

HNRSH-399-01 Queer Globalization

Fall 2012

Tuesday, Thursday 6:00-7:45pm, Joslin 302

Dr. Gina Velasco

Email: gvelasco@keene.edu Email is the best way to get in touch with me. *In general, I will respond to email within 24 hrs, except on the weekends (I may not respond until Monday morning).*

Office Location: **Parker 112.** My office is across the hall from the office of the Dean of Arts and Humanities on the first floor of Parker.

Office Hours:

Tuesdays	2:45-3:45pm
Wednesdays	2:45-3:45pm
Thursdays	2:45-3:45pm

If you can not attend my office hours because of a work or class conflict, please email me to set up an appointment at another time.

Course Description

Focusing on the relationship between queer genders and sexualities to migration, globalization, and transnational belonging, this course draws mainly on three bodies of interdisciplinary scholarship: queer of color scholarship, queer globalization scholarship, and diaspora and transnational studies. We will first define concepts of nation and diaspora, then explore the relationship between sexuality, migration, and citizenship. Next, we will examine contemporary manifestations of queer capitalism and queer tourism. We will then discuss the concepts of homonormativity (Lisa Duggan), homonationalism (Jasbir Puar), and homoimperialism (Jasbir Puar) within the context of the global War on Terror. Overall, this course will incite a critique of contemporary queer cultural politics through an engagement with a range of visual and written texts, including theoretical arguments, performance, websites, and video/film.

In this course, you will develop your ability to articulate a critical analysis of a range of cultural production, particularly in relation to the analytical lenses of gender, sexuality, and globalization. Further, you will attain fluency in a range of theoretical and conceptual frameworks, which you will utilize in your development of a coherent argument. Finally, you will gain experience in both textual and visual analyses, which you will use to support your broader argument in your final paper.

This course aims to cultivate collaboration in the learning process. Our goal is to create a space in which students will take an active role in the learning/teaching process. This course is an exercise in both critical pedagogy and democratic education. By inviting students to take responsibility for both the learning and teaching process, we are enacting a model of education in which students are more than passive consumers of knowledge, but rather active, critical and engaged participants in a collective learning process.

Learning Objectives

1. Introduce you to the concepts of nation, diaspora, and globalization.
2. Attain fluency in discussing a range of theoretical and conceptual frameworks related to sexuality, migration, and globalization.
3. Encourage your critical thinking, reading, and writing skills; develop your ability to put ideas in conversation with each other.
4. Familiarize you with scholarship in the fields of queer diasporas/globalization, diaspora and transnational studies, and queers of color scholarship.
5. Develop your own critique of queer cultural politics and political economy, particularly homonormativity, homonationalism, and homoimperialism.

Important: You are responsible for meeting the deadlines, for information given in class and on Blackboard, and above all, for contacting me with any problems you may encounter. **Read the entire syllabus carefully so that you are aware of class policies.** If you have any questions or are struggling with the material, it is essential that you come to see me as soon as possible. Additionally, if you are experiencing any personal issues that make it difficult or impossible for you to complete assignments or come to class, it is your responsibility to let me know in a timely manner so that we can work together to make sure that you successfully complete the course.

Blackboard

It is essential that you check the course Blackboard page daily for announcements, changes to the schedule, links, and assignment prompts. If you are not familiar with Blackboard, please see <http://www.keene.edu/it/helpdesk/studenthelpdesk/eservices.cfm>.

Absence and Late Work Policies

We only have so much time in one semester, so it is very important that you plan ahead to complete all your work on time. An unexcused absence from class means that you will miss discussion, handouts, notes, and possibly other work that counts towards your grade. If you do have an excused absence you need to submit the assignment at the next class meeting.

Late assignments will have 10% of the final grade deducted for each day late. This means if you hand in an assignment two days late and receive an AB, your grade will be lowered to a CD due to lateness. The deadline for submission of the final paper is inflexible: late final papers will not be accepted.

A student who misses more than three weeks (six classes) prior to the eleventh week of classes for any reason whatsoever must withdraw from the course. This is a policy from the KSC student catalog. Keep in mind this means a total number of absences that need not be consecutive.

COURSE REQUIREMENTS

You are required to submit ALL assignments in order to pass the course.

- 1) **Attendance/Participation - 10% of total grade**

Attendance will be taken every day. You will be given two “free” unexcused absences. After that, every unexcused absence will result in the loss of 10% from your final grade.

See the earlier section on attendance and late work policies.

2) **Blackboard Discussion Posts – 10% of total grade (You must submit a total of 20 posts)**

Due by 9am on the day of class

For most class sessions (a total of 20), you should post a **300 word** response/discussion of the readings in the Discussion Forum section of Blackboard. **You must submit a total of 20 posts.** *You should address ALL the readings assigned for class that day.* You may also respond to issues raised in your classmates' posts. *You should read at least 10 of your peers' responses before class.* I will occasionally pose questions or themes which you should address in your discussion posts.

