, or sexual assault/harassment. If you feel comfortable, you may also notify me of your situation.

Be advised that I am a mandatory reporter. I can promise privacy, but not confidentiality. I must inform the university if a student shares that they've experienced or witnessed certain events: sexual assault/harassment, incidents of hate/bias, violent crime, thoughts of or attempts to self-harm, thoughts of or attempts to harm others, or abuse/neglect of minors. If you do not want me to inform the university, but still want me to know that you're dealing with a personal issue, you should speak in generalized terms.

Finally, please check out the Campus and Community Resources page on Canvas. I've compiled a list of organizations and agencies you can turn to for help.

COURSE POLICIES

ATTENDANCE

Although attendance is a factor in your participation grade, only students who accrue excessive absences—meaning they miss more than 15% of our meetings—will lose significant points. Regular attendance is one of the biggest predictors of student success in college, so I use absences as an early warning system to identify folks who need additional support. You can check “roll call attendance” in the Canvas gradebook to track your own absences.

You do not need to ask my permission to miss class, nor do you need to provide “proof” of the reason you were absent (ex: doctor's notes, obituaries, etc.). However, if you know you will be late to class or need to leave early, please alert me in advance so that we can minimize disruptions. When you miss class, you are still responsible for assignments and readings due on that date, and you should contact a classmate to get notes from discussion.

In certain cases, missing class is an appropriate safety measure. If you are sick—particularly if you have COVID-like symptoms—please protect your classmates’ health and minimize your recovery time by staying home. During severe weather events, use your best judgment to determine whether it’s safe for you to travel to campus. I don’t expect folks to risk life and limb to come to my class.

Life is unpredictable and some of us may need to miss more than 15% of classes due to issues such as chronic medical conditions, family or child-care obligations, athletic events, etc. If you find yourself in this situation, please reach out to me. I’m happy to work with folks and make exceptions as needed.

RELIGIOUS HOLY DAYS

By UWSP policy, absences due to observance of religious holy days are excused and you will be allowed to make up any work you missed. If you’ll need to be absent for a religious holy day, let me know within the first three weeks of class.

SAFE SPACE POLICY AND CONTENT WARNINGS

To foster open and meaningful discussions, we’ll all need to be respectful of each other’s identities and opinions. Slurs, derogatory language, harassment, and belittlement of others’ ideas and work are harmful to classroom community and should be avoided. If you need clarification, please refer to the [statement on communal rights and responsibilities](#) in the University Handbook.

If you feel unsafe in any class discussion, please alert me to the situation so that I can address it appropriately.

Some of the material that we cover may be triggering (i.e. produce an overwhelmingly negative physical and/or emotional response). I will always offer content warnings for such readings and/or viewings. If you suspect that a particular assignment will be triggering to you, please contact me so that you and I can discuss how you would like to approach the material. I am happy to offer options including: submitting that week’s written work to me privately, stepping out of the classroom as needed, skipping certain sections of the reading, or completing an alternative assignment.

GUIDELINES FOR OFFENSIVE AND/OR ARCHAIC TERMINOLOGY

In telling their stories, some of the writers/speakers we’ll cover in this class may use offensive slurs. I will always provide you with advance warning when this is the case. If such terms are triggering to you, please let me know so that we can decide how to proceed.

I will refrain from replicating offensive language during class discussions and in all written materials. If I must reference an offensive term in speech or in writing, I will do so elliptically--for example: f-word, n-word, etc. I ask that you do the same in your discussions and in your written work. If, in a written assignment, you are quoting from a work that includes an offensive term, please use dashes or asterisks rather than writing out the word (ex: f--). If you are uncertain whether a term is offensive, you can email me to ask. If by chance someone accidentally uses an offensive term, I will speak with the student privately to offer gentle correction.

Since some of our course materials are historical, they may use archaic terms when referring to specific minority groups. I will provide advance warnings when this is the case, and I will use contemporary terms for various identities in all discussions and written materials. I ask that you do the same. If you are unsure of the correct terminology for specific groups, please email me to ask. If, in a written assignment, you quote directly from a work that uses archaic terms, please replace them with contemporary vocabulary using brackets--for example [transgender]. If by chance someone accidentally uses an archaic term, I will speak with the student privately to offer gentle correction.

