



Arts and Sciences

Curriculum and Assessment Office  
4132 Smith Laboratory  
174 W. 18<sup>th</sup> Avenue  
Columbus, OH 43210

Phone (614) 292-7226  
Fax (614) 688-5678  
[artsandsciences.osu.edu](http://artsandsciences.osu.edu)

January 13, 2009

Daniel Mendelsohn  
Associate Professor, Mechanical Engineering  
E 338 Scott Lab  
201 West 19<sup>th</sup> Avenue  
CAMPUS

Dear Dan:

The Arts and Sciences Committee on Curriculum and Instruction (CCI) unanimously approved a revision to the Latino/a Studies Minor on December 5, 2008. The CCI Subcommittee on Interdisciplinary Initiatives approved the minor at their meeting on October 29, 2008. This committee also functions as the college committee for Interdisciplinary Program proposals. Please see the attached transmittal history for detailed minutes from these meetings.

The revisions to the minor are designed to add structure for students by creating focus tracks. Each track is intended to add depth and cohesiveness to the student's minor. There is sufficient (but not extensive) overlap among the tracks thus allowing students to change focus tracks with little difficulty if they desire.

The proposal requests that all students take the same core course, Comparative Studies 242 (Introduction to Latino/a Studies) and asks for the removal of three courses that no longer fit with the new structure (Anthropology 443.01 and Women's Studies 520 and 540). It also proposes to add several new established courses as options for students. Included among these options are courses the abovementioned departments, resulting in no net change for Anthropology and an additional offering from Women's Studies. Also included in the new additions are courses from Comparative Studies, English, History, and Spanish.

For a detailed description of the changes please see the attached transmittal letter. Syllabi are included alphabetically by department.

Please let me know if I can be of further assistance as CAA considers these changes.

Sincerely,

A handwritten signature in blue ink, reading "Kathleen M. Hallihan".

Kathleen M. Hallihan  
Director, Curriculum and Assessment

c: Randy Smith  
Briggs Cormier  
Terry Gustafson

**Date:** 13 November 2008  
**Subject:** Proposed Revisions to the Latino/a Studies Minor  
**From:** Larry Krissek

The Interdisciplinary Initiatives Subcommittee considered the proposal for revisions to the Latino/a Studies Minor at its meeting of 29 October 2008. Jessica Mercerhill provided background about the motivation for the proposed revision (i.e., to provide a more focused field of study for the students), as well as the history of development of this proposal. Subsequent discussion by the Subcommittee concentrated on two topics: 1) the broader question of depth vs. breadth within the minor, and 2) the detail of how “topics” courses would be evaluated to count toward the minor (potentially several years after a “topics” course had been taken).

As a result of its discussions, the Subcommittee: 1) agreed that the decision about depth vs. breadth was best left to those directly involved in developing the minor, and 2) recommended that the minor sheet explicitly state the requirements a student must meet in order for a “topics” course to count toward this minor. The Subcommittee also questioned whether credits for Women’s Studies 693 could be counted within the minor, because those credits are graded S/U. The Subcommittee then voted unanimously to approve the proposed revisions to the Latino/a Minor, contingent upon resolution of the concerns about “topics” courses and WS 693 credits. The committee proposing these revisions has addressed those contingencies, so that the proposal is being moved to the CCI for its consideration.

As presently structured, the Latino/a Studies Minor requires that a student take 10 credit hours from a list of eight “core” courses, and take 15 credit hours from a list of 28 “elective” courses.

The principal revisions proposed are:

- 1) Require all students to take the same core course, Comparative Studies 242 (Introduction to Latino/a Studies).
- 2) Require students to concentrate additional coursework within one of three focus areas: Culture, Literature and Arts Focus; History Focus; and Social Issues Focus. In each focus area, a student will choose one course from a short list of options (3-5 options in each focus area), and three courses from a longer list of options (10-17 options in each focus area).
- 3) Remove three courses as choices within the minor:
  - Anthropology 553.01 (Aztecs and their Predecessors)
  - Women’s Studies 520 (Women of Color and Social Activism)
  - Women’s Studies 540 (Studies in Women of Color Writing Culture)
- 4) Add the following courses as choices within the minor:

Anthropology 421.06 (Latin American Cultures and Migration in Global Perspective)  
Comparative Studies 545 (Intersections: Approaches to Race, Gender, Class, and Sexuality)  
English 367.01 (The American Experience)  
English 578 (Special Topics in Film)  
English 581 (Special Topics in U.S. Ethnic Literature)  
History 324 (Introduction to U.S. Latina/Latino History)  
History 577.01 (Chicano History, From the Spanish Colonial Period to 1900)  
History 577.02 (Chicano History, From 1900 to the Present Era)  
Spanish 380 (Introduction to Latin American Film)  
Women's Studies 375 (Women and Visual Culture)  
Women's Studies 560 (Chicana Feminism)

- 5) Courses with variable topics (Arts and Sciences 640, Comparative Studies 205, Comparative Studies 243, English 578, English 581, History 598, Spanish 331) are explicitly marked on the Latino/a Studies Minor Sheet, with an accompanying statement that students must submit syllabi from these courses to the minor coordinator for approval to count those credits toward the minor.

## Proposed Revision to the Latino/a Studies Minor Program

Since 2004, Latino/a Studies and the College of Humanities has attracted and hired five new faculty who join the three faculty who continue to contribute substantially to the development and scholarship in Latino/a Studies. As a faculty group, they work closely with colleagues in Spanish and Portuguese, Anthropology, and The Center for Latin American Studies. In response to this wonderful expansion of faculty, there has been a great increase in the development of new courses and revision of current syllabi. Therefore, it has become an ideal time to examine and update the requirements for the current minor which, while allowing for extensive flexibility, offers little focus for students. The proposed minor maintains the current 25 credit hour requirement, but requires that all students complete an introductory course and choose a content area to focus their minor experience.

Attached is a chart of current requirements followed by the proposed requirements. In the revised minor, all students will be required to take the core course: Comparative Studies 242: Introduction to Latino/a Studies. From there, students will select one of three focus areas: Culture and Literature; History; and Social Issues. These focus areas will provide for a more guided experience within the minor and highlight the scholarship fields of our faculty.

The following courses will be removed from the minor due to withdrawal or a lack of fit within the new structure:

Anthropology 553.01  
Women's Studies 520, 540

The following courses will be new options on the minor:

Anthropology 421.06  
Comparative Studies 545  
English 367.01, 578, 581  
History 324, 577.01, 577.02  
Spanish 380  
Women's Studies 375, 560

### Focus Descriptions:

Culture, Literature and Arts: Students choosing this area will focus their coursework on the various forms of creative expressions that have emerged from the U.S. Latina/o community: literature, film, art, dance, theater, music, comic books, and more. This might also occasion the exploration of Latina/o cultural phenomena as it interfaces with that arising out of communities in the Americas generally. Students will explore just how such Latina/o cultural making and engaging is a means of creative expression as well as a potential vehicle for social transformation.

History: This focus area will situate Latina/o history on the border between U.S. and Latin American history. Students will learn about the experiences of communities who had been rendered invisible by canonical histories in the U.S. and Latin America. Moreover, they will learn new methodologies for historical research and gain a greater understanding of the relationship between history and power.

Social Issues: The emphasis of this focus area will be the current issues affecting the Latina/o population in the U.S. These social issues (that stretch across the Americas) may include, though are not limited to, immigration, educational policy, language, labor, voting trends, etc. Classes will require students to analyze current media reports about the contemporary state of affairs in the Latina/o community and place these reports within a broader historical backdrop.

Latino/a Studies Minor Requirements

Current Requirements	
<p><b>Core (10 Hours):</b>            Comparative Studies 242, 243 (with approval), 367.04, 544            Social Work 301            Spanish 557            Women's Studies 340, 367.02</p>	<p><b>Electives (15 hours):</b>            African American and African Studies 243 (with approval), 545, 595            Allied Medical Professions 641            Anthropology 553.01            Comparative Studies 205, 242, 243 (with approval), 367.04, 544, 545            History 598 (with approval)            Linguistics 367            Political Science 608            Psychology 375            Social Work 300, 301            Sociology 380, 608            Spanish 330, 331, 557, 689 (taught in Spanish)            Women's Studies 340, 367.02, 520, 540, 545            Independent research or fieldwork (5 credit hours maximum).            Students can develop an independent project in consultation with an adviser.</p>

Proposed Requirements	<i>Students will choose one Focus Area for the minor.</i>	
<b>Culture, Literature and Arts Focus</b>	<b>History Focus</b>	<b>Social Issues Focus</b>
<p><b>5 Hour Core course:</b>            Comparative Studies 242: Intro to Latino/a Studies</p>	<p><b>5 Hour Core course:</b>            Comparative Studies 242: Intro to Latino/a Studies</p>	<p><b>5 Hour Core course:</b>            Comparative Studies 242: Intro to Latino/a Studies</p>
<p><b>Students choose one course from the following:</b>            Comparative Studies 544            English 367.01, 581 (with approval)            Spanish 557            Women's Studies 367.02</p>	<p><b>Students choose one course from the following:</b>            History 324, 577.01, 577.02</p>	<p><b>Students choose one course from the following:</b>            African American &amp; African Studies 545            Comparative Studies 243 (with approval), 367.04, 545 (cross-listed with AAAS 545)            Women's Studies 340, 560</p>
<p><b>Students choose 3 courses from the following:</b>            Arts and Sciences 640 (with approval)            Comparative Studies 205 (with approval), 367.04, 544            English 367.01, 578 (with approval), 581 (with approval)            Spanish 330, 331 (with approval), 380, 557            Women's Studies 367.02, 375, 367.02, 560</p>	<p><b>Students choose 3 courses from the following:</b>            Arts and Sciences 640 (with approval)            Comparative Studies 367.04            History 324, 577.01, 557.02, 598 (with approval)            Sociology 380            Women's Studies 340, 367.02, 560</p>	<p><b>Students choose 3 courses from the following:</b>            African American &amp; African Studies 545, 595            Anthropology 421.06            Arts and Sciences 640 (with approval)            Comparative Studies 243 (with approval); 367.04, 545            Psychology 375            Social Work 300, 301            Sociology 608 (with approval)            Spanish 640, 660, 689            Women's Studies 340, 560</p>

**The Ohio State University  
Colleges of the Arts and Sciences  
Interdisciplinary Programs**

**Latino/a Studies Minor (LL Stds, 129)**

**Latino/a Studies Coordinating Advisor:**

Frederick Aldama ([aldama.1@osu.edu](mailto:aldama.1@osu.edu))

Department of English

421 Denney Hall

174 West 17<sup>th</sup> Avenue

(614) 292-6065

<http://latino-astudies.osu.edu>

The minor in Latino/a Studies explores the social, cultural and historical realities facing Latinos/as residing in the United States as well as how such realities interface with those of Central and Latin America and the Hispanophone Caribbean. The minor attends to all variety of cultural phenomena as well as social and historical event in the Americas that inform the shaping of a pan-Latino identity and experience.

The minor in Latino/a Studies requires 25 credit hours and draws upon course work in several departments and colleges. Students must choose one of the 3 focus areas (Culture and Literature; History; and Social Issues) which are comprised of a minor core, a focus core course and 15 elective hours. Minor course work may overlap with the GEC where appropriate.

\*Courses marked with an asterisk have variable topics. Syllabi for these courses need approval from the minor coordinator to count on the minor.

Choose one focus area to complete the minor:

**Culture, Literature and Arts Focus**

Students choosing this area will focus their coursework on the various forms of creative expressions that have emerged from the U.S. Latina/o community: literature, film, art, dance, theater, music, comic books, and more. This might also occasion the exploration of Latina/o cultural phenomena as it interfaces with that arising out of communities in the Americas generally. Students will explore just how such Latina/o cultural making and engaging is a means of creative expression as well as a potential vehicle for social transformation.

**Core course:** Comp Studies 242: Intro to Latino/a Studies

**Students choose one course from the following:**

Comparative Studies 544

English 367.01, 581\*

Spanish 557

Women's Studies 367.02

**Students choose 3 courses from the following:**

Arts and Sciences 640\*

Comparative Studies 205\*, 367.04, 544

English 367.01, 578\*, 581\*

Spanish 330, 331\*, 380, 557

Women's Studies 367.02, 375, 367.02, 560

**History Focus**

This focus area will situate Latina/o history on the border between U.S. and Latin American history. Students will learn about the experiences of communities who had been rendered invisible by canonical histories in the U.S. and Latin America. Moreover, they will learn new methodologies for historical research and gain a greater understanding of the relationship between history and power.

**Core course:** Comp Studies 242: Intro to Latino/a Studies

**Students choose one course from the following:**

History 324, 577.01, 577.02

**Students choose 3 courses from the following:**

Arts and Sciences 640\*

Comparative Studies 367.04

History 324, 577.01, 557.02, 598\*

Sociology 380

Women's Studies 340, 367.02, 560

**Social Issues Focus**

The emphasis of this focus area will be the current issues affecting the Latina/o population in the U.S. These social issues (that stretch across the Americas) may include, though are not limited to, immigration, educational policy, language, labor, voting trends, etc. Classes will require students to analyze current media reports about the contemporary state of affairs in the Latina/o community and place these reports within a broader historical backdrop.

**Core course:** Comp Studies 242: Intro to Latino/a Studies

**Students choose one course from the following:**

African American & African Studies 545

Comparative Studies 243\*, 367.04, 545 (cross-listed with AAAS 545)

Women's Studies 340, 560

**Students choose 3 courses from the following:**

African American & African Studies 545, 595

Anthropology 421.06

Arts and Sciences 640\*

Comparative Studies 243\*, 367.04, 545 (cross-listed with AAAS 545)

Spanish 640, 660

Women's Studies 340, 545, 560

**Arts and Sciences minor program guidelines**

The following guidelines govern minors.

Required for graduation No

Credit hours required A minimum of 20

Transfer credit hours allowed A maximum of 10

Overlap with the GEC Permitted, unless specifically disallowed by an individual minor program.

Overlap with the major Not allowed and

- The minor must be in a different subject than the major.

- The same courses cannot count on the minor and on the major.

Overlap between minors Each minor completed must contain 20 unique hours.

Grades required

- Minimum C- for a course to be listed on the minor.

- Minimum 2.00 cumulative point-hour ratio required for the minor.

- Course work graded Pass/Non-Pass cannot count on the minor.

Approval required The minor program description sheet indicates if the minor course work must be approved by:

- The academic unit offering the minor, or

- A college/school counselor.

Filing the minor program form The minor program form must be filed at least by the time the graduation application is submitted to a college/school counselor.

Changing the minor Once the minor program is filed in the college office, any changes must be approved by:

- The academic unit offering the minor, or

- A college/school counselor (depending on the minor).

Arts and Sciences Curriculum Office <http://artsandsciences.osu.edu>

The Ohio State University

4123 Smith Lab, 174 West 18<sup>th</sup> Ave JLM 11/13/08

**Transmittal History for Revision to Latino/a Studies Minor**

**ASC CCI- Unanimously Approved**

*11-21-08 minutes:*

**1. Latino/a Studies Revision to Minor**

- a. Intro (Krissek): Reviewed 10-29 by Interdisciplinary Subcommittee, proposed revisions summarized in subcommittee's cover letter – one core course required then students can focus in one of three areas. Some deletions and a number of additions to available courses due to expansion of faculty who can offer courses, which was one main rationale for change. Committee's questions were answered and responsibility of students to make appropriate choices were made clear on advising sheet.
- b. History and Context (Aldama): E-mails were sent to all related departments over summer soliciting appropriate courses, including special topics courses that could be applicable under certain circumstances in the future. This invitational approach worked well to inform programs and students and to deepen and broaden the content of minor.
  - i. 242 Intro to Latino/a Studies will provide common theoretical and methodological base, but will also provide students with a cohort which can provide future support for student success.
  - ii. Focus areas allow for visible structure for students while maintaining a reasonable amount of breadth and also help students align major and/or study interests with the minor concentration. Program hopes that this restructuring will result in increased number of students.
  - iii. Q: Will there be adequate staffing to accommodate new core course requirement? A: Yes due to new faculty hires and advanced ABDs
  - iv. Approximately 10-12 students complete minor per year and more are anticipated due to the growth in and visibility of minor.

***Subcommittee letter stands as motion to approve, 2<sup>nd</sup> Shanda***

**Interdisciplinary Initiatives Sub-Committee – Approved with contingencies**

*10-29-08 minutes:*

**4. Latino/a Studies Minor**

- a. intro—to make it a more focused minor for students
- b. Q &A:
  - (1) Breadth vs. focus: The program seems to be really focused and the choices of courses in categories are limited. Are there concentration areas to allow more breadth? A: Yes. Since there are so few credits for minors, the program wants to be more focused. Students can plan their courses with the advisor or petition to choose courses not on the list.
  - (2) Concerns for the “with approval” topics courses (e.g. English 581): A: Frederick will work with the students—if they can't provide evidence, they



can't get it. (Discussion of having a "minor" check on the topical courses, or ask Frederick to keep a list.) Clarification on topics courses will be made on the minor sheet to inform the students.

(3) WS 693 is S/U and cannot be counted in a minor. Will be checked.

***Approved with contingencies (2) and (3).***

## **SYLLABUS for 545 AUTUMN QUARTER 2007**

**COURSE NAME:** Intersections: Approaches to Race, Gender, Class, and Sexuality in American culture.

**INSTRUCTOR:** Dr. Viola M. Newton

**CLASSROOM:** Room 145 Frank Hale Black Cultural Center 153 West 12<sup>th</sup> Avenue

**DAYS:** Monday, and Wednesday from 11:30a.m. to 1:18 p.m.

### **OFFICE AND OFFICE HOURS**

**OFFICE:** 386E UNIVERSITY HALL

**DAYS:** Monday and Wednesday from 3:45 to 5:00 and by appointment

**TELEPHONE NUMBERS:** Office: 292-1127; AAAS Department 292-3700

E-mail Address [newton.11@osu.edu](mailto:newton.11@osu.edu)

### **COURSE DESCRIPTION**

African American Studies AAAS 545 seeks to provide a theoretical framework for studying the making of the African American identity. Because race, gender, class, and sexuality continue to play a seminal role in shaping the black experience, this course will investigate and challenge some complex issues of structural racism and discrimination based on gender, race, class, and sexual orientation. The course begins with an **overview** that examines these intersections as both sources of social inequality and elements of personal identity. The remainder of the course is studied from four basic components designed to develop a conceptual framework that defines approaches for studying the interlocking nature of race, class, gender, and sexuality.

**Part I** examines how race, gender, ethnicity, class, sexuality, and other systems of inequality are constructed across ideological, political, and economic systems of power.

**Part II** discusses Prejudice and Stereotypes, legal discrimination, power and racism.

**Part III** gives an in depth focus to Violence: rape and sexual assault, sexual harassment, murder, and interracial hostility.

**Part IV** calls attention to education, health issues, sports, politics, pop culture, and social change

Intersections of race, gender, class and sexuality highlighted throughout each section are intended to engender a holistic approach, one that will provide students with an analytical strategy for defining interconnected structures of inequality that influence the African American identity. This intersectional approach also allows students to conduct original research that gives focus to social issues, political ideology, and social theory that set apart the racial nuances that characterize the everyday experiences of African Americans. Students will view documentaries, distinctive movies, and clips from TV shows and share in discussions with guest speakers. Students will demonstrate their understanding of intersections of race, gender, class and sexuality in written reports, oral presentations, class discussions, and a term paper.

THE **TEXTBOOK** FOR AAAS 545 is a Course Packet that features essays, magazine articles, and Internet productions from a variety of sources, organized by Dr. Viola M. Newton and published by Zip publishing.

The cost for the textbook is around \$55.00. **Each student must purchase his or her own book by Monday, September 24, 2007. Sharing of books in class is not permitted.**

**PAGE TWO**

1. **Reading Assignments** will come from the Anthology and notes printed on the Weekly Guide; **Written Responses to the Readings, Oral Presentations;** Eight (8) written response activities and two oral presentations will count for **20 percent** of the final grade.
2. **The Term Paper** is a research project, (five to ten typed papers, developed from an assigned topic), that will count for **40 percent** of the final grade. **The Term paper is due at the end of Week Number Nine.**
3. **Quizzes** are short paragraph responses to particular readings assignments in the Course Packet; four (5) quizzes will count for **30- percent** of the final grade.
4. **Attendance** will count for **five (5) percent** of the final grade. **Regular attendance** is one of the 545 requirements. Students who miss **more than two** classes, for any reason, will place themselves in jeopardy of failing five percent of their final grade. If a student cannot attend class, for any reason, he or she must contact the professor on or before the day of that absence; leave a telephone message on any of the numbers that follow: 292-1127; 252-3348; 292-3700. Give your name, class, a particular reason for not attending class and a telephone number where you may be reached. **Class Participation** will count for **five (5) percent** of the final grade.

**Procedures for Classroom Instruction**

- ✓ **Lecture** -- an overall outline and discussion of concepts for the course and for writing rhetorical and critical analyses.
- ✓ **Discussion**—oral responses (entire class or small groups) to the reading assignments
- ✓ **Oral Presentations**—group or individual presentations about assigned reading from the course packet.
- ✓ **Movies, videos, documentaries**—selected as enhancement for topics and concepts outlined in lecture and discussion.
- ✓ **Conferences**—scheduled one on one appointments with instructor

**LETTER GRADE AND NUMERICAL CONVERSION**

Graded assignments will correspond to the numbers and letters in the chart below.

**A** = 100 to 95=**A**    **A-** = 94 TO 90    **B+** = 89 TO 85    **B** = 84 TO 80

**C+** = 79 TO 75    **C** = 74 TO 70    **D** = 69 TO 65    **E** = 64 TO 0

**OTHER FORMS OF GRADING:** Students may use **up to 300** of the points listed below as credit for **three** assignments (not including the Term paper)

**EXTRA CREDIT---** These are points (from 5 to 25) given in addition to the regular grade for proficiency in responding to questions or topics on various written assignments.

**POINTS FOR READING IN CLASS---** These are points (5 to 20) for **voluntary** reading of class materials from the syllabus, weekly guide, students' papers, or Course Packet.

**CLASS CONTRIBUTIONS---** These are points given (10 to 25) for **voluntary** participation in helping with the class production in various ways.

**Page Three****SUBMITTING WRITTEN ASSIGNMENTS**

On page one (1) of every assignment, write your name, AAAS 367.03, and the name of the assignment in the upper right hand corner; on all other pages (After page number one) write only the page number and your name. Staple or paper clip your papers before you submit them to the professor. Hand written response assignments must be done in blue or black ink only, and written only on white ruled paper. Write only on one side of the paper and skip lines. Typed assignments must be done only in 10 or 12 size fonts, double-spaced and printed only on one side of the paper. The Term Paper must be typed. All assignments must be brought to class and placed in class folders. **DO NOT SEND ASSIGNMENTS BY E-MAIL.**

**AVOIDING PLAGIARISM** A discussion of plagiarism in A Guide to Writing Papers indicates that plagiarism is taking other people's **WORKS** including facts, ideas, opinions, or organizational structures and using them as your own. According to the GUIDE, "Conscious plagiarism results from the same reason people cheat at anything else in life: laziness, indifference, a desire to beat the system or competition for grades at any price." Whatever the reason, it is unacceptable behavior, which defeats the reason for going to college—gaining skills for learning on your own. In AAAS545, a student who plagiarizes (**especially copying other students' papers**) will receive a **letter grade of E for the class.**

**What I Expect From You**

- ☐ that you will read and complete all assignments before class time and you will do your own work and will not copy other students' papers.
- ☐ that you will attend class regularly and be on time
- ☐ that you will meet with me for conferences on the day and at the time of your appointment
- ☐ that you will participate in class discussions and challenge materials presented to the best of your ability
- ☐ that you will discuss with me any problems you have understanding the materials or assignments
- ☐ that you will help to create a sense of classroom community and engage freely in collaborative activities

**What You May Expect From Me**

- ❖ that I will come to class prepared to discuss the reading assignments with you
- ❖ that I will give assignments based on the materials appropriated for the class
- ❖ that I will encourage your questions, respond appropriately, and challenge you to think critically
- ❖ that I will have effective conferences with you
- ❖ that I will make AAAS545 interesting and enjoyable so that the class will remain a memorable and fulfilling experience in African American Studies

**PAGE FOUR****DAILY PROCEDURES TO FOLLOW IN AAAS 545**

**Attendance** is mandatory. Students are allowed only **two** excused absences. Coming to class on time is important. A student will be considered late if he or she misses 15 minutes of class time.

**SOME IMPORTANT FACTORS ABOUT ATTENDANCE:**

1. **Movies or videos**— The dates when movies or videos are shown in class are printed one week in advance on the weekly guide. If students are absent on those days they are responsible for obtaining a copy of the movie or video other than from the professor. Students will be responsible for the assignment given for that movie or video even if they are absent from class.
2. **Oral Presentations:** Students will receive a grade of Zero (0) for missing an oral presentation.
3. **Assignments:** When they are absent from class, students should designate another student to pick up a weekly guide and to inform them about what was taught in class that day. Students must not telephone the instructor to ask for that information.

**Telephone Calls** may be made to my office at any time 292-1127; telephone calls may be placed to my home 252-3348 Monday through Friday **only** from 7:00p.m. to 11:00p.m. Do **NOT** call My home on Saturday or Sunday at any time. **Cell Phones** must be turned off inside the classroom.

**Reading Anthologies** must be purchased by the second day of class; each student must purchase his or her own Reading Packet. Sharing of Reading Packets is not permitted in class. **ATHLETES AND OTHER STUDENTS ON SCHOLARSHIPS** must buy their books from the publisher's representative, obtain a receipt and take that receipt to the athletic or scholarship program for reimbursement. **Students must bring the Course Packet and Weekly Guide to class every day.**

**Class folders may not** be taken home. At the beginning of class, Students pick up their class folder and record attendance and grades. Students **Do not** pick up folders for classmates and do not take or place any materials in any one else's folder. When class is adjourned, students must place their class folders on professor's desk.

**Eating** sandwiches, box lunches and plates of foods is not permitted in this class. Do not bring open containers into the classroom. Drinking Beverages is permitted if they are within a container that has a lid. **Do not chew tobacco in the classroom and do not spit tobacco juice in containers in the classroom.**

**Leaving** the classroom is permitted for emergency situations; however, walking back and forth, going inside and outside the room, consistently, during class lectures or discussions is not accepted. Students should plan to use the restrooms before class or during five-minute breaks given during the class time. A Student should inform the instructor before class begins if he or she plans to leave early before class is dismissed.

**Visitors** are not permitted in this class without the knowledge or permission of the professor. Students must inform the professor at least 15 minutes before class begins about a special guest(s). Children, including toddlers, adolescents, and teenagers are especially not allowed in this class.

**Personal problems**-- If students are experiencing difficulties, they may advise the professor about their intentions for continuing the course. Ask to speak with the professor after class or make an appointment to discuss priorities with the professor at a convenient time. **Students with disabilities** must speak with the professor concerning assignments, seating arrangements, and for distributing materials to Disability Services.

## Page Five

**COURSE OUTLINE**

The course outline presented here **is subject to change without notice**; it lists only the general reading assignments organized by weeks. The details for each Response Assignment will be presented on a weekly guide each student will receive on the first day of each week. Quizzes and term paper assignments will also be written in depth on the weekly guide. If students are absent from class on the day the weekly guide is distributed, they may do the following: have someone pick them up a weekly guide, or they may ask the instructor to place the weekly guide in the class folder.

**PART ONE Intersections: Ethnicity and Racial Identity**

**WEEK ONE, WEDNESDAY---** (1) Introduction to the class, syllabus, weekly guide, and the course materials. (2) READING AND DISCUSSION —NOTES from the weekly guide. "Identity-Related Racism, An organized structure and an ideological foundation; (3) DVD clip from Dave Chappelle's Season One.

**WEEK TWO, MONDAY---** (1) READING AND DISCUSSION from Course Packet "Experiencing Race, Class, and Gender in the United States"; "Ethnic and Racial Identity";

**READING ASSIGNMENT**

(from Weekly guide) Biography of John Hope Franklin  
(From Course Packet) "Ethnicity in American Life: The Historical Perspective" by John Hope Franklin

**WEEK TWO, WEDNESDAY----** (1) READING AND DISCUSSION "Rosa Wakefield" by John Langston Gwaltney; "More Minarets Among the Steeples" by Stephen Goode; "To Be Black, Gifted, And Alone" by Bebe Moore Campbell; "There is No Hierarchy of Oppressions" by Audre Lorde; "A Very Basic Decision" by Mary Mebane

**WEEK THREE, MONDAY----** (1) READING AND DISCUSSION "My First Conk" Malcolm X; "Graduation" Maya Angelou; "Black and White" by Leona Thomas; "Straightening Our Hair" by Bell Hooks;; From Chapter One Forty Million Dollar Slaves (Printed on the Weekly Guide) From *Hidden Name and Complex Fate* by Ralph Ellison (2) VIDEO : The Sellout Diaries

**WEEK THREE, WEDNESDAY--** (1) READING AND DISCUSSION ---NOTES from the weekly guide "AN INTERPRETATIVE HISTORY OF BLACKS IN AMERICAN FILMS"; "Stepin Fetchit"; "Black Academy Award Winners" (2) DVD *It's Black Entertainment*

**READING ASSIGNMENTS FOR ORAL PRESENTATION NUMBER ONE DUE IN WEEK NUMBER FOUR**

"The Black Statue of Liberty"

"Five Black Presidents"

"Yolanda King: First Daughter of The Civil Rights Movement"

"Black Americans Still Linked To Black Africa"

"A Historic First: Five Black Actors Up for 2007 Oscars" and "Phylicia Rashad"

**WEEK FOUR, MONDAY---** (1) READING AND DISCUSSION NOTES from the Weekly Guide "Black Women White Men, White Women Black Men---Interracial Relations". (2) Oral Presentations; (3) "Slave Children of Thomas Jefferson" (4) MOVIE A PATCH OF BLUE

**WEEK FOUR, WEDNESDAY----** (1) READING AND DISCUSSION NOTES from the Weekly Guide "BLACK ROBBERS"; (2) Oral Presentation; (3) MOVIE: A PATCH OF BLUE

**QUIZ NUMBER ONE -----** From "One Friday Morning" By Langston Hughes; POEM "Dinner Guest Me" by Langston Hughes (Printed on the Weekly Guide); Response to A PATCH OF BLUE

**PAGE SIX**

**PART TWO: RACISM: Stereotypes, Prejudice, Class and Sexuality**

**WEEK FIVE, MONDAY ---** (1) Introduction to the main concepts to be developed in for PART TWO from NOTES from the weekly guide. (2) DVD clips from THE BOONDOCKS (3) READING AND DISCUSSION from the Course Packet:

"Stereotypes and Prejudice"; "Power and Racism"; "Racism in the English Language" by Robert B. Moore "Legal Discrimination". MOVIE: The Defiant Ones

**WEEK FIVE WEDNESDAY---** (1) Reading and Discussion "A Day In April" Marita Golden "The Lesson" Toni Cade Bambara; "After Imus: Blacks Champion Women, Civility and Decency"; "Hardway Axed by NBA For Anti-Gay Comments In Wake of Amaechi's Revelation That He's Gay"; "Allstate Settles Racial Discrimination Lawsuit"; "Connecticut Man Awarded \$5 Million For Wrongful Imprisonment"; "Study On Foul Calls Points to Racial Bias Among NBA REFS"; "HBO Documentary Chronicles 20 -Year Courtroom Battle Of Wrongfully Imprisoned North Carolina Man"; "Blacks Less Likely Than Whites To Become Living Kidney Donors"; Study Finds "Black Males' Rampant Joblessness, High Drop-Out Rate, Incarceration Dooming Black Community Study" ; "Historic Super Bowl Is Latest Victory In Blacks' Long Struggle In The NFL"

READING ASSIGNMENT for Quiz Number Two "Memorabilia That Have Perpetuated Stereotypes About African Americans" by Kenneth W. Goings; (**GUEST SPEAKER**) "Sex, Class and Race Intersections Visions of Women of Color" by Carol Lee Sanchez; "A White Man's Word" by Debra Swallow; "Racism and Nationality" by Oscar Handlin; "Strong Women and Strutting Men"; "The Moynihan Report" by Paula Giddings; "Dry September" by William Faulkner; "I'm Black, You're White, Who's Innocent?" Shelby Steele

**Part Three Violence: Racial violence and Sexual Assault, Sexual Harassment, Murder, and Interracial violence—Rap Music**

**WEEK SIX MONDAY ----** (1) Introduction: Racial Violence and Racial Segregation: The Jim Crow Era NOTES FROM THE WEEKLY GUIDE. "Jim Crow Law" by Benjamin Quarles; (2) READING AND DISCUSSION: Plessy vs Ferguson; "Lynching/ Ida B. Wells"; "The Klu Klux Klan"; "The Murder of Emmett Till" (PRINTED ON THE WEEKLY GUIDE); "Emmett Louis Till. 1941 to 1955" (From Course Packet); (3) MOVIE: ALWAYS OUTNUMBERED, ALWAYS OUTGUNNED

**WEEK SIX WEDNESDAY** (1) READING and DISCUSSION: Anita Hill and Clarence Thomas Controversy; "Sexual Harassment: "A Hidden Issue" by Bernice Resnick Sandler; "Neighbors" by Diane Oliver; "The Hammer Man" by Toni Cade Bambara; "A Brother's Murder" By Brent Staples; "Hustler" by Malcolm X; "The Brother" by John Edgar Wideman (2) MOVIE: ALWAYS OUTNUMBERED, ALWAYS OUTGUNNED

READING ASSIGNMENT FOR QUIZ NUMBER THREE Inter-Racial Violence: Conflicts of Class and Culture by Michael Laslett; "Terror in Our Neighborhood" from Southern Poverty Law Center

**WEEK SEVEN MONDAY AND WEDNESDAY** (1) INTRODUCTION: DVD CLIP FROM The BOONDOCKS; READING and DISCUSSION "The Rap Attitude" Jerry Adler ; "Hate, Rape and Rap" by Tipper Gore; MOVIE: VIDEO TUPAC RESURRECTION : IN HIS OWN WORDS

**TERM PAPER ---** "The O.J. Simpson Murder"; "Kobe Bryant and the Price of Freedom"; "His last night as a free man, Maurice Clarett"; The Trials of Los Angeles Police Officers' in Connection with the Beating of Rodney King"; from BOONDOCKS "The Trial of Robert Kelly.

