Fall 8-15-2014

ENG 3705-001: American Multicultural Literatures

Jeannie Ludlow
Eastern Illinois University

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AMERICAN MULTICULTURAL LITERATURES
SEXUAL BORDERLANDS: TROUBLING INTIMACY
ENG 3705 sect. 001, CRN 93617

Dr. Jeannie Ludlow
Fall, 2014
8:00-8:50 a.m. MWF
in Coleman 3150

Office: 3139 Coleman Hall
E-mail: jludlow@eiu.edu, via D2L, please
Mailbox: 3351 Coleman Hall
Office Hours: M 1:30-3:30 p.m., T 9:30-11:30 a.m.,
F 10-10:50 a.m., and by appointment.
The best way to reach me is via email (expect about
24 hours answer-time). If you really need to reach
me immediately, please call either the English Dept.
main office (581-2428) or the Women’s Resource
Center (581-5947) and leave a message for me.

Course Description for ENG 3705 from
Undergraduate Catalog: “Emphasis on race,
etnicity, class, gender, and sexuality in literatures
from 1700 to the present, featuring African-
American, Asian-American, Native-American,
Latino/a writers and immigrant American Writers.”
In this section of ENG 3705, we will examine how
these authors trouble identity in their
representations of sex, sexuality, and intimacy.

Note about the theme of this class: Materials
covered in this class will include frank and explicit
representations of a variety of sexual activity;
students who are uncomfortable with this kind of
material may want to wait and take ENG 3705 in
another semester.

ENG 3705 is a Writing Intensive course. From the EIU
website: “In such courses several writing assignments
and writing activities are required. These assignments
and activities, which are to be spread over the course
of the semester, serve the dual purpose of
strengthening writing skills and deepening
understanding of course content. At least one writing
assignment is to be revised by the student after it has
been read and commented on by the instructor. In
writing-intensive courses the quality of students’
writing should constitute no less than 35% of the final
course grade.” (www.eiu.edu/~writcurr/purpose.php)

Course Format: This is a writing-intensive,
discussion- and participation-oriented course;
assignments function as preparatory work for and
the bases of the learning process, not as ends in
themselves. Students have primary responsibility
for the focus and tone of class discussions. Written
work may be revised at the discretion of the
professor and within a reasonable time frame.

Course Expectations: It is my educational philosophy
that each of us is responsible for her/his own
education; the role of the professor is to guide and
facilitate learning, not to tell students what (or how)
to think. Therefore, it is expected that students will
come to class having done all assignments, fully
prepared to engage in discussions, activities, etc.,
that revolve around the assigned materials. All
opinions and ideas are encouraged in this class; it is
never expected that students will agree with
everything they read, see or hear. Students will not
be evaluated on their opinions but on their ability to
analyze and evaluate texts and concepts and express
their own opinions clearly and thoughtfully. Critical
thinking and articulation of disagreements are
encouraged.

Student Learning Objectives—students will:
a. learn to identify and interpret major works from
the canon of American multicultural literature.
b. improve your understanding of diverse
philosophic and aesthetic points of view.
c. be able to recognize how different multicultural
literary texts portray such cultural issues as race,
etnicity, class, gender, and sexuality.
d. produce written and oral texts of your own,
demonstrating accomplishment of objectives a to c.

Special circumstances: If you have a documented
disability and wish to receive academic
accommodations, please contact EIU’s Office of
Disability Services (581-6583) as soon as possible. If
you require assistance with any other circumstance
that arises, please do contact me as soon as you can,
so we can work out a good plan of action together.

Required texts:
You are required to do all assigned reading for this
course. Eight texts for this course were ordered
from Textbook Rental. (ISBNs are given in case you
would like to order personal copies from an on-
line used bookstore.) Some required readings will
also be available only on-line or via D2L.

TRS TEXTS
Abu-Jaber, Diana. Crescent: A Novel. NY: WW Norton,
Chabon, Michael. The Amazing Adventures of Kavalier and
8129-8358-6.
Diaz, Junot. This Is How You Lose Her. NY: Riverhead
Erdrich, Louise (Turtle Mountain Chippewa). The Last
Report on the Miracles at Little No Horse. NY:
061577628
You will also need regular access to a computer and e-mail and the ability to use D2L. If you need help with this, let me know right away.