STATEMENT ON ACADEMIC HONESTY

Several of the assignments in this class will require you to use sources, so you'll need to be careful about using proper documentation. While I am most familiar with MLA, you're welcome to use the citation format with which you're most comfortable. If you're ever uncertain of how to cite, quote, or paraphrase a source, you can ask me for help. Should you use a source without properly acknowledging it, I will show you how to correct the error and give you an opportunity to resubmit the assignment for full credit. In more severe cases—such as repeatedly plagiarizing despite correction, purchasing essays, copying and pasting whole sources, or copying the work of classmates—I will ask you to redo the entire assignment(s) in question.

Since writing, analytical, and critical thinking skills are part of the learning outcomes of this course, you should prepare all writing assignments yourself. Developing strong competencies in those areas will prepare you for the rest of your college career and the workplace. Please do not submit AI-generated work, which I will treat as plagiarism. If I detect that you've used an AI platform like ChatGPT, I will require you to redo the assignment in question.

Should you refuse to redo plagiarized or AI-generated assignments, you will receive a zero for that project and potentially an F in the course. Depending on the severity of the situation, I may also need to submit a report to the Dean of Students. For more information about UWSP's policies regarding academic misconduct, see the [Academic Integrity Brochure](#).

RECORDING AND SHARING COURSE MATERIALS

Lecture materials and recordings for this course are protected intellectual property at UW-Stevens Point. You can use the course materials and take notes to help you complete the class requirements. However, UWSP policy does not allow you to record lectures unless you have an approved accommodation from the Disability Resource Center. While you can share your notes with classmates, UWSP policy prohibits you from selling course materials and notes or sharing them with individuals/entities outside of this class. Be mindful that violating such policies is considered copyright infringement and may lead to charges of academic and/or non-academic misconduct. If you have questions about this policy, feel free to ask me.

ASSESSMENT

UWSP regularly assesses the General Education Program (including this course) to ensure that we are providing you with the best education we can. As part of this effort, samples of student work may be shared, anonymously, with a small group of faculty members. If you have any questions about the assessment process or concerns about how your work may be used, you can contact me.

COURSE SCHEDULE

**Subject to change at instructor's discretion*

TUES., 9/5

- Introduction to the course
- Establishing class values and best practices

THURS., 9/7

- **RESPONSE 1 DUE**
- Vocabularies and preferred terminologies
- Take a look at the Gender Unicorn on Canvas
- Read excerpts from Audre Lorde's *Sister Outsider* – Canvas – content warnings for archaic language and discussion of sexual assault and police violence
- [Watch Kimberlé Crenshaw's TED Talk on intersectionality – content warning for discussion of police violence](#)

TUES., 9/12

- Read "Good Readers and Good Writers" by Vladimir Nabokov – Canvas
- Read "Wrecks" by Achy Obejas – Canvas

THURS., 9/14

- **RESPONSE 2 DUE**
- Read "The Spouse" and "Forever" by Achy Obejas – Canvas

TUES., 9/19 – HISPANIC HERITAGE MONTH (9/15 TO 10/15); BISEXUAL AWARENESS WEEK

- [Read "Queer Migrations" by Kritika Agarwal](#)

- Read “We Came All the Way from Cuba So You Could Dress Like This?” by Achy Obejas – Canvas (content warning for domestic violence and self-harm)

THURS., 9/21 – BISEXUAL AWARENESS WEEK

- **RESPONSE 3 DUE**
- Watch contextualizing lecture on the queer and trans history of the blues
- Read *Love Conjure/Blues* by Sharon Bridgforth, pgs. xii-ixi and 1-29 – content warnings for racial slurs, domestic violence, racial violence, reference to sexual assault, transphobia, thoughts of self-harm
- Watch associated clips from *Love Conjure/Blues* text installation - Canvas

TUES., 9/26

- Read *Love Conjure/Blues* pgs. 30-53
- Watch associated clips from *Love Conjure/Blues* text installation – Canvas

THURS., 9/28

- **RESPONSE 4 DUE**
- Read *Love Conjure/Blues* pgs. 53-72
- Watch associated clips from *Love Conjure/Blues* text installation - Canvas

TUES., 10/3 – OCTOBER IS LGBTQIA2S+ HISTORY MONTH

- Finish *Love Conjure/Blues*
- Read “Mens Womens Some that is Both Some that is Neither” by Matt Richardson - Canvas
- Watch associated clips from *Love Conjure/Blues text installation* - Canvas