**Page Eight**

**PART FOUR: EDUCATION, HEALTH, SPORTS, POLITICS, AND POP CULTURE**

**WEEK NUMBER EIGHT MONDAY** (1) READING AND DISCUSSION: "Edwilda Isaac" (PRINTED ON THE WEEKLY GUIDE); "Learning to Read" by Malcolm X "Discovering Books" by Richard Wright;; "If Black English Isn't A Language, Then Tell Me, What Is?" by James Baldwin; "Keeping Close to Home Class and Education" by bell hooks; "The Re-Coloring of Campus Life" BY Shelby Steele; (2) MOVIE: HIGHER LEARNING

**WEEK NUMBER EIGHT WEDNESDAY** (1) READING AND DISCUSSION "WHITES UNDERESTIMATE THE COSTS OF BEING BLACK" By Philip Mazzocco; (2) "Barack Obama Outlines 'Urban Agenda' as He takes First Step Toward Presidency"; MOVIE HIGHER LEARNING

**WEEK NUMBER NINE MONDAY ( HOLIDAY)**

**WEEK NUMBER NINE WEDNESDAY**(1) READING AND DISCUSSION "Fun On The Fairway—Michael Jordan and Tiger Woods" (2) ORAL PRESENTATION "Friends, Lovie Smith and Tony Dungy Make History Together As first Black Coaches In Super Bowl"; "Remembering The Legacy Of A Baseball Pioneer"; "Leroy Satchel Paige"; "Single Sports Dads Show They Can Be Star Parents Too"

**WEEK NUMBER TEN MONDAY** 1) READING AND DISCUSSION (2) Minister Louis Farrakhan: talks About Miraculous Recovery"; B.B. King Combats Health Scare To Thrill Fans Another Day "Maybe someone's saying a prayer for me; (3) MOVIE: ONE DAY

**WEEK NUMBER TEN WEDNESDAY:** (1) READING AND DISCUSSION "Remembering TV News Giant Ed Bradley"; "Arthur Ashe" (2) MOVIE: ONE DAY

**WEEK NUMBER ELEVEN MONDAY (FINAL WEEK OF CLASSES, WRAP UP)**

READINGS FOR QUIZ NUMBER FOUR and QUIZ NUMBER FIVE  
"Has Hip Hop Taken a Beatdown Or Is It Just Growing UP?"  
"Grandmaster Flash And The Furious Five Inducted Into The Rock And Roll Hall Of Fame"  
"The James Brown Story"  
DVD: CNN Presents "The James Brown Story"

- I. Instructions for submitting final, quizzes will be printed on the weekly guide for weeks number Eleven.
- II. FINAL QUIZZES WILL BE DUE ON DATES ASSIGNED FOR FINAL EXAMS BY THE UNIVERSITY
- III. FINAL QUIZZES not submitted on the due dates will not be graded.
- IV. No Incompletes are given for this class. See the professor if you have questions or concerns



***AAAS 595 Theorizing Race  
Winter 2004  
UH 086  
MW 1:30-3:18***

***Instructor Information:***

***Professor Rebecca Wanzo***

***286 University Hall***

***(614) 292-2271***

***wanzo.1@osu.edu***

***Office Hours: MW 3:30 – 4:30 and by appointment***

***Course Description:***

What is race? Most people assume that they understand the meaning of the word “race,” but the idea of race is highly contentious and many debates surrounding this concept have affected the way that nations, education policy, scientific discourses, and social relationships have been shaped. In this course, we shall look at influential thinkers from the enlightenment to the present in order to examine foundational narratives that have shaped thinking in the West about racial identity. We will examine texts written by those who link race to intellectual aptitude and behavior and look at the ways that understandings of race have shaped laws throughout the world. We will also read the work of scholars and writers who have explored the intersections between race, gender, sexuality, genetics, and politics. *Theorizing Race* is an interdisciplinary course that includes literature, sociology, philosophy, ethnic studies, and science studies.

While this is an interdisciplinary course, it is housed in African-American and African Studies and the primary focus of the course will be on racial discourses affecting black bodies and the responses black thinkers have made to discussions about black identity. However, many of the texts we read are not from Black Studies. This course is not exclusively about people of African descent, and every topic covered in the course will be useful in discussing topics outside of African-American and African Studies. Students are encouraged to bring their varied intellectual interests to class discussions.

All participants in this class should also be prepared to take on very difficult material--both emotionally and conceptually. No student should presume that the presence of a text on the syllabus means that the instructor embraces the content. Many of the texts are included because they have been important in the history of theorizing race in the West. Some of the texts may incite anger and disgust, some writings that trouble you may be valued by a classmate. Members of the class must be mature enough to discuss the controversial and troubling nature of some of the material and intellectual differences in the classroom. All participants in the seminar will demonstrate their respect by listening to all arguments and responding with thoughtful replies.

We all must keep in mind that the class is about “theory,” and that the language that theorists use is often very difficult. As a group with a common purpose, we will struggle with the material together. We will master the content of the texts and learn how to concisely articulate the arguments of the texts and use these texts to discuss topics that are meaningful to us. As we struggle, we will always remember that every member in the classroom is also theorizing—we are all intellectuals participating in discussions that have been taking place long before us and will continue long after we are gone.

### ***Required Texts:***

Course Pack from Zip Notes

Octavia Butler *Dawn*

Aime Cesaire *Discourse on Colonialism*

Frantz Fanon *Black Skin, White Masks*

George Schuyler *Black No More*

(*Dawn*, *Discourse on Colonialism*, and *Black Skin, White Masks* may be available at greater discounts at [bookfinder.com](http://bookfinder.com) or from a used vendor on [amazon.com](http://amazon.com).)

### ***Primary Course Objectives:***

1. The participants in this seminar will become familiar with important terms, histories, and thinkers who have influenced discourses around race.
2. The participants in this seminar will actively participate in class discussions and develop greater facility in discussing the issues related to conflicts about racial identity.
3. The participants in this seminar will develop their own informed positions on these debates and issues and be able to articulate their arguments in writing.

### ***Course Requirements:***

Paper 1 (3-5 Pages)	20%
Presentation	10%
Presentation Paper (4-5 pages)	20%
Final Paper (7-8 pages)	30%
Attendance and Participation	10%
Short Assignments	10%

### ***Papers***

*Paper 1:* The first paper in this course is your extended answer to the question, “What is race?” Students will demonstrate their ability to synthesize the material read thus far and also use an example from the news, history, or a fictional narrative to demonstrate how race functions. A handout outlines the instructions for this assignment.

***Presentation Paper:*** The paper related to your presentation is due **one week** after your class presentation. This deadline is flexible if the presentation paper deadline is close to the deadline for Paper 1. With this assignment students will demonstrate their ability to critique a critical essay and use it to discuss another text. A handout outlines the instructions for this assignment.

***Final Paper:*** Both of the prior writing assignments are preparation for the final paper. The final paper topic is open. The only guidelines are that students relate the topic to theories of race and ethnicity, and use **at least 2 scholarly sources** that were not used in class. **All students must meet with Professor Wanzo and discuss their paper topics.** Three short assignments--- an annotated bibliography, an introductory paragraph, and an outline--- will aid students in completing this assignment.

### ***Presentation:***

Students will select a presentation topic. Presenters will read the suggested essay for that topic and deliver a 10-15 minute presentation on the assigned day. In their presentations: students must:

1. successfully communicate the thesis and content of the essay
2. relate the essay to class reading(s)
3. provide a handout and/or visual aid
4. produce at least 3 questions, given to the professor at the beginning of class, that will prompt class discussion.

This is your chance to teach the class on a topic, and students are encouraged to be creative. Students who wish to do presentations for the last three class meetings are encouraged to turn in their papers early.

### ***Short Assignments:***

A limited number of short assignments will be completed over the course of the quarter--- 3 of which are designed to help you with writing the final paper. Other assignments will be given throughout the quarter as needed to help facilitate discussion or understanding of a class topic.

### ***Policies and Procedures***

#### **Attendance and Participation:**

I expect you to attend every class. After two **unexcused** absences (a doctor's note, death in the family, or other emergency constitutes an excuse), your grade will be dropped half of a letter grade. I also expect you to be on time. If you are tardy three times I will count that as an absence. If you have some problem getting to class from your previous class or work, please discuss this with me.

Attendance constitutes part of your participation grade. Being present is not enough to earn full credit for participation. Contributing to class discussion is a must as a course is only as good as its members and the community built in the classroom.

### **On Writing:**

Learning how to write is a continuous exercise. As you work on your writing for this course, I encourage you to come to me for help. You are also fortunate to have a Writing Center at OSU that aids students of all skill levels. Please take advantage of the free tutoring if you feel the need. The OSU Writing Center is located in 475 Mendenhall Laboratory, on the south end of the oval. Their phone number is 688-4291, and their website is [cstw.ohio-state.edu/writing\\_center/index.htm](http://cstw.ohio-state.edu/writing_center/index.htm).

### **Plagiarism:**

The following is my department's expanded statement of The Ohio State University's policy on plagiarism:

As defined by University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in works that is not his or her own and plagiarism search engines make documenting the offense very simple. You should always cite your sources (I can help you with this if you are unfamiliar with proper styles of documentation). Always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism. Always see your TA or professor if you are having difficulty with an assignment. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

### **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

### **Disability Services**

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

### ***Reading Schedule:***

(Except for the required books, all class readings are in the course-pack unless otherwise indicated. All presentation essays are on reserve unless otherwise indicated.)

1/5 M Course Introduction  
Handout, from Michael Omi and Howard Winant "Racial Formation"  
*Space Traders* from *Cosmic Slop*

### **I know it when I see it?: Defining race and ethnicity**

1/7 W Werner Sollors "Beyond Ethnicity"  
Evelyn Brooks Higginbotham, "The Metalanguage of Race" 251-258  
Recommended: *All* of "The Metalanguage of Race"; Angel R. Oquendo  
"Re-Imagining the Latino/a Race"

### **No history and no future? Foundational theories in Race, Nation, and Citizenship**

1/12 M Hume, "Of National Characters" from *Race and the Enlightenment* 29-33;  
Thomas Jefferson, excerpt from *Notes on the State of Virginia*, 182-199; Kant, "On  
National Characteristics" 49-58

Presentation AND Recommended: Adolf Hitler "Nation and Race" (CP)

1/14 W Georg Wilhelm Friedrich Hegel, *Lectures on the Philosophy of World  
History* 173-190; W.E.B. Dubois, "The Conservation of Races" in *The Souls of Black  
Folk* (Bedford Edition)

Presentation: Mary Lefkowitz, "Not Out of Africa" and Martin Bernal "A  
Reply to 'Not Out of Africa'"

1/19 M Martin Luther King Holiday--No Class

### **"What do you mean 'we,' white man?": Theories of Whiteness**

1/21 W Richard Dyer "The Matter of Whiteness" from *White* 1-40;  
Peggy McIntosh "White Privilege: Unpacking the Invisible Knapsack" from *Race: an  
anthology in the first person* 120-126

Recommended AND Presentation: David Roediger and James Barrett  
"Inbetween peoples: race, nationality, and the 'new immigrant' working class"

**Do you think Michael Jackson read this?**

1/26 M *Black No More*, Chapters 1-7

Presentation: "Jamie L. Wacks "Reading Race, Rhetoric, and the Female Body in the Rhinelander Case"

1/28 W *Black No More*, Conclusion

Presentation: Excerpts from *Composition in Black and White: The Life of Philippa Schuyler*

Possible Film Showing: *Western Eyes*

1/29 F **First Paper Due**

**Genetics or Social Construction?: Race, Biology, and IQ**

2/2 M Excerpts from *The Mismeasure of Man*

2/4 W *The Bell Curve*, pgs 1-24; 269-315 ; 509-552

Presentation: Responses to *The Bell Curve*

Presentation: Responses to *The Bell Curve*

*Mid-Term Evaluations*

**Is Justice Blind? If true, would that be a good thing?: Race and the Law**

2/9 M Cheryl Wall "Whiteness as Property," Patricia Williams "On Being the Object of Property"

Presentation: Patricia Williams "The Pain of Word Bondage"

2/11 W Neil Gotanda "A Critique of 'Our Constitution is Color-Blind'" 257-275

Mari Matsuda "Looking to the Bottom: Critical Legal Studies and Reparations" 63-79

Presentation: Charles Mills "Overview" from *The Racial Contract*

2/13 F **Students must have discussed final paper topic with instructor by this date.**

**Nobody knows the trouble I've seen: Race and the Psyche**

2/16 M *Black Skin, White Masks*, Chapters 1-4

Film Viewing: *Frantz Fanon: Black Skin, White Mask*

Presentation: Selection from Fanon anthology on reserve

Presentation: Selection from Fanon anthology on reserve

2/18 W *Black Skins, White Masks*, Chapters 5-6

Recommended AND Presentation: Anne Anlin Cheng "The Melancholy of Race"\* (very difficult material—2 presenters possible)

**2/20 F Annotated Bibliography of 2 sources for Final Paper topic due by 4:00 p.m.**

**What, to the Negro, is the western flag?: Race and Nation**

**2/23 M Film: *Sugar Cane Alley***

**2/25 W Aime Cesaire *Discourse on Colonialism***

**Recommended AND Presentation: Edward Said "Imaginative Geography and Its Representations: Orientalizing the Oriental"**

**2/27 F Introduction due by 4:00 p.m.**

**3/1 M Chandra T. Mohanty "Cartographies of Struggle: Third World Women and the Politics of Feminism" (ON RESERVE); Homi K. Bhabha "Of Mimicry and Man" from *The Location of Culture* 85-92**

**Presentation: Stuart Hall "New Ethnicities"**

**Born to be Bad?: Race and Genetics**

**3/3 W *Dawn*, Part I and Part II:1-6**

**Presentation: Priscilla Wald "Future Perfect: Grammar, Genes, and Geography"**

**3/5 F Sentence Outline due by 4:00 p.m.**

**3/8 M *Dawn*, Conclusion of Part II and Part III:1-11**

**Presentation: Robyn Wiegman "Intimate Publics: Race, Property, and Personhood"\* (very difficult material—2 presenters possible) (presentation paper due by 3/12)**

**3/10 W *Dawn*, Conclusion**

**Presentation: Nancy Jesser: "Blood, genes, and Gender in Octavia Butler's *Kindred* and *Dawn*" (presentation paper due by 3/12)**

**Final Paper due Monday March 15<sup>th</sup> by 3:00 p.m.**



**ANTH 421.06: Latin American migration: the culture and social meaning of transnational movement.**

**Jeffrey H. Cohen**

**Room: McPherson Chemical Lab (MP) 2017**

**Time: Tuesday and Thursday, 9:30-11:18**

**Office hours: Tuesday and Thursday, 1:30-3:00**

This course is an intensive ethnographic investigation of Latin American and Caribbean migration. We look at several key regions- Mexico, Central America South America and the Caribbean. Our goals include 1) a review of the history of Latin American migration; 2) the investigation of contemporary movement; 3) the discussion of

the costs and benefits of "transnational" movement; and 4) the outcomes of movement for Latino migrants settled in the US. From this course you will learn how anthropologists study migration and the cultural and social meaning of transnational movement.

**Readings:**

Jeffrey H. Cohen, *The Culture of Migration in Southern Mexico*

David Kyle, *Transnational Peasants: Migrations, Networks and Ethnicity in Andean Ecuador*.

Sarah J. Mahler, *Salvadorans in Suburbia: Symbiosis and Conflict*

Patricia Pessar, *A Visa for a Dream: Dominicans in the United States*.

**Classroom mechanics:** Please remember that instructors do not give grades; grades are earned. Your grade will reflect your complete fulfillment of the required work in this class. Attendance is mandatory and I expect you to participate in the discussions. We are going to cover a lot of ground and your attention to detail, presence in class and commitment to the content is critical. Your failure to attend this class will result in a reduced final grade. Understand that even with a clear and valid excuse, it can be hard to make up for lost time. If you will be attending a conference, if you are gravely ill it is your duty to let me know and together we will try to find a solution. When you have a presentation in failure to complete your assignment will result in the loss of a letter grade.

**Assignments:**

**Migration in Latin America:** In this assignment you will select a migration stream that interests you and involves some aspect of Latin American or Caribbean migration (El Salvadorians in the US, internal movers in Brazil), or finds movers heading to Latin America or the Caribbean (Japanese migration to Peru). Then you will create a power point presentation with a short (1-5 pages) summary paper of your project. In your poster presentation you will pick an aspect of the flow to investigate. Your poster should include approximately 10 slides and it should cover the subject. You will present your presentation in class for a grade and I expect to have everyone in class for presentations. You will turn in a copy of your summary paper and print out of your slides.

There is one midterm and a final, each will include essays, short answers and definitions-identifications.

I have organized this class with time for discussion. You will present topics and research to the class. From time to time, I will ask you to respond to specific issues covered in the readings. You should have the readings complete before class time. Your failure to prepare, to miss class and participate can have a detrimental effect on your final grade.



<b>Grades:</b>	
Presentations/participation	50 points
Paper	100 points
Midterm	100 points
<u>Final exam</u>	<u>100 points</u>
Total	350 points



total

Final grades are based on a standardized distribution, using the number of points for the course. A general guide to grades:

A 92; A- 90-91; B+ 88-89; B 82-87; B- 80-81; C+ 78-79; C 72-77; C- 70-71; D+ 68-69; D 60-67; F < 60.

Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, or collaboration, consult with the course instructor.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, contact me to arrange an appointment as soon as the quarter begins. At the appointment we can discuss the course format, anticipate your needs and explore potential adaptations to meet your needs. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. You are responsible for seeking available assistance from ODS at 292-3307, prior to or at the beginning of the quarter.

In case of a dispute concerning a grade, the student must first meet with the instructor to reconcile the matter. This should be done within a week after the grade has been received. At that time, the student should be able to submit materials used in creating the paper, drafts, and other supporting material. If reconciliation proves impossible, the matter goes to the Office of Student Advocacy.

Tentative Schedule

<i>Week</i>	<i>Topic</i>	<i>Reading</i>	<i>Assignments</i>
Mar. 25-27 Apr 1-3 Apr 8-10	Migration and anthropology Migration in Latin America--history Contemporary migration in Latin America	Start Cohen Finish Cohen	<b>Project statement</b>
Apr 15-17 Apr 22-24 Apr 29-May 1	What is transnationalism Moving to new destinations Guest speaker	Start Pessar Finish Pessar	<b>Project update</b> <b>Midterm</b>
May 6-8 May 13-15 May 20-22	Gender/legality and remittances Migration and development Directions for future studies	Complete Mahler Start Kyle Finish Kyle	<b>Project update</b> <b>Drafts of projects due</b>
May 27-29	<b>Paper presentations</b>		<b>Finished projects due with presentation</b>

**Final exam-Thursday, June 5, 9:30 am - 11:18**

CS 545  
Intersections:  
Approaches to Race, Gender, Class and Sexuality  
Winter 2008 – Fontana Labs 142

Professor: Dr. Maurice E. Stevens  
E-Mail: [stevens.368@osu.edu](mailto:stevens.368@osu.edu)  
Office Hours: Tuesday 1:30-3:30, OBA

Office: 426 Hagerty Hall  
Office Phone: (614) 292-1384

This course, *Intersections*, builds an understanding of the interrelated nature of various axes of social classification as a useful rubric for theorizing difference. Rather than imagining race, gender, class and sexuality as separate and at times additive modes of social experience, this course assumes and asks us to investigate how these categories work in conjunction with one another in very profound ways. This comparative and interdisciplinary course examines specific intersections while also emphasizing broad understandings of the social, political and cultural processes that shape lived experiences of difference.

As an upper-division class, *Intersections* encourages students interested in difference to develop more sophisticated interdisciplinary approaches and more complex models than might be available in introductory level courses. This course requires students to examine the intersections of race, gender, class, sexuality, and ability in various sites of cultural investigation. Focusing on Critical Race Theory, Whiteness Studies, Sovereignty Studies, Critical Gender and Sexuality Studies, and Disability Studies as intellectual locations that make use of *intersectionality* to evaluate their objects of study, students in this class will consider the role of social institutions in the systematic production, identification, and "management" of communities defined by difference, and the struggles undertaken by those communities to respond to those efforts. There is a tension here that will prove deeply productive in this course. On the one hand, *theorizing* difference in an intersectional way will always be an ideal practice. It is a theoretical movement that works wonderfully in the abstract, but proves quite difficult in its specific application as a political strategy. On the other hand, *living* intersectionally is, in some ways, a strange kind of absolute experience or personal truth. In moving through the course, weaving our ways around various kinds of experience and ways of knowing it, we will be vexed by this tension again and again. It will be in turns enthralling, informing, and frustrating, but CS 545 *Intersections* will never let this tension be paralyzing. Instead, we will respond to what the tension between what we understand as the truth of experience and the suspicion that comes with engaging someone else's experience demands of us.

The requirements of this tension are something that make *Intersections* perhaps more challenging than many courses. The challenge is in the fact that the method *Intersections* uses to develop competencies in relation to the course theories is integrally tied to classroom pedagogy. A passive approach to learning simply will not work in this class. Establishing literacy around theories of difference requires us to be cognizant of how we are ourselves embedded in these ways of knowing and feeling...

Ways of knowing and feeling.

Building this cognizance will come from our ongoing engagement and response with one another around our reading, writing and project collaboration, our world making. Ours shall be a commitment to process and trans(per)formative praxis.

### Course Requirements:

Carmen Reading Responses: required posting)	30% (1-3 points for each
Reading Presentation/Facilitation:	15% (10, 12 or 15 points)
Mid-Term Final Project Proposal	15% (10, 12 or 15 points)
Final In-Class Presentation: possible group score)	10% (6, 8, or 10 points
Final Project:	30% (15, 25 or 30 points)
<b>Total Possible:</b>	<b>100% (100 points)</b>

The OSU Standard Grading Scale will be applied

### Carmen Reading Responses:

By 10:00 pm the evening following our in-class discussion of Block articles, you will be expected to post your responses to Carmen. Each response will be scored with a 1, 2, or 3. This is an important secondary space of interaction, one in which I will not intervene (directly) and from which I will draw questions and concerns for our discussion of each Block's primary manuscript. Our goal is to create a space for serious dialogue and response that functions as an extension of our physically shared classroom space. Therefore, our use of the virtual classroom will become more honed and pointed as the course progresses. As everyone gets familiar with the system, I envision it becoming a space where we can make thoughtful and respectful contributions to open discussion both connected with and tangential to the conversations we have in our "in person" classroom encounters. Creative responses are welcome: poetry, stream of consciousness reflections, web links to other material, etc. Any investment you make in the evolution of this space will help take this course to greater levels of nuance and intellectual stimulation.

### Working Groups:

In addition to the various small group and dyad work we will do in class, you will each be assigned to two collaborative Groups; one by letter (Reading Group) and one by number (Project Group). Your letter group will be responsible for your presentations on Reading. Your number group is responsible to produce a Mid-Term Project Proposal, Final Project (Policy Paper or Grant Proposal) and Final Project Presentation. For your final project your number group will produce either a policy paper or grant proposal in accordance with guidelines I will provide. All students are required to work in the groups to which they are assigned. The collective success of the Working Group will depend on the success of each of its members. Each Project Group

is required to meet with me before turning in their Final Project Presentations.

**Reading Presentation & Discussion Facilitation:**

Once per block, one of the Reading Groups (A-E) will be responsible for presenting a book and facilitating discussion for most of one class meeting. You are encouraged to experiment with group activities, handouts, Carmen pre-discussion, visual aids, alternative presentation formats or materials, and, of course, to pose very tough questions. Each group member is expected to contribute equally to the process (remember, equally does not necessarily mean the "same"). At least one day before your presentation, your group must communicate with me in some way, indicating what you plan to do during the class period. After your class facilitation, you will hand in a one page, *collaboratively produced*, description of your group's process and each member's contribution to the final outcome.

**Mid-Term Final Project Proposal:**

On Tuesday January 29<sup>th</sup> each Project Group (1-5) will submit a collaboratively produced Mid-Term Project Proposal. This proposal will indicate whether you will be producing a *policy paper* or *grant proposal*, who your target audience will be (funding organization, political entity, social agency, etc.), what will be your final project's specific area of concern, and what might be some of your project's hypotheses.

**Final Project and In-Class Presentation:**

Together, the Final Project and In-Class Presentation will constitute 40% of your grade!

Due on Tuesday March 11<sup>th</sup>, the Final Project (the Policy Paper or Grant Proposal) must conform to specifications appropriate to the venue relevant to your project site. You can expect them to be somewhere between 1500 and 2500 words. Your completed Final Project will receive 15, 25 or 30 points.

The In-Class Presentation of your Project Group's findings/themes will come at the end of the quarter (Group A-Tuesday March 4<sup>th</sup>; Groups B & C-Thursday March 6<sup>th</sup>; Groups D & E-Tuesday March 11<sup>th</sup>). This 30-minute presentation will be followed by 10 minutes or so of Q&A and will be evaluated by your peers and professor. You will receive 6, 8 or 10 points for this work.

**Learning Accommodations:**

If you need an accommodation due to the impact of impairment, please contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office For Disability Services to assist me in verifying the need for accommodations and in developing appropriate strategies. If you have

not previously contacted the Office For Disability Services, I encourage you to do so as early in the quarter as possible.

### **The Writing Center:**

The Writing Program at the Writing Center provides on-campus individual conferences on any kind of writing project. At some point during the quarter you should take advantage of this free service to receive additional feedback on your writing assignments. It is necessary to make an appointment in advance (keep in mind that appointments near the end of the quarter are nearly impossible to get so plan ahead). The phone number is (614) 688-4291. The Writing Center is located at 475 Mendenhall, 125 S. Oval Mall. Visit their office or website for more information.

<http://cstw.osu.edu/writingCenter/>

### **Office Hours:**

Please take full advantage of my office hours. Don't wait for problems to arise before coming to see me. Let me know how you are doing with the readings, if you have any ideas for discussion topics, if you find any component of the class particularly engaging or challenging, etc. This is one of the ways I come to know if the class is effective in helping you meet the course requirements.

### **Academic Honesty:**

I consider any act that misrepresents a student's own academic work or that compromises the academic work of another to be scholastically dishonest. Therefore, cheating on assignments, unauthorized collaboration on assignments, sabotaging another student's work and plagiarizing are all absolutely unacceptable. Plagiarism is presenting someone else's work as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. Please familiarize yourself with University guidelines regarding academic dishonesty. The University protocol around possible Academic Misconduct is very rigid. If I suspect misconduct to have taken place, I am required to present the case to the Committee on Academic Misconduct for their adjudication.

### **Required Texts In Order By Block:**

*The Alchemy of Race and Rights*, Patricia Williams (Harvard, isbn: 0674014715)

*The Possessive Investment in Whiteness*, George Lipsitz (Temple, isbn: 1566396352)

*Sovereignty Matters*, Joanne Marie Barker (U of Nebraska, isbn: 0803262515)

*A Critical Introduction to Queer Theory*, Nikki Sullivan (NYU, isbn: 0814798411)

*Disability and History*, Teresa Meade, Ed. (Duke University Press, isbn: 0822366533)

Reader: *CS 545 Intersections*



### Reader Articles By Block:

---

#### **Block 1: Critical Race Theory**

Lorde, Audre, "Age, Race, Class and Sex: Women Redefining Difference," from *Sister Outsider* (Crossing Press, Freedom), 1984, Pp. 114-123

Crenshaw, Kimberlé, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color," from *Critical Race Theory* (The New Press, New York), 1995, Pp. 357-383

#### **Block 2: Whiteness Studies**

McIntosh, Peggy, "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondence through Work in Women's Studies" from *Critical white Studies: looking behind the mirror*, ed. Richard Delgado and Jean Stefancic, (Temple University Press, Philadelphia), 1997

Frankenberg, Ruth, "When We are Capable of Stopping, We Begin to see" from *Names We Call Home: Autobiography on Racial Identity*, ed. Becky Thompson and Sangeeta Tyagi, (Routledge, New York) 1996

#### **Block 3: Sovereignty Studies**

Teaiwa, Teresia K., "L(o)osing the Edge," from *The Contemporary Pacific*, vol. 13, no. 2 (Fall 2001)

Amos, Valerie and Parmar, Pratibha "Challenging Imperial Feminism," from *Feminism and 'race,'* ed. Kum-Kum Bhavnani (Oxford, New York), 2001, Pp. 17-32

#### **Block 4: Critical Gender and Sexuality Studies**

Dollimore, Jonathan, "Desire and Difference: Homosexuality, Race, Masculinity," from *Race and the Subject of Masculinities*, ed. Harry Stecopoulos and Michael Uebel (Duke, Durham), 1997, Pp. 17-44

Goldman, Ruth, "Who Is That Queer Queer? Exploring Norms around Sexuality, Race, and

Class in Queer Theory," from *Queer Studies: a lesbian, gay, bisexual, & transgender anthology*, ed. Brett Beemyn and Mickey Eliason, (NYU Press, New York), 1996

#### **Block 5: Disability Studies**

Stone, Sharon D., "The Myth of Bodily Perfection," *Disability and Society*, vol. 10, No. 4, 1995, Pp. 413-424

Brueggemann, Brenda Jo, "Enabling pedagogy," from *Disability studies: enabling the humanities*, ed. Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson, (MLA, New York), 2002

Bérubé, Michael, "Afterword: If I Should Live So Long," from *Disability studies: enabling the humanities*, ed. Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson, (MLA, New York), 2002

---

**Foundations:**

Thursday 01/03  
FIRST CONTACT: Why Here and Not Elsewhere? What to expect  
is expected

**Block 1:**

**Foundations: Intersectionality and Critical Race Theory**

Tuesday 01/08  
Audre Lorde, "Age, Race, Class and Sex: Women Redefining  
Difference"  
Kimberlé Crenshaw, "Mapping the Margins"

Thursday 01/10  
*The Alchemy of Race and Rights*, Patricia Williams  
**Reading Group A Facilitates Discussion Today**

Tuesday 1/15  
Project Development Lab

**Block 2:**

**Permutations: Intersectionality and Whiteness Studies**

Thursday 01/17  
Peggy McIntosh, "White Privilege, Male Privilege"  
Ruth Frankenberg, "When We are Capable of Stopping, We Begin to  
see"

Tuesday 01/22  
*The Possessive Investment in Whiteness*, George Lipsitz  
**Reading Group B Facilitates Discussion Today**

Thursday 01/24  
Project Development Lab

**Block 3:**

**Shifting Spaces: Intersectionality and Sovereignty Studies**

Tuesday 01/29  
Teresia K. Teaiwa, "L(o)osing the Edge,"  
Valerie Amos and Pratibha Parmar "Challenging Imperial  
Feminism"

Thursday 01/31  
*Sovereignty Matters*, Joanne Marie Barker  
**Reading Group C Facilitates Discussion Today**

Thursday 02/07  
Project Development Lab

**Block 4:**  
**Shifting Places: Intersectionality and Queer Theory**

- Tuesday 02/12  
Jonathan Dollimore, "Desire and Difference: Homosexuality, Race, Masculinity"  
Ruth Goldman, "Who is that Queer Queer?"
- Thursday 02/14  
*A Critical Introduction to Queer Theory*, Nikki Sullivan  
**Reading Group D Facilitates Discussion Today**
- Tuesday 02/19  
Project Development Lab
- Thursday 02/21  
Group Independent Research @ Library or Elsewhere

**Block 5:**  
**Shifting Registers: Intersectionality and Disability Studies**

- Tuesday 02/26  
Sharon D. Stone, "The Myth of Bodily Perfection"  
Brenda Jo Brueggemann, "Enabling pedagogy"  
Michael Bérubé, "Afterword: If I Should Live So Long"
- Thursday 02/28  
*Disability and History*, Teresa Meade  
**Reading Group E Facilitates Discussion Today**
- Tuesday 03/04  
Closing Commentary, Evaluations, Reflections  
**Project Group 1 Presents**
- Thursday 03/06  
**Project Groups 2 & 3 Present**  
Class to be rescheduled - Date and location TBA
- Tuesday 03/11  
**Final Project Due!**  
**Project Groups 4 & 5 Present**



English 581: Special Topics in U.S. Ethnic Literatures

Professor Steven Fink

The Holocaust in Jewish American Literature 511 Denney Hall

TR, 9:30-11:18; Denney 206 292-6868

[fink.5@osu.edu](mailto:fink.5@osu.edu)

Hours: T, R 3:30-4:30

and by appointment

This is not a course about the Holocaust itself, but about literary representations of the Holocaust in American literature—primarily fiction—from the end of World War II through the present. We will discuss both the advantages and risks (both historical and ethical) of treating the Holocaust as the subject of imaginative literature. We will consider the "legacy" of the Holocaust for survivors, for "second generation" survivors, and for Americans more generally, both Jews and gentiles. And we will examine what some scholars have called "the Americanization of the Holocaust" in literature and in popular culture. While no prior knowledge about the history of the Holocaust or about Jewish religion or culture is assumed in this course, you must be willing to whatever background reading is necessary to become informed and engaged readers of these literary texts.