IN ORDER TO PASS THIS CLASS, YOU MUST COMPLETE FOR GRADING: BOTH EXAMS;
PROPOSAL, ANNOTATED BIBLIOGRAPHY,
FIRST GRADED DRAFT, ORAL PRESENTATION, AND REVISED DRAFT
OF THE FINAL RESEARCH PROJECT.
EXCESSIVE ABSENCE WILL RESULT IN AUTOMATIC FAILURE OF THIS COURSE.

GRADES will be earned through the following components, each of which will be assigned a letter grade: 30% participation (includes attendance, discussion based on successful completion of all reading, and in-class writing assignments) 20% two take-home exams (10% each) 5% proposal for final research project 10% annotated bibliography of secondary/theoretical sources for final research project 10% first full draft of final research project 10% oral presentation of research project 15% revised draft of final research project
NOTE: There will be no makeup for in-class writing assignments. In-class writing will usually be the first activity in every class session; if you are late to class, you may miss it. Makeups for other assignments may be permitted in cases of documented hardship or emergency. If you experience hardship or emergency, please let me know as soon as is reasonable.

LATE POLICY: Late work is strongly discouraged. However, late is better than not at all. Work will depreciate in value one letter grade for each school day it is late, beginning at 8:00 a.m. on the day it is due, unless we negotiate an agreement in advance. All work is due at the time noted in the schedule.

ATTENDANCE POLICY: University students are adults and should make your own choices about attending class; do remember that any choice one makes comes with consequences. In this class, the consequence for absence may be a lower grade or failure of the course. I take attendance using a student sign-in sheet. If you are late, it is your responsibility to remember to sign the sign-in sheet at the end of class that day; if you forget, you are absent. In-class assignments are accepted for grading only on the day they are done and only if you are in attendance (no exceptions). If you miss a class, you are responsible for finding out what you missed (from a peer or during my office hours) and for making sure that you get copies of handouts, worksheets, etc. Please do not e-mail me and ask, “did I miss anything?” and please do not interrupt the whole class to ask what you missed.

E-mail guidelines: (NOTE: this is good advice for e-mailing all your instructors) Communication with your instructors, whether by e-mail, by phone, or in person, is a professional exchange. Please be sure to reflect this professionalism in your communication. All e-mails must have: an appropriate salutation (“Dear Jeannie,” “Hello, Dr. Ludlow,” etc.); the course info in the subject line (e.g. ENG3705); and a recognizable signature. Your e-mails should be written with complete words and in complete sentences (“May I schedule an appointment with you?” not “Can I C U?”); this is true even if you are sending the emails on your phone. Also, please note that I only check my e-mail two or three times each school day. It often takes me one full school day (24 hours, M – F) to answer any e-mail message—I typically do not check my campus e-mail on weekends. ALL COURSE-RELATED E-MAILS SHOULD BE SENT TO ME ON D2L.

CLASSROOM BILL OF RIGHTS AND RESPONSIBILITIES—the following constitutes an agreement between the students and professor for this course. Everyone in this class (students, instructors, and guests) has the right to work in a harassment-free, hostility-free environment; harassment of others and explicit or deliberate hostility are not tolerated. Everyone in this class (students, instructors, and guests) has the right to be treated with respect and dignity at all times, even in the midst of heated disagreement. Everyone in this class (students, instructors, and guests) has the responsibility to behave as a competent adult and to be open and polite to one another. Everyone in this class (students, instructors, and academic guests) has the responsibility to come to every class fully prepared to listen, to participate, to learn and to teach. Everyone in this class (students, instructors, and guests) has the responsibility to work together to create, in this class, an environment in which active learning, including responsible and respectful questioning, is encouraged.
The professor has the responsibility to treat all students fairly and to evaluate students’ work accurately, in terms of the skills that any student in this course is expected to gain.

The professor has the responsibility to make assignment requirements and evaluation criteria clear.

Students have the right to feel confident that their work is being evaluated on its own merits, not on the basis of the students’ personal opinions.

Students have the responsibility to view their professor as a partner in their education, not as bent on causing students anxiety and frustration.

Students have the responsibility to understand that the professor is not primarily responsible for making students understand; it is students’ job to study, ask questions, and learn.

Students have the responsibility to keep an open mind and to try to comprehend what the professor and the texts are trying to get across to them.

Students have the responsibility to read the assignments carefully, noting important ideas and rephrasing information in their own words.

Students have the responsibility to work through examples in the assignments and in class discussions or lectures and to ask questions if they do not understand concepts or examples.

Students have the responsibility to do every bit of assigned homework with proper attention and thought.

Students have the responsibility to ask for help when they need it; help is available from the professor, from other students, from the Writing Center, the Student Success Center, and the Reading Center, and from other resources on campus.