THURS., 10/5

- **PROPOSAL FOR ANALYSIS 1 DUE**
- Read “Incident Report” and “Scheherazade/Scheherazade” (pgs. 2 – 11) from *All the Flowers Kneeling* by Paul Tran – content warnings for sexual assault, child sexual assault, incest, and self-harm

TUES., 10/10

- **ROUGH DRAFT OF ANALYSIS 1 DUE**
- Read “Landscape with the Fall of Icarus” and “Lipstick Elegy” from *All the Flowers Kneeling*

THURS., 10/12

- **PEER REVIEWS DUE**
- Read “I See Not the Stars but their Light Reaching across the Distance Between Us” from *All the Flowers Kneeling*

TUES., 10/17 – GENDERFLUID VISIBILITY WEEK

- Read “Progress Report and “The Santa Ana” from *All the Flowers Kneeling*
- Read “Emergence of Queer Vietnamese America” by Gina Masequesamay – Canvas (content note: this piece was published in 2003 and uses archaic terms to refer to trans people)

THURS., 10/19 – GENDERFLUID VISIBILITY WEEK

- **REVISED DRAFT OF ANALYSIS 1 DUE**
- Read “Scheherazade/Scheherazade” (pgs. 76-87) from *All the Flowers Kneeling*

TUES., 10/24 – ASEXUAL AWARENESS WEEK

- Read pgs. 1-31 of *Nature Poem* by Tommy Pico (Kumeyaay Nation) – content warnings for homophobic slurs, references to genocidal violence, substance abuse
- Read “Doubleweaving Two-Spirit Critique” by Qwo-Li Driskill (Cherokee descent) – Canvas

THURS., 10/26 – ASEXUAL AWARENESS WEEK, INTERSEX AWARENESS DAY

- **RESPONSE 5 DUE**
- Read pgs. 32-52 of *Nature Poem*

TUES., 10/31

- **PROPOSAL FOR ANALYSIS 2 DUE**
- Finish *Nature Poem*

THURS., 11/2 – NOV. IS TRANSGENDER AWARENESS MONTH & NATIVE AMERICAN HERITAGE MONTH

- Read ch. 1 of *The Thirty Names of Night* by Zeyn Joukhadar – content warning for body dysmorphia, Islamophobia, xenophobia, colorism, misgendering, references to genocidal and racist violence, references to transphobic violence, references to sexual assault

TUES., 11/7

- **ROUGH DRAFT OF ANALYSIS 2 DUE**
- Read chs. 2-3 of *The Thirty Names of Night*

THURS., 11/9

- **PEER REVIEWS DUE**
- Read chs. 4-6 of *The Thirty Names of Night*

TUES., 11/14 – TRANSGENDER AWARENESS WEEK

- Read chs. 7-8 of *The Thirty Names of Night*

- [Listen to *Getting Curious with Jonathan van Ness* episode 301, “What Can Queer Arab American History Teach Us? With Dr. Charlotte Karem Albrecht” – content warning for discussion of historical documents that express anti-Arab sentiment and slurs](#)

THURS., 11/16 – TRANSGENDER AWARENESS WEEK

- **REVISED DRAFT OF ANALYSIS 2 DUE**
- Read chs. 9-10 of *The Thirty Names of Night*

TUES., 11/21

- **RESPONSE 6 DUE**
- Read chs. 11-13 of *The Thirty Names of Night*

THURS., 11/23

- **NO CLASS; NATIVE AMERICAN HERITAGE DAY**

TUES., 11/28

- Read chs. 15-17 of *The Thirty Names of Night*

THURS., 11/30

- **FINAL PROJECT PROPOSAL DUE**
- Finish *The Thirty Names of Night*

TUES., 12/5

- **LIBRARY RESEARCH SESSION**

THURS., 12/7

- **NO CLASS – WORK DAY / PROJECT CONFERENCE DAY**

TUES., 12/12

- **ROUGH DRAFT OF FINAL PROJECT DUE**
- **NO CLASS – PROJECT CONFERENCES**

THURS., 12/14

- **PEER REVIEWS DUE**
- **NO CLASS – PROJECT CONFERENCES**

FINALS WEEK – FINAL EXAM PERIOD IS THURS. 12/21, 12:30-2:30PM

- **FINAL PROJECTS DUE – CLASS PRESENTATIONS**
- **OPTIONAL REVISIONS OF ANALYSIS PROJECTS DUE**