## Texts:

Hilene Flanzbaum, ed., *The Americanization of the Holocaust*Edward Lewis Wallant, *The Pawnbroker*Cynthia Ozick, *The Shawl*Thane Rosenbaum, *Elijah Visible*Art Spiegelman, *Maus I and II*Joseph Skibell, *A Blessing on the Moon*

ZIP packet of short stories, available at SBX; additional handouts in class.

Recommended background reading: Any concise history of the Holocaust; Holocaust memoirs such as Eli Wiesel's *Night* or Primo Levi's *Survival at Auschwitz*. (I will be happy to make further suggestions, and I will provide a bibliography of useful secondary materials in class).

I expect you to attend class regularly—always having read the assigned text for that day, and prepared to discuss and/or write about it. Throughout the quarter you will keep a reading journal, in which you respond to both the primary literary texts and the critical readings we will be doing (from *The Americanization of the Holocaust* and any other works you consult). Be prepared to discuss your journal entries in class; I will also collect your journals midway through the term and again at the end, for feedback and evaluation. You will also write one short (5-page) essay and a longer (8-10-page) final essay for the course. The papers may be on any topics that interest you dealing with texts covered in this course, but you must check your topics with me for approval. Paper #1 is due on April 28 (week 5), and your final paper is due on June 6, the Monday of finals week. Chronic absenteeism (more than 15%, or 3 absences) is not acceptable and will result in lowered grades or failure. All assignments must be completed to earn credit for this course; late papers will not be accepted for credit unless I grant you an extension in advance of the due date (which I will only do on very rare occasions, when exceptional circumstances warrant it). If you have questions about the readings or assignments, I encourage you to consult with me during my office hours or by e-mail.

Note: As stated in the OSU Course Offerings Bulletin, the prerequisites for 500-level courses in English are "10 credit hours of English courses at the 200 or 300 level or permission of instructor." If you have not met these prerequisites, please see me immediately.

Writing/Grading: Reading journal (20%); 5-page essay (25% each); final essay (40%); class participation (15%).

Academic Misconduct: Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Disability accommodations: The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. I will gladly collaborate with the Office of Disability Services to accommodate any special needs you may have. You can contact the ODS at 292-3307.

**Calendar:** (Note: we may decide to make some minor revisions and adjustments in the following schedule as the quarter progresses.)

Week 1 T, March 29: Course Introduction  
R, March 31: from Flanzbaum: "Introduction" (1-17)

Week 2 T, April 5: Roth, "Eli, the Fanatic" (ZIP packet); James E. Young, "America's Holocaust: Memory and the Politics of Identity" (Flanzbaum, 68-82)  
R, April 7: Wallant, The Pawnbroker

Week 3 T, April 12: Wallant, The Pawnbroker  
R, April 14: Wallant, The Pawnbroker.

Week 4 T, April 19: Spiegelman, Maus I  
R, April 21: Spiegelman, Maus I; Turn in Reading Journals

Week 5 T, April 26: Spiegelman, Maus II ; Amy Hungerford, "Surviving Rego Park: Holocaust Theory from Art Spiegelman to Berel Lang" (Flanzbaum, 102-124)  
R, April 28: Goldstein, "The Legacy of Raizel Kaidesh: A Story" (handout)

**Paper #1 Due**

Week 6 T, May 3: Ozick, The Shawl; Henry Greenspan, "Imagining Survivors: Testimony and The Rise of Holocaust Consciousness" (Flanzbaum, 45-67)  
R, May 5: Ozick, The Shawl

Week 7 T, May 10: Rosenbaum, from Elijah Visible: stories 1-4; Andrew Furman, "Inheriting the Holocaust: Memory and the Politics of Identity" (Flanzbaum, 83-101)  
R, May 12: Rosenbaum, from Elijah Visible: stories 5-8

Week 8 T, May 17: Bukiet, "Himmler's Chickens" and "The Library of Moloch"; Segal, "The Reverse Bug" (ZIP packet)

R, May 19: Skibell, A Blessing on the Moon

Week 9 T, May 24: Skibell, A Blessing on the Moon

R, May 26: Skibell, A Blessing on the Moon. Turn in Reading Journals

Week 10 T, May 31: The Holocaust in film and popular culture;

R, June 2: Summing up; course evaluations.

**Final Paper Due: Monday, June 6, 1:30-3:18**

**HISTORY 577.02**  
**CHICANO HISTORY 1900-PRESENT**

Winter 2007  
Monday & Wednesday 10:30 am – 12:18 pm  
Arps Hall 388

Dr. Lilia Fernández  
Assistant Professor  
History Department

Office Hours: Mon 3:30-4:30 pm

Tues 1:00- 2:00 pm or by appointment

Email: fernandez.96@osu.edu

Phone: 614-292-7884

Office: 224 Dulles Hall

**COURSE DESCRIPTION & OBJECTIVES**

This is the second half of a two-course survey of Chicana/o History. The course aims to familiarize students with the broad themes, periods, and questions raised in the field of twentieth century Chicana/o (Mexican American) History. Themes and topics include immigration, labor activism and unionization, education and segregation, politics, popular culture, and social movements. The course emphasizes a comparative approach to Chicana/o history in the Southwest and Midwest of the United States. We will utilize social categories of race, class, gender, nation, and sexuality as we interrogate primary and secondary sources.

At the end of the course, students should be able to:

- identify key moments in Chicana/o History, particularly in relation to larger events in U.S. History
- describe theories of Mexican American racial, class, community, and gender formation
- place contemporary events in Mexican American life in historical context
- have a broad understanding of the major developments and issues in Chicana/o History, which can provide a foundation for further study and research.

Students DO NOT need to have taken History 577.01 to take this course.

**\*\*NOTE:** In accordance with departmental policy, all students must be officially enrolled in the course by the end of the second full week of the quarter. No requests to add the course will be approved by the department chair after that time. Enrolling officially and on time is solely the responsibility of the student.

**REQUIRED TEXTS**

Jose Alamillo, *Making Lemonade out of Lemons: Mexican American Labor and Leisure in a California Town, 1880-1960* (Urbana: University of Illinois Press, 2006)

Ernesto Galarza, *Barrio Boy* (South Bend: University of Notre Dame, 1971)

Lorena Oropeza, *¡Raza Si! Guerra No!: Chicano Protest and Patriotism During the Viet Nam War Era* (Berkeley: University of California Press, 2005)

Zaragosa Vargas, ed., *Major Problems in Mexican American History* (Boston: Houghton Mifflin, 1999) **\*\*Recommended, not required\*\***

Books may be purchased at SBX and should be available on reserve at Sullivant Library.

\*Additional readings available on Carmen—marked in the syllabus with an asterisk \*  
(Note: You should print and bring these readings to class)

## Course Policies & Procedures

### Assignments

All assignments must be completed and submitted by the announced deadlines. Extensions will not be allowed unless they have been arranged ahead of time with the instructor and for extenuating circumstances only.

*Reading:* Students are expected to complete all readings before the corresponding class meeting and should therefore manage their time in order to do all readings each week. As a 5-hour course, you should expect to dedicate approximately 15 hours a week to attending class and completing readings and/or assignments. Please be sure to bring readings to class each time we meet.

*Discussion:* Students will be assigned in pairs to lead discussion in class at least two times during the quarter. Discussion leaders for that day will present questions related to the day's readings and direct the class discussion.

*Film Analysis Essays:* Students will write two 4-5 page papers on films we will be viewing in class critically analyzing them in relation to the course readings and lectures. Papers should be double-spaced, 12 point Times New Roman or similar font, 1" – 1.25" margins. More details will be provided in class.

*Website Analysis & Research:* Students will find a website related to Chicana/o History on a research topic of their choice. This may be an online exhibit or some other educational site. Students will give an oral presentation on the website placing it within the larger context of U.S. History more generally, and provide further readings on the topic.

*Final Exam Essays:* Students will have a take-home final exam that will ask you to write two 4-5 page essays responding to questions related to the course's readings.

### Evaluation

Your grade for the course will be determined by the following:

Attendance/Active Participation/	
Discussion Leading	20%
Film Analysis 1	20%
Film Analysis 2	20%
Website Analysis	15%
Final Essays	25%

Note: You must receive a passing grade for each portion of the course in order to pass the class.

**Grade Breakdown:**

A: 92.6 and above; A-: 89.6-92.5; B+: 87.6-89.5; B: 82.6-87.5; B-: 79.6-82.5; C+: 77.6-79.5; C: 72.6-77.5; C-: 69.6-72.5; D+: 67.6-69.5; D: 62-67.5; E: below 62

**Accommodations**

Students with disabilities should inform the instructor as soon as possible of their needs. Appropriate accommodations will be coordinated with The Office for Disability Services, 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901. For further information, visit <http://www.ods.ohio-state.edu/>.

**Attendance & Tardiness**

Class sessions are an integral part of this course. You can not be successful in this course without attending class regularly. Students are expected to attend all class sessions and be on time and prepared. Excused absences must be cleared in advance. More than 2 unexcused absences will reduce a student's grade for attendance/participation by one letter grade. Repeated tardiness will also result in a lowered grade for attendance/participation. Attendance will be taken at every class meeting.

Students should come to class with that day's readings, be prepared to ask and answer questions, and think critically about how the day's lecture connects to readings. All cell phones should be turned off during class and laptops/PDA's are not allowed.

**Course Website/Carmen**

This course has a webpage on Carmen. Students should check the website regularly for readings, announcements, course resources, and other information. Go to <http://carmen.osu.edu>.

**Discussions in Class**

Class discussions are an essential part of this course and contribute to our understanding of the readings and lectures. In courses that deal with issues of race, sexuality, gender, class, identity, and other social topics, people can often have very strong personal opinions regarding these matters. Students are expected to conduct themselves in a respectful and cordial manner towards one another and the professor at all times, listening to each other's comments and contributing constructively to the conversation. I ask students to think critically, engage and reflect upon the readings, and learn from one another. Ultimately, we are here to discuss the readings and historical events encompassed by this course rather than to give our opinions on contemporary issues or dilemmas. As historians, however, we know well that the past shapes our present moment. Our goal, therefore, is to understand how the past has influenced our society today, particularly as it relates to Mexican Americans (Chicanas/os), a historically underrepresented U.S. ethnic minority group.

**Email**

The instructor will communicate with students via your OSU email account. Please make sure you check this account regularly. Also, please make sure you check the course's website in Carmen for announcements, assignment instructions, or supplementary materials. Students may

use email to contact the instructor outside of class, but please do not overuse email for simple questions that may be answered in class or in Carmen.

### Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. This can include, but is not limited to: cheating on assignments or examinations; plagiarizing, which means misrepresenting as your own work any part of work done by another; submitting the same paper, or substantially similar papers, to meet requirements of more than one course without the approval and consent of all instructors concerned; depriving another student of necessary course materials; or interfering with another students' work. Acts of academic dishonesty will not be tolerated. Instructors are required to report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For the student, this may result in an E for the course and additional disciplinary action. Students are responsible for being familiar with the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

### Other Resources

As bright, motivated college students, you should take advantage of the wealth of resources available to you on OSU's campus to support your academic achievement. These include your instructors' office hours, The Writing Center, library services, counseling, and training and tutoring.

### Class Cancellation Policy

In the unlikely event that a class meeting must be cancelled due to an emergency or illness, I will contact you via email and request that a note on department letterhead be placed on the door.

## **Course Schedule** (subject to change)

- |      |  |
|------|--|
| 1/3  | Introduction to course, review syllabus, etc.  |
| 1/8  | <b>Models and Theories for Chicana/o History</b><br>Ernesto Galarza, <i>Barrio Boy</i> (3-171)                                 |
| 1/10 | <b>The Mexican Revolution and Mexican Immigration</b><br>Ernesto Galarza, <i>Barrio Boy</i> (173-266)                          |
| 1/15 | Martin Luther King, Jr. Holiday<br>NO CLASSES  |
| 1/17 | <b>Depression, Deportation, and Repatriation</b><br>Jose Alamillo, <i>Making Lemonade out of Lemons</i> intro, chapter 1 and 2 |
| 1/22 | <b>Labor Organizing, Unions, and Radicals</b>  |

- Alamillo, *Making Lemonade* chapter 6  
DUE: Research topics
- 1/24      **Popular Culture and the Mexican American Generation**  
Alamillo, *Making Lemonade*, chapters 3-5
- 1/29      **World War II and the Bracero Program**  
Lorena Oropeza, *¡Raza Si! ¡Guerra No!* chapter 1  
\*Matt Garcia, *A World of Its Own* Chapter 5
- 1/31      **The Good Years? Politics in the Postwar Era**  
Alamillo, *Making Lemonade* chapter 7  
FILM: *Salt of the Earth*
- 2/5      **Becoming Militant—The Chicano Movement**  
Lorena Oropeza, *¡Raza Si! ¡Guerra No!* chapters 2-3  
FILM: *Chicano! History of the Mexican American Civil Rights Movement* “Quest for a Homeland”  
DUE: Film Analysis 1
- 2/7      **Civil Rights and the War in Viet Nam**  
Lorena Oropeza, *¡Raza Si! ¡Guerra No!* chapters 4 and 5  
FILM: *Chicano!* “The Fight in the Fields”
- 2/12      **Education and Chicana/o Studies**  
\* Gilbert González, *Culture of Empire*, Ch. 6 “Empire, Domestic Policy, and the Education of Mexican Immigrants” (153-183)  
FILM: *Chicano!* “Taking Back the Schools”
- 2/14      **Urban Renewal, Segregation, and Chicana/o Communities**  
\*Lilia Fernández, “From the Near West Side to 18<sup>th</sup> Street: Mexican Community Formation and Activism in Mid-Twentieth century Chicago” in *Journal of the Illinois State Historical Society* 98, no. 3 (162-183)
- 2/19      FILM: *Mi Familia*
- 2/21      **Sexing and Gendering Chicano History**  
\*Virginia Espino, “Woman Sterilized As Gives Birth: Forced Sterilization and Chicana Resistance in the 1970s” in *Las Obreras: Chicana Politics of Work and Family* (65-81)



\* Horacio Roque Ramírez, “‘That’s My Place!’: Negotiating Racial, Sexual, and Gender Politics in San Francisco’s Gay Latino Alliance, 1975-1983” in *Journal of the History of Sexuality* 12, no. 2 (224-258)

2/26

**Chicana Feminism**

\*Gloria Anzaldua, “La Conciencia de la Mestiza: Towards a New Consciousness” from *Borderlands/La Frontera* (77-91)

\*Selections from Alma García, *Chicana Feminist Thought: The Basic Historical Writings*

DUE: Film Analysis 2

2/28

**California in the 1990s**

\*George Lipsitz, *The Possessive Investment in Whiteness*, from Chapter 3, “Immigrant Labor and Identity Politics” (47-56)

\*George Lipsitz, “Home is Where the Hatred Is: Work, Music, and the Transnational Economy” in Hamid Naficy, ed., *Home, Exile, Homeland: Film, Media, and the Politics of Place* (193-212)

\*Pierrette Hondagneu-Sotelo, *Doméstica*, from Chapter 1 (3-12, 22-28) and from Chapter 2 (29-55)

3/5

**Inter-ethnic Latina/o Alliances**

\*Felix Padilla, *Latino Ethnic Consciousness*, from Ch. 1 (54-59) and Ch. 2 (60-83)

DUE: Student Presentations/Website Analysis

3/7

**Contemporary Issues: Immigration, Politics, and Culture**

\*Jorge Durand and Douglas Massey, “The Costs of Contradiction: US Border Policy, 1986-2000” *Latino Studies* 1, no. 2 (233-252)

Oropeza, *¡Raza Si! ¡Guerra No!*, from Epilogue (196-201)

DUE: Student Presentations/Website Analysis

3/14 Wed

DUE: Final Exam Essays

**HISTORY 324**  
**INTRODUCTION TO U.S. LATINA/LATINO HISTORY**  
**Course Proposal**  
Day & Time to be announced

Dr. Lilia Fernández  
Assistant Professor  
History Department  
Office Hours: TBA

Email: fernandez.96@osu.edu  
Phone: 614-292-7884  
Office: 224 Dulles Hall

**CATALOG DESCRIPTION (25 WORDS)**

General survey of Latina/o History in the U.S. Topics include conquest and colonization, immigration, labor activism, education, politics, popular culture, and social movements.

**RATIONALE**

This course intends to provide students with a general survey of Latina/o History at the 300 level in the History curriculum. Like the introductory courses to Asian American, Native American, and African American histories, this course is designed to reach a broader range of students who might have an academic interest in the topic but might be hesitant to take a 500-level course. Currently, History 577.01 and 577.02 provide students a two-quarter overview of Chicana/o History, that is, the study of Mexican Americans specifically. This course aims to cover other U.S. Latina/o groups such as Puerto Ricans, Cubans, Central and South Americans as well.

**COURSE DESCRIPTION**

Latinas/os as a social formation have been prominent in the public sphere in recent years in popular culture, the media, and especially around discussions of immigration. Yet they are often seen as foreign, immigrants, and “newcomers” to American society. This course aims to place Latina/o populations currently residing in the United States’ geopolitical borders within historical context. We begin by asking: who are Latinas/os in the U.S. and how did they become part of the American nation-state? Why are they identified as a distinct group? The course will familiarize students with the broad themes, periods, and questions raised in the field of Latina/o History. Themes and topics include conquest and colonization, immigration, labor activism and unionization, education and segregation, politics, popular culture, and social movements. The course emphasizes a comparative approach to Latina/o history aiming to engage Latina/o histories from the Southwest, Midwest, and Eastern United States and across national origin groups—Mexican Americans, Puerto Ricans, Cubans, Dominicans, Central Americans, and South Americans. Because Latina/o populations are newer in some regions of the country (such as the South) and because there is still much historical work that has yet to be written on these groups (especially Central, South American, and Caribbean immigrants), we will also draw on texts outside the discipline of history to understand the social, historical, and economic contexts that these groups encounter. Throughout the course, we will utilize social categories of race, class, gender, nation, and sexuality as we interrogate primary and secondary sources.

**OBJECTIVES**

1. Acquire a perspective on history and an understanding of the factors that shape human activity. This knowledge will furnish students insights into the origins and nature of contemporary issues and a foundation for future comparative understanding of civilizations.
2. Develop critical thinking through the study of diverse interpretations of historical events.
3. Apply critical thinking through historical analysis of primary and secondary sources.
4. Develop communications skills in exams, papers, and discussions.

Specifically with regards to the subject matter, at the end of the course, students should be able to:

- identify key moments in Latina/o History and their interpretations, particularly in relation to larger events in U.S. History
- describe theories of Latina/o racial, class, community, sexuality, and gender formation
- place contemporary events in Latina/o life in historical context
- have a broad understanding of the major developments and issues in Latina/o History, especially in comparative perspective, which can provide a foundation for further study and research.

**\*\*NOTE:** In accordance with departmental policy, all students must be officially enrolled in the course by the end of the second full week of the quarter. No requests to add the course will be approved by the department chair after that time. Enrolling officially and on time is solely the responsibility of the student.

### **REQUIRED TEXTS**

Juan González, *Harvest of Empire: A History of Latinos in America* (New York: Viking Press, 2000)

Virginia Sánchez-Korrol, *From Colonia to Community: The History of Puerto Ricans in New York City* (Berkeley: University of California Press, 1994)

Reading Packet—readings marked with an asterisk (\*) below.

Books may be purchased at SBX and should be available on reserve at Sullivant Library.

### **Course Policies & Procedures**

#### Assignments

All assignments must be completed and submitted by the announced deadlines. Extensions will not be allowed unless they have been arranged ahead of time with the instructor and for extenuating circumstances only.

**Reading:** Students are expected to complete all readings before the corresponding class meeting and should therefore manage their time in order to do all readings each week. As a 5-hour course, you should expect to dedicate approximately 15 hours a week to attending class and

completing readings and/or assignments. Please be sure to bring readings to class each time we meet.

*Discussion:* Students are expected to come prepared for each class meeting with a set of questions based on that day's readings. Discussions are an integral part of class and cannot be successful unless all participants have done the readings and reflected upon them.

*Community/Campus Events:* Students are required to attend two local events that deal with Latinas/os either on the OSU campus or elsewhere in Columbus. You should write a 1-2 page review of the event, summarizing it and making relevant connections to the readings. More information and a list of events will be made available in class.

*Film Analysis:* Students will a 4-5 page paper on one of the films we will be viewing in class critically analyzing the film in relation to the course readings and lectures. Papers should be double-spaced, 12 point Times New Roman or similar font, 1" – 1.25" margins. More details will be provided in class.

*Midterm:* We will have an in-class midterm during the fifth week of classes. The exam will consist of identifications, multiple choice, and short answer essays.

*Final Exam:* Students will have a final exam on the day assigned by the university. The exam will consist of identifications, short answers, and a longer essay. We will review the quarter's materials before the exam.

### Evaluation

Your grade for the course will be determined by the following:

Attendance/Participation	15%
Community Event Write-ups	20%
Film Analysis	20%
Midterm Exam	20%
Final Exam	25%

Note: You must receive a passing grade for each portion of the course in order to pass the class.

### Grade Breakdown:

A: 92.6 and above; A-: 89.6-92.5; B+: 87.6-89.5; B: 82.6-87.5; B-: 79.6-82.5; C+: 77.6-79.5; C: 72.6-77.5; C-: 69.6-72.5; D+: 67.6-69.5; D: 62-67.5; E: below 62

### Accommodations

Students with disabilities should inform the instructor as soon as possible of their needs.

Appropriate accommodations will be coordinated with The Office for Disability Services, 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901. For further information, visit <http://www.ods.ohio-state.edu/>.

### Attendance & Tardiness

Class sessions are an integral part of this course. You can not be successful in this course without attending class regularly. Students are expected to attend all class sessions and be on time and

prepared. Excused absences must be cleared in advance. More than 2 unexcused absences will reduce a student's grade for attendance/participation by one letter grade. Repeated tardiness will also result in a lowered grade for attendance/participation. Attendance will be taken at every class meeting.

Students should come to class with that day's readings, be prepared to ask and answer questions, and think critically about how the day's lecture connects to readings. All cell phones should be turned off during class and laptops/PDA's are not allowed.

#### Course Website/Carmen

This course has a webpage on Carmen. Students should check the website regularly for readings, announcements, course resources, and other information. Go to <http://carmen.osu.edu>.

#### Discussions in Class

Class discussions are an essential part of this course and contribute to our understanding of the readings and lectures. In courses that deal with issues of race, sexuality, gender, class, identity, and other social topics, people can often have very strong personal opinions regarding these matters. Students are expected to conduct themselves in a respectful and cordial manner towards one another and the professor at all times, listening to each other's comments and contributing constructively to the conversation. I ask students to think critically, engage and reflect upon the readings, and learn from one another. Ultimately, we are here to discuss the readings and historical events encompassed by this course rather than to give our opinions on contemporary issues or dilemmas. As historians, however, we know well that the past shapes our present moment. Our goal, therefore, is to understand how the past has influenced our society today, particularly as it relates to Latinas/os.

#### Email

The instructor will communicate with students via your OSU email account. Please make sure you check this account regularly and that you keep your account under quota. Also, please make sure you check the course's website in Carmen for announcements, assignment instructions, or supplementary materials. Students may use email to contact the instructor outside of class, but please do not overuse email for simple questions that may be answered in class or in Carmen.

#### Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. This can include, but is not limited to: cheating on assignments or examinations; plagiarizing, which means misrepresenting as your own work any part of work done by another; submitting the same paper, or substantially similar papers, to meet requirements of more than one course without the approval and consent of all instructors concerned; depriving another student of necessary course materials; or interfering with another students' work. Acts of academic dishonesty will not be tolerated. Instructors are required to report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For the student, this may result in an E for the course and additional disciplinary action. Students are responsible for being familiar with the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

### Other Resources

As bright, motivated college students, you should take advantage of the wealth of resources available to you on OSU's campus to support your academic achievement. These include your instructors' office hours, The Writing Center, library services, counseling, computer training, and tutoring.

### Class Cancellation Policy

In the unlikely event that a class meeting must be cancelled due to an emergency or illness, I will contact you via email and request that a note on department letterhead be placed on the door.

## **Course Schedule** (subject to change)

### Week 1

#### **Why Latina/o History?**

Introduction to course, review syllabus, etc.

### Week 2

#### **Placing Latina/o History in Context**

\*Vicki L. Ruiz, "Nuestra América: Latino History as United States History"  
*Journal of American History* 93, no. 3 (2006): 655-72.

#### **Legacies of Conquest and Colonization**

Juan González, *Harvest of Empire*, Intro (ix-xx) & Chapter 1 (3-26)

### Week 3

#### **The United States and its Relation to Latin America**

Juan González, *Harvest of Empire*, Chapters 2 (27-57) & 3 (58-78)

#### **Mexican Labor & American Economic Development**

\*David Gutiérrez, *Walls and Mirrors* Chapter 2 "Economic Development and Immigration, 1890-1920" (39-68)

### Week 4

#### **Puertorriqueños**

Virginia Sánchez-Korrol, *From Colonia to Community*, Chapters 1 & 2

FILM: *I Like it Like That*

#### **The Status of Puerto Rico**

Virginia Sánchez-Korrol, *From Colonia to Community*, Chapters 3 & 4

### Week 5

#### **World War II and State Sponsored Labor Migrations**

\*Carmen Whalen, *From Puerto Rico to Philadelphia*, Chapter 3 "Contract Labor: The State-Sponsored Migration" (49-82)

\*Matt Garcia, *A World of Its Own*, Chapter 5 “Citrus in the War Years” (157-188)

### Midterm Exam

#### Week 6

##### **Becoming American? Models of Ethnic Assimilation**

\*George Sanchez, *Becoming Mexican American*, Chapters 4 (87-107) & 12 (253-269)

##### **Latina/o Influences in Popular Culture**

\*Juan Flores, *From Bomba to Hip Hop*, Chapter 5 “‘Cha Cha with a Backbeat’: Songs and Stories of Latin Boogaloo” (79-112)

#### Week 7

##### **Cubans and Dominicans**

Juan González, *Harvest of Empire*, Chapters 6 (108-116) & 7 (117-128)

##### **Central Americans**

\*Ana Patricia Rodríguez, “Departamento 15: Cultural Narratives of Salvadoran Transnational Migration” *Latino Studies Journal* 2005, volume 3, number 1 (19-41)

FILM: *El Norte*

#### Week 8

##### **South Americans**

Juan González, *Harvest of Empire*, Chapter 9 (149-163)

##### **Becoming Militant—Latina/o Struggles for Civil Rights**

\*Iris Morales, “¡Palante, Siempre Palante! The Young Lords” in *The Puerto Rican Movement: Voices from the Diaspora*, edited by Andrés Torres and José E. Velásquez (210-227)

FILM: *Walkout*

#### Week 9

##### **Struggles for Education**

\*Lilia Fernández, “Telling Stories about School: Using Critical Race and Latino Critical Theories to Document Latina/Latino Education and Resistance” *Qualitative Inquiry*, 2002, vol 8, no 1, (45-65)

##### **In/Exclusive Communities: Gender and Sexuality**

\*Horacio Roque Ramírez, “‘That’s My Place!’: Negotiating Racial, Sexual, and Gender Politics in San Francisco’s Gay Latino Alliance, 1975-1983” *Journal of the History of Sexuality* 12, no. 2 (224-258)

Week 10

**Latinas/os and the Media**

\*Arlene Davila, *Latinos Inc.: The Marketing and Making of a People*, Chapter 1 (23-55)

**Inter-ethnic Latina/o Alliances**

\*Felix Padilla, *Latino Ethnic Consciousness*, from Chapter 1 (54-59) and Chapter 2 (60-83)

Week 11

**Contemporary Issues: Immigration, Politics, and Culture**

Juan González, *Harvest of Empire*, Chapter 11 (190-205)

\*Pierrette Hondagneu-Sotelo, *Doméstica*, from Chapter 1 (3-12, 22-28) and from Chapter 2 (29-55)

**Conclusion**



**Winter 2008**  
**Syllabus: Prejudice and Stereotyping**

**Instructor:**

Aaron Wichman, Ph.D.  
Office: Lazenby Hall 200f  
Home Phone: 267-8255 (Call before 9:30 pm)  
Email: [wichman.3@osu.edu](mailto:wichman.3@osu.edu)  
Office Hours: Thurs, 10:00-11:00 and by appointment.

**Class Meeting Times:**

MW 2:30-3:48  
Location: PH 1184  
Course Number: Psych 375  
Section Number: **18189-4**

**Course Assistant:**

Ingrid Johnsen  
Office:  
Phone:  
Email:  
Office Hours: , and by appointment

**Required Books:**

Whitley, B. E., & Kite, M. E. (2006). The Psychology of Prejudice and Discrimination. Thomson/Wadsworth. (ISBN: 0-534-64271-3)

Plous, S., (Ed.). (2003). Understanding Prejudice and Discrimination. New York: McGraw-Hill. (ISBN: 0-07-255443-6)

**Course Objectives:**

This course is designed to give you an understanding of what experimental social psychology tells us about the affective, behavioral, and cognitive processes associated with our evaluations of other groups. In keeping with GEC goals, this course will foster an understanding of the pluralistic nature of institutions, society, and culture in the United States and around the world. However, this course does more than fulfill a requirement. It will change the way you see the world.

While the Whitley book and our lectures focus mainly on examining the psychological processes underpinning prejudice and stereotyping, readings from the Plous anthology embed these processes in a cultural, “real-world” context. We will discuss the Plous readings as they relate to specific psychological processes, and use them as starting points for discussion.