Students have the responsibility to accept that their work will be evaluated in terms of the skills any student in this course is expected to gain.

Students have the responsibility to try to integrate the information from this course into other courses and into other areas of their lives.

**ACADEMIC INTEGRITY:** In this course, we will comply with EIU’s academic integrity policy (see your catalog). I have no tolerance for plagiarism or cheating. Please note that “plagiarism or cheating” includes (but is not limited to):

1. **quoting** from a source without fully and correctly citing that source and/or without using quotation marks
2. **paraphrasing** from a source without fully and correctly citing that source
3. turning in a paper with an incorrect or incomplete **works cited list**
4. **falsifying** data
5. turning in someone else’s work as your own—this includes (but is not limited to)
   a. copying another’s work from a quiz or assignment
   b. turning in work that someone else wrote
   c. using on-line or hard copy **paper mills**
6. turning in your own work that was written for another course, without prior permission from both professors.

Violations of EIU’s academic integrity policy will result in an **automatic failing grade** in this course and notification of the Office of Student Standards. For more information, see www.eiu.edu/judicial. In this class, all bibliographies/works cited listings must conform to MLA guidelines, 7th edition (2009).

**WRITING ASSIGNMENTS**

All in-class writing for grade (quizzes, exams, daily writings) will be hand-written in ink. All out-of-class writing will be typed, double-spaced, in a standard font, with your name and page numbers on every page and submitted to me via D2L.

Please do not include cover pages and do not submit paper copies to me, if you can avoid it—I am a big fan of conserving natural resources.

When you submit papers via D2L, please be sure that all parts of the paper are in one document; never submit the Works Cited as a separate document. I will do my best to acknowledge receipt of your submission very quickly, so you know that your emailing was successful. If I forget, please ask! **Important:** please remember that bibliographies/works cited listings in MLA are alphabetized by authors’ last names. All bibliographies/works cited listings must conform to MLA guidelines, 7th edition (2009).

**PARTICIPATION**

Participation consists of regular attendance and productive participation in class discussions and in-class activities. The items in **bold** are the most important.

A = almost perfect attendance and almost never late; **active and substantive participation in class discussions, explicitly about the materials assigned for that day or unit,** involving obvious critical thought and making connections to other materials or examples; avoidance of “side” conversations in class; leadership role in group activities and discussion; professional interactions with others in class, even when disagreeing strongly, and in all communications with professor; consistent inattention to cell
phones, laptops, ipads, and other electronic devices during class
B = almost perfect attendance and almost never late; consistent participation in class discussions and activities, even when confused or struggling with ideas; professional behavior in class (including not carrying on “side” conversations and not being rude) and in all communications with professor; consistent “follower” role in group activities; OR consistent enthusiastic participation in discussions and activities, with no explicit evidence of full preparation of course materials; professional behavior in class and in all communications with professor; inattention to cell phones, laptops, ipads, and other electronic devices during class
C = consistent attendance with full preparation of course materials but little to no verbal participation in discussions unless required; professional behavior in class and in all communications with professor; consistent “follower” role in group activities; OR consistent enthusiastic participation in discussions and activities, with no explicit evidence of full preparation of course materials; professional behavior in class and in all communications with professor; inattention to cell phones, laptops, ipads, and other electronic devices during class
D = frequent lateness or absence; unprofessional, rude, or inappropriate behavior in class or on discussion boards (including, but not limited to, doing homework for other classes, reading newspapers, occasionally attending to cell phones, “side” conversations, etc.)
F = absence; disruptive or hostile behavior in class or on discussion boards; frequent attention to cell phones, laptops, ipads, and other electronic devices during class.

TWO TAKE-HOME EXAMS
Exams will cover all materials and concepts assigned and discussed in class. They are designed to test knowledge; hone critical thinking, reading, and writing skills; and reward students who keep up with and think critically about the issues raised in class. Exam essays must fully cite all works cited/paraphrased, using MLA 7th edition (2009) guidelines.

