

Race, Sexuality, and Representation: Queer of Color Studies

IWGS 290/IIAMST 210

Fall 2013, Tuesdays and Thursdays, 10-11:45am in Parker 211

Dr. Gina Velasco

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Office Location: Parker 005

<u>Office Hours:</u>	Tuesdays	9:30-10:00am and 5:00-5:30pm
	Thursdays	4:00-5:00pm
	Fridays	10:45-11:45am

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

This course uses a transnational perspective to explore the representation of race, ethnicity, gender, and sexuality within multiple forms of visual culture, including film, video, performance art, and mass media. In particular, we will examine the politics of representation in visual culture produced by and about queer communities of color in the U.S.

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.

Integrative Studies Course Outcomes:

Students will be able to:

- Understand the relationship between visual representation and forms of difference (race, ethnicity, sexuality, gender).
- Use course frameworks to develop their own analysis of visual images.
- Understand how visual representation is related to structures of power and oppression.
- Develop their own critiques of dominant visual representations of difference in U.S. society and beyond.

Integrative Studies Program Interdisciplinary Outcomes:

Students will be able to:

- Analyze the assumptions and actions of society from multiple perspectives.

Integrative Studies Program Skills Outcomes:

Writing

- Use grammar effectively to communicate ideas.
- Use organization effectively to communicate ideas.

Critical Reading

- Identifies contextual issues (e.g., author, date of publication) in print and online publications; determines credibility of sources.
- Asks questions that lead to greater understanding of the material.
- Demonstrates the ability to identify and summarize key points.
- Demonstrates the ability to connect readings to other concepts in the course.

Critical Thinking

- Evaluate a source’s use of evidence to support an idea

Integrative Studies Program Integrative Outcomes:

In this course, students will fulfill the Diversity outcome and thus be able to:

- recognize how differences shape approaches to identity, knowledge, and power.

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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. Every unexcused absence will result in the loss of 10% from your final grade. If you accumulate six or more unexcused absences by the 6th week of class, you will be asked to withdraw from the course.

You are expected to be in class on time, and to stay for the duration of the class period. You should come to each class with carefully thought out critical observations, comments, and/or questions about the reading materials. **It is your responsibility to complete all the readings before class begins.** Please come to class prepared with any questions that you might have. You are expected to participate as an individual as well as in small group and large group discussions and activities. Participation means active listening and encouraging others to speak. Class participation is as much about sharing your voice and ideas as it is about learning to listen and cooperate with others – your grade will reflect both these skills.

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

Due by 6pm on the day before class

Each class session, you should post a 300 word (minimum) summary and discussion of the readings in the Discussion Forum section of Blackboard. In your post, you should summarize the main points of the assigned readings and discuss your response to the ideas presented in the readings. You should also pose a discussion question. **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. **Your first discussion post is due on 8/29.**

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.**

3) **First Essay – 25% of total grade** (3-5 pgs)

Final draft due before class on **Oct 10**. Please bring a **hard copy** of your **rough draft** to class on **Oct 3**.

In this assignment, you will use key concepts from the course readings to develop your own visual analysis of an image or scene from a film. I will give you a detailed prompt with my expectations for this assignment. **You are required to work with a peer tutor at the Writing Center for at least one session for this assignment.**

4) **Second Essay – 40% of total grade** (6-8 pgs)

Final draft due before class on **Nov 26**. Please bring a **hard copy** of your **rough draft** to class on **Nov 19**.

In this assignment, you will further develop your skills of visual analysis through a more in depth argument which links course concepts to an image or scene from a film. I will give you a detailed prompt with my expectations for this assignment. **You are required to work with a peer tutor at the Writing Center for at least one session 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.

Guidelines for Written Assignments (Essays One, Two, and Three):

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.*

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. 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.

Reading Schedule

Foundations: Understanding Race, Sexuality, and Visual Representation

8/29 Marita Sturken and Lisa Cartwright, “Practices of Looking: Images, Power, and Politics” and “Viewers Make Meaning”

9/3 Stuart Hall, “Spectacle of the Other.”

9/5 Timothy Corrigan, “Beginning to Think, Preparing to Watch, and Starting to Write” and “Film Terms and Topics for Film Analysis and Writing” in *A Short Guide to Writing About Film*.

9/10 Patricia J. Williams, “The Emperor’s New Clothes”, “Three Waves of Feminism”

9/12 bell hooks, Selected chapters from *Black Looks: Race and Representation*

9/17 **Screening in class:** *Black Is, Black Ain’t*. Dir. Marlon Riggs. 1995.

No class on 9/19

9/24 Marlon Riggs, “Confessions of a Snap Queen”

Screening in class: *Tongues Untied*. Dir. Marlon Riggs. 1989.

9/26 David Marriott, *On Black Men*. selected chapters

10/1 Nikki Sullivan, Chapters 1 and 2 from *A Critical Introduction to Queer Theory*.

Transmasculinities and Transfemininities

10/3 Judith Halberstalm, *Female Masculinities*, “Introduction” and Jules Rosskam, “The Ties That Bind Are Fragile and Often Imaginary”

Screening in class: *Mind If I Call You Sir?* Dir. Mary Guzmán. 2004.

10/8 “Introduction: Trans Feminisms”

10/10 **Screening in class:** *Paris Is Burning*. Dir. Jennie Livingston. 1990.

Women of Color Feminisms and Black Queer Studies

10/15 Audre Lorde, “Master’s Tools;” and

Screening in class: *The Edge of Each Other’s Battles: The Vision of Audre Lorde*. Dir. Jennifer Abod. 2002.

10/17 Cathy J. Cohen, “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?”

10/22 Mecca Jamilah Sullivan, “Black Queer Gender and Pariah’s ‘Grand Swagger.’”

Screening in class: *Pariah*. Dir Dee Rees. 2007.

Race, Sexuality, and the War on Terror

10/24 Jasbir Puar, “Introduction: Homonationalism and Biopolitics”

10/29 M. Jacqui Alexander, “Not Just (Any)body Can Be a Patriot: ‘Homeland’ Security and Empire Building”

10/31 Haritaworn and Petzen, “Invented Traditions”

Queer Critiques of the Prison Industrial Complex

11/12 Eric Stanley, “Introduction: Fugitive Flesh: Gender Self-Determination, Queer Abolition, and Trans Resistance;” and Morgan Bassichis, Alexander Lee, Dean Spade, “Building An Abolitionist Queer and Trans Movement With Everything We’ve Got.”

11/14 Hearts On a Wire Report, “This Is a Prison: Glitter Is Not Allowed”

11/19 **Screening in class:** *Cruel and Unusual*. Dir. Janet Baus, Dan Hunt, and Reid Williams. 2006.

Queer Indigeneity

11/26 Scott Morgensen, Introduction, *Spaces Between Us*; and Qwo-li Driskill, “Doubleweaving Two-Spirit Critiques.”

12/3 **Screening in class:** *Two Spirits*. Dir. Lydia Nibley. 2009.

12/5 **Last day of class**