**Course Format**

There will be quizzes approximately each 3<sup>rd</sup> class period, a paper assignment, and a final exam. The format of this course is primarily lecture, with some discussion and activities. Lecture will emphasize key elements of the readings. Some material will be discussed in class that is not covered in the assigned texts or readings.

## Completion of Coursework

Any assignment that is missed will receive a zero.

Make-up assignments will not be given. An exception may be granted to a student who provides a validated excuse to me prior to the due date.

Incompletes will not be given. If you are unable to complete the course assignments, I suggest that you drop the course.

## Grades

Your final grade in this course will be based upon 190 total possible points:

- 100 points (20 points per quiz X 5 quizzes)
- 30 points (1 paper)
- 10 points (submissions of MC Questions on Carmen)
- + 50 points (final exam)
- 190 total

Final exam will be held in PH 1184 on Thursday, March 13, 1:30-3:18.

Make your travel arrangements to allow you to take this exam. You will receive a zero if you miss it.

No extra-credit assignments will be given.

Grades will be curved to your benefit. If the class average is below a B-, grades will be curved up until the class average is equal to a B-. If the class average is above a B-, no curve will be applied.

## Assignments:

Quizzes: Five, approximately 30 minute quizzes (20 points each) will be held during the quarter. These quizzes are marked on the course schedule. Questions will be mainly multiple choice, and may include an occasional fill-in-the-blank item.

Question Submissions: Starting Week 2, you will be asked to submit multiple choice questions via the Carmen interface. Each submission will be worth 2 points. Ingrid and I will select the best questions for inclusion on quizzes. Further instructions will appear on Carmen.

Paper: In 1,400 words or less, please describe either an incident of prejudice or discrimination that you experienced, or that you witnessed. For blind grading, write your name only on the back of your paper. Also write the number of words on the back of the paper.

After describing the incident you either witnessed or experienced, explain how four (4) of the course concepts you were exposed to (either in lecture or the book) have helped you better understand the social psychology of this incident. Make sure to clearly explain each concept before describing how it has helped your understanding of prejudice and discrimination.

Underline each concept. Cite your explanations of concepts using the format (Whitley/Plous p. XX), or (Lecture, Date). Please do not attach a Title Page, Bibliography or Reference Page. This is unnecessary. Instead of quoting, paraphrase. For tips on paraphrasing, you can do a search on Google.com to find a site such as [http://owl.english.purdue.edu/handouts/research/r\_paraphr.html]

Your grade will be heavily based on the clarity and completeness of your concept explanations, as well as how persuasively you show that the concepts have helped you better understand the incident. It also will be based on following these directions (i.e. word count, number of underlined concepts, explaining an incident).

Final Exam: The final exam is worth 50 points. It will consist mainly of multiple choice questions, but may also include several short answer questions designed to assess your integration of course material.

### **Class Participation and Attendance Expectations:**

You are expected to participate in discussion and group activities. We come from various backgrounds and differ in our attitudes and beliefs. Your opinion is valued. However, in order for us to stay on track and cover the material in the syllabus, discussion must be relevant to the topic of the day. Please keep this in mind.

If you miss a lecture for any reason, you are responsible for all material covered and any announcements made in your absence. If you miss class, try to get the information you missed from a classmate. If you know that you will miss certain classes, try to work out in advance a note-sharing arrangement with someone.

Staying in touch:

**Occasionally I will send out emails to the entire class. I send these to the email addresses on the roster, which are all "lastname.number@osu.edu" addresses. If you don't regularly check your OSU email, please go to <https://acctmgt.service.ohio-state.edu/Email.html> and select the "Change Delivery" tab. There you will find instructions and an online form to forward your university email to the account of your choosing.**

Carmen usage:

**Starting week 2, class notes, the syllabus and course schedule, and question submission forms can be accessed online. Go to**

**<https://carmen.osu.edu>,**

**and log in using your OSU username "Lastname.Number" and password. Once you are logged in, Select "Psych 375," and click on the information you wish to access. If you have trouble accessing your account, please call: (614)688-HELP (4357) with your Carmen questions.**

### **Academic Misconduct Warning:**

All work must be your own. Cheating or plagiarism will be reported through official university channels, and the consequences will be severe.

In general, to get something out of this course and to avoid any problems like those hinted at above, use your head. This means: pay attention in class, do the assigned readings, and study by thinking about course content as it relates to everyday life. Avoiding plagiarism is easy if you know how. Just paraphrase and cite your sources.

The quizzes, the exam, and the paper are designed for what you can do based on what we are covering in this class and the skills you have already learned. They assume you will do your own work.

**Note:** Although we will attempt to closely follow this syllabus, both the schedule and content of topics and assignments are subject to change in the event of extenuating circumstances. Any changes will be announced in class.

If you feel you may need accommodation based on the impact of a disability, please contact me privately to discuss your specific needs. Additionally, please contact the Office for Disability Services at (614) 292-3307 in room 150 Pomerene Hall with documentation of your disability to allow them to arrange reasonable accommodations for you. Their website is [www.ods.ohio-state.edu](http://www.ods.ohio-state.edu)  
This information is available in alternative format upon request.

A website you may wish to visit for tips on general mnemonic strategies and planning techniques:

<http://www.mindtools.com/>

SPAN 380  
Introduction to Latin American Film

Spring 2008

## Rockers, Rappers, and Rabblers: Latin American Film and Youth Cultures from 1980 to the Present

David McLaughlin  
Office: Hagerty 276  
mclaughlin.175@osu.edu

**Description:** Rappers questioning local and national politics; teenagers searching for social acceptance and recognition; young men and women searching for the truth about their family's disappearance; rockers using music to find their identity in a violent or translocated world—Latin America's youth cultures are varied and many. Using film as its principal medium, in particular Latin American film from 1980 to present day, this course will focus on the myriad ways in which Latin American youth struggle to shape and understand their world(s) and identities. The class will emphasize film language (editing, mise en scene, cinematography) in order to better understand the particular ways that film works to convey meaning and tell story and will give close consideration to themes of music, social and political borders, sexuality, social marginalization, and violence.

Course Objectives:

- To familiarize students with Latin American youth cultures and their representation in Latin American cinema.
- To facilitate students' ability to perform basic analyses of film narrative and form.

**Evaluation:**

Quizzes:	10
Film Analysis:	15
Participation and Attendance:	20
Mid-Term Exam:	25
Final Exam:	30

**Quizzes:** Several quizzes will be given throughout the quarter and may be announced or unannounced. Quizzes will test student knowledge of film language and require students to respond to questions about films screened in class and related articles and discussions.

**Film Analysis:** Each student will be required to write one critical analysis of an assigned film (screened in class) using film language. The analysis should be one to two pages in length and should focus on the how the film uses devices other than narrative (either through cinematography, editing, mise en scene, etc) to tell story. Further instructions and an example will be provided in class.

**Participation and Attendance:**

Due to the nature of this course, it is imperative that students not only attend all class sessions but also actively participate in group work and class discussions. Films will be screened on the days indicated on the syllabus and ARE NOT AVAILABLE TO BORROW outside of class. Attendance at each class session is worth 0.5% of the final grade (a total of 10%) and cannot be made up without a university-approved excuse. (NOTE: sleeping, text-messaging, doing homework, or otherwise not actively engaging the film, activity, article, or discussion of the day will result in an absence for that day and also a loss of participation [ie -1% of final grade]). Active participation each day is also worth 0.5% of the final grade (for a total of 10%) and also cannot be made up without a university-approved excuse.

**Exams:** Exams are designed to test student knowledge of both the films screened in class and the topics discussed in conjunction with the films. A review sheet will be posted on Carmen and we will review before each exam.

**Additional notes:** Please turn off all cell phones, pagers, games, etc upon entering class as they serve as a distraction to you and your peers. If you have a conflict with this policy please see me.

### **March, '08**

M 24: Introduction to the course

#### **FRONTERAS: the socio-politics of borders**

*Screening:*

**Nada** + (Cuba, Juan Carlos Cremata Alberti, 2001, 90) or **Video de familia** (Cuba, Humberto Padrón, 2001, 47)

W 26: Discussion of Film and *Reading*

“Cuba: Why Some Leave, or Want to, why some go” by Dalia Acosta

<http://ipsnews.net/news.asp?idnews=34565>

Richard Barsam. “Analysis and Argument,” “Framing” from *Looking at Movies*.

### **M 31 MUSIC**

#### **Musical Frontiers**

*Screening:*

**Inventos: Hip-Hop Cubano** (USA, Eli Jacobs-Fantauzzi, 2005, 50)

- Sujatha Fernández: “Island Paradise, Revolutionary Utopia or Hustler’s Haven? Consumerism and Socialism in Contemporary Cuban Rap”, CARMEN
- Richard Barsam. “Editing” from *Looking at Movies*.

### **April, '08**

W 02 Discussion of Film and Readings continued

M 07 *Screening:*

**Alma Punk** (Mexico, Sarah Minter, 1992, 67)

### Initial discussion of film

#### W 09 Discussion of Readings and Film

- Michelle Habell-Pallán: "Soy punkera, ¿y qué?" Sexuality, Translocality, and Punk in Los Angeles and Beyond"
- Josh Kun: "The Sun Never Sets on MTV": Tijuana NO! and the Border of Music Video *or* excerpt from Audiotopia: Music, Race, and America
- Richard Barsam. "Mise en scene" from *Looking at Movies*.

#### M 14 Marginalized Youth and the Musical Compass

*Screening:*

**Rodrigo D. no futuro.** (Colombia, Víctor Gaviria, 1990, 92)

### Initial Discussion of film

#### W 16 Discussion of film continued, *Readings*

Rodrigo D.: No Future by Víctor Gaviria

Author(s) of Review: E. Bradford Burns

*The American Historical Review*, Vol. 97, No. 4 (Oct., 1992), pp. 1164-1166

Pilar Riaño-Alcalá. *Dwellers of Memory: Youth and Violence in Medellín, Colombia* (selection). New Brunswick, N.J. : Transaction Publishers, c2006

#### M 21 MID-TERM REVIEW DAY

#### W 23 MID-TERM EXAM

#### M 28 *Screening:*

**25 Watts** (Uruguay, Juan Pablo Rebella y Pablo Stoll, 2001)

#### W 30 Discussion of Film and *Readings*

[http://www.indiewire.com/movies/rev\\_010813\\_Watts.html](http://www.indiewire.com/movies/rev_010813_Watts.html)

"Tiger Burning Bright: 25 Watts Lights Up" by Mark Peranson

**May, '08**

#### M 05 VIOLENCE

*Screening:*

**Pizza, birra, faso** (Argentina, Bruno Stagnaro y Adrián Caetano, 80)

*Initial discussion of film*

#### W 07 Discussion of film continued, *Readings*

Shpuntoff, Richard. *Movie Maker Magazine*, "Don't Cry for Argentina," Issue #54, Spring 2004.

"New Argentine Moviemaking," by Richard Shpuntoff. March 23, 2004.

[http://www.moviemaker.com/articles/print/new\\_argentine\\_moviemaking\\_2943/](http://www.moviemaker.com/articles/print/new_argentine_moviemaking_2943/)

M 12 **DESAPARECIDOS**

*Screening:*

**Buenos Aires, vice versa** (Argentina)

***Initial Discussion of film***

W 14 Discussion of film continued, *Readings*

Review by Karen Jaehne <http://www.filmscouts.com/SCRIPTs/review.cfm?File=bue-air>

**Veil of Silence: The Argentine Press and the Dirty War, 1976-1983**

Jerry W. Knudson

*Latin American Perspectives* > Vol. 24, No. 6, **Argentina Under Menem** (Nov., 1997), pp. 93-112

M 19 **STREET KIDS**

*Screening:*

**Bus 174** (Brazil, José Padilha, 2004, 120)

W 21 Discussion of Film and Reading:

- Leu, Lorraine: "The Press and the Spectacle of Violence in Contemporary Rio de Janeiro"

[http://weblinks3.epnet.com/citation.asp?tb=1&\\_ua=bt+TD++%2256O%22+shn+1+db+a+phjnh+bo+B%5F+850F&\\_ug=sid+33B3E1DD%2DD7B5%2D459C%2D96FB%2DCE07723EBC62%40sessionmgr2+dbs+aph+cp+1+B297&\\_us=hd+False+fcl+Aut+or+Date+frn+1+sm+ES+sl+%2D1+dstb+ES+ri+KAAACB2D00032515+86CE&\\_uh=btn+N+6C9C&\\_uso=st%5B0+%2DJN++%22Journal++of++Latin++American++Cultural++Studies++%28Travesia%29%22++and++DT++20041201+tg%5B0+%2D+mdb%5B0+%2Dimh+db%5B0+%2Daph+op%5B0+%2D+hd+False+6E58&fn=1&rn=6](http://weblinks3.epnet.com/citation.asp?tb=1&_ua=bt+TD++%2256O%22+shn+1+db+a+phjnh+bo+B%5F+850F&_ug=sid+33B3E1DD%2DD7B5%2D459C%2D96FB%2DCE07723EBC62%40sessionmgr2+dbs+aph+cp+1+B297&_us=hd+False+fcl+Aut+or+Date+frn+1+sm+ES+sl+%2D1+dstb+ES+ri+KAAACB2D00032515+86CE&_uh=btn+N+6C9C&_uso=st%5B0+%2DJN++%22Journal++of++Latin++American++Cultural++Studies++%28Travesia%29%22++and++DT++20041201+tg%5B0+%2D+mdb%5B0+%2Dimh+db%5B0+%2Daph+op%5B0+%2D+hd+False+6E58&fn=1&rn=6)

M 28 *Screening:*

**Cidade de Deus** (Brazil, Fernando Meirelles, 2002, 130) or **Central Station** (Brazil, Walter Salles, 1998, 106)

W 30 Discussion of Film and Reading

- Jaguaribe, Beatriz: "Fabelas and the aesthetics of realism: Representations in film and literature"

[http://weblinks3.epnet.com/citation.asp?tb=1&\\_ua=bt+TD++%2256O%22+shn+1+db+a+phjnh+bo+B%5F+850F&\\_ug=sid+33B3E1DD%2DD7B5%2D459C%2D96FB%2DCE07723EBC62%40sessionmgr2+dbs+aph+cp+1+B297&\\_us=hd+False+fcl+Aut+or+Date+frn+1+sm+ES+sl+%2D1+dstb+ES+ri+KAAACB2D00032515+86CE&\\_uh=btn+N+6C9C&\\_uso=st%5B0+%2DJN++%22Journal++of++Latin++American++Cultural++Studies++%28Travesia%29%22++and++DT++20041201+tg%5B0+%2D+mdb%5B0+%2Dimh+db%5B0+%2Daph+op%5B0+%2D+hd+False+6E58&fn=1&rn=5](http://weblinks3.epnet.com/citation.asp?tb=1&_ua=bt+TD++%2256O%22+shn+1+db+a+phjnh+bo+B%5F+850F&_ug=sid+33B3E1DD%2DD7B5%2D459C%2D96FB%2DCE07723EBC62%40sessionmgr2+dbs+aph+cp+1+B297&_us=hd+False+fcl+Aut+or+Date+frn+1+sm+ES+sl+%2D1+dstb+ES+ri+KAAACB2D00032515+86CE&_uh=btn+N+6C9C&_uso=st%5B0+%2DJN++%22Journal++of++Latin++American++Cultural++Studies++%28Travesia%29%22++and++DT++20041201+tg%5B0+%2D+mdb%5B0+%2Dimh+db%5B0+%2Daph+op%5B0+%2D+hd+False+6E58&fn=1&rn=5)

FINAL EXAM REVIEW

June, '08



M 02 through R 05 FINAL EXAM

**WS 367.02 U.S. Latina Writers: Text and Context**  
Professor Guisela Latorre

Time and Days: Mondays and Wednesdays 1:30-3:18 p.m.

Classroom: 110 Aviation Building

Office Hours: Mon and Wed 3:30-5pm

Office Location: 286 University Hall

Office Phone: 242-7720

Email: latorre.13@osu.edu

**Accommodation for students with disabilities**

Students who need to have an accommodation for disability should contact their professor as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

**Course Description**

This course will provide students with a general background on the different themes, histories and oppositional narratives presented in U.S. Latina literature. We will read these texts within the broader context of U.S. Latina/o history, which has been largely defined by experiences of colonization, immigration, stratification, displacement, and marginalization, but also determined by expressions of empowerment, social protest, and radical politics. U.S. Latina literary production will be situated somewhere between the Latin American, and U.S. literary canons yet will also be defined by its unique cultural, and historical position. Students will explore these writers' strategies for articulating a Latina experience through the intersections of race, class, gender, and sexuality. Moreover, we will come to an understanding of literature, and other forms of creative expression, as catalysts for social, and political change. Substantial writing is required for this course so a significant amount of class time will be devoted to helping students develop their writing skill.

This course will be interdisciplinary in nature so we will be drawing parallels between the work of the writers assigned for the class and that of Latina visual artists, filmmakers, and other cultural producers. In the process, we will explore the various commonalities and recurring themes across media. Classes will combine lecture, discussion, in-class activities, and open dialogue.

**Required Texts (available at SBX)**

- Denise Chávez, *Loving Pedro Infante*. New York: Farrar, Straus and Giroux, 2001, 1<sup>st</sup> edition.
- Cristina García, *Dreaming in Cuban: A Novel*. New York: Ballantine Books, 1992.

- María Amparo Ruíz de Burton, *The Squatter and the Don*. Houston: Arte Público Press, 1992.
- Esmeralda Santiago, *When I was Puerto Rican*. Cambridge, MA: Da Capo Press, 1993.
- Helena María Viramontes, *Under the Feet of Jesus*. New York: A Plume Book, 1996.
- CARMEN readings

### Recommended Text

- Claire Kehrwald Cook, *The MLA's Line by Line: How to Edit your Own Writing*. Boston: Houghton Mifflin Company, 1985.

### Films (screened in-class)

- Herbert J. Biberman, dir., *Salt of the Earth* (1954), Independent Productions.
- Mariano Barroso, dir. *In the Time of the Butterflies* (2001), MGM.
- Nereyda Garcia-Ferraz, Kate Horsfield, Branda Miller, dirs. *Ana Mendieta: Fuego de Tierra* (1987), Women Make Movies.

### Goals

As a course that fulfills the "Writing and Related Skills" and "Diversity: Social Diversity in The United States" GEC requirements, the goals of Women's Studies 367.02 are to help students:

--develop skills in writing, reading, critical thinking, and oral expression  
--foster an understanding of the pluralistic nature of institutions, society, and culture in the United States

### Learning Objectives

Upon successful completion of this course, students will have developed:

- 1) practice and proficiency in critical thinking, writing, and reading through written assignments and oral presentations
- 2) skills necessary to retrieve and analyze written information through the practices of close reading and feminist textual analysis
- 3) knowledge of selected female literary traditions in the U.S. in relation to the status of women, past and present, and to other movements for social change
- 4) competence in utilizing methods of interdisciplinary feminist analysis that emphasize the intersectionality of race, gender, class, ethnicity, and sexuality in shaping the institutions and cultures of the United States
- 5) understanding of the role of social diversity in shaping their own attitudes and values

### Course Requirements

- 1) Attendance (10%) – Your attendance points will be based on your physical presence in class.
- 2) Participation (10%) – Your participation points will be based on your level of engagement with class discussion. It is extremely important that you actively partake in our classroom conversations, and always come to class prepared to discuss the assigned readings.

3) Three In-Class Papers (3-4 pages) (8% each) – You will write three papers during in-class writing sessions which will be turned in during the following class period. These papers will relate to the readings done during the previous weeks. Before the end of the writing session, however, you will exchange papers with one classmate to be peer edited. You will be graded on the paper itself and on the editorial remarks made to your classmates. Specific guidelines for these essays will be provided on the day of the writing session.

4) Two Research Papers (5-7 pages) (20% each) – You will be asked to identify two recurring themes, one for each paper, across the different readings, topics, and discussions covered in class. These themes will be the central foci of your papers. Additional research will also be required for these assignments.

5) Final Exam (16%): This comprehensive examination will focus on the historical and cultural information covered during the lecture portions of the class. This will be an open-book test where you will be allowed to use your texts, notes and written assignments.

### **Plagiarism**

Plagiarism is a serious offense that is strictly forbidden. Use of another's work without proper documentation, intentional or not, is tantamount to plagiarism and thus unacceptable. For information on plagiarism and how to avoid it, see the following link:

[http://cstw.osu.edu/writingCenter/handouts/research\\_plagiarism.cfm](http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm)

### **Language and Etiquette in Class Discussion**

Even though knowledge of Spanish is not required for this class, you will find that many U.S. Latina writers use code-switching in their writing, that is, they utilize both English and Spanish as part of their intellectual vocabulary. Translations or explanations of Spanish words will be provided in class as the need arises. Nevertheless, you will be expected to familiarize yourself with a few words in Spanish that have become critical components of Latina literary discourse.

As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. I expect that a number of you will disagree with the opinions expressed in the class readings and discussion. I certainly expect you to express your honest opinion. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Personal attacks, loud speaking and cutting people off before they are done talking will not be permitted.

### **Personal Emergencies**

If you experience a personal emergency during this quarter such as a serious illness, death in the family, accidents and/or other unforeseen circumstances that may potentially prevent you from completing coursework in this class, please contact me immediately. I will deal with these emergencies on a case-to-case basis. Be aware, however, that you will need to provide documentation for any reported emergency in order to for me to help you. Note that social and family events such as weddings, vacations, *quinceañeras* and *barmitzva*hs, to cite just a few examples, are not considered emergencies.

**Note on PowerPoint Presentations**

I use PowerPoint as a pedagogical tool in almost all my lectures. It is important, however, that you not misunderstand the function that my PowerPoint presentations have in this course. These are meant to facilitate in-class note-taking by providing you with general outlines for each lecture. Nevertheless, I do not share my PowerPoint slides outside of class, nor do I post them on the web. Moreover, it is not sufficient for you to just write down what is up on the screen because these outlines will merely contain keywords and ideas that will not make much sense without the oral explanations and discussions that we will have in class.

**CALENDAR**

Week 1
--------

**March 24 – Introduction**No Readings**March 26 – The Spanish Colonial Legacy**Readings

- Sor Juana Inés de la Cruz, “Response to the Most Illustrious Poetess Sor Filotea de la Cruz,” *Poems, Protest, and a Dream*, Sor Juana Inés de la Cruz (New York: Penguin Books, 1997): 2-75. CARMEN.

Week 2
--------

**March 31 – The Spanish Colonial Legacy**Readings

- Antonia I. Castañeda, “Sexual Violence in the Politics and Policies of Conquest: Amerindian Women and the Spanish Conquest of Alta California,” *Building with Our Hands: New Directions in Chicana Studies*, eds. Adela de la Torre and Beatriz Pesquera (Berkeley: University of California Press, 1993): 15-33. CARMEN.
- Antonia I. Castañeda, “Presidarias y Pobladoras: The Journey North and Life in Frontier California,” in *Chicana Critical Issues*, eds. Norma Alarcón et al. (Berkeley: Third Woman Press, 1993): 73-94.

**April 2 – Manifest Destiny and Expansion**Readings

- María Amparo Ruiz de Burton, *The Squatter and the Don*, Chapters I, II, III, IV, V, VI, and VII, pp. 55-105.

Week 3
--------

**April 7 – Manifest Destiny and Expansion**Readings

- María Amparo Ruiz de Burton, *The Squatter and the Don*, Chapters VIII, IX, X, XI, XII, XIII, XIV, XV, and XVI, pp. 106-165.

**April 9 – In-Class Writing Session I**Readings

- Alicia Gaspar de Alba, "The Politics of Location of the Tenth Muse of America: An Interview with Sor Juana Inés de la Cruz," 136-165, in *Living Chicana Theory*, ed. Carla Trujillo (Berkeley: Third Woman Press, 1998): pp. 136-163. CARMEN.
- Rosaura Sánchez and Beatrice Pita, "Introduction to *The Squatter and the Don*," in *The Squatter and the Don*, pp. 7-49.

Week 4

April 14 – **Chicanas and Mexican-American Women – Land and Labor**

Readings

- Helena María Viramontes, *Under the Feet of Jesus*, Chapters 1 and 2, pp. 3-90.

April 16 – **Chicana and Mexican-American Women – Land and Labor**

**\*\*Film Screening – *Salt of the Earth*\*\***

Readings

- Helena María Viramontes, *Under the Feet of Jesus*, Chapters 3 and 4, pp. 93-176.

Week 5

April 21 – **Chicanas and Mexican-American Women – Desire and Sexuality**

Readings

- Denise Chávez, *Loving Pedro Infante*, page #s TBA.

April 23 – **Chicanas and Mexican-American Women – Desire and Sexuality**

Readings

- Denise Chávez, *Loving Pedro Infante*, page #s TBA.

Week 6

April 28 – **In-Class Writing Session II – RESEARCH PAPER #1 DUE**

Readings

- Devra Weber, "Raíz Fuerte: Oral History and Mexicana Farmworkers," *The Oral History Review* 17:2 (Autumn 1989): 47-62. CARMEN.
- Patricia Zavella, "Talkin' Sex: Chicanas and Mexicanas Theorize about Silences and Sexual Pleasures," in *Chicana Feminisms: A Critical Reader*, eds. Eds. Gabriela Arredondo et al. (Durham: Duke University Press, 2003): 228-253. CARMEN.

April 30 – **Tropicalization and Diaspora– Cuban-American Women**

**\*\*\* Film Screening, *Ana Mendieta: fuego de tierra*\*\*\***

Readings

- Cristina García, *Dreaming in Cuban*, "Ocean Blue," "Going South," "The House on Palmas Street," "Celia's Letters: 1935-1940," "A Grove of Lemons," "The Fire Between Them," and "Celia's Letters: 1942-1949", pp. 3-101.

Week 7

May 5 – **Tropicalization and Diaspora - Cuban-American Women**

Readings

- Cristina García, *Dreaming in Cuban*, “The Meaning of Shells,” “Enough Attitude,” “Baskets of Water,” “Celia’s Letters: 1950-1955,” “A Matrix Light,” “God’s Will,” pp. 105-191.

#### May 7 – Tropicalization and Diaspora– Puerto Rican Women

##### Readings

- Esmeralda Santiago, *When I was Puerto Rican*, from “Prologue: How to Eat a Guava” to “Why Women Remain *Jamon*,” pp. 3-104.

#### Week 8

#### May 12 – Tropicalization and Diaspora– Puerto Rican Women

##### Readings

- Esmeralda Santiago, *When I was Puerto Rican*, from “Mami Gets a Job” to “Dreams of a Better Life,” pp. 106-209.

#### May 14 - In-Class Writing Session III

##### Readings

- Frances Aparicio, “On Sub-Versive Signifiers: Tropicalizing Language in the United States,” in *Tropicalizations: Transcultural Representations of Latinidad*, eds. Frances R. Aparicio and Susana Chávez-Silverman (Hanover and London: University Press of New England, 1997): 194-212. CARMEN.
- Kimberle S. López, “Women on the Verge of a Revolution: Madness and Resistance in Cristina García’s *Dreaming in Cuban*,” *Letras Femeninas* 22: 1-2 (1996): 33-49. CARMEN.
- Joanna Barszewska Marshall, “‘Boast now, chicken, tomorrow you’ll be stew’: Pride, Shame, Food, and Hunger in the Memoirs of Esmeralda Santiago,” *MELUS* 32: 4 (Winter 2007): 47-68. CARMEN.

#### Week 9

#### May 19 – Militarism and Displacement – Dominican Women

\*\*\* Movie Screening – *In the Time of the Butterflies* \*\*\*

##### Readings

- Julia Alvarez, *In the Time of the Butterflies*, page #s TBA. CARMEN.

#### May 21 – Militarism and Displacement – Dominican Women

##### Readings:

- Julia Alvarez, “A Regular Revolution,” and “Daughter of Invention,” in *How the Garcia Girls Lost their Accents* (New York: A Plume Book, 1992): 107-149. CARMEN.

#### Week 10

#### May 26 – Memorial Day, No Classes

#### May 28 – Wrap-Up, Final Exam Review and Evaluations – RESEARCH PAPER #2 DUE

<b>FINAL EXAM – Tuesday, June 3, 1:30-3:18pm, 110 Aviation Building</b>
---

**WS 375: Women and Visual Culture**

Professor Guisela Latorre

Time and Days: Mondays and Wednesdays 9:30 – 11:18 a.m.

Classroom: 311 Bolz Hall

Office Hours: TBA

Office Location: 286 University Hall

Office Phone: 242-7720

Email: latorre.13@osu.edu

**Course Description**

This course will explore the relationship between women and visual culture, putting particular emphasis on the fine arts, film, the music industry and advertising. Each of these forms of visual culture depends on the construction of women as visual objects through "the gaze," which contributes to formulations of sexuality, gender, race and nation. We will explore several theories of "the gaze" and its means of producing modern identities. Various critical questions will be raised in the course of the quarter: How does the visual differ from other forms of representation when it comes to portraying women and/or gendered "others"? Can women's bodies in visual culture function outside patriarchal discourse? Can "the male gaze" be disrupted or redirected when women themselves are creating their own images?

Of great interest to us will also be how women of color are particularly vulnerable to the objectifications of "the gaze." Visual culture has played a critical role in the construction of stereotypes of Asian, Latina, Native, and Black women, among others. A large portion of this class will then be spent deconstructing images pertaining to women of color in visual culture. We will thus arrive at the understanding that "the male gaze" is implicated in the construction of gendered, racial and colonial hierarchies.

**Required Texts**

Angela Y. Davis and Neferti M. Tadiar. *Beyond the Frame: Women of Color and Visual Representation*. New York: Palgrave Macmillan, 2005.

Carolyn Kitch. *The Girl on the Magazine Cover: The Origin of the Visual Stereotypes in American Mass Media*. Chapel Hill and London: University of North Carolina Press, 2001.

CARMEN Readings.

**Requirements**

- 1) Midterm (20%) - This exam will test your knowledge of the material from the first half of the quarter. The format will consist of the following: Part 1) fill-in-the blank and short answers, Part 2) Essay questions.
- 2) Final (20%) – This exam will test you on the material from the second half of the quarter. The format will be the same as the midterm.
- 3) Quizzes 1 and 2 (5% each) – These will be a short examinations meant to prepare students for the midterm and final exams, respectively. You will be asked to provide short answers (or fill in the blank) to questions based on the PowerPoint presentations from lecture.
- 4) Attendance (10%) – Your attendance points will be based on your physical presence in class.
- 5) Participation (10%) – Your participation points will be based on your level of engagement with class discussion. It is extremely important that you actively partake in our classroom conversations and always come to class prepared to discuss the assigned readings.
- 6) Research Paper on Current Visual Production (30%): For this paper you will write a research-based analysis on a current visual production (movie, play, art exhibition, fashion spread, music videos, etc.) This analysis should focus on the gendered representations in your chosen production. Further details and guidelines for this paper will be provided during the second week of the quarter.

### **Plagiarism**

Plagiarism is a serious offense that is strictly forbidden. Use of another's work without proper documentation, intentional or not, is tantamount to plagiarism and thus unacceptable. For information on plagiarism and how to avoid it, see the following link:

[http://cstw.osu.edu/writingCenter/handouts/research\\_plagiarism.cfm](http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm)

### **Class Discussion Etiquette**

As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. I expect that a number of you will disagree with the opinions expressed in the class readings and discussion. I certainly expect you to express your honest opinion. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Personal attacks, loud speaking and cutting people off before they are done talking will not be permitted.

### **Personal Emergencies**

If you experience a personal emergency during this quarter such as a serious illness, death in the family, accidents and/or other unforeseen circumstances that may potentially prevent you from completing coursework in this class, please contact me immediately. I will deal with these emergencies on a case-to-case basis. Be aware, however, that you will need to provide



documentation for any reported emergency in order to for me to help you. Note that social events such as weddings, vacations, *quinceañeras* and barmitzvahs, to cite just a few examples, are not considered emergencies.

### Note on PowerPoint Presentations

I use PowerPoint as a pedagogical tool in almost all my lectures. It is important, however, that you not misunderstand the function that my PowerPoint presentations have in this course. These are meant to facilitate in-class note-taking by providing you with general outlines for each lecture. Nevertheless, I do not share my PowerPoint slides outside of class, nor do I post them on the web. Moreover, it is not sufficient for you to just write down what is up on the screen because these outlines will merely contain keywords and ideas that will not make much sense without the oral explanations and discussions that we will have in class.