You will receive either a credit/no credit for this assignment. **If you do not provide a substantive discussion of the readings in your discussion post or do not address ALL the readings, you will not receive credit for that post.** I will let you know if you did not receive credit for your discussion post.

3) **Short Essay – 20% of total grade (4-6 pgs)**

Final draft due on Oct 18. Please bring a **hard copy** of your **rough draft (at least 2-3 pgs)** to class on **Oct 11.** I will give you a detailed prompt with my expectations for this assignment.

4) **Progress Report – 5% of your total grade (2-3 pages)**

Due on Nov 15. You will turn in a **2-3 page progress report** in preparation for your final research paper, in which you state your thesis, introductory paragraph, description of your final paper, and a bibliography.

5) **Long Essay – 40% of total grade (10-12 pgs)**

Final draft due on Nov 29. Please bring a **hard copy** of your **rough draft (at least 5-6 pgs)** to class on **Nov 22.** I will give you a detailed prompt with my expectations for this assignment.

6) **Student-Lead Discussions – 15% of total grade**

With 1 partner, you will co-lead **one class discussion** (approximately 30 minutes), based on that day's readings. Your group will have a choice of which date/theme you would like to address. You will form groups and choose dates during the second week of class. **You are required to pose at least two discussion questions per reading.** I will give you a detailed prompt to guide you.

I expect all writing assignments to be stapled and typed in 12 point Times New Roman, double-spaced, with 1.25 inch margins. All written assignments (except the Blackboard Discussion Posts) should be submitted in hard copy. I reserve the right to not accept assignments that fail to meet these basic formatting requirements. *Be sure to backup all of the work you save to a computer and "cloud" storage (I recommend Dropbox). I will not accept late assignments due to computer crashes or due to printing/email/virus problems.*

Guidelines for Written Assignments:

A strong essay includes:

- A clear introduction with a strong thesis statement
- Clearly written and focused paragraphs that have adequate development and purpose, with ideas that are fully developed and refined
- Similar ideas are grouped together
- Transitions in between changing ideas and points

- A strong conclusion that ties the paper together
- An introduction and a conclusion that tie together
- Correct formatting
- Adequate number of citations (see prompt)
- Works Cited Page/Bibliography
- Proofreading!

Thesis statement: A thesis statement is just a fancy phrase for the main point of your paper. Nearly all types of academic writing need a central direction or point. Even if you plan on using many different kinds of examples, anecdotes, or pieces of evidence, you will want to make sure to bring them together under a clearly stated thesis statement somewhere in the beginning of your paper.

Citations: You should use proper **MLA format** to receive full points. **You must make sure to include at the very least the author's name and the page number in any quote you use!** If you do not cite sources properly, that can be considered plagiarism and intellectual theft. An abbreviated MLA style guide is available online, and a hard copy is available at the library. If you need help with MLA format, please see me during my office hours or work with a tutor at the Writing Center.

Topics: In the assignment prompt, I will provide questions to initiate topics. Students should use these questions to create a thesis within those parameters to frame their entire paper.

Plagiarism: Plagiarism is the act of claiming someone's work as your own through copying it without giving the creator of the work credit. Plagiarism can also include using another person's theories, ideas, or phrases without proper attribution. The simplest way to avoid plagiarizing is to always cite the sources from which you gather information or develop arguments. Plagiarism will result in a zero for the assignment, and can result in a zero for the course, and/or expulsion from the university.

In addition to the instructions above, I will provide a detailed prompt for the Short and Long Essays.

Grading Scale

Grades at KSC are recorded as A (4.0), AB (3.5), B (3.0), BC (2.5), C (2.0), CD (1.5) and D (1.0) and F (0.0). You may find the following scale helpful for understanding your grades on exams and other assignments:

A	Above 93	Distinguished work
AB	88-92	
B	83-87	Above average work
BC	78-82	
C	73-77	Average work
CD	68-72	
D	60-67	Below average work
F	Below 60	Failure

If you ever disagree with or have a question about a grade that you receive on a piece of work, first please read my comments carefully, weigh them against the assignment requirements, and if you are still unsure, make an appointment to discuss it with me. If you would like me to reread and reconsider the paper, or you think an error was made in grading, you may request a re-evaluation in writing within **one week** after the assignment is returned to you. Your reasons should be specific and supported by references to the grading criteria (above), to the expectations of the assignment, and to specific details from your paper.