FINAL RESEARCH PROJECT
RESEARCH QUESTION: How do authors of American multicultural literatures trouble both racial and sexual identity categories in their representations of sex, sexuality, and/or intimacy?
YOUR TASK: Choose one literary text from our required readings and one multicultural American literary text that we did not read in class. Using these two texts as your primary sources, 1) narrow the research question, above, by making it more specific to your texts; and 2) answer the narrowed research question, using a combination of close reading skills and at least four (4) secondary and theoretical sources (one must be from required course readings; at least two must be sources not from class).
This assignment has five parts, all of which must be completed in order for you to pass the course.
1. the proposal (5% of final grade), due Fri., Oct. 24 at 11:59 p.m. (via D2L). Proposal is one page, typed, and may be organized in bullet form, outline form, or narrative (paragraph) form. It includes: a) the authors and titles of the two primary texts your paper will be about (one from class; one not from class); b) the narrowed research question; c) full bibliographic listing (i.e., works cited listing) for two possible secondary sources that you might use for the paper; d) 2-3 sentences explaining why readers should care about your topic; e) any questions or concerns you have about your project.
2. the annotated bibliography of secondary/theoretical sources (10% of final grade), due Wed., Nov. 5 at 5 p.m. (via D2L). This provides your evidence of having done research about your topic. A sample annotated bibliography will be posted for you on D2L. Your annotated bibliography must have three annotations; all three must be for secondary or theoretical sources relevant to your paper topic. None of the works on your annotated bibliography may be required course readings.
NOTE: you might find a helpful source that is not directly about either of your primary sources; that is fine (see, for example, the Mayer article we will be reading on Oct. 20, as an example).
3. the first draft (10% of final grade), due Sun., Nov. 16 at 5 pm (via D2L), is neither a rough draft nor an incomplete one. Your paper must be complete and fully proofread, including full and correct citation of all sources (MLA, 7th ed.), correct standard American grammar and writing conventions, and arguable thesis that is argued throughout the paper (if you need help with any of this, go to the Writing Center or meet with me early in the process). This is a graded paper; incomplete drafts will earn an automatic F. I will mark this draft and conference with you about it;
4. oral presentation (10% of final grade), due Mon., Dec. 8 in class. You will give an 8-minute (MAX) presentation of your research to your classmates. This assignment fulfills EIU’s requirement that each class evaluate students on their speaking ability. You may use any format for your presentation.
5. the revised draft (15% of final grade), due Fri., Dec. 12 by 5 p.m. (via D2L), will reflect your full attention to my feedback to your first draft and to your classmates’ questions/feedback for your oral presentation.
Students in this course are strongly encouraged to submit their research papers for inclusion in the English Department’s spring student research conference and/or in essay contests.

TEACHER CERTIFICATION STUDENTS: Students seeking Teacher Certification in English Language Arts should provide me with a copy of the yellow “Application for English Department Approval to Student Teach” before the end of the semester.
<table>
<thead>
<tr>
<th>DATE</th>
<th>ASSIGNMENTS DUE</th>
<th>IN CLASS</th>
<th>KEY CONCEPTS/CONCERNS</th>
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<tbody>
<tr>
<td>M 8/25</td>
<td>no reading due</td>
<td>introduction to course, syllabus, materials</td>
<td>diversity, American, multicultural literature(s), identity, sexuality</td>
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<td>read in class: Divakaruni, &quot;The Brides Come to Yuba City&quot;; Chryostos, &quot;Sestina&quot;; Trehewey, &quot;Father&quot;; Castro, &quot;It's Difficult to Croak Out While You Look at Me that Way&quot;; Smith, &quot;What It's Like to Be a Black Girl (For Those of You Who Aren't)&quot; (handouts)</td>
<td>in-class activity: reading difference</td>
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<tr>
<td>W 8/27</td>
<td>read: course syllabus and bring questions to class</td>
<td>discussion: the syllabus; course expectations</td>
<td>identity and difference</td>
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<td>discussion: poems from Monday</td>
<td>race and racialization</td>
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<td>sexuality (cont’d)</td>
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<td>poetic form</td>
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<td>F 8/29</td>
<td>read: Brant, “A Long Story” and Salti, “Vivian and Her Son” (both on D2L)</td>
<td>discussion: LGB studies and queer studies</td>
<td>identity and difference (cont’d)</td>
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<td>narrative theory</td>
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<td>M 9/1</td>
<td>no classes—Labor Day</td>
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<tr>
<td>W 9/3</td>
<td>read: Asher, “Made in the (Multicultural) U.S.A.: Unpacking Tensions of Race, Culture, Gender, and Sexuality in Education” (D2L)</td>
<td>discussion: What are the risks of examining these questions in a university classroom? in other settings? Are the risks worth it?</td>
<td>pedagogy praxis</td>
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<td>hybridity</td>
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<td>silencing</td>
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<td>“model minority”</td>
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<td>safety</td>
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<tr>
<td>F 9/5</td>
<td>read: Giffney, “The ‘Q’ Word” and Cutter, “Racial Desires” (both on D2L)</td>
<td>discussion: What is the relationship among queer, identity, and desire?</td>
<td>intersectionality</td>
</tr>
<tr>
<td>M 9/8</td>
<td>read: Wilchins, from <em>Queer Theory, Gender Theory</em>, pp. 33-70 and 107-121 (D2L)</td>
<td>discussion: queering identity</td>
<td></td>
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<tr>
<td>W 9/10</td>
<td>read: Gay, “In the Manner of Water or Light” and Kobayashi, “Given Names” (D2L)</td>
<td>discussion: queering ethnicity</td>
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<tr>
<td>9/10 through 9/14</td>
<td><strong>REQUIRED: Lonely Planet</strong>—play at Doudna Fine Arts Center theatre (tickets $5 for students).</td>
<td><strong>productions:</strong> 9/10, 9/11, 9/12, 9/13 at 7:30 pm</td>
<td><strong>NOTE:</strong> if you cannot attend the play, you will have an</td>
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</table>
Please go see this play in production this week. If you cannot attend the play, please let me know as soon as possible.