### Class Calendar

Week 1
--------

*January 3 – General Introduction*

Week 2
--------

*January 7 – Women, Gender and the Visual*

- Irit Rogoff, "Studying Visual Culture," in *The Visual Culture Reader, Second Editions*, ed. Nicholas Mirzoeff (Routledge: London and New York, 2002): 24-36. CARMEN.
- Amelia Jones, "Introduction: Conceiving the Intersection of Feminism and Visual Culture," in *The Feminism and Visual Culture Reader*, ed. A. Jones (Routledge: London and New York, 2003): 1-7. CARMEN.

*January 9 – The Gaze and the Female Body*

- Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *The Feminism and Visual Culture Reader*, 44-53. CARMEN.
- Janet Wolff, "Reinstating Corporeality: Feminism and Body Politics," *Feminine Sentences: Essays on Women & Culture* (Berkeley and Los Angeles: University of California Press, 1990): 120-141. CARMEN

Week 3
--------

*January 14 – The Gaze and the Female Body*

- Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in *The Feminism and Visual Culture Reader*, 392-402. CARMEN.
- Julia Kristeva, "Approaching Abjection," in *The Feminism and Visual Culture Reader*, 389-391. CARMEN.

*January 16 - Art*

- Linda Nochlin, "Why have There been No Great Women Artists?" in *The Feminism and Visual Culture Reader*, 229-233. CARMEN.

- Mary Kenon Breazeale, "The Female Nude in Public Art: Constructing Women's Sexual Identity in the Visual Arts," *Frontiers: A Journal of Women Studies* Vol. 9, No. 1 (1986), pp. 56-65. CARMEN.

Week 4

*January 21 – Martin Luther King Day – No Classes*

*January 23 – Film*

- Movie screenings – TBA (no readings)

Week 5

*January 28 – Film*

- Judith Mayne, "Feminist Film Theory and Criticism," *Signs* 11:1 (Autumn 1985): 81-100. CARMEN
- Mary Ann Doane, "Film and the Masquerade: Theorizing the Female Spectator," in *The Feminism and Visual Culture Reader*, 60-71. CARMEN.

*January 30 – Advertising and Mass Media*

- Carolyn Kitch, "The Advertising Connection," in *The Girl on the Magazine Cover*, p. 160-181.
- Carolyn Kitch, "Introduction," and "Chapter 1: From True Woman to New Woman" in *The Girl on the Magazine Cover*, p.1-36.
- Laura J. Kuo, "The Commodification of Hybridity in the 1990s U.S. Advertising: Who is cK One?" in *Beyond the Frame*, 31-47.

Week 6

*February 4 – The Music Industry*

- Darshan Elena Campos, "Albita's Queer Nation and U.S. Salsa Culture," in *Beyond the Frame*, 49-60.
- Rana A. Emerson, " 'Where My Girls At?': Negotiating Black Womanhood in Music Videos," *Gender and Society* 16:1 (February 2002): 115-135. CARMEN.

*February 6 – Racialized Visions: Asian and Asian-American Women*

- Karen Leong, "The Gendering of American Orientalism," in *The China Mystique* (Berkeley: University of California Press, 2005): 1-11. CARMEN.
- Kathleen Zane, "Reflections on a Yellow Eye: Asian I(Eye)cons and Cosmetic Surgery," in *The Feminism and Visual Culture Reader*, 354-364. CARMEN.

Week 7

*February 11 – Racialized Visions: Asian and Asian-American Women*

- Celine Parreñas Shimizu, "The Hypersexuality of Asian/American Women: Toward a Politically Productive Perversity," and "Sexual Bonds and Racial Stardom: Asian American Femme Fatales in Hollywood" in *The Hypersexuality of Race: Performing*

*Asian/American Women on Screen and Scene* (Durham, North Carolina: Duke University Press, 2007): 1-29, 58-101. CARMEN.

*February 13 – Midterm Exam*

Week 8

*February 18 – Racialized Visions: Latinas*

- Angharad N. Valdivia, "Stereotype or Transgression? Rosie Perez in Hollywood Film," *The Sociological Quarterly*, Vol. 39, No. 3. (Summer, 1998): 393-408. CARMEN.
- Maylei Blackwell, "Bearing Bandoleras: Transfigurative Liberation and the Iconography of la Nueva Chicana," in *Beyond the Frame*, p. 171-195.

*February 20 – Racialized Visions: Latina and Indigenous Women*

- Catrióna Rueda Esquibel, "Aztec Princess Still at Large," in *Beyond the Frame*, 197-206
- Luz Calvo, "Embodied at the Shrine of Cultural Disjuncture," in *Beyond the Frame*, 207-218.

Week 9

*February 25 – Racialized Visions: Black Women*

- bell hooks, "The Oppositional Gaze: Black Female Spectators," in *The Feminism and Visual Culture Reader*, 94-105. CARMEN.
- Carolyn Kitch, "Alternative Visions," in *Girl on the Magazine Cover*, 75-100.

*February 27 – Racialized Visions: Black Women*

- Judith Wilson, "One Way or Another: Black Feminist Visual Theory," in *The Feminism and Visual Culture Reader*, 22-25. CARMEN.
- Zine Magubane, "Which Bodies Matter? Feminism, Poststructuralism, Race, and the Curious Theoretical Odyssey of the 'Hottentot Venus'." *Gender and Society* 15:6 (December 2001): 816-834. CARMEN.

Week 10

*March 3 – Sexuality, Transgressions and Deviant Bodies*

- Carolyn Kitch, "Dangerous Women and the Crisis of Masculinity," and "The Flapper" *The Girl on the Magazine Cover*, 56-74 and 121-135.
- Victoria M. Bañales, "'The Face Value of Dreams': Gender, Race, Class, and the Politics of Cosmetic Surgery," in *Beyond the Frame*, p. 131-152.

*March 5 – Wrap-up, evaluations and review*

**FINAL EXAM: Wednesday, March 12, 9:30 - 11:18 AM, 311 Bolz Hall**

**WS 560 Chicana Feminism**  
Course Syllabus

Class time: MW 1:30-3:18

Classroom: -----

Instructor: Professor Guisela Latorre

Office: -----

Phone: 247-7720

Email: latorre.13@osu.edu

Office Hours: -----

---

**Course Description**

This course will provide students with a general background on Chicana feminist thought. Chicana feminism has carved out a discursive space for Chicanas and other women of color, a space where they can articulate their experiences at the intersection of race, class, gender, sexuality, among other considerations. In the process, Chicana feminists have critically challenged Chicano nationalist discourse as well as European and North American feminism. This challenge has placed them in a unique albeit isolated position in relationship other established discourses about liberation and decolonization. Through this class, we will address the diversity in thinking and methodology that defines these discourses thus acknowledging the existence of a variety of *feminisms* that occur within Chicana intellectual thought. We will also explore the diversity of realms where this feminist thinking is applied: labor, education, cultural production (literature, art, performance, etc.), sexuality, spirituality, among others. Ultimately, we will arrive at the understanding that Chicana feminism is as much an intellectual and theoretical discourse as it is a strategy for survival and success for women of color in a highly stratified society.

Each class will be composed of a lecture and discussion component. During the lecture I will cover some basic background information on Chicana feminism to provide students with the proper contextualization for the readings. After the lecture we will engage in a seminar-style discussion about the readings and their connections to the lecture material. For this reason, it is critically important to the intellectual flow of every class session that all students in the class come prepared to engage in discussion having completed the assigned readings before coming to class.

**Required Texts**

Gabriela F. Arredondo ... [et al.], *Chicana Feminisms: A Critical Reader*. Durham, N.C.: Duke University Press, 2003.

Carla Trujillo, ed. *Living Chicana Theory*. Berkeley: Third Woman Press, 1998.

Alma M. García, ed. *Chicana Feminist Thought: The Basic Historical Writings*. New York: Routledge, 1997.

CARMEN Readings

## Course Objectives

Upon successful completion of this course, students will gain:

- \* a basic understanding of several core concepts, theories, and methods in Chicana feminist theory;
- \* basic knowledge of Chicana/o history and activism;
- \* an understanding of the meaning, significance, and construction of gender, class, and race in the United States;
- \* the ability to recognize the interplay of social influences on the development of identity, especially within cultural institutions;
- \* improved skills in critical reading, critical observation of society, and effective communication of ideas, with a focus on the concepts, theories, and methods of the humanities and social sciences;
- \* a general improvement in writing skills.

## Notes on Language and Etiquette in Class Discussion

Even though knowledge of Spanish is not required for this class, you will find that many Chicana feminist writers use code-switching in their writing, that is, they utilize both English and Spanish as part of their intellectual vocabulary. Translations or explanations of Spanish words will be provided in class as the need arises. Nevertheless, you will be expected to familiarize yourself with a few words in Spanish that have become critical components of Chicana feminist discourse (like *machismo*, *la frontera*, *Aztlán*, etc.)

As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. I expect that a number of you will disagree with the opinions expressed in the class readings and discussion. I certainly expect you to express your honest opinion. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Personal attacks, loud speaking and cutting people off before they are done talking will not be permitted.

### **Disability Accommodations**

The Office of Disability Services, located in 150 Pomerene Hall, offers services for students with disabilities. They can be reached at 292-3307. If you wish to have a disability accommodation, be sure to let me know right away.

## Course Requirements

- 1) Participation and attendance (20%) – This course will be dependent on your active participation in class discussion. Given that these requirements compose a large percentage of the course grade, it goes without saying that you will need to come prepared for every meeting by having completed the readings before you come to class. Your knowledge of these texts coupled with a critical engagement of the material will be the lifeblood of the discussion portion of every class.
- 2) In-class reading presentation (15%): Each student will be selected to lead the discussion of the readings given on a particular day. This student will be charged with briefly summarizing the content of the readings and posing questions or raising critical issues to the larger collective for discussion. Your thoughts and perspectives on the assigned texts will fuel that day's in-class dialogue.
- 3) Midterm Exam (20%): Consisting of two to three large essay questions, the midterm exam will test your knowledge of the first half of the quarter.
- 4) Final Exam (20%): Following the same format as the midterm, the final exam will test you on the second half of the quarter.
- 5) Final Paper (25%): You will write a report on the ideas, questions and issues you raised in class as well as the ensuing class discussion. In addition, you will include any further thoughts and reflections you may have developed since you presented on the material in class. Required length: 12-15 pages.

A note on plagiarism and academic dishonesty: Plagiarism is a serious offense that is strictly forbidden. Use of another's work without proper documentation, intentional or not, is tantamount to plagiarism and thus unacceptable. For information on plagiarism and how to avoid it, see the following link: [http://cstw.osu.edu/writingCenter/handouts/research\\_plagiarism.cfm](http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm)

## Letter Grade Breakdown:

100-93	= A
92-90	= A-
89-88	= B+
87-83	= B
82-80	= B-
79-78	= C+
77-73	= C
72-70	= C-
69-68	= D+
60-67	= D
59 and below	= E

**Course Calendar:**

**WEEK 1**

January 4 - Introduction and general overview
---

No readings

**WEEK 2**

January 7 - Chicanas in the Chicano Movement (Part I)
---

“El Plan Espiritual de Aztlán,” *Essays from the Chicano Homeland*. CARMEN.

Elvira Zaragoza “La Mujer in the Chicano Movement” (p.77), Anna Nieto Gómez “La Feminista” (pp. 86-92), Adaljiza Sosa Ridell “Chicanas and El Movimiento” (pp. 92-94), Anna Nieto Gómez “Sexism in the Movimiento” (pp. 97-100) in *Chicana Feminist Thought*.

Maylei Blackwell “Contested Histories: *Las Hijas de Cuauhtémoc*, Chicana Feminisms, and Print Culture in the Chicano Movement,” pp. 59-89, from *Chicana Feminisms*.

Elizabeth Martínez, “‘Chingón Politics’ Die Hard: Reflections on the First Chicano Activist Reunion,” (p.123-135) in *Living Chicana Theory*.

January 9 – Chicanas and the Chicano Movement (Part II)
---

Ramón Gutierrez, “Community, Patriarchy and Individualism: The Politics of Chicano History and the Dream of Equality,” *American Quarterly* 45:1 (March 1993): 44-72. CARMEN.

Angie Chabram-Dernersesian, “I Throw Punches for my Race, but I don’t want to be a man: Writing Us—Chica-nos (Girl, Us)/Chicanas – Into the Movement Script,” in *The Chicana/o Cultural Studies Reader*, ed. Angie Chabram-Dernersesian (Routledge: New York and London, 2006): 165-182. CARMEN.

**WEEK 3**

January 14 – Chicanas and “White” Feminism
--

Beatriz M. Pesquera and Denise A. Segura “There is No Going Back: Chicanas and Feminism” (pp.95- 111) in *Chicana Critical Issues*, eds. Norma Alarcón [...et al]. CARMEN.

Enriqueta Longeaux Vazquez “!Soy Chicana Primero!” (pp.97-99), Velia García “La Chicana, Chicano Movement and Women’s Liberation” (pp. 199-201), and Marta Cotera “Feminism: The Chicano and Anglo Versions—A Historical Analysis” (pp.223-231) in *Chicana Feminist Thought*.

Chela Sandoval, "Feminism and Racism: A Report on the 1981 National Women's Studies Association Conference," in *The Chicana/o Cultural Studies Reader*. CARMEN.

January 16 – Chicanas and the Labor Movement

Anna Nieto Gómez "Chicanas in the Labor Force" (pp.126-129) in *Chicana Feminist Thought*.

Denise A. Segura, "Chicana and Mexican Immigrant Women at Work: The Impact of Class, Race, and Gender on Occupational Mobility," *Gender and Society*, Vol. 3, No. 1 (Mar., 1989), pp. 37-52. CARMEN

Margaret Rose "Traditional and Nontraditional Patterns of Female Activism in the United Farm Workers of America, 1962 to 1980" (pp. 202-220) in *Chicana Leadership*, eds. Yolanda Flores Niemann [...et al]. CARMEN.

**WEEK 4**

January 21 – Martin Luther King Day

No classes

January 23 – Education

Anna Nieto Gómez "The Chicana—Perspectives for Education" in *Chicana Feminist Thought*.

Denise Segura "Slipping through the Cracks: Dilemmas in Chicana Education" (pp. 199-216) in *Building with Our Hands: New Directions in Chicana Studies*, eds. Adela de la Torre and Beatriz M. Pesquera. CARMEN.

Gilda Laura Ochoa, "'Let's Unite So That Our Children Are Better Off Than Us': Mexican America/Mexican Immigrant Women Organizing for Bilingual Education" (pp.113-126) in *Chicanas & Chicanos in Contemporary Society*, ed. Roberto M. De Anda. CARMEN.

**WEEK 5**

January 28 – Creative Expressions: Visual Art

Amalia Mesa-Bains, "*Domesticana*: The Sensibility of a Chicana *Rasquachismo*" (pp. 298-315) in *Chicana Feminisms*.

Jennifer González, "Response: Invention as Critique: Neologisms in Chicana Art Theory," 316-323, in *Chicana Feminisms*.

Chela Sandoval and Guisela Latorre, "Chicana/o Artivism: Judy Baca's Digital Work with Youth of Color," *Learning Race and Ethnicity: Youth and Digital Media*, ed. Anna Everret (Cambridge and London: MIT Press, 2007): 81-108. CARMEN.



January 30 – Creative Expressions: Literature

Norma Klahn, “Literary (Re)Mappings: Autobiographical (Dis)Placements by Chicana Writers” (114-145), from *Chicana Feminisms*.

Pat Mora, *House of Houses* (Beacon Press: Boston, 1997), *excerpt*. CARMEN.

Sandra Cisneros, *The House on Mango Street* (Houston: Arte Público Press, 1985), *excerpt*. CARMEN.

Mary Helen Ponce, *Hoyt Street: An Autobiography* (Albuquerque: University of New Mexico Press, 1993) *excerpt*. CARMEN.

**WEEK 6**

February 4 – Creative Expressions: Performance

Yolanda Broyles-González “The Living Legacy of Chicana Performers” (pp. 59-73) in *Chicana Leadership*, eds. Yolanda Flores Niemann [...et al]. CARMEN.

Olga Nájera-Ramírez, “Unruly Passions: Poetics, Performance and Gender in the Ranchera Song” (pp.184-210) from *Chicana Feminisms*.

Michelle Habel-Pallán, “ ‘No Cultural Icon’ Marisela Norte and Spoken Word—East L.A. Noir and the U.S./Mexico Border,” in *Loca Motion: The Travels of Chicana and Latina Popular Culture*(New York and London: New York University Press, 2005): 43-80. CARMEN.

February 6 – **Midterm Exam**

No Readings

**WEEK 7**

February 11 – Creative Expressions: Film

Rosa Linda Fregoso, “Reproduction and Miscegenation on the Borderlands: Mapping the Maternal Body of Tejanas” 324-348, from *Chicana Feminisms*.

Ann DuCille, “Response: The Sterile Cuckoo *Racha*: Debugging *Lone Star*,” 349-353, from *Chicana Feminisms*.

Rosa Linda Fregoso, “*Born in East L.A.* and the ‘Politics of Representation’,” in *The Chicana/o Cultural Studies Reader*: 245-260. CARMEN.

February 13 - Chicana Feminist Icons: Virgen de Guadalupe

Carla Trujillo, “La Virgen de Guadalupe and Her Reconstruction in Chicana Lesbian Desire,” 214-231, in *Living Chicana Theory*.

Sandra Cisneros. “Guadalupe the sex goddess,” in *Goddess of the Americas* (New York: Riverhead Books, 1997): 46-51. CARMEN.

Gloria Anzaldúa. "Coatloapeuh, she who has dominion over serpents," in *Goddess of the Americas* (New York: Riverhead Books, 1997): 52-55. CARMEN.

### WEEK 8

February 18 - Chicana Feminist Icons: La Malinche and Sor Juana

Adelaida R. Del Castillo, "Malintzin Tenepal: a preliminary look into a new perspective," 122-126, in *Chicana Feminist Thought*.

Norma Alarcon, "Traddutora, traditora : a paradigmatic figure of Chicana feminism." *Cultural Critique*, No. 13 (Autumn 1989): 57-87. CARMEN.

Alicia Gaspar de Alba, "The Politics of Location of the Tenth Muse of America: An Interview with Sor Juana Inés de la Cruz," 136-165, in *Living Chicana Theory*.

February 20 – Sexuality and Queer Identities

Patricia Zavella, "Talkin' Sex: Chicanas and Mexicanas Theorize about Silences and Sexual Pleasures," 228-253, in *Chicana Feminisms*.

Aída Hurtado, "The Politics of Sexuality in the Gender Subordination of Chicanas," 383-428, in *Living Chicana Theory*.

Gloria Anzaldúa, "To(o) Queer the Writer—Loca, escritora and chicana," 263-276, in *Living Chicana Theory*.

Emma Pérez, "Irigaray's Female Symbolic in the Making of Chicana Lesbian *Sitios y Lenguas* (Sites and Discourses)," 87-101, in *Living Chicana Theory*.

### WEEK 9

February 25– Gendered Violence

Yvette Flores-Ortiz "La Mujer y la Violencia: A Culturally Based Model for the Understanding and Treatment of Domestic Violence in Chicana/Latina Communities" in *Chicana Critical Issues*, eds. Norma Alarcón [...et al]. CARMEN.

Antonia I. Castañeda, "History and Politics of Violence Against Women," 310-319, in *Living Chicana Theory*.

Rosa Linda Fregoso, "Toward a Planetary Civil Society" (pp. 1-29) *meXicana encounters*. CARMEN.

February 27 – Mestizaje and Borderlands

Gloria Anzaldúa, "The Homeland, Aztlán" (pp.23-35) and "La conciencia de la mestiza/ Towards a New Consciousness" (pp.99-120) in *Borderlands/La Frontera* (San Francisco: Aunt Lute Books, 1989), CARMEN.

Chela Sandoval, "Mestizaje as Method: Feminists-of-Color: Challenge the Cannon," 352-370, in *Living Chicana Theory*.

Emma Pérez, "Sexing the Colonial Imaginary: Engendering Chicano History, Theory, and Consciousness," 3-30, in *The Decolonial Imaginary: Writing Chicanas into History* (Bloomington: Indiana University Press, 1999). CARMEN.

**WEEK 10**

**March 3 - Spirituality**

Lara Medina, "Los Espíritus Siguen Hablando: Chicana Spiritualities," 189-213, in *Living Chicana Theory*.

Laura Pérez. "Spirit Glyphs," 17-49, *Chicana Art: the Politics of Spiritual and Aesthetic Altarities* (Durham: Duke University Press, 2007). CARMEN.

**March 5 – Chicanas and Post-Modernity – FINAL PAPER DUE**

Paula M. L. Moya, "Chicana Feminism and Postmodernist Theory," *Signs*, Vol. 26, No. 2. (Winter, 2001), pp. 441-483. CARMEN.

Chela Sandoval, "New Sciences: Cyborg Feminism and the Methodology of the Oppressed," in *The Cybercultures Reader*, 374-390. CARMEN.

**FINAL EXAM: Wed, March 12, 1:30 PM - 3:18 PM, 291 Journalism Building**

**Sample Syllabus  
Comparative Studies 243  
Race and Ethnicity in the Americas**

**Course Justification:**

This class is part of a sequence of courses being developed in the area of Comparative Ethnic and American Studies. The course will serve as a gateway for the Comparative Ethnic and American Studies concentration within Comparative Studies and as an elective in the Asian American Studies and Latino/a Studies minors. It provides a basic analytic framework that students may use to engage the production of ethnic and racial identities in a variety of conjoined sites in American culture. These identities are understood to be relationally produced and reinforced through powerful social and material processes. By coming to an understanding of these processes, entry level students will develop a set of analytic and methodological skills attuned to the ways in which power works through social structures on racialized bodies. This focus on the intersection of power, cultural difference, and social processes reflects the central concerns of Comparative Studies and enables this course to be taught with a number of specific foci. In addition to detailing a set of structural processes that engage and reproduce racialized and ethnic identities within the rubric of the nation, this course encourages students to produce an analytical and methodological framework through its focus on immigration, criminalization, social movements, and media. It closes with a reminder of the permeability of ethnic and racial boundaries with the emergence of new categories of multiracial identities.

**Course Description:**

This course provides an introduction to race and ethnicity in the U.S. using a wide-range of texts to investigate the formation of different racial and ethnic identities and to examine how various communities perceive, represent, and perform "the American dream." Students will enhance their understanding of how race and ethnicity have shaped American culture, social thought, social institutions, and inter-group relationships. In addition students will be asked to analyze how different communities, including their own, have been shaped in and through formations of race and ethnicity.

**Required Texts:**

George Lipsitz, *The Possessive Investment in Whiteness*  
Michael Omi and Howard Winant, *Racial Formations in the United States*  
Ella Shohat and Robert Stam, *Unihinking Eurocentrism: Multiculturalism and the Media*  
Martha Hodes, *Sex, Love, Race: Crossing Boundaries in North American history*  
Course reader

**Grading:**

Participation and Attendance: 20%  
Midterm: 25%  
Paper: 20%  
Final: 35%

Each student must attend every class meeting. Any student with more than two unexcused absences will not pass the class. Arriving late or leaving early (without working it out with the professor) will lower your grade.

Students will be assigned the responsibility for facilitating discussion at various class meetings. Discussion Facilitators will attend office hours before the day of their presentation and will also pose generative questions for discussion. Please inform the professor of any audio-visual needs at least two days prior to your presentation.

In addition to the midterm and final, all students will be required to hand in a final paper, which will elaborate on at least one of the themes in this course. Detailed instructions on how to formulate a research question and how to conduct research will be provided in class.

**Students with Disabilities:** Students who need an accommodation based on the impact of a disability should contact the instructor to arrange an appointment as soon as possible to discuss the course format, to anticipate needs, and to explore potential accommodations. The instructor relies on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. Students who have not previously contacted the Office for Disability Services (614-292-3307; [www.ods.ohio-state.edu](http://www.ods.ohio-state.edu)), are encouraged to do so.

#### **Class Schedule:**

##### **Week I: Approaches to the analysis of race and ethnicity**

Michael Omi and Howard Winant, "Racial Formations" in *Racial Formations in the United States*.

Robert E. Park et.al., "The city: suggestions for the investigation of human behavior in the urban environment" in *The City* (Chicago: University of Chicago Press, 1925).

##### **Week II: Race, ethnicity, and nation**

Anthony Marx, "Racial Domination and the State," in *Making Race and Nation: Comparison of South Africa, the United States, and Brazil* (NY: Cambridge UP, 1998).

Priscilla Wald, "Terms of Assimilation: Legislating Subjectivity in the Emerging Nation," in *Cultures of United States Imperialism* (Durham: Duke UP, 1993).

##### **Week III: Structural Legacies of Racial Thought**

George Lipsitz, Introduction, I, *The Possessive Investment in Whiteness*.

Ronald Takaki, "The 'Iron Cage' in the New Nation" and "The Metaphysics of Civilization: 'The Red Race on Our Borders,'" in *Iron Cages: Race and Culture in 19<sup>th</sup> Century America* (NY: Oxford UP, 1990).

##### **Week IV: Immigration and citizenship: Legislating American Identity**

Lisa Lowe, "Introduction" in *Immigrant Acts: On Asian American Cultural Politics* (Durham: Duke University Press, 1996).

Christopher David Ruiz Cameron, "How the Garcia Cousins Lost Their Accents: Understanding the Language of Title VII Decisions Approving English-Only Rules as the Product of Racial

Dualism, Latino Invisibility, and Legal Indeterminacy" in *A Reader on Race, Civil Rights, and American Law: a Multiracial Approach* (Durham: Carolina Academic Press).

**Week V: Social action/social movement**

Omi and Winant, "Racial Projects" in *Racial Formations*

Selections from, Howell Raines, ed., *My Soul is Rested: Movement Days in the Deep South Remembered* (NY: Putnam, 1977).

Thomas Ricento, *A Brief History of Language Restrictionism in the United States*

**Week VI: Racializing criminality**

Selection from, Jack Henry Abbott, *In the Belly of the Beast: Letter from Prison* (NY: Vintage, 1982).

Dorothy E. Roberts, "Crime, Race, and Reproduction" in *A Reader on Race, Civil Rights, and American Law: a Multiracial Approach* (Durham: Carolina Academic Press).

**Week VII: Race, ethnicity, and Popular Culture I**

Laura Wexler, "Introduction"; "Black, and White, and Color," in *Tender Violence: Domestic Visions in an Age of Imperialism* (Chapel Hill: University of North Carolina Press, 2000).

**Week VIII: Race, ethnicity, and Popular Culture II**

Ella Shohat and Robert Stam, "From Eurocentrism to Polycentrism"; "The Third Worldist Film"; "Esthetics of Resistance" in *Unthinking Eurocentrism: Multiculturalism and the Media* (NY: Routledge, 1994).

**Week IX: Multiracial America**

Melvin Oliver et.al. "Anatomy of a Rebellion" in *Reading Rodney King, Reading Urban Uprising* (NY: Routledge, 1993).

Jayne O. Ifekwunigwe, "Introduction" in *Scattered Belongings: Cultural Paradoxes of Race, Nation and Gender* (London & New York: Routledge, 1999).

**Week X: Disrupting paradigms**

Martha Hodes, "Introduction" in *Sex, Love, Race*

Gary B. Nash, "The Hidden History of Mestizo America" in *Sex, Love, Race*



Professor Theresa Delgadillo  
Department of Comparative Studies  
Email: delgadillo.3@osu.edu

Office Phone: 688-0121

Office: Hagerty 433

Office Hours: MW 2:00 p.m.-3:00 p.m., T 9:00 a.m. to 12:00 p.m. and by appointment

Autumn 2007

**CS 544: Latino/a Literature and Visual Culture #05631-1**

ENG 588 #21427-1

MW 11:30 a.m.-1:18 p.m., Room 56 UH

**Description**

In this course students will consider the interplay between the visual and the linguistic in Latino/a literary and cinematic texts. In thinking about how contemporary Latino/a novels and short fiction exist in relation to other traditional folktales, murals and film we will consider the "newness" and "Latino/a-ness" of Latino/a literature; its participation in media cultures and mediation of other realities; and its emergence amidst the social, cultural, artistic and political shifts in the latter half of twentieth century. We will devote considerable attention to puzzling out the many meanings of these new versions of traditional and historic figures. For example, what sorts of identities do these texts embrace, reject, spoof? What kind of cultural commentary do they offer? We also want to think about the techniques, histories and arts involved in the process of re-interpretation. Your experience will be enhanced by your willingness to a) engage in discussion b) become more familiar with bilingualism c) supplement course lectures and readings with your own research.

**Requirements**

- 20%** Regular attendance, participation in class discussion and weekly homework. Absences and non-participation will lower your grade in this category. Please see instructor for excused absences due to illness, death, emergency or participation in a University-sanctioned activity. Unexcused absences in excess of three classes will lower your grade.
- 30%** Collaborative Projects/Panel Presentations. Groups will collaborate on a panel presentation analyzing a specific film in light of course themes, questions, discussions. Six to eight paged typed paper due on day of presentation from each group member.
- 30%** Critical Analysis Essay 6-8 pages in length.
- 20%** Final Exam.

The MLA Handbook for Writers of Research Papers, which every student should consult in preparing papers for this class defines plagiarism as follows:

*"plagiarism* refers to a form of cheating that has been defined as 'the false



assumption of authorship: the wrongful act of taking the product of another person's mind, and presenting it as one's own' (Alexander Lindey, *Plagiarism and Originality* [New York: Harper, 1952] 2). Plagiarism involves two kinds of wrongs. Using another person's ideas, information, or expressions without acknowledging that person's work constitutes intellectual theft. Passing off another person's ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud" (66). Notice how careful the MLA Handbook is to acknowledge the source for its definition of plagiarism. Please be especially careful to cite all sources, including web sources, and consult the MLA Handbook for the proper format for documentation. Any suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

All papers should be typed in standard 12 pt. font, double-spaced and stapled with one-inch margins.

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

**Collaborative Projects/Panel Presentations:** Early in the term students will sign up to participate in creating a panel presentation on one of the latter four films listed on the syllabus. You will need to view the film (individually or as a group) and make an appointment with instructor (as a group) to discuss ideas for panel presentations at least two weeks before your presentation, and, hopefully, earlier. Secondary research materials that you will want to consult in preparing your presentations may include film reviews, scholarship on Latino/a film (see instructor for recommendations) and sources relevant to your paper topic. On the latter: for example, if you are writing about urban space in a film you will want to look up a few articles or books that discuss the representation of space. Each student will select an individual topic, do individual research and write an individual paper, however, the individual papers will respond to a specific theme or title that the group devises so the first step in the process is for the group to discuss the film and a topic or theme or panel title that everyone is interested in researching.

#### **Books (at SBX)**

*Revolt of the Cockroach People* by Oscar Zeta Acosta

*Silent Dancing* by Judith Ortiz Cofer

*Infinite Divisions* edited by Tey Diana Rebolledo and Eliana Rivero

*Signs from the Heart: California Chicano Murals*, Ed. Eva Sperling Cockcroft  
and Holly Barnet-Sánchez

*The Buddha Book* by Abraham Rodriguez

*Loving Che* by Ana Menendez

**Films (on reserve at Sullivant Library)**

*West Side Story*

*Frida*

*Quinceañera*

*Real Women Have Curves*

*Nuyorican Dream*

**Calendar**

Sep 19 Introduction

Sep 24 *Infinite Divisions* edited by Tey Diana Rebolledo and Eliana Rivero

Sep 26 *Infinite Divisions* edited by Tey Diana Rebolledo and Eliana Rivero

Oct 1 *Silent Dancing* by Judith Ortiz Cofer

Oct 3 *Silent Dancing* by Judith Ortiz Cofer

Oct 8 *Revolt of the Cockroach People* by Oscar Zeta Acosta

Oct 10 *Revolt of the Cockroach People* by Oscar Zeta Acosta

Oct 15 *West Side Story* (see film on reserve before class)

Oct 17 Excerpts from *Love and Rockets* (handout)

**Paper #1 Due**

Oct 22 *Signs from the Heart: California Chicano Murals*, Ed. Eva Sperling  
Cockcroft and Holly Barnet-Sánchez

Oct 24 *Signs from the Heart: California Chicano Murals*, Ed. Eva Sperling  
Cockcroft and Holly Barnet-Sánchez

Oct 29 *Loving Che* by Ana Menendez

Oct 31 *Loving Che* by Ana Menendez

Nov 5 *The Buddha Book* by Abraham Rodriguez

Nov 7 *The Buddha Book* by Abraham Rodriguez

Nov 12 Veteran's Day – No Class

Nov 14 Film Panel: *Nuyorican Dream*

Nov 19 Film Panel: *Frida*

Nov 21 Film Panel: *Real Women Have Curves*

Nov 26 Film Panel: *Quinceañera*

Nov 28 Conclusion

Dec 3-6      Final Exams

**Notes:**

CS 545  
Intersections:  
Approaches to Race, Gender, Class and Sexuality  
Winter 2008 - Fontana Labs 142

Professor: Dr. Maurice E. Stevens  
Hagerty Hall  
E-Mail: [stevens.368@osu.edu](mailto:stevens.368@osu.edu)  
(614) 292-1384  
Office Hours: Tuesday 1:30-3:30, OBA

Office: 426  
Office Phone:

This course, *Intersections*, builds an understanding of the interrelated nature of various axes of social classification as a useful rubric for theorizing difference. Rather than imagining race, gender, class and sexuality as separate and at times additive modes of social experience, this course assumes and asks us to investigate how these categories work in conjunction with one another in very profound ways. This comparative and interdisciplinary course examines specific intersections while also emphasizing broad understandings of the social, political and cultural processes that shape lived experiences of difference.