College Policy on Disabilities

If you have a documented disability and require adaptations or alternative testing, or if you need any assistance with any aspect of this class, please speak with me and with the Office of Disability Services. We can collaborate and ensure proper resources and supports are in place to assist you with your success in the course.

Academic Honesty

All students will be held strictly accountable for adhering to Keene State College's policies regarding academic integrity. Academic dishonesty, whether intentional or not, will result in an "F" and a formal charge will be filed with the appropriate Dean.

Weather

In the case of snow or other bad weather please check Blackboard, and I will post an announcement as to whether class will be held that day or not. If class is cancelled due to snow or illness on a date when an assignment is due, it will be accepted at the next scheduled class meeting.

Electronics Policy

You are not allowed to use cell phones or laptop computers in class, unless you obtain permission from me for a specific purpose (a class exercise or to read PDFs of the readings). Students are discouraged from using technology in ways that distract from the learning community (e.g. Facebook, texting, work for other classes, etc.) and if found doing so, will be asked to leave the classroom for the day and will **not get credit for attendance** that class period.

Course Readings Schedule:

Aug 28 Introduction to the course

Diaspora and Nation

Aug 30 Hall, Stuart. "The Question of Cultural Identity" in *Modernity: An Introduction to Modern Societies*. Sections 3, 3.1, 3.2, 4, 4.1, 4.2, 5, 5.2, 6.

Sept 4 Nikki Sullivan, Chapters 2 and 3 from *A Critical Introduction to Queer Theory*

Sept 6 Luibhéid, Eithne "Introduction: Queering Migration and Citizenship"

Queer Diasporas, Borders, Borderlands

Sept 11 Eng, David. "Out There and Over There: Queerness and Diaspora in Asian American Studies."

Sept 13 **In class screening of *Fire*. Dir. Deepa Mehta. 1998.**

Sept 18 **Continue screening *Fire***

Gopinath, Gayatri. "Local Sites/Global Contexts: The Transnational Trajectories of *Fire* and 'The Quilt'"

- Sept 20** Puar, Jasbir. "Transnational Sexualities in Trinidad"
- Sept 25** Solomon, Alisa. "Trans/Migrant: Christina Madrazo's All-American Story"
- Oct 2** **In class screening of *Brincando el Charco: Portrait of a Puerto Rican*. Dir. Frances Negrón-Mutaner. 1994.**
- Oct 4** Cvetkovich, Ann. "Transnational Trauma and Queer Diasporic Publics"
- Oct 9** **In class screening of *My Mother's Place*. Dir. Richard Fung. 1990.**
- Oct 11** Muñoz, José Esteban. "The Autoethnographic Performance: Reading Richard Fung's Queer Hybridity"

Queer Globalizations, Queer Capital

- Oct 16** **In class screening of *Un/Bound Desires*. Dir. Moníca Enríquez- Enríquez. 2011.**
- Oct 18** Manalansan IV, Martin F. "Introduction: Points of Departure" and "The Borders Between *Bakla* and Gay"
- Oct 23** Fajardo, Kale. "Transportation: Translating Filipino and Filipino American Tomboy Masculinities through Global Migration and Seafaring"
- Oct 25** Alexander, Jaqui M. "Imperial Desire/Sexual Utopias: White Gay Capital and Transnational Tourism"
- Oct 30** Cantu, Lionel. "De Ambiente: Queer Tourism and the Shifting Boundaries of Mexican Male Sexualities"

Sexuality and Citizenship: Homonationalism and Homoimperialism

- Nov 1** Duggan, Lisa. "The New Homonormativity: The Sexual Politics of Neoliberalism"
- Nov 6** Puar, Jasbir. "Introduction: Homonationalism and Biopolitics"
- No Homonationalism blog <http://nohomonationalism.blogspot.com/>
- Nov 8** Butler, Judith. "Is Kinship Always Already Homosexual?" and Bailey, Marlon M., Priya Kandaswamy and Matt Richardson. "Is Gay Marriage Racist?"
- Nov 13** Velasco, Gina. "Performing the Filipina Mail Order Bride"
- Queer Kids of Queer Parents Against Gay Marriage* blog <http://queerkidssaynomarriage.wordpress.com/>.
- Always a Bridesmaid, Never a Bride*. Dir. The Mail Order Brides. 2006. *Screening in class*.
- Nov 20** Haritaworn, Jin, and Jennifer Petzen, "Invented Traditions, Intimate Publics"
- Nov 27** Morgensen, Scott. "Settler Homonationalism"

- Nov 29** Haritaworn, Jin. "Loyal Repetitions of the Nation: Gay Assimilation and the 'War on Terror.'" "
- Dec 4** Alexander, M. Jacqui. "Not Just *(Any)body* Can Be a Patriot: 'Homeland' Security and Empire Building"
- Dec 6** **Last day of class**