9/14 at 2:00 pm alternative assignment that must be completed by class on 9/15.

<table>
<thead>
<tr>
<th>Date</th>
<th>Task</th>
<th>Discussion</th>
<th>Note</th>
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<tbody>
<tr>
<td>F 9/12</td>
<td>read: Hwang, <em>M Butterfly</em></td>
<td>queering relationships</td>
<td>intertextuality</td>
</tr>
<tr>
<td>M 9/15</td>
<td>no reading due</td>
<td>from <em>M Butterfly</em> to <em>Lonely Planet</em>—acting up</td>
<td>queer art and activism</td>
</tr>
<tr>
<td>W 9/17</td>
<td>read: Jagose, “Queer Theory” (D2L)</td>
<td>poststructuralism and queer theory</td>
<td>poststructuralism postmodernism performativity</td>
</tr>
<tr>
<td>F 9/19</td>
<td>read: Glick, “Defining Queer Ethnicities” pp. 123-4 (Glick essay) and 128-31 (Holland essay) (D2L)</td>
<td>queer theory and embodiment</td>
<td>embodiment normal(ization) center rhizome</td>
</tr>
<tr>
<td>M 9/22</td>
<td>no readings due</td>
<td>in-class activity: Pride Panel</td>
<td>putting people’s lived experiences in conversation with the theories</td>
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<tr>
<td>Date</td>
<td>Reading/Assignment</td>
<td>Discussion</td>
<td>Notes</td>
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<tr>
<td>W 9/24</td>
<td>read: Diaz, “Drown” (D2L) and <em>This Is How You Lose Her</em>, to p. 50</td>
<td>discussion: passing</td>
<td>passing as identity politics is it possible to queer passing?</td>
</tr>
<tr>
<td>F 9/26</td>
<td>read” Diaz, <em>This Is How You Lose Her</em>, to the end of the book</td>
<td>discussion: queering heterosexual desire</td>
<td>heteronormativity</td>
</tr>
<tr>
<td>W 10/1</td>
<td>read: Borden, “Heroic ‘Hussies’ and ‘Brilliant Queers’” (D2L)</td>
<td>discussion: resisting normalization</td>
<td>genderracial</td>
</tr>
<tr>
<td>F 10/3</td>
<td>read: Smith, “13 Ways of Looking at 13” (D2L), and Lorde pp. 68-147</td>
<td>discussion: queering adolescence</td>
<td></td>
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<tr>
<td>M 10/6</td>
<td>read: Erdrich to p. 158</td>
<td>discussion: challenging binaries through indigeneity</td>
<td>indigenous</td>
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<tr>
<td>W 10/8</td>
<td>read: Erdrich to p. 253</td>
<td>discussion: queering the Church</td>
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<tr>
<td>F 10/10</td>
<td>read: Erdrich to end Take-Home Midterm Exam distributed</td>
<td>discussion: queering love</td>
<td></td>
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<tr>
<td>M 10/13</td>
<td>read: Miranda, “Dildos and Hummingbirds” and selected poems (D2L)</td>
<td>discussion: the erotic as power</td>
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<tr>
<td>W 10/15</td>
<td>read: Mayer, “This Bridge of Two Backs” (D2L)</td>
<td>discussion: queer indigeneity</td>
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<tr>
<td>R 10/16</td>
<td><strong>DUE, 11:59 p.m. Take-Home Midterm Exam, via D2L</strong></td>
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<tr>
<td>F 10/17</td>
<td>no classes—Fall Break</td>
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<tr>
<td>M 10/20</td>
<td>read: Chabon to p. 240</td>
<td>discussion: Othering and alienation</td>
<td>Other</td>
</tr>
<tr>
<td>W 10/22</td>
<td>read: Glinert, “Golem” (D2L)</td>
<td>discussion: golem and scapegoating</td>
<td>scapegoat Other</td>
</tr>
<tr>
<td>F 10/24</td>
<td>read: Chabon to p. 321 <strong>DUE, 11:59 p.m. Final Research Project Proposal</strong></td>
<td>discussion: power and privilege</td>
<td></td>
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<tr>
<td>M 10/27</td>
<td>read: Chabon to p. 459</td>
<td>discussion: gay inversion</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Discussion</td>
<td>Identity and Perversion</td>