As an upper-division class, *Intersections* encourages students interested in difference to develop more sophisticated interdisciplinary approaches and more complex models than might be available in introductory level courses. This course requires students to examine the intersections of race, gender, class, sexuality, and ability in various sites of cultural investigation. Focusing on Critical Race Theory, Whiteness Studies, Sovereignty Studies, Critical Gender and Sexuality Studies, and Disability Studies as intellectual locations that make use of intersectionality to evaluate their objects of study, students in this class will consider the role of social institutions in the systematic production, identification, and "management" of communities defined by difference, and the struggles undertaken by those communities to respond to those efforts. There is a tension here that will prove deeply productive in this course. On the one hand, theorizing difference in an intersectional way will always be an ideal practice. It is a theoretical movement that works wonderfully in the abstract, but proves quite difficult in its specific application as a political strategy. On the other hand, living intersectionally is, in some ways, a strange kind of absolute experience or personal truth. In moving through the course, weaving our ways around various kinds of experience and ways of knowing it, we will be vexed by this tension again and again. It will be in turns enthralling, informing, and frustrating, but CS 545 *Intersections* will never let this tension be paralyzing. Instead, we will respond to what the tension between what we understand as the truth of experience and the suspicion that comes with engaging someone else's experience demands of us.

The requirements of this tension are something that make *Intersections* perhaps more challenging than many courses. The challenge is in the

fact that the method *Intersections* uses to develop competencies in relation to the course theories is integrally tied to classroom pedagogy. A passive approach to learning simply will not work in this class. Establishing literacy around theories of difference requires us to be cognizant of how we are ourselves embedded in these ways of knowing and feeling..

Ways of knowing and feeling.

Building this cognizance will come from our ongoing engagement and response with one another around our reading, writing and project collaboration, our world making. Ours shall be a commitment to process and trans(per)formative praxis.

**Course Requirements:**

Carmen Reading Responses: required posting)	30% (1-3 points for each
Reading Presentation/Facilitation: points)	15% (10, 12 or 15
Mid-Term Final Project Proposal	15% (10, 12 or 15 points)
Final In-Class Presentation: points possible group score)	10% (6, 8, or 10
Final Project:	30% (15, 25 or 30 points)
Total Possible:	100% (100 points)

The OSU Standard Grading Scale will be applied

**Carmen Reading Responses:**

By 10:00 pm the evening following our in-class discussion of Block articles, you will be expected to post your responses to Carmen. Each response will be scored with a 1, 2, or 3. This is an important secondary space of interaction, one in which I will not intervene (directly) and from which I will draw questions and concerns for our discussion of each Block's primary manuscript. Our goal is to create a space for serious dialogue and response that functions as an extension of our physically shared classroom space. Therefore, our use of the virtual classroom will become more honed and pointed as the course progresses. As everyone gets familiar with the system, I envision it becoming a space where we can make thoughtful and respectful contributions to open discussion both connected with and tangential to the conversations we have in our "in person" classroom encounters. Creative responses are welcome: poetry, stream of consciousness reflections, web links to other material, etc. Any investment you make in the evolution of this space will help take this course to greater levels of nuance and intellectual stimulation.

**Working Groups:**

In addition to the various small group and dyad work we will do in class, you will each be assigned to two collaborative Groups; one by letter (Reading Group) and one by number (Project Group). Your letter group will be responsible for your presentations on Reading. Your number group is responsible to produce a Mid-Term Project Proposal, Final Project (Policy Paper or Grant Proposal) and Final Project Presentation. For your final project your number group will produce either a policy paper or grant proposal in accordance with guidelines I will provide. All students are required to work in the groups to which they are assigned. The collective success of the Working Group will depend on the success of each of its members. Each Project Group is required to meet with me before turning in their Final Project Presentations.

**Reading Presentation & Discussion Facilitation:**

Once per block, one of the Reading Groups (A-E) will be responsible for presenting a book and facilitating discussion for most of one class meeting. You are encouraged to experiment with

group activities, handouts, Carmen pre-discussion, visual aids, alternative presentation formats or materials, and, of course, to pose very tough questions. Each group member is expected to contribute equally to the process (remember, equally does not necessarily mean the "same"). At least one day before your presentation, your group must communicate with me in some way, indicating what you plan to do during the class period. After your class facilitation, you will hand in a one page, collaboratively produced, description of your group's process and each member's contribution to the final outcome.

**Mid-Term Final Project Proposal:**

On Tuesday January 29<sup>th</sup> each Project Group (1-5) will submit a collaboratively produced Mid-Term Project Proposal. This proposal will indicate whether you will be producing a *policy paper* or *grant proposal*, who your target audience will be (funding organization, political entity, social agency, etc.), what will be your final project's specific area of concern, and what might be some of your project's hypotheses.

**Final Project and In-Class Presentation:**

Together, the Final Project and In-Class Presentation will constitute 40% of your grade!

Due on Tuesday March 11<sup>th</sup>, the Final Project (the Policy Paper or Grant Proposal) must conform to specifications appropriate to the venue relevant to your project site. You can expect them to be somewhere between 1500 and 2500 words. Your completed Final Project will receive 15, 25 or 30 points.

The In-Class Presentation of your Project Group's findings/themes will come at the end of the quarter (Group A-Tuesday March 4<sup>th</sup>; Groups B & C-Thursday March 6<sup>th</sup>; Groups D & E-Tuesday March 11<sup>th</sup>). This 30-minute presentation will be followed by 10 minutes or so of Q&A and will be evaluated by your peers and professor. You will receive 6, 8 or 10 points for this work.

**Learning Accommodations:**

If you need an accommodation due to the impact of impairment, please contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office For Disability Services to assist me in verifying the need for accommodations and in developing appropriate strategies. If you have not previously contacted the Office For Disability Services, I encourage you to do so as early in the quarter as possible.

**The Writing Center:**

The Writing Program at the Writing Center provides on-campus individual conferences on any kind of writing project. At some point during the quarter you should take advantage of this free

service to receive additional feedback on your writing assignments. It is necessary to make an appointment in advance (keep in mind that appointments near the end of the quarter are nearly impossible to get so plan ahead). The phone number is (614) 688-4291. The Writing Center is located at 475 Mendenhall, 125 S. Oval Mall. Visit their office or website for more information.

<http://cstw.osu.edu/writingCenter/>

**Office Hours:**

Please take full advantage of my office hours. Don't wait for problems to arise before coming to see me. Let me know how you are doing with the readings, if you have any ideas for discussion topics, if you find any component of the class particularly engaging or challenging, etc. This is one of the ways I come to know if the class is effective in helping you meet the course requirements.

**Academic Honesty:**

I consider any act that misrepresents a student's own academic work or that compromises the academic work of another to be scholastically dishonest. Therefore, cheating on assignments, unauthorized collaboration on assignments, sabotaging another student's work and plagiarizing are all absolutely unacceptable. Plagiarism is presenting someone else's work as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. Please familiarize yourself with University guidelines regarding academic dishonesty. The University protocol around possible Academic Misconduct is very rigid. If I suspect misconduct to have taken place, I am required to present the case to the Committee on Academic Misconduct for their adjudication.

**Required Texts In Order By Block:**

*The Alchemy of Race and Rights*, Patricia Williams (Harvard, isbn: 0674014715)

*The Possessive Investment in Whiteness*, George Lipsitz (Temple, isbn: 1566396352)

*Sovereignty Matters*, Joanne Marie Barker (U of Nebraska, isbn: 0803262515)

*A Critical Introduction to Queer Theory*, Nikki Sullivan (NYU, isbn: 0814798411)

*Disability and History*, Teresa Meade, Ed. (Duke University Press, isbn: 0822366533)

Reader: *CS 545 Intersections*

**Reader Articles By Block:**

---



**Block 1: Critical Race Theory**

Lorde, Audre, "Age, Race, Class and Sex: Women Redefining Difference," from *Sister Outsider* (Crossing Press, Freedom), 1984, Pp. 114-123

Crenshaw, Kimberlé, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color," from *Critical Race Theory* (The New Press, New York), 1995, Pp. 357-383

---

**Block 2: Whiteness Studies**

McIntosh, Peggy, "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondence through Work in Women's Studies" from *Critical white Studies: looking behind the mirror*, ed. Richard Delgado and Jean Stefancic, (Temple University Press, Philadelphia), 1997

Frankenberg, Ruth, "When We are Capable of Stopping, We Begin to see" from *Names We Call Home: Autobiography on Racial Identity*, ed. Becky Thompson and Sangeeta Tyagi, (Routledge, New York) 1996

---

**Block 3: Sovereignty Studies**

Teaiwa, Teresia K., "L(o)osing the Edge," from *The Contemporary Pacific*, vol. 13, no. 2 (Fall 2001)

Amos, Valerie and Parmar, Pratibha "Challenging Imperial Feminism," from *Feminism and 'race,'* ed. Kum-Kum Bhavnani (Oxford, New York), 2001, Pp. 17-32

---

**Block 4: Critical Gender and Sexuality Studies**

Dollimore, Jonathan, "Desire and Difference: Homosexuality, Race, Masculinity," from *Race and the Subject of Masculinities*, ed. Harry Stecopoulos and Michael Uebel (Duke, Durham), 1997, Pp. 17-44

Goldman, Ruth, "Who Is That Queer Queer? Exploring Norms around Sexuality, Race, and Class in Queer Theory," from *Queer Studies: a lesbian, gay, bisexual, & transgender anthology*, ed. Brett Beemyn and Mickey Eliason, (NYU Press, New York), 1996

---

**Block 5: Disability Studies**

Stone, Sharon D., "The Myth of Bodily Perfection," *Disability and Society*, vol. 10, No. 4, 1995, Pp. 413-424

Brueggemann, Brenda Jo, "Enabling pedagogy," from *Disability studies: enabling the humanities*, ed. Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson, (MLA, New York), 2002

Bérubé, Michael, "Afterword: If I Should Live So Long," from *Disability studies: enabling the humanities*, ed. Sharon L. Snyder, Brenda Jo Brueggemann and Rosemarie Garland-Thomson, (MLA, New York), 2002

---

**Foundations:**

Thursday 01/03

FIRST CONTACT: Why Here and Not Elsewhere? What to expect is expected

**Block 1:**

**Foundations: Intersectionality and Critical Race Theory**

Tuesday 01/08

Audre Lorde, "Age, Race, Class and Sex: Women  
Redefining Difference"  
Kimberlé Crenshaw, "Mapping the Margins"

Thursday 01/10

*The Alchemy of Race and Rights*, Patricia Williams  
*Reading Group A Facilitates Discussion Today*

Tuesday 1/15

Project Development Lab

**Block 2:**

**Permutations: Intersectionality and Whiteness Studies**

Thursday 01/17

Peggy McIntosh, "White Privilege, Male Privilege"  
Ruth Frankenberg, "When We are Capable of Stopping, We  
Begin to see"

Tuesday 01/22

*The Possessive Investment in Whiteness*, George Lipsitz  
*Reading Group B Facilitates Discussion Today*

Thursday 01/24

Project Development Lab

**Block 3:**

**Shifting Spaces: Intersectionality and Sovereignty Studies**

Tuesday 01/29

Teresia K. Teaiwa, "L(o)osing the Edge,"  
Valerie Amos and Pratibha Parmar "Challenging Imperial  
Feminism"

Thursday 01/31

*Sovereignty Matters*, Joanne Marie Barker  
*Reading Group C Facilitates Discussion Today*

Thursday 02/07

Project Development Lab

**Block 4:**

**Shifting Places: Intersectionality and Queer Theory**

- Tuesday 02/12  
Jonathan Dollimore, "Desire and Difference: Homosexuality,  
Race, Masculinity"  
Ruth Goldman, "Who is that Queer Queer?"
- Thursday 02/14  
*A Critical Introduction to Queer Theory*, Nikki Sullivan  
*Reading Group D Facilitates Discussion Today*
- Tuesday 02/19  
Project Development Lab
- Thursday 02/21  
Group Independent Research @ Library or Elsewhere

**Block 5:**

**Shifting Registers: Intersectionality and Disability Studies**

- Tuesday 02/26  
Sharon D. Stone, "The Myth of Bodily Perfection"  
Brenda Jo Brueggemann, "Enabling pedagogy"  
Michael Bérubé, "Afterword: If I Should Live So Long"
- Thursday 02/28  
*Disability and History*, Teresa Meade  
*Reading Group E Facilitates Discussion Today*
- Tuesday 03/04  
Closing Commentary, Evaluations, Reflections  
Project Group 1 Presents
- Thursday 03/06  
Project Groups 2 & 3 Present  
Class to be rescheduled - Date and location TBA
- Tuesday 03/11  
Final Project Due!  
Project Groups 4 & 5 Present

**ENGLISH 367.01, The American Experience**  
**WINTER 2005**  
"Lost in America"  
M-W 7:30-9:18 DE 268

Lecturer: Dr. Sharyn Talbert  
Mailbox: 421 Denney Hall  
Email: [talbert.2@osu.edu](mailto:talbert.2@osu.edu)

Office: 568 Denney Hall  
Phone: 292-6735  
Office Hours: T 1:00-3:00, W 1:00-2:00

**REQUIRED TEXTS and MATERIALS (available at SBX):**

*The Long Winter*, Laura Ingalls Wilder  
*Tuesdays with Morrie*, Mitch Albom  
Zip Course Packet  
A college-level writing handbook  
Pocket Folder for in-class writing assignments

**COURSE DESCRIPTION:**

As the second writing course in the GEC curriculum, the primary goal of English 367 is to offer further instruction in composition. We will therefore spend a good deal of time refining our approaches to writing. This task is broadly conceived: we will of course be concerned with organization, development, grammatical correctness, clarity, and precision. In English 367.01, students will also strive to find their personal voices, views, and visions. The formal writing assignments will be designed to foster analytical and persuasive skills, with particular attention paid to the use of supporting evidence.

Along with its focus on composition, English 367 is a survey course that examines cultural diversity in the United States. A variety of themes will emerge in this course, including the ways that gender, race, ethnicity, sexual orientation, class, and worldview affect an individual's relations with the physical environment. As a framework for our discussions, we will consider the condition of "being lost"—in both the literal and metaphorical senses of the word.

Although they are thematically diverse, the readings in this section of English 367.01 share the common thread of what it can mean to be lost. And, because the state of being lost is frequently connected to the immediate environment, the readings will underscore the idea that our connection to "place" defines us as individuals. As we read and discuss the assignments, we will think about how being "lost" and, conversely, how inhabiting a particular place can affect identity. We will also consider how "marginality" can contribute to isolation, a condition that is often depicted in the readings for this course.

In the readings and/or during class discussions, you might encounter issues that you find provocative or objectionable. It is hoped that discussing such challenging issues will encourage critical thinking and writing as well as respect for opinions that might be different from your own. *The hallmark of English 367 is respectful dialogue and interaction.*

Talbert  
English 367.01

### **COURSE REQUIREMENTS:**

1. **READINGS:** Before every class meeting, you will have read the assignments listed on page four. As you read each assignment, jot down an observation or question. These notes will help you to prepare for class discussion. At the beginning of each class period, I will collect your **TYPED observations** of the readings. The observations should consist of about three to seven sentences for each day's reading assignment.

2. **WRITING ASSIGNMENTS:** All drafts and essays must be typed. Double-space, using 1" margins and 12 pt. font size. You will not have the opportunity to rewrite any essay for a recalculation of the final grade. Individual drafts of each essay will not be graded. To pass this course, all assignments must be handed in on time. Your entire grade will be lowered by a third (from a C- to a D+, for instance) for each late assignment.

**Reading Journal:** Responding to the readings is key in English 367. During each class session, I will ask specific questions about the day's reading assignments; you will respond in written form. During the 10<sup>th</sup> week, I will collect and grade your hand-written responses, which you will keep in a pocket folder.

**Ethnography:** Field Research #1. This 4 pp. inductive paper will require your observation and analysis of some part of our university environment. You will submit a draft, have the chance to revise, and then submit a polished ethnography.

**Interview:** Field Research #2. This 4 pp. paper requires you to interview someone of a different race, class, nationality, or age. You will ask the person to share with you an interesting "life story," which you will tape record, transcribe, and analyze by placing the story in its historical and cultural context, including the context of your own collection of the story. You will have the chance to revise this paper before turning in the final version.

**Forms of Persuasion Essay:** In this 3-5 pp. paper, you will consider the use of persuasion in one of the course readings. You will turn in a draft, have the chance to revise, and then submit in final form.

3. **PARTICIPATION:** In this course, everyone is expected to participate. Careful reading and contribution to class discussion are required. A significant part of your grade will be based on your participation: be ready to express yourself about the readings. I will randomly ask students to share their opinions.

**Presentation:** Each of you will be responsible for a brief (5-7 minute) presentation on one of the readings, allowing you to share with the class some of your perceptions. **Steer clear of plot summaries!** Rather, consider the following: what do you think is the author's major purpose in writing this piece? Are the author's rhetorical choices and writing strategies successful? In terms of the composition, what works and what doesn't? Does the piece succeed in evoking the presumed response? Why? Presentations will be scheduled during the second class meeting.

**Peer Review:** As a group, we will frequently read aloud and then respond to drafts and finished essays written for this course. The idea here is constructive critiques and positive feedback.

Talbert  
English 367.01

**GRADING:**

Typed Observations and Reading Journal:	15%
Ethnography:	25%
Interview Paper:	25%
Persuasion Paper:	25%
Class Participation and Discussion Leading:	10%

**CLASSROOM POLICIES:**

**Attendance:** Your success in the course requires faithful attendance. Although two unexcused absences won't affect your grade, your final grade drops one full letter for each additional unexcused absence. Please talk with me about absences before you miss class; always feel free to talk with me about an issue that could affect your attendance. Excused absences with documentation (i.e. illness, family tragedy, inter-collegiate travel, religious observance) will not affect your grade. NOTE: Per university policy, five unexcused absences automatically result in a failing grade for the course.

**Tardiness:** Please be on time for class. Tardiness disrupts the class and is disrespectful to fellow students. Repeated lateness will negatively affect your participation grade.

**Plagiarism:** Using someone else's words, ideas, or work without proper acknowledgement is the most serious of academic crimes. Let me emphasize the severity of the offense: I will report all cases of plagiarism to the Committee on Academic Misconduct. Remember that it's more difficult to plagiarize convincingly than to write the paper yourself.

**Student Work:** Come to my office (568 Denney Hall) to claim papers not returned in class. I will hold your papers for two quarters, at which time I will discard unclaimed work.

**RESOURCES:**

**The Writing Center:** If you need additional assistance with any step of the writing process (brainstorming for ideas, drafting, revising, mechanics, grammar, style), I encourage you to see a tutor in the Writing Center, 485 Mendenhall Lab. Call 688-4291 for an appointment. It's a free service.

**Students with a Disability:** If you have a disability and need special accommodations, please talk to me. You should also be registered with the Office for Disability Services (292-3307), located in 150 Pomerene Hall.

**Ombud:** If you have concerns about this class that you are reluctant to discuss with me, you may contact the Ombud, a neutral person whose purpose is to mediate problems. The Ombud, Matt Cariello, is in his office in 533 Denney Hall, Monday through Thursday, Noon to 3 p.m. His phone number is 292-5778; or contact him via email: [cariello.1@osu.edu](mailto:cariello.1@osu.edu).

**Course Outline, English 367.01, Winter 2005**

M Jan 3	Introductions, Discuss Syllabus
W Jan 5	Presentations scheduled. Ethnography assigned. <i>The Long Winter</i> , pp. 1-99.
M Jan 10	<i>The Long Winter</i> , pp. 100-265.
W Jan 12	<i>The Long Winter</i> , pp. 266-352.
M Jan 17	NO CLASS—Martin Luther King Day
T Jan 18	<b>Draft of Ethnography due in my mailbox, 421 Denney Hall, by 12:00 Noon.</b>
W Jan 19	Packet: Kerouac, Sarton. Peer Review.
M Jan 24	Packet: Houston, White. Draft returned.
W Jan 26	Packet: Momaday, Prejean
M Jan 31	<b>Final Ethnography due.</b> Essay 2 assigned. Film: <i>The Times of Harvey Milk</i>
W Feb 2	Packet: Carver and Walker. Peer review.
M Feb 7	<b>Draft of Life Story Interview due.</b> Packet: Gilman. Graded ethnography returned.
W Feb 9	Packet: Carson and Williams. Peer Review.
M Feb 14	<i>Tuesdays with Morrie</i> , pp. 1-107. Draft returned.
W Feb 16	No class.
M Feb 21	<b>Final Life Story Interview due.</b> Essay 3 assigned. <i>Tuesdays with Morrie</i> , pp. 108-192
W Feb 23	Packet: Steinem, Ehrenreich, and Barry. Peer review.
M Feb 28	<b>Draft of Persuasion Paper due.</b> Graded Life Story Interview returned. Packet: Noda and Malamud
W Mar 2	Packet: O'Connor and Baldwin. Peer Review.
M Mar 7	Draft returned. Packet: Eighner and Sanders. Reading Journal Due.
W Mar 9	<b>Final Persuasion Paper due.</b> Course Evaluations.

## GRADING CRITERIA

**“A”** essays are original, clear, logical, stimulating. They thoroughly and concisely develop one central idea. They demonstrate: 1) carefully controlled sentence, paragraph, and whole-essay structure; 2) effective choice of words and phrases; 3) unity of purpose, voice, and subject; 4) clear generalizations and concrete, relevant support for those generalizations; 5) few or no mechanical errors. “A” essays respond to the assignment and yet demonstrate initiative and freedom of choice within that assignment. They are unique without being eccentric or sensationalistic. They are highly readable. They demonstrate a writer’s ability to synthesize diverse material and intentions.

**“B”** essays are clear and coherent. Their purpose and logic are adequately developed. “B” papers contain solid sentence, paragraph, and whole-essay structures and thoughtful word choice. Mechanical errors are few. Although indicating above average competence, the “B” paper lacks the excellence of thought, development, and style that characterize the “A” essay.

**“C”** essays are organized and contain no really distracting errors in language or mechanics. There may be very little in them that needs editing marks or comments, but the thoughts, expressions, and use of the language within them will not be exceptional. Their purpose is clear, and their generalizations, development, and support are satisfactory but not outstanding.

**“D”** essays demonstrate below-average language skills and effort. Their purpose is usually unclear and undeveloped. Disorganization is often a problem. They may lack sound generalizations and specific support for those generalizations. Mechanical and language errors are common, showing either a lack of comprehension or a lack of proofreading. “D” essays usually do not say enough, and they frequently wander from the purpose of the assignment.

**“E”** essays have insufficient purpose, organization, and development. Sentence and paragraph structures are faulty. Errors in mechanics and grammar are frequent (these include misspelled and misused words, lack of subject/verb/pronoun/ antecedent agreement, no control over verb forms or tenses, weak modification). The logic within an “E” essay may be poor. Some papers receive a failing grade because a student’s abilities are not up to standards; others, because the student did not put forth adequate effort.



English 367.01, Winter 2005  
**SIGN-UP SHEET FOR PRESENTATIONS**  
Please mark your first and second choices!

DATE	READING	STUDENTS
M Jan 10	<i>The Long Winter</i> , part 2	
W Jan 12	<i>The Long Winter</i> , part 3	
W Jan 19	Jack Kerouac, "Alone on a Mountaintop"	
	Mae Sarton, "Rewards of a Solitary Life"	
M Jan 24	Pam Houston, "A Blizzard Under Blue Sky"	
	Evelyn C. White, "Black Women and the Wilderness"	
W Jan 26	M. Scott Momaday, "The Way to Rainy Mountain"	
	Sister Helen Prejean, "Memories of a Dead Man Walking"	
W Feb 2	Raymond Carver, "Cathedral"	
	Alice Walker, "Everyday Use"	
M Feb 7	Charlotte Perkins Gilman, "The Yellow Wallpaper"	
W Feb 9	Terry Tempest Williams, "Clan of One-Breasted Women"	
	Rachel Carson, "Of Man and the Stream of Time"	
M Feb 14	<i>Tuesdays with Morrie</i> , part 1	
M Feb 21	<i>Tuesdays with Morrie</i> , part 2	
W Feb 23	Gloria Steinem, "I was a Playboy Bunny"	
	Barbara Ehrenreich, "Scrubbing in Maine"	
	Dave Barry, "Lost in the Kitchen"	
M Feb 28	Kesaya E. Noda, "Growing Up Asian in America"	
	Bernard Malamud, "Angel Levine"	
W Mar 2	Packet: Flannery O'Connor, "Revelation"	
	James Baldwin, "Sonny's Blues"	
M Mar 7	Packet: Lars Eighner, "On Dumpster Diving"	
	Scott Russell Sanders, "The Common Life"	

**Introduction to Ethnic Literature Through a Short Story and Comic Book Lens**  
English 581 MW 1:30-3:18 Denney 250

Department of English  
Fall 2006  
Prof. Aldama

Office: Denney 573  
aldama.1@osu.edu  
Weds: 4-6PM & Appt.

**Course Description:** We will visit the comic book and short story genres to explore how ethnic-identified authors engage readers in their creative texturings of racial and ethnic identity and experience. Our focus will not rest exclusively on questions of whether or not an author represents well a given ethnic experience; nor will the course gravitate around issues of identity politics. Rather, we will focus our energies on understanding how authors use a variety of techniques--point of view, tempo, mood, style, characterization, for instance--to complexly engage readers' ideas of race, ethnicity, gender, sexuality. To this end we will use a critical approach that distinguishes between the goings-on within a given storyworld (event, characterization, theme) and the activity that takes place at the level of the form (play with time, style, point of view, tempo). Given that there is a two-way flow between content and form that unite in the reader's imagination, we will also keep centrally in mind how we as readers are cognitively and emotively drawn into the storyworld; how a given ethnic-identified author shapes a narrative to tug forth emotions and to cue us to imagine whole worlds from fragments. We will thus explore questions of cognition (individual and social memory, for example) and emotion (anger, sorrow, happiness, for example) as well as genre, point of view, style, temporality, and spatialization. You will be expected to write three papers (Times, 12, 1 inch margins), submit every Sunday via email response pieces to weekly readings (Times, 12, 1 inch margins, and facilitate one 10-15 minute in-class discussion by drawing upon secondary readings on ethnic literary studies. The comic books, *Brown on Brown*, *Arturo Islas: The Uncollected Works*, and *Spiling the Beans in Chicanolandia* are available at the campus bookstore; most short stories and secondary readings are available via the specified Carmen link (below); several are available via electronic reserve.

**Grading:**

25% First paper (5pages)  
25% Second paper (5 pages)  
25% Final paper (5 pages): December 8th, 6PM (via email attachment)  
15% Weekly response pieces (2 pages)  
10% Participation and attendance. In-class presentations t.b.a.  
Extra Credit: 2 page response to guest talks either by Grivalva (Oct. 9th, 3:30PM Knight House), Delgadillo (Oct. 26, 3:30 PM Knight House), Aldama (Nov. 2, Noon Knight House) or Saumell (Nov. 10th, 3:30PM Knight House).

**Plagiarism:** As defined by University Rule 3335-31-02, plagiarism is the representation of another person's work or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

**Students with Disabilities.** Students who feel s/he may need an accommodation for a disability should contact me privately. Students should also know that the Office

for Disability Services (150 Pomerene Hall; 292-3307) provides for students with documented disabilities.

## Writing Center

### Short Stories

- Sept. 25 (Week One) Latino:** Antony Farias "Red Serpent Ceviche", Junot Diaz, Julia Alvarez "Our Papers".
- Sept. 27** Ysa T. Núñez "Broadway", Abraham Rodríguez Jr. "Babies", Beatriz Rivera, Cristina García, Ana Menendez "In Cuba I was a German Shepard".
- Theory:** "Contemporary American Short Story Cycle" and O'Rourke's "Morphological Metaphors for the Short Story"
- Oct. 2 (Week Two) Chicano:** From Islas's *Uncollected Works*: "Submarine", "Tia Chucha", "The Dead", "Nina", "Compadres y Comadres". Also, read Ana Castillo "Loverboys".
- Theory:** *Arturo Islas: Uncollected Works* Introduction and "Saints, Artists, and Vile Politics"; also read Elizabeth Jacobs's "Mexican American Literature".
- Oct. 4** Alfred Arteaga; Dagoberto Gilb, Luis Urrea "Father Returns From the Mountain", Daniel Olivas "Muy Loca Girl",
- Theory:** *Brown on Brown* Introduction, Chapter 4, Conclusion; *Spilling the Beans* Introduction and author interviews for Arteaga, Gilb, Urrea, and Olivas.
- Oct. 9 (Week Three) African American:** Ralph Ellison "In a Strange Country", Jewelle Gomez, Ishmael Reed, James Alan McPherson "Elbow Room", Maxine Claire "Cherry Bomb", John Edgar Wideman "Doc's Story".
- Theory:** James Phelan's "Reading Across Identity Borders",
- Oct. 11** Edwidge Danticat's "Night Woman", Danny Leferrère "America, We Are Here", Octavia Butler "Speech Sounds".
- Theory** Madelyn Jablon's "Womanist Storytelling".
- Oct. 16 (Week Four) American Indian:** N. Scott Momaday "She Is Beautiful in Her Whole Being", Greg Sarris, Ronald Rogers,
- Oct. 18** Sherman Alexie "What You Pawn I will Redeem", Gerald Vizenor "The Baron of Patronia".
- Theory:** James Ruppert "Fiction: 1968 to the present" (e-reserve).
- Oct. 23 (Week Five) Asian:** Sara Shun-Lien Bynum "Accomplice", Gary Pak "Hae Soon's Song", Jhumpa Lahiri, Gita Kumar, Kishore Maheshwari "Gray Girl", Lois-Ann Yamanaka "My Nanny" and "Sunny Side Up", Fae Ng "Backdair", David Louie "Birthday."
- Theory:** John Wright "North Pacific Rim Culture" articles by Qun Wang, Laurie Leach.
- Oct. 25** **Multiculti America:** Michelle Cliff, Michael Musto, Judith Freeman, Cecile Pineda,
- Theory:** A Robert Lee "America and the Multicultural World".

**Paper I Due!**

**Comic Books**

<u>Oct. 30</u>	<u>(Week Six)</u>	<u>Latino: Frank Espinosa's <i>Rocketo</i>,</u>
Nov.1		Gilbert Hernandez <i>Sloth</i> .
Theory:		Aldama on "La Maggie La Loca": <a href="http://www.guttergeek.com">www.guttergeek.com</a>
Nov. 2.		Attend Aldama's talk on Latino Comics. Noon. Knight House
<u>Nov. 6</u>	<u>(Week Seven)</u>	<u>Latino Cont: Los Bros Hernandez, <i>Love &amp; Rockets X</i></u>
Theory		Darieck Scott's "Love, Rockets, Race & Sex
Nov. 8		Wilfred Santiago <i>In My Darkest Hour</i> .
<u>Nov. 13</u>	<u>(Week Eight)</u>	<u>African American: Aaron McGruder's <i>Birth of a</i></u>
		<i>Nation</i>
Theory		Marc Singer "Black Skins" and Jeffrey Brown's "Comic
		Book Masculinity"
Nov. 15		Ho Che Anderson's <i>King</i>
<u>Nov. 20</u>	<u>(Week Nine)</u>	<u>Multiculti. American: Ryan Inzana's <i>Johnny Jihad</i></u>
Nov. 22		Ivan Velez Jr. <i>Tales of the Closet</i>
Theory		Silversmith's <i>Superheroine</i>
		<b>Paper II Due!</b>
<u>Nov. 27</u>	<u>(Week Ten)</u>	<u>Continued:</u>
Nov. 29		
<u>Dec. 8</u>		<u>Final Paper Due 6PM</u> (Email as attached Word document)

Subject Sample Syllabus from Website  
From sharyn talbert <talbert.2@osu.edu>  
Date Wednesday, April 30, 2008 11:48 am  
To herrera.31@osu.edu

Hi Mariela,

I've included a syllabus for a 367 course that I found on the departmental website. This information is broader and possibly more helpful than the syllabus I attached in the previous email.

Best,  
Sharyn Talbert

#### 1. Sample Course Description and Syllabus

##### ENGLISH H367.01 The US Experience: Education in America

**OVERVIEW** The goal of this course is to foster in you the ability to recognize and develop connections between various texts and to reflect on these connections relative to personal, academic and cultural needs. Through a sequence of writing assignments, you will be asked to analyze essays, poems and fiction with an eye toward developing arguments about education and popular culture in America. In doing this, you will be asked to explore your own beliefs about the processes of teaching and learning. Such self-reflection is empowering in that it allows us to reconsider the value and usefulness of critically-centered education in a democratic society. Two guiding principles of this course are that a) reading and writing are related activities and b) that readers bring a wealth of previously acquired knowledge to bear on a given text. To recognize these points of intertextuality and to reflect on them enables you to better understand your own cognitive processes and compositional strategies. A typical class period may consist of writing workshops, discussions of essays or film clips, small group activities, reflection on the writing process – or combinations of all of these.

**COURSE TEXTS** *Hunger for Memory* by Richard Rodriguez, *Educating Rita* by Willy Russell, *The Longman Pocket Writer's Companion* by Chris Anson; "Dangerous Minds" (film); several very important handouts.

**WRITING WORKSHOPS** A great deal of in-class time will be devoted to writing workshops and peer reviews. In a writing workshop, a rough draft of an essay is distributed to and read by class members, who then comment on strategies for rewriting. Each student will have at least one whole-class workshop during the semester. Each time the class has a workshop, you will be asked to fill out a reader response form. This response will be given to the person whose essay is being workshopped, who will then hand it in with his or her essay. Reader responses are important to the success of workshops, and you are expected to take them seriously. *Important:* You are responsible for providing copies of rough drafts for either whole class or peer reviews; each class member's rough draft is due on the same day (see schedule) regardless of whether it is being workshopped. A schedule of workshops will be developed as the quarter progresses.

**EVALUATION AND ASSESSMENT** This class uses a portfolio system, with a modified grade contract. You'll receive from the instructor written evaluations of your writing continuously throughout the semester. However, you'll be assessed (i.e., get a grade) only twice, at the end of week five ("mid-term") and at the end of the term. These assessments will be based primarily on your writing, but will also take into consideration other factors, such as being prepared for class and willingness to engage in discussions. The base-line grade for this course is a "B", which you'll automatically receive if you do the following:

- miss no more than three classes
- hand in late not more than two assignments
- show clear evidence of desire to revise writing
- demonstrate good copy editing
- give useful feedback in workshops
- prepare for and participate in class discussions
- show the ability to make connections between the various readings

A fair grade ("C") will be considered when these criteria are not met; an excellent grade ("A") will be considered when these criteria are exceeded.

**RESPONDING TO THE READINGS: STUDENT-LED DISCUSSIONS** In-class discussions will not proceed from lectures, but from your responses to the material at hand: your questions, your challenges, your concerns. You will need, therefore, to be prepared to speak about the readings on the designated days, and you'll be expected to contribute to the evolving classroom conversation.

**PARTICIPATION** Attendance is required. Your participation in workshops and class discussions is integral for successful completion of the course. More than three absences will affect your grade, and more than four may result in failure. If you come to class more than ten minutes late, a half-absence will be assessed. If you are unable to attend classes due to an emergency or illness, please let me know. You are expected to hand in all work on time. If you are unable to hand in work due to an emergency or illness, please let me know.

**CONFERENCES** I am available for conferences Monday, Wednesday and Thursday, by appointment. A conference can concentrate on a particular problem with an essay you're working on, or a writing issue in general – the choice is yours.

**WRITING ASSIGNMENTS** There are two main kinds of writing for this course: rough and final drafts of your essays written in response to assignment, and Workshop Responses. Rough drafts should be at least 2 pages, which will be used in workshops and/or for instructor response; evaluation drafts should be 5-7 pages. You are required to write a Workshop Response for each in-class workshop (see "How to Write a Workshop Response," below.) See course schedule for due dates and specific assignments.

**A NOTE ON PLAGIARISM** This is the official OSU English Department Writing Programs policy on plagiarism: "All academic work submitted to the teacher must be a result of a student's own thought, research or self-expression. When a student submits work purporting to be his or her own, but which in any way borrows organization, ideas, wording or anything else from a source without appropriate acknowledgment of the fact, he or she is engaging in plagiarism. When a student submits work in his or her own name that has been written wholly or in part by another person – regardless of whether or not it has been taken from unattributed source materials – he or she is engaged in a kind of plagiarism known as collusion. Collusion should not be confused with the kind of collaboration that arises in writing course during workshops, peer responses and student/teacher or student tutor conferences, all of which are endorsed by writing pedagogy; collusion involves receiving 'unauthorized' aid. Both plagiarism and collusion are considered major academic infractions, and should be treated with the utmost gravity by the teacher."

**RESOURCES** Writing Center: Besides giving feedback, these English graduate students can help with other writing issues such as topic development, organization, coherence, clarity, and self-editing. Call 292-5607. Ombud: Since the instructor for this course is also the Ombud for the Writing Programs, all concerns should be directed to the Director of Undergraduate Studies, Dr. Chris Highley, 292-1833. Office of Disability Services: Students with disabilities who need accommodations should be registered at the Office for Disability Services. Call 292-3307.

**COURSE SCHEDULE** Week 1 (March 30 & April 1) *Readings:* Freire, "The 'Banking' Concept of Education"; "The 20 Most Common Errors". *Writing:* In-class activities; Essay #1 assigned. Week 2 (April 6 & 8) *Workshops:* Essay #1 rough draft due M; workshops as scheduled. Week 3 (April 13 & 15) *Film:* "Dangerous Minds" (in-class viewing) *Writing:* In-class activities. Essay #1 Final draft due 4-16 Week 4 (April 20 & 22) *Readings:* "The Achievement of Desire" (HM). *Writing:* In-class activities; Essay #2 assigned. Week 5 (April 27 & 29) *Workshops:* Essay #2 rough draft due M; workshops as scheduled. Week 6 (May 4 & 6) *Viewing:* "Dangerous Minds" (film). *Writing:* in-class activities. Midterm Portfolio due 5-7. Week 7 (May 11 & 13) *Reading & Viewing:* *Educating Rita* *Writing:* In-class activities. Weeks 8, 9, 10 (May 18, 20, 25, 27 June 1 & 3) *Workshops & Conferences:* Final Project

Sharyn Talbert, Ph.D.  
Associate Director  
Undergraduate Studies  
Department of English  
413 Denney Hall  
164 W 17th Avenue  
Columbus OH 43210  
614/292-6735

**WS 340: The Latina Experience in the U.S.**  
Professor Guisela Latorre

Time and Days: Mondays and Wednesdays  
1:30-3:18  
Classroom: SO 0105  
Office Hours: Mondays and Wednesdays 3:30-  
5pm or by appointment

Office Location: 286 University Hall  
Office Phone: 242-7720  
Email: latorre.13@osu.edu

**Course Description**

Throughout this quarter we will explore the various layers of complexity that have historically made up the Latina experience in the United States. Traditionally defined as women of Latin American descent born and/or raised in the United States, Latinas form part of the fastest growing ethnic group in this country yet in most aspects of public, social and cultural life they remain largely underrepresented, often rendered invisible through structural processes of erasure. Through a careful analysis of the specific histories and experiences of Latinas, we will gain a greater understanding of the reasons behind this persistent marginalization while at the same time acquire increased knowledge about their struggles over empowerment and self-determination. In other words, in spite of the multiple oppressions that Latinas have suffered at the intersection of class, race, gender and sexuality, their personal and collective *testimonios* as well as their intellectual interventions provide effective strategies for women of color to survive and thrive in a neo-colonial and patriarchal world.

While the Latina population in the U.S. is deeply heterogeneous and diverse, we will focus primarily on the experiences of Chicanas (Mexican-American women), *centroamericanas* (Central American women) and *caribeñas* (Caribbean Latinas,) for they compose a larger portion of the population in this country. Moreover, this class will not only highlight these women's histories, it will also underscore the intellectual contribution made by Latina feminist scholars to the disciplines of feminism, ethnic studies, postcolonial theory and others. Theoretical concepts like *testimonio*, *mestizaje*, and diaspora, just to name a few, have been critically influenced by Latina feminist thought. We will discover, however, that these ideas are deeply rooted in women's lived experience thus putting theory and practice into an intimate dialogue.

A note on language: Even though knowledge of Spanish is not required for this class, you will find that many Latina feminist writers use code-switching in their writing, that is, they utilize both English and Spanish as part of their intellectual vocabulary. Translations or explanations of Spanish words will be provided in class as the need arises. Nevertheless, you will be expected to familiarize yourself with a few words in Spanish that have become critical components of Latina feminist discourse (*la frontera*, *la familia*, etc.).

**Required Texts (available in UBX)**

The Latina Feminist Group. *Telling to Live: Latina Feminist Testimonios*. Durham and London: Duke University Press, 2001.

Milagros Ricourt and Ruby Danta. *Hispanas de Queens: Latino Panethnicity in a New York City Neighborhood*. Ithaca: Cornell University Press, 2003.

Antoinette Sedillo López, ed. *Latina Issues: Fragments of Historia (Ella) (Herstory)*. New York and London: Garland Publishing, Inc., 1999.

Readings posted on the WS 340 CARMEN website.

### **Disability Accommodation**

The Office of Disability Services, located in 150 Pomerene Hall, offers services for students with disabilities. They can be reached at 292-3307. If you wish to have a disability accommodation, be sure to let me know right away.

### **Course Requirements**

- 1- Midterm Examination (25%): You will be tested on the concepts and ideas covered in class. This will include material from the lectures and the readings. This exam will be comprised of two parts: a) ten fill-in-the-blank and short answer questions, and b) two essay questions. The midterm will cover material from the first half of the quarter.
- 2- Final Examination (25%): This exam will have the same format as the midterm. The final will cover material from the second half of the quarter.
- 3- Quizzes 1 and 2 (5% each): This will be fill-in-the-blank and short answer quizzes meant to prepare you for the midterm and final examinations respectively.
- 4- *Testimonio* Research Paper (25%): You will write a 7-10 page paper based on a real person's *testimonio* account coupled with secondary source research material. Specific guidelines for this paper will be handed out during the second week of class.
- 5- Attendance and Participation (15%): You are required to punctually attend every class meeting and actively participate in class discussion. In order to fully participate in class discussion, however, it will be necessary for you to complete the required readings for that day before you come to class.

### **Plagiarism**

Plagiarism is a serious offense that is strictly forbidden. Use of another's work without proper documentation, intentional or not, is tantamount to plagiarism and thus unacceptable. For information on plagiarism and how to avoid it, see the following link:

[http://cstw.osu.edu/writingCenter/handouts/research\\_plagiarism.cfm](http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm)

### **Class Discussion Etiquette**

As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. I expect that a number of you will disagree with the opinions expressed in the class readings and discussion. I certainly expect you to express your honest opinion. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Personal attacks, loud speaking and cutting people off before they are done talking will not be permitted.

### **Personal Emergencies**

If you experience a personal emergency during this quarter such as a serious illness, death in the family, accidents and/or other unforeseen circumstances that may potentially prevent you from completing coursework in this class, please contact me immediately. I will deal with these emergencies on a case-to-case basis. Be aware, however, that you will need to provide documentation for any reported



emergency in order to for me to help you. Note that social events such as weddings, vacations, *quinceañeras* and *barmitzvahs*, to cite just a few examples, are not considered emergencies.

## Class Calendar

### WEEK 1

Wednesday, September 19

#### Introduction

### WEEK 2

Monday, September 24

#### The Colonial Legacy (Part 1)

##### Reading:

Adelaida R. Del Castillo, "Malintzin Tenepal: a preliminary look into a new perspective," *Latina Issues*, 2-27.

Wednesday, September 26

#### The Colonial Legacy (Part 2)

##### Readings:

Deena J. Gonzalez, "The widowed women of Santa Fe: assessments on the lives of an unmarried population, 1850-80," *Latina Issues*, 29-54.

Mario T. Garcia, "The Chicana in American history: the Mexican women of El Paso, 1880-1920 a case study," *Latina Issues*, 79-101.

Eileen J. Suárez Findlay, "Motherhood, Marriage and Morality: Male Liberals and Bourgeois Feminists, 1873-1898," *Imposing Decency: The Politics of Sexuality and Race in Puerto Rico, 1870-1920* (2000), 53-76. CARMEN.

### WEEK 3

Monday, October 1

#### Chicanas

Patricia Zavella, "Silence Begins at Home," *Telling to Live*, 43-54.

Norma E. Cantú, "A Chicana Feminist Teacher Who Writes/A Chicana Feminist Writer Who Teaches," *Telling to Live*, 124-131.

Wednesday, October 3

#### Centroamericanas

Norma Stoltz Chinchilla and Nora Hamilton, "Central American immigrants: diverse populations, changing communities," *The Columbia history of Latinos in the United States since 1960* (2004, ed. David G. Gutiérrez), 187-228. CARMEN.

Cecilia Menjivar, "The Intersection of Work and Gender Central American Immigrant Women and Employment in California," *American Behavioral Scientist*, Vol. 42, No. 4 (1999), 601-627. CARMEN

### WEEK 4

Monday, October 8

#### Caribeñas

##### Readings:

Lourdes Miranda King, "Puertorriquenas in the United States: the impact of double discrimination," *Latina Issues*, 102-109.

Iris Ofelia López, "The Evolving Life of a Latina Academic," *Telling to Live*, 69-85.

Daisy Cocco De Filippis, "The House that Mamá Biela Built," *Telling to Live*, 90-95.

Wednesday, October 10

State and Cultural Nationalism

Readings:

- Adaljiza Sosa Riddell, "Chicanas and El Movimiento," *Latina Issues*, 401-411.  
Luz de Alba Acevedo, "Daughter of Bootstrap," *Telling to Live*, 139-147.

**WEEK 5**

Monday, October 15 – Quiz 1

"White" Feminism

Readings:

- Luz de Alba Acevedo, "Speaking Among Friends: Whose Empowerment? Whose Resistance?" *Telling to Live*, 250-262.  
TeyDiana Rebolledo, "Chicana studies: is there a future for us in women studies?" *Latina Issues*, 382-387.  
Celina Romany, "Ain't I a feminist?" *Latina Issues*, 389-397.

Wednesday, October 17

Latinas and Education

Readings:

- Celia Alvarez, "Snapshots from my Daze in School," *Telling to Live*, 177-184.  
Denise Segura "Slipping through the Cracks: Dilemmas in Chicana Education," *Building with Our Hands: New Directions in Chicana Studies* (eds. Adela de la Torre and Beatriz M. Pesquera, 1993), 199-216. CARMEN.

**WEEK 6**

Monday, October 22

Latinas and Labor

Readings:

- Yolanda Prieto, "Cuban women in the U.S. labor force: perspectives on the nature of change," *Latinas Issues*, 163-181.  
Denise Segura, "Labor market stratification: the Chicana experience," *Latina Issues*, 111-145.  
Mary Romero, "Day work in the suburbs: the work experience of Chicana private housekeepers," *Latina Issues*, 147-161.  
Patricia Zavella, "'Abnormal intimacy': the varying work networks of Chicana cannery workers," *Latina Issues*, 413-429.

Wednesday, October 24

Latina Leadership

- Danta and Ricourt, "Introducing Latino Organizations in Queens," "Social Service Organizations," "Cultural Politics," "Formal Politics," *Hispanas de Queens*, 95-147.  
Gloria Bonilla-Santiago, "Hispanic women breaking new ground through leadership," *Latina Issues*, 163-181.

**WEEK 7**

Monday, October 29

**MIDTERM EXAM**

Wednesday, October 31

Native, Black and Other Intersectionalities

Readings:

- Inés Hernández Avila, "Canto de mi Madre/Canto de Mi Padre," *Telling to Live*, 132-138.

Rina Benamayor, "You Speak Spanish Because you are Jewish?" *Telling to Live*, 55-59.  
Caridad Souza, "*Esta Risa No Es de Loca*," *Telling to Live*, 114-122.  
Yvette Gisele Flores-Ortiz, "The Prize of a New Cadillac," *Telling to Live*, 201-203.

**WEEK 8**

Monday, November 5

Women and Pan-Latinidad

Readings:

Ricourt and Danta, "Introduction: the Emergence of Latino Panethnicity," "Introducing Corona," "Women and Convivencia Diaria," "Conclusion: Women and the Creation of Latino Panethnicity," *Hispanas de Queens*, 1-38, 148-152.

Wednesday, November 7

Testimonio as Method

Readings:

Rigoberto Menchú, "The Torture and Death of her Little Brother..." and "Women and Political Commitment...", *I, Rigoberta Menchú: An Indian Woman in Guatemala* (1984), 172-182, 220-226. CARMEN.

The Latina Feminist Group, "Introduction: *Papelitos Guardados*: Theorizing Latinidades Through *Testimonio*," *Telling to Live*, 1-24.

Inés Hernández Avila, "Telling to Live: *Devoro la Mentira*, *Resucitando mi Ser*," *Telling to Live*, 298-301.

**WEEK 9**

Monday, November 12, Veterans' Day, No Classes

Wednesday, November 14

Borderlands and the Mestiza

Readings:

Gloria Anzaldúa, "The Homeland, Aztlán" and "*La conciencia de la mestiza*/ Towards a New Consciousness," *Borderlands/La Frontera* (1987), 23-35, 99-120. CARMEN.

Liza Fiol-Matta, "Beyond Survival: A Politics/Poetics of Puerto Rican Consciousness," *Telling to Live*, 148-155.

**WEEK 10**

Monday, November 19

Diaspora, Movement and Gender

Readings:

James Loucky, "Maya in a Modern Metropolis: Establishing New Lives and Livelihoods in Los Angeles," *The Maya Diaspora: Guatemalan roots, New American Lives* (eds. James Loucky and Marilyn M. Moors, 2000), 214-222. CARMEN.

Celia Alvarez, "Vignettes of a Working-Class Puerto Rican Girl in Brooklyn, New York," *Telling to Live*, 39-42.

Aurora Levins Morales, "My Name is this Story," *Telling to Live*, 100-103.

Wednesday, November 21 – **Quiz 2**

Gendered Violence

Readings:

Caridad Souza, "The Christmas Present," *Telling to Live*, 169-176.

Latina Anónima, "*La Princesa*," *Telling to Live*, 286-288.

Carlos G. Velez, "Se me acabó la canción: an ethnography of non-consenting sterilizations among Mexican women in Los Angeles," *Latina Issues*, 183-203.

Antonia Hernandez, "Chicanas and the issue of involuntary sterilization: reforms needed to protect informed consent," *Latina Issues*, 269-303.

<b>WEEK 11</b>
----------------

Monday, November 26

Sexuality and Subjectivity

Patricia Zavella, "Talkin' Sex: Chicanas and Mexicanas Theorize about Silences and Sexual Pleasures," *Chicana Feminisms: A Critical Reader* (eds. Gabriela Arredondo, et. al., 2003), 228-253.  
CARMEN

Ruth Behar, "El Beso," *Telling to Live*, 196-200.

Wednesday, November 28 – *Testimonio* Paper Due

Queer and Lesbian Politics

Readings:

Yolanda Chavez Leyva, "Breaking the Silence: Putting Latina Lesbian History at the Center," *Unequal Sisters: a Multicultural Reader in U.S. Women's History* (eds. Vicki L. Ruiz and Ellen Carol DuBois, 2000), 403-408. CARMEN.

Cherrie Moraga, "Queer Aztlán: the Re-formation of Chicano Tribe" (pp.) *The Last Generation* (1997), 145-174. CARMEN.

Latina Anónima, "Entre Nosotros," *Telling to Live*, 331-333.

<b>***** FINAL EXAM- Wednesday, December 5, 11:30-1:18pm *****</b>
--

**WS 367.02 U.S. Latina Writers: Text and Context**  
Professor Guisela Latorre

Time and Days: Mondays and Wednesdays  
1:30-3:18 p.m.

Classroom: 110 Aviation Building

Office Hours: Mon and Wed 3:30-5pm

Office Location: 286 University Hall

Office Phone: 242-7720

Email: latorre.13@osu.edu

**Accommodation for students with disabilities**

Students who need to have an accommodation for disability should contact their professor as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

**Course Description**

This course will provide students with a general background on the different themes, histories and oppositional narratives presented in U.S. Latina literature. We will read these texts within the broader context of U.S. Latina/o history, which has been largely defined by experiences of colonization, immigration, stratification, displacement, and marginalization, but also determined by expressions of empowerment, social protest, and radical politics. U.S. Latina literary production will be situated somewhere between the Latin American, and U.S. literary canons yet will also be defined by its unique cultural, and historical position. Students will explore these writers' strategies for articulating a Latina experience through the intersections of race, class, gender, and sexuality. Moreover, we will come to an understanding of literature, and other forms of creative expression, as catalysts for social, and political change. Substantial writing is required for this course so a significant amount of class time will be devoted to helping students develop their writing skill.

This course will be interdisciplinary in nature so we will be drawing parallels between the work of the writers assigned for the class and that of Latina visual artists, filmmakers, and other cultural producers. In the process, we will explore the various commonalities and recurring themes across media. Classes will combine lecture, discussion, in-class activities, and open dialogue.

**Required Texts (available at SBX)**

- Denise Chávez, *Loving Pedro Infante*. New York: Farrar, Straus and Giroux, 2001, 1<sup>st</sup> edition.
- Cristina García, *Dreaming in Cuban: A Novel*. New York: Ballantine Books, 1992.
- María Amparo Ruíz de Burton, *The Squatter and the Don*. Houston: Arte Público Press, 1992.
- Esmeralda Santiago, *When I was Puerto Rican*. Cambridge, MA: Da Capo Press, 1993.
- Helena María Viramontes, *Under the Feet of Jesus*. New York: A Plume Book, 1996.
- CARMEN readings

### **Recommended Text**

- Claire Kehrwald Cook, *The MLA's Line by Line: How to Edit your Own Writing*. Boston: Houghton Mifflin Company, 1985.

### **Films (screened in-class)**

- Herbert J. Biberman, dir., *Salt of the Earth* (1954), Independent Productions.
- Mariano Barroso, dir. *In the Time of the Butterflies* (2001), MGM.
- Nereyda Garcia-Ferraz, Kate Horsfield, Branda Miller, dirs. *Ana Mendieta: Fuego de Tierra* (1987), Women Make Movies.

### **Goals**

As a course that fulfills the "Writing and Related Skills" and "Diversity: Social Diversity in The United States" GEC requirements, the goals of Women's Studies 367.02 are to help students:

- develop skills in writing, reading, critical thinking, and oral expression
- foster an understanding of the pluralistic nature of institutions, society, and culture in the United States

### **Learning Objectives**

Upon successful completion of this course, students will have developed:

- 1) practice and proficiency in critical thinking, writing, and reading through written assignments and oral presentations
- 2) skills necessary to retrieve and analyze written information through the practices of close reading and feminist textual analysis
- 3) knowledge of selected female literary traditions in the U.S. in relation to the status of women, past and present, and to other movements for social change
- 4) competence in utilizing methods of interdisciplinary feminist analysis that emphasize the intersectionality of race, gender, class, ethnicity, and sexuality in shaping the institutions and cultures of the United States
- 5) understanding of the role of social diversity in shaping their own attitudes and values

### **Course Requirements**

- 1) Attendance (10%) – Your attendance points will be based on your physical presence in class.
- 2) Participation (10%) – Your participation points will be based on your level of engagement with class discussion. It is extremely important that you actively partake in our classroom conversations, and always come to class prepared to discuss the assigned readings.
- 3) Three In-Class Papers (3-4 pages) (8% each) – You will write three papers during in-class writing sessions which will be turned in during the following class period. These papers will relate to the readings done during the previous weeks. Before the end of the writing session, however, you will exchange papers with one classmate to be peer edited. You will be graded on

the paper itself and on the editorial remarks made to your classmates. Specific guidelines for these essays will be provided on the day of the writing session.

4) Two Research Papers (5-7 pages) (20% each) – You will be asked to identify two recurring themes, one for each paper, across the different readings, topics, and discussions covered in class. These themes will be the central foci of your papers. Additional research will also be required for these assignments.

5) Final Exam (16%): This comprehensive examination will focus on the historical and cultural information covered during the lecture portions of the class. This will be an open-book test where you will be allowed to use your texts, notes and written assignments.

### **Plagiarism**

Plagiarism is a serious offense that is strictly forbidden. Use of another's work without proper documentation, intentional or not, is tantamount to plagiarism and thus unacceptable. For information on plagiarism and how to avoid it, see the following link:

[http://cstw.osu.edu/writingCenter/handouts/research\\_plagiarism.cfm](http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm)

### **Language and Etiquette in Class Discussion**

Even though knowledge of Spanish is not required for this class, you will find that many U.S. Latina writers use code-switching in their writing, that is, they utilize both English and Spanish as part of their intellectual vocabulary. Translations or explanations of Spanish words will be provided in class as the need arises. Nevertheless, you will be expected to familiarize yourself with a few words in Spanish that have become critical components of Latina literary discourse.

As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. I expect that a number of you will disagree with the opinions expressed in the class readings and discussion. I certainly expect you to express your honest opinion. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Personal attacks, loud speaking and cutting people off before they are done talking will not be permitted.

### **Personal Emergencies**

If you experience a personal emergency during this quarter such as a serious illness, death in the family, accidents and/or other unforeseen circumstances that may potentially prevent you from completing coursework in this class, please contact me immediately. I will deal with these emergencies on a case-to-case basis. Be aware, however, that you will need to provide documentation for any reported emergency in order to for me to help you. Note that social and family events such as weddings, vacations, *quinceañeras* and barmitzvahs, to cite just a few examples, are not considered emergencies.

### **Note on PowerPoint Presentations**

I use PowerPoint as a pedagogical tool in almost all my lectures. It is important, however, that you not misunderstand the function that my PowerPoint presentations have in this course. These are meant to facilitate in-class note-taking by providing you with general outlines for each

lecture. Nevertheless, I do not share my PowerPoint slides outside of class, nor do I post them on the web. Moreover, it is not sufficient for you to just write down what is up on the screen because these outlines will merely contain keywords and ideas that will not make much sense without the oral explanations and discussions that we will have in class.

## CALENDAR

### Week 1

March 24 – **Introduction**

No Readings

March 26 – **The Spanish Colonial Legacy**

Readings

- Sor Juana Inés de la Cruz, “Response to the Most Illustrious Poetess Sor Filotea de la Cruz,” *Poems, Protest, and a Dream*, Sor Juana Inés de la Cruz (New York: Penguin Books, 1997): 2-75. CARMEN.

### Week 2

March 31 – **The Spanish Colonial Legacy**

Readings

- Antonia I. Castañeda, “Sexual Violence in the Politics and Policies of Conquest: Amerindian Women and the Spanish Conquest of Alta California,” *Building with Our Hands: New Directions in Chicana Studies*, eds. Adela de la Torre and Beatriz Pesquera (Berkeley: University of California Press, 1993): 15-33. CARMEN.
- Antonia I. Castañeda, “Presidarias y Pobladoras: The Journey North and Life in Frontier California,” in *Chicana Critical Issues*, eds. Norma Alarcón et al. (Berkeley: Third Woman Press, 1993): 73-94.

April 2 – **Manifest Destiny and Expansion**

Readings

- María Amparo Ruiz de Burton, *The Squatter and the Don*, Chapters I, II, III, IV, V, VI, and VII, pp. 55-105.

### Week 3

April 7 – **Manifest Destiny and Expansion**

Readings

- María Amparo Ruiz de Burton, *The Squatter and the Don*, Chapters VIII, IX, X, XI, XII, XIII, XIV, XV, and XVI, pp. 106-165.

April 9 – **In-Class Writing Session I**

Readings

- Alicia Gaspar de Alba, “The Politics of Location of the Tenth Muse of America: An Interview with Sor Juana Inés de la Cruz,” 136-165, in *Living Chicana Theory*, ed. Carla Trujillo (Berkeley: Third Woman Press, 1998): pp. 136-163. CARMEN.



- Rosaura Sánchez and Beatrice Pita, "Introduction to *The Squatter and the Don*," in *The Squatter and the Don*, pp. 7-49.

Week 4

April 14 – Chicanas and Mexican-American Women – Land and Labor

Readings

- Helena María Viramontes, *Under the Feet of Jesus*, Chapters 1 and 2, pp. 3-90.

April 16 – Chicana and Mexican-American Women – Land and Labor

**\*\*Film Screening – *Salt of the Earth*\*\***

Readings

- Helena María Viramontes, *Under the Feet of Jesus*, Chapters 3 and 4, pp. 93-176.

Week 5

April 21 – Chicanas and Mexican-American Women – Desire and Sexuality

Readings

- Denise Chávez, *Loving Pedro Infante*, page #s TBA.

April 23 – Chicanas and Mexican-American Women – Desire and Sexuality

Readings

- Denise Chávez, *Loving Pedro Infante*, page #s TBA.

Week 6

April 28 – In-Class Writing Session II – RESEARCH PAPER #1 DUE

Readings

- Devra Weber, "Raíz Fuerte: Oral History and Mexicana Farmworkers," *The Oral History Review* 17:2 (Autumn 1989): 47-62. CARMEN.
- Patricia Zavella, "Talkin' Sex: Chicanas and Mexicanas Theorize about Silences and Sexual Pleasures," in *Chicana Feminisms: A Critical Reader*, eds. Eds. Gabriela Arredondo et al. (Durham: Duke University Press, 2003): 228-253. CARMEN.

April 30 – Tropicalization and Diaspora– Cuban-American Women

**\*\*\* Film Screening, *Ana Mendieta: fuego de tierra*\*\*\***

Readings

- Cristina García, *Dreaming in Cuban*, "Ocean Blue," "Going South," "The House on Palmas Street," "Celia's Letters: 1935-1940," "A Grove of Lemons," "The Fire Between Them," and "Celia's Letters: 1942-1949", pp. 3-101.

Week 7

May 5 – Tropicalization and Diaspora - Cuban-American Women

Readings

- Cristina García, *Dreaming in Cuban*, "The Meaning of Shells," "Enough Attitude," "Baskets of Water," "Celia's Letters: 1950-1955," "A Matrix Light," "God's Will," pp. 105-191.

**May 7 – Tropicalization and Diaspora– Puerto Rican Women**

Readings

- Esmeralda Santiago, *When I was Puerto Rican*, from “Prologue: How to Eat a Guava” to “Why Women Remain *Jamon*,” pp. 3-104.

**Week 8**

**May 12 – Tropicalization and Diaspora– Puerto Rican Women**

Readings

- Esmeralda Santiago, *When I was Puerto Rican*, from “Mami Gets a Job” to “Dreams of a Better Life,” pp. 106-209.

**May 14 - In-Class Writing Session III**

Readings

- Frances Aparicio, “On Sub-Versive Signifiers: Tropicalizing Language in the United States,” in *Tropicalizations: Transcultural Representations of Latinidad*, eds. Frances R. Aparicio and Susana Chávez-Silverman (Hanover and London: University Press of New England, 1997): 194-212. CARMEN.
- Kimberle S. López, “Women on the Verge of a Revolution: Madness and Resistance in Cristina García’s *Dreaming in Cuban*,” *Letras Femeninas* 22: 1-2 (1996): 33-49. CARMEN.
- Joanna Barszewska Marshall, “ ‘Boast now, chicken, tomorrow you’ll be stew’: Pride, Shame, Food, and Hunger in the Memoirs of Esmeralda Santiago,” *MELUS* 32: 4 (Winter 2007): 47-68. CARMEN.