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<tr>
<td>W 10/29</td>
<td>Read: Chabon to p. 559</td>
<td>Discussion: silencing and censorship</td>
<td>Identity in the 1940s</td>
</tr>
<tr>
<td>F 10/31</td>
<td>Read: Chabon to end</td>
<td>Discussion: decency, McCarthyism, and the 1954 Comic Book Hearings</td>
<td>Perversion</td>
</tr>
<tr>
<td>M 11/3</td>
<td>Read: Johnson, “Apostrophe, Animation, and Abortion” and selected poems (D2L)</td>
<td>Discussion: apostrophe and power</td>
<td>Closet Beard</td>
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<tr>
<td>T 11/4</td>
<td>6 pm English Research Seminar visiting lecture</td>
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<td>Brian McGrath, “Dead Men Running”</td>
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<td>W 11/5</td>
<td>Read: Brooks, “The Mother” and clifton, “the lost baby poem” (D2L)</td>
<td>Discussion: the poetics of motherhood</td>
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<td>DUE, 11:59 p.m. Final Research Project Annotated Bibliography</td>
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<tr>
<td>W 11/5</td>
<td>9:00 am Special lecture by guest speaker Brian McGrath on the Johnson essay, “Apostrophe, Animation, and Abortion” in the English Conference Room</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Discussion</td>
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<tr>
<td>F 11/7</td>
<td>read: selected poems (D2L)</td>
<td>discussion: queering heterosexual love</td>
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<tr>
<td>M 11/10</td>
<td>read: Bonilla-Silva, from <em>Racism without Racists</em> and “Color-Blind Racism” (D2L)</td>
<td>discussion: the “new” racism</td>
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<tr>
<td>W 11/12</td>
<td>no class meeting</td>
<td>to do: work on your research paper</td>
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<tr>
<td>F 11/14</td>
<td>no reading due</td>
<td>video: <em>If These Halls Could Talk</em></td>
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<tr>
<td>Su 11/16</td>
<td>DUE, 5:00 p.m. Final Research Project Paper, for grading</td>
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<tr>
<td>M 11/17</td>
<td>no reading due</td>
<td>video: <em>If These Halls Could Talk</em></td>
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<tr>
<td>W 11/19</td>
<td>no reading due</td>
<td>discussion: <em>If These Halls Could Talk</em></td>
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<tr>
<td>F 11/21</td>
<td>selected poems</td>
<td>discussion: queering race</td>
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<tr>
<td>NOV. 24-28 TURKEY BREAK!</td>
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<tr>
<td>M 12/1</td>
<td>read: Abu-Jaber to p. 145</td>
<td>discussion: queering politics</td>
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<tr>
<td>W 12/3</td>
<td>read: Abu-Jaber to p. 277</td>
<td>discussion: refiguring desire, post-9/11</td>
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<tr>
<td>F 12/5</td>
<td>read: Abu-Jaber to end</td>
<td>discussion: finishing the book</td>
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<tr>
<td>M 12/8</td>
<td>no reading due</td>
<td>in class: oral presentations</td>
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<tr>
<td>W 12/10</td>
<td>no reading due</td>
<td>in class: oral presentations</td>
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<tr>
<td>F 12/2</td>
<td>no reading due</td>
<td>in class: oral presentations</td>
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<tr>
<td>W 12/17</td>
<td>DUE, 11:59 p.m. Take-Home Final Exam, via D2L</td>
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<tr>
<td>R 12/18</td>
<td>8:00-10:00 a.m.</td>
<td>in class: oral presentations</td>
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