**Week 9**

**May 19 – Militarism and Displacement – Dominican Women**

\*\*\* Movie Screening – *In the Time of the Butterflies* \*\*\*

Readings

- Julia Alvarez, *In the Time of the Butterflies*, page #s TBA. CARMEN.

**May 21 – Militarism and Displacement – Dominican Women**

Readings:

- Julia Alvarez, “A Regular Revolution,” and “Daughter of Invention,” in *How the Garcia Girls Lost their Accents* (New York: A Plume Book, 1992): 107-149. CARMEN.

**Week 10**

**May 26 – Memorial Day, No Classes**

**May 28 – Wrap-Up, Final Exam Review and Evaluations – RESEARCH PAPER #2 DUE**

**FINAL EXAM – Tuesday, June 3, 1:30-3:18pm, 110 Aviation Building**

Women's Studies 520

Women of Color and Social Activism

Autumn 2005

Professor Cynthia Burack

274 University Hall

Phone: 614.292.2210

Office Hours: Tuesday,  
2:00-4:00 p.m.

This course focuses on black feminist thought and on citizenship, leadership, democracy, and political activism. We will consider different perspectives on issues such as how to understand the relationship between political thought and political practice and what constitutes political leadership and activism for African American women. Besides considering these issues theoretically, we will address them using contemporary reports of women of color who are political activists and leaders.

### Required Texts

Kimberly Springer, *Still Lifting, Still Climbing: Contemporary African American Women's Activism*, 1999 (Duke University Press)

Sheila Radford-Hill, *Further to Fly: Black Women and the Politics of Empowerment*, 2000 (University of Minnesota Press)

Angela Dillard, *Guess Who's Coming to Dinner Now: Multicultural Conservatism in America*, 2001 (New York University Press)

### Course Requirements

You must complete all readings by the dates indicated on the schedule below. I expect you to attend all class meetings, and I will keep track of attendance through the distribution of a role sheet at the beginning of every class period. It is your responsibility to sign the role sheet if you come to class late. You may miss 2 classes for any reason without penalty; for every absence after the 2<sup>nd</sup>, I will subtract 3 points from the highest possible grade on the Analytical Paper Project. Students with problems that require more than 2 absences from class during the quarter must speak to me. Late arrival at class should only occur in the event of an emergency. If you consistently arrive late or leave class early you should discuss your issue with me. In the absence of special circumstances you should be prepared to begin class on time with the necessary materials (including whatever books are assigned for that class session).

On Monday meetings throughout the quarter I will conduct class in a mixed lecture/discussion format, using lectures to deliver background and explanatory information. For Wednesday meetings I will expect all students to come prepared with a media piece (see instructions for the Analytical Paper Project below). These sessions will be conducted as group discussions. I expect that all students will participate in class discussions in a candid, thoughtful, and respectful manner. Please feel free to ask questions at any time. And remember: conflict is not a sign of disrespect but, rather, is

often an essential dimension of learning. You should plan to take notes during lectures and discussions in order to enhance your understanding and retention of information.

The Office for Disability Services (ODS) offers a variety of services and auxiliary aids for students with documented disabilities. To access services, students must provide ODS with documentation of the disability. ODS is located in 150 Pomerene Hall; you can contact them at 292-3307.

The OSU Writing Center, which offers free tutoring to students, is located at 475 Mendenhall Lab. You can obtain more information about the Center at [http://cstw.ohio-state.edu/writing\\_center/index.htm](http://cstw.ohio-state.edu/writing_center/index.htm), and you may contact them at 688-4291.

### **Plagiarism Policy**

As defined by University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make it possible to document offenses. Always cite your sources. Always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism. Always see your TA or professor if you are having difficulty with an assignment.

### **Mid-Term and Final Examinations**

The mid-term and final exams will be structured as essay exams. Approximately two weeks before each exam, I will distribute a study sheet with questions for which you should prepare responses. These responses will help you prepare for the exam. You may not use notes or texts in the exam. If you miss the mid-term exam for any reason you will make up that exam during the second hour of the final examination period. Please consult the schedule below for exam dates.

### **Analytical Paper Project**

Not all of what we shall read and address in class from texts and lectures constitutes “theory,” but addressing what is often rendered as a theory/practice (or praxis) divide is

important in a class that examines social and political activism. Therefore, a large portion of this class will consist of discussions that center on media reports and analyses of the contemporary activism of women of color.

We will have eight Wednesday meetings during the quarter in which to introduce and discuss material that bears on activism. For these meetings, you will be required to have on hand: 1) a hard copy of a current article on the subject of social/political activism by women of color; 2) a hard copy of an analytical paper that you have written about the article; and 3) the text for which reading has been assigned for that class meeting.

The article you select must be current, although it may focus either on activism past or present. Articles may be culled from newspapers, magazines or (other) online sources, as long as they are dated and represent new material. Whatever the source of each article, you must find or create a hard copy. You will turn in these copies and their paired analytical papers at the end of the quarter and receive a grade that is equivalent to 1/3 of the course grade. Although you may make changes to response papers before turning them in for a final grade, I will collect the analytical papers at the end of Wednesday classes.

Additional requirements are as follows:

- You must choose as least 4 different sources for your articles.
- At least one article you choose must focus on conservative social or political activism by a woman/women of color. If you get to the end of the class and have not collected one example in this category you will have to go back and find one at the risk of receiving a lowered grade for not completing the assignment.
- No more than 2 articles may focus on art or entertainment, even if the content of the art/entertainment being produced is likely to be understood as constituting social activism.
- Each analytical paper should be no briefer than 500 words and no longer than 600. Include a word count at the end of each response paper.

In writing the analytical papers, do not summarize the article. The analytical paper should analyze the article, commenting on it in a way that goes beyond the material presented. Questions to consider can include: what is the nature of the social or political intervention being discussed? To which audience(s) or institution is the intervention aimed by the activist(s)? What effects do you think this activism is likely to have, and why? When relevant, use other course readings to comment on the article content.

### **Grading**

Midterm exam	1/3
Final exam	1/3
Analytical Paper Project	<u>1/3</u>
	100%

### **Schedule of Readings and Examinations:**

This schedule is subject to change. Changes announced in class will be considered to have become a part of the course syllabus.

- |            |  |
|------------|--|
| Wed Sep 21 | Introduction to the course. <i>Complete "Pretest"</i>  |
| Mon Sep 26 | <b>Springer:</b> Kimberly Springer, Introduction (1-13); "Four Mission Statements" (37-46). <b>Radford-Hill:</b> Introduction and Chapters 1-2 (xv-24)   |
| Wed Sep 28 | <b>Class discussion.</b> <b>Dillard:</b> Introduction (1-23). <i>At some point in your reading of selections from Dillard, you might want to read the review of her book that appeared in the New York Times in 2001. Written by Scott L. Malcomson, it can be found on the web at <a href="http://www.nytimes.com/books/01/03/04/reviews/010304.04malcomt.html">http://www.nytimes.com/books/01/03/04/reviews/010304.04malcomt.html</a></i> |
| Mon Oct 3  | <b>Dillard:</b> Chapters 1-2   |
| Wed Oct 5  | <b>Class discussion.</b> <b>Springer:</b> Aronette M. White, "Talking Black, Talking Feminist: Gendered Micromobilization Processes in a Collective Protest Against Rape" (189-218)<br><i>Mid-Term Study Guide Distributed</i>   |
| Mon Oct 10 | <b>Dillard:</b> Chapter 3; <b>Springer:</b> Wendy G. Smooth and Tamelyn Tucker, "Behind But Not Forgotten: Women and the Behind-the-Scenes Organizing of the Million Man March" (241-258); Lynn M. Eckert and Dionne Benson-Smith, "Crossing Lines: Mandy Carter, Grassroots Activism, and Mobilization '96" (259-274)   |
| Wed Oct 12 | <b>Class discussion.</b> <b>Springer:</b> Frances Gateward, "Documenting the Struggle: African American Women as Media Artists, Media Activists" (275-296)   |
| Mon Oct 17 | <b>Springer:</b> Kristin Anderson-Bricker, "'Triple Jeopardy': Black Women and the Growth of Feminist Consciousness in SNCC, 1964-1975 (49-69); Benita Roth, "The Making of the Vanguard Center: Black Feminist Emergence in the 1960s and 1970s" (70-90)  |
| Wed Oct 19 | <b>Class discussion.</b> <b>Springer:</b> Kristin Myers, "Racial Unity in the Grass Roots? A Case Study of a Women's Social Service Organization" (107-130)  |
| Mon Oct 24 | <b>Springer:</b> Jennifer E. Smith, "ONAMOVE: African American Women Confronting the Prison Crisis" (219-240); Vanessa Tait,   |

**“‘Workers Just Like Anyone Else’: Organizing Workfare Unions in New York City” (297-324)**

- Wed Oct 26      *Mid-Term Examination*
- Mon Oct 31      **Springer:** M. Bahati Kuumba, “Engendering the Pan-African Movement: Field Notes from the All-African Women’s Revolutionary Union” (167-188); Loretta J. Ross, “Epilogue: African American Women’s Activism in the Global Arena” (325-339)
- Wed Nov 2      **Class discussion.** *Hand in all articles and analytical papers through 11/2*
- Mon Nov 7      **Springer:** Deborah Grayson, “Necessity Was the Midwife of Our Politics” (131-148)
- Wed Nov 9      **Class discussion.**
- Mon Nov 14      **Springer:** Sharon D. Wright, “Black Women in Congress During the Post-Civil Rights Movement Era” (149-163)
- Wed Nov 16      **Class discussion. Radford-Hill:** Chapter 4 (39-53)
- Mon Nov 21      **Radford-Hill:** Chapter 5 (55-68)
- Wed Nov 23      *Thanksgiving Break.* A suggestion: begin reading **Radford-Hill** for next class session
- Mon Nov 28      **Radford-Hill:** Chapters 6-8 (69-102).
- Wed Nov 30      **Class discussion.** *Last Day of Class; hand in Analytical Paper Project*
- Mon Dec 5      *Final Exam: 3:30-5:18. Be on time!*

## **WS 540**

# **Women of Color Writing Culture: Women's Stories of Interracialism**

Nadine Ehlers

[ehlers.26@osu.edu](mailto:ehlers.26@osu.edu) / [nadine.ehlers@gmail.com](mailto:nadine.ehlers@gmail.com)

Consultation hours: Tues and Thurs 4-5pm and Wednesday by appointment

In the American popular imagining, black and white interracial intimacy has long been viewed as a threat – it has been seen as a crossing of the ‘color line’ that imperils supposed racial purity. In the early colonial era, for instance, black and white sexual unions were considered to be an “abominable admixture,” and the offspring of these unions were viewed as “terrible issue”. In this course we will analyze the origins of these ideas and map various American attitudes toward interracial desire, sex, marriage, and families throughout different historical periods. In much of the rhetoric surrounding interracial intimacy, however, whether it be black or white political opinion, fictional accounts, legal pronouncements, or public opinion, women’s experiences and interpretations have been silenced. Our aim in this course, then, is to attend to this silence and focus on women’s accounts of interracial unions and interracialism. We will read autobiography, fiction, and black and white women’s non-fictional responses to anti-miscegenation law and rhetoric and the issue of racial ‘mixture’.

### **Aims and Objectives:**

- Students will gain a comprehensive knowledge of the genealogical regulation of interracial intimacy and how the rhetoric surrounding interracialism has been articulated in specific gendered terms.
- Students will have a cogent understanding of how law has participated in this regulation and how law has been instrumental in creating the categories of ‘black’ and ‘white’.
- A critical awareness of how race is constructed as a discursive reality and of the intersections between race, gender, class, power, and knowledge.

### **Required Texts:**

Course Packet (from Zip)

Hannah Crafts, *The Bondwoman's Narrative*

Nella Larsen, *Passing*

Danzy Senna, *Caucasia*

### **Assessments:**

- 10% Participation
- 10% 15-20 minute presentation on a given topic
- 20% Minor paper 1: 5-6 pages critical essay, due April 10th
- 20% Minor paper 2: 5-6 pages critical essay, due April 24th
- 40% Final paper: 8-10 pages. Sample questions are included in the syllabus, although you are welcome to propose your own project. The question must be submitted to me two weeks prior to the due date, if you decide to take this option. Due May 31<sup>st</sup>.



**Breakdown for assessments:**

1. Please come to each class with 2 COPIES of 2-3 questions or points for discussion on the topic for that class. You will retain 1 copy for in-class discussion and hand the other to me. These questions will be used as part of our class discussion. Attendance grade will be based on you handing these into me each and every class. They must be considered and substantive in order to count for grading. Failure to supply this component of the assessment will result in a grade of non-attendance for that day. You may miss only 1 class without penalty; after that, grades will be deducted. In addition to this component, each student is required to **ACTIVELY CONTRIBUTE** to in-class discussion in order to gain the participation grade. To facilitate this, *I will call on each and every student to speak in each and every class.*
2. **Minor papers:** These papers are set as ways for you to begin and refine your thinking of how gender is integral to anti-miscegenation rhetoric. The first paper is meant to be quite concentrated on Getman. For the second paper, you must include further sources from our readings and extend / deepen your argument. These are meant to be exploratory pieces that can contribute to your thinking for the final paper. Due April 10<sup>th</sup> and 24<sup>th</sup>.
3. **Presentation:** Each student is required to present on a given topic. Presentations will begin on April 3rd. You will be allocated a topic in the 1<sup>st</sup> week of class. Depending on the number of students, presentations will be done either in pairs or in groups of no more than 3. Grades will be allocated based on your ability to deliver an in-depth, comprehensive and rigorous presentation. Presentations should go for no more than twenty minutes, but you are required to **LEAD CLASS DISCUSSION** after the presentation. **THIS TASK REQUIRES YOU TO PRESENT OUTSIDE OF A SIMPLE SUMMARY OF THE READINGS.** Everyone will have read the readings; you need to take the readings, supplement them with other materials, and **DO SOMETHING WITH THEM.** Please supply a single-spaced 1 page handout for the class that includes:
  - a. The argument of the reading(s) that you are addressing, noting important quotes, passages, page numbers
  - b. Address why the text is important. What is problematic, omitted? What are the main debates / what is at stake?
  - c. Present 5 substantive questions on the topic/reading
  - d. Supplement with an additional handout that addresses another reading (that you will source and research) and link these to the readings that that class has done

Please give me 2 hard copies of the questions and an outline of the presentation.
4. **Final paper DUE MAY 31st:** A list of suggested questions are included in this syllabus. You may, however, propose your own question. If you choose this option, you must meet with me in order to have your question approved. I will also expect to see a rough outline and a bibliography for the paper. This needs to be done by May 15<sup>th</sup>. You are strongly encouraged to begin this paper well in advance of the due date.

**Please note that a 5% grade reduction will apply for each day of late assignments without appropriate documentation (eg doctors certificate).**

**A note on plagiarism:** as defined by the University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s ideas”. This is a serious offense and will be reported, with further action taken: **DO NOT PLAGIARIZE!**

**Disability Services:** Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform me as soon as possible of their

needs. The Office of Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave; Ph. 292-3307 or <http://www.ods.hio-state.edu/>.

**AN IMPORTANT NOTE ON STRUCTURE OF CLASS-TIME:**

Some class periods will be divided into 2 sections. In the first section we will attend to that class's topic. In the second section, I will provide either a lecture or background information on the following class. Thus, each class will address the current topic, but also be a preliminary for the following topic. This is so that when you read the readings you have a framework through which to view them.

**A DISCLOSURE / CAVEAT:** I may, at various points, revise the readings that have been set.

**OUTLINE**

---

**March 27**

**Introduction:** what are we doing here? – **START READING** *Bondswoman's Narrative* (you have 2.5 weeks to read this)

**March 29**

**Interracial Intimacy: What's the Problem?**

Kennedy, R. 2000. 'The Enforcement of Anti-Miscegenation Laws'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. New York: Oxford University Press, 140-162.

Zabel, W. 2000. 'Interracial Marriage and the Law'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. New York: Oxford University Press, 54-61.

**April 3**

**'Abominable Mixture and Spurious Issue': The Early Colonial fight Against Amalgamation**

Saks, E. 2000. 'Representing Miscegenation Law'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. New York: Oxford University Press, 61-81.

Getman, K. A. 1984. 'Sexual Control in the Slaveholding South: The Implementation and Maintenance of a Racial Caste System'. In *Harvard Women's Law Journal*, 7: 115.

**April 5**

**Approaching the Civil War and the Advancing Threat to 'White Purity'**

Kaplan, S. 2000. 'The Miscegenation Issue in the Election of 1864'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. Oxford and New York: Oxford University Press, 219-265.

**April 10**

**Discourse and Miscegenation**

Foucault, M. 1998. *The History of Sexuality 1: The Will to Knowledge*. London: Penguin Books, 92-102.

Extra readings to be advised

**1<sup>st</sup> PAPER DUE:** Using Getman as your central source, pose an argument as to how gender is central to anti-miscegenation discourse.

**April 12**

**Discussion of *Bondwoman's Narrative* – START READING *Passing* (2.5 weeks to read)**

---

**April 17**

**Reconstruction and Jim Crow Attitudes to Interracial Marriage and Sex**

Hodes, M. 1993. 'The Sexualization of Reconstruction Politics: White Women and Black Men in the South after the Civil War'. In J. C. Fout and M. S. Tantiello (eds), *American Sexual Politics: Sex, Gender and Race Since the Civil War*. Chicago and London: University of Chicago Press, 59 - 74.

Williamson, J. 1995. *New People: Miscegenation and Mulattoes in the United States*. Baton Rouge and London: Louisiana State University Press, page selection to come (around 90).

**April 19**

**Women's Stories 1: Child and Browning**

**April 24**

**Film viewing: *Birth of a Nation***

**2<sup>nd</sup> PAPER DUE:** Using other sources that we have read, refine your argument as to how gender is central to anti-miscegenation discourse.

**April 26**

**Discussion of *Birth of a Nation***

Courtney, S. 2005. *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race, 1903-1967*. Princeton, New Jersey: Princeton University Press, 61-99.

**May 1**

**Black / White Love in the 1920s: *Rhineland v. Rhineland***

Wacks, Jamie. 2000. 'Reading Race, Rhetoric, and the Female Body in the *Rhineland* Case.' In Sollors, W. (ed) 2000. *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. New York: Oxford University Press.

Pascoe, P. 1996. 'Miscegenation Law, Court Cases, and Ideologies of "Race" in Twentieth Century America'. In *The Journal of American History*, 83: 1, 44-69.

Excerpts from *Rhineland* provided for analysis.

**May 3**

**Discussion of *Passing* - START READING *Caucasia* (3 weeks to read)**

---

**May 8**

**Women's Stories 2: Johnson, Day, Brooks**

**May 10**

**Contesting Anti-Miscegenation Laws: The Lead-Up to *Loving***

Lubin, A. 2005 *Romance and Rights: The Politics of Interracial Intimacy 1945-54*. University of Mississippi Press (excerpts to be announced).

Romano, R. 2003. *Race Mixing: Black-White Marriage in Postwar America*. Harvard University Press excerpts to be announced).

**May 15**

***Loving v. Virginia***

Lombardo, P. 1988. 'Miscegenation, Eugenics, and Racism: Historical Footnotes to *Loving v. Virginia*'. In *U.C. Davis Law Review*, 21: Winter, 421 - 452.

*Loving v. Virginia* <http://wings.buffalo.edu/law/bclc/web/loving.htm>

**May 17**

**Review class**

**BRING COMPLETED REVIEW QUESTIONS TO CLASS**

**May 22**

***Interracial Intimacy After Loving***

Kennedy, R. 2003. 'How Are We Doing With *Loving*: Race, Law and Intermarriage' in Kevin R. Johnson (ed) *Mixed Race America and the Law: A Reader*, 64-67.

Moran, R. 2003. 'Race and Romanticism: The Persistence of Same-Race Marriage after *Loving*' in *Interracial Intimacy and the Regulation of Race and Romance*. University of Chicago Press (Chapter 6).

Romano, R. 2003. 'Talking Black and Sleeping White' in *Race Mixing: Black-White Marriage in Postwar America*. Harvard University Press (Chapter 7).

**May 24**

**New People: 'Mixed Race-ness'**

Nakashima, C. L. 1992 "An Invisible Monster: The Creation and Denial of Mixed-Race People in America", in M.P.P.Root (ed.) *Racially Mixed People in America*. Newbury Park: Sage Publications, pp.162-181.

Zack, N. 1993. 'Genocidal Images of Mixed Race' in *Race and Mixed Race*, Philadelphia: Temple University Press

**May 29**

**Discussion of *Caucasia***

**May 31**

**The Continuing Legacy of Anti-Miscegenation Rhetoric**

Perlman, J. 2000. 'Reflecting the Changing Face of America: Multiracials, Racial Classification, and American Intermarriage'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. Oxford and New York: Oxford University Press, 506-533.

Romano, R. 2003. 'Eroded But Not Erased' in *Race Mixing: Black-White Marriage in Postwar America*. Harvard University Press (Chapter 8).

## REVIEW QUESTIONS

---

1. How did anti-miscegenation laws evolve in U.S. history in regards to changing notions of
  - a. race
  - b. class
  - c. gender

You might like to consider this question in terms of either broad historical trajectories of thought or specific cultural shifts within a particular time period (or both)

2. What are some of the primary discourses that have surrounded the cultural understandings of interracial intimacy? Please concentrate on three discourses and map the complexity of their workings.
3. In the discourses that you analyze, please mark the operations of power or the power relations that are highlighted. Use Foucault's 'Method' to guide your response. Consider ways in which:
  - a. the formation of discourse is always marked by the inextricable workings of power and knowledge;
  - b. power, in this operation is always mutating or shifting;
  - c. power works at both local and broader levels in a system of double conditioning and;
  - d. contradictory discourses exist simultaneously.

## FINAL ESSAY SAMPLE QUESTIONS

---

### Sample Questions:

1. From the early colonial period, anti-miscegenation law was implemented in order to 'preserve' 'white racial purity'. Yet, whiteness itself was created, both as a concept and a racial category through these laws.

Explain and discuss these statements and their significance with reference to specific cases. You should include a consideration of gender and class, alongside race.

2. Anti-miscegenation law has always been premised on the regulation of gender and sexuality via the prism of race. Explain and discuss in regard to specific racialized subject positions (eg, black femininity, black masculinity, white femininity, white masculinity – you may choose to look at ONE OR MORE of these subject positions).
3. While anti-miscegenation laws were finally found to be unconstitutional in *Loving v. Virginia* (1967), the cultural currency of this rhetoric continues in the popular imaginary. Discuss in relation to one specific example.
4. 'Mixed-raceness' is a culturally constructed concept with an intricate history. Discuss this history (and its current manifestations) in regard to the *regulation* of interracial intimacy and the *power relations* that have marked this regulation.
5. Literary representations of interracial intimacy often work to simultaneously construct and contest anti-miscegenation rhetoric. Discuss in relation to one or two specific texts.
6. Anti-miscegenation law and rhetoric has often been described as a masculine discourse. Explain and discuss the significance of this statement.
7. Within anti-miscegenation law and rhetoric, 'blackness' has been imagined and produced as *sexual difference*. Explain and discuss in relation to the *significance* of this production.

**LIST OF INCLUDED AND ADDITIONAL TEXTS**

---

**Primary texts:**

- Courtney, S. 2004. *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race*. Princeton University Press.
- Johnson, K. 2003 *Mixed Race America and the Law: A Reader*. New York University Press.
- Kennedy, R. 2003 *Interracial Intimacies: Sex, Marriage, Identity, and Adoption*. Pantheon Books.
- Lemire, E. 2002. *Miscegenation: Making Race in America*. University of Penn Press.
- Lubin, A. 2005 *Romance and Rights: The Politics of Interracial Intimacy 1945-54*. University of Mississippi Press.
- Moran, R. 2003. *Interracial Intimacy and the Regulation of Race and Romance*. University of Chicago Press.
- Romano, R. 2003. *Race Mixing: Black-White Marriage in Postwar America*. Harvard University Press.
- Sollors, W. (ed) 2000. *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. New York: Oxford University Press.
- Talty, S. 2003. *Mulatto America: At the Crossroads of Black and White Culture – A Social History*. Harper Collins.

**Additional texts:**

- Apel, D. 2004. *Imagery of Lynching: Black Men, White Women, and the Mob*. New Brunswick: Rutgers University Press.
- Bardaglio, P. W. 1999. 'Shameful Matches: The Regulation of Interracial Sex and Marriage in the South Before 1900'. In M. Hodes (eds), *Sex, Love, Race: Crossing Boundaries in North American History*. New York and London: New York University Press.
- Berzon, J. 1978. *Neither White Nor Black: The Mulatto Character in American Fiction*. New York: New York University Press.
- Bradshaw, C. 1992. 'Beauty and the Beast: On Racial Ambiguity'. In M. P. P. Root (eds), *Racially Mixed People in America*. Newbury Park: Sage Publications, 77 - 91.
- Carlson, C. 1999. "'You Know It When You See It': The Rhetorical Hierarchy of Race and Gender in *Rhineland v. Rhineland*". In *The Quarterly Journal of Speech*, 85: 2, 111-128.
- Davenport, C. 1913. *State Laws Limiting Marriage Selection: Examined in the Light of Eugenics*. Cold Spring Harbor.
- Davis, F. J. 1998. *Who Is Black: One Nation's Definition*. Pennsylvania: The Pennsylvania State University Press.
- Fogg-Davis, H. 2002. *The Ethics of Transnational Adoption*. Cornell University Press.
- Getman, K. A. 1984. 'Sexual Control in the Slaveholding South: The Implementation and Maintenance of a Racial Caste System'. In *Harvard Women's Law Journal*, 7: 115.
- Gilman, S. 1985. *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness*. Ithaca and London: Cornell University Press.
- Ginsberg, E. K. 1996. 'Introduction: The Politics of Passing'. In E. K. Ginsberg (eds), *Passing and the Fictions of Identity*. Durham and London: Duke University Press, 1 - 18.
- Gross, A. 1998. 'Litigating Whiteness: Trials of Racial Determination in the Nineteenth-Century South'. In *Yale Law Journal*, Oct.
- Grossberg, M. 1982. 'Guarding the Alter: Physiological Restrictions and the Rise of State Intervention in Matrimony'. In *American Journal of Legal History*, XXVI: 3, 197-226.

- Haizlip, S. T. 1994. *The Sweeter the Juice: A Family Memoir in Black and White*. New York: Simon and Schuster.
- Haney López, I. F. 1996. *White By Law: The Legal Construction of Race*. New York and London: New York University Press.
- Hickman, C. B. 1997. 'The Devil and the One Drop Rule: Racial Categories, African Americans, and the U.S. Census'. In *Michigan Law Review*, 95: March, 1161-1265.
- Higginbotham, L. and Kopytoff, B. 1989. 'Racial Purity and Interracial Sex in the Law of Colonial and Antebellum Virginia'. In *Georgetown Law Journal*, 77: August, 1967-2028.
- Hodes, M. 1993. 'The Sexualization of Reconstruction Politics: White Women and Black Men in the South after the Civil War'. In J. C. Fout and M. S. Tantiño (eds), *American Sexual Politics: Sex, Gender and Race Since the Civil War*. Chicago and London: University of Chicago Press, 59 - 74.
- Johnson, W. 2000. 'The Slave Trade, the White Slave, and the Politics of Determination in the 1850s'. In *The Journal of American History*, 87: 1, 52 pars.
- Jones, T. 2000. 'Shades of Brown: The Law of Skin Color'. In *Duke Law Journal*, 49: 1487.
- Kaplan, S. 2000. 'The Miscegenation Issue in the Election of 1864'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. Oxford and New York: Oxford University Press, 219-265.
- Kennedy, R. 2000. 'The Enforcement of Anti-Miscegenation Laws'. In W. Sollors (eds), *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. New York: Oxford University Press, 140-162.
- Lombardo, P. 1988. 'Miscegenation, Eugenics, and Racism: Historical Footnotes to *Loving v. Virginia*'. In *U.C. Davis Law Review*, 21: Winter, 421 - 452.
- Pascoe, P. 1996. 'Miscegenation Law, Court Cases, and Ideologies of "Race" in Twentieth Century America'. In *The Journal of American History*, 83: 1, 44-69.
- Paulin, D. 1997. 'Representing Forbidden Desire: Interracial Unions, Surrogacy, and Performance'. In *Theatre Journal*, 49: 4, 417 - 439.
- Reuter, E. B. 1931. *Race Mixture: Studies in Intermarriage and Miscegenation*. New York: Whittlesey Press.
- Sollors, W. 1997. *Neither Black Nor White Yet Both: Thematic Explorations of Interracial Literature*. New York and Oxford: Oxford University Press.
- Wald, G. 2000. *Crossing the Line: Racial Passing in Twentieth-Century U.S. Literature and Culture*. Durham and London: Duke University Press.
- Williamson, J. 1995. *New People: Miscegenation and Mulattoes in the United States*. Baton Rouge and London: Louisiana State University Press.



***Women's Studies 540  
Women of Color Writing Culture  
Theme: Life Narratives***

**Professor R. A. Wanzo  
286 University Hall  
292-2271  
wanzo.1@osu.edu  
Office hours: Mondays 2:30-4:30 and by appointment**

***Course Description:***

Life stories are not only entertaining narratives. Autobiographies and memoirs can serve as examples of well-lived lives and may be used as ideological touchstones for larger political projects or messages. Quite often, they have been used as evidence—of religious conversion or the wrongs done to an individual who is representative of a larger population. Life stories are clearly important politically—why else would politicians so focus on their origins, that of their families, and their successes? The stories they tell about their lives are typically designed to demonstrate both their exceptionalism and representativeness. Thus a politician might suggest that he rose to success with few advantages—which is atypical—but the story then stands as the fulfillment of the American dream that is “representative” of the ideal U.S. citizen.

The life stories of women of color very self-consciously negotiate this relationship between the exceptional and representative, but often challenge the idea of ideality. In this course we'll read the life stories of women of color and see how these stories speak to larger political projects and social issues. Students will complete the following objectives in this course:

- Be exposed to a variety of different life stories written by women of color
- Learn about the autobiography as a particular literary art form
- Learn about the various histories and contexts informing the production of memoirs by African-American, Asian, Chicana, Middle Eastern, and Latin American women
- Learn tools for conducting literary analysis

***Required Texts***

Faith Adiele *Meeting Faith: The Forest Journals of a Black Buddhist Nun*  
Angela Y. Davis *Are Prisons Obsolete?*  
Linda Hogan *The Woman Who Watched Over the World*  
Mari Matsuda *Where is Your Body?*  
Rigoberta Menchu I, *Rigoberta Menchu*  
Marjane Satrapi *Persepolis: The Story of a Childhood*  
Zip Publishing Course Pack

### ***Grade Distribution***

Participation	10%
(On-line Question Postings, Class Discussion)	
Presentation	15%
Mid-Term Exam	25 %
Final Exam	25 %
Paper	25 %

### ***Participation***

Class participation is **ESSENTIAL** to the success of the class. I recognize that everyone is not comfortable speaking class, so to facilitate participation, I require you to post a brief, substantive question or response on CARMEN (<http://telr.osu.edu/carmen/>) about the readings. I will post a question prompt for the reading, and you will only write 1-3 sentences/questions for each class. You must post by **9:00 a.m. on the morning of class**. I will read these responses/questions prior to every class and use them as prompts for class discussion. Your attendance grade is tied to these responses—but someone who posts but does not attend class will not receive a grade for the day. Students with **excused** absences can write slightly longer responses in order to make-up the work. A missed response/absence is a 0 for that day. If for some reason you have technological difficulties posting one day, bring your question to class. There will be 15-17 participation grades of 100, 80, or 0.

### ***Presentation:***

Each student will pair up (there may be one or two groups of three, depending on the final class size) and present on an article related to the theme of the class. The articles are available through a link on CARMEN. Students will sign up for presentation topics on 9/26. For each presentation, you will:

- Provide a 1-page handout discussing important themes and arguments in the article.
- Link the content of the article explicitly to the reading.
- Provide 2-3 discussion questions for the class that relate the theme of the article to the text read by the entire class.

The presentation will customarily take place during the second half of class, after a 5 minute break. Students are encouraged to think creatively about these presentations—visual aids, exercises, etc . . . that will encourage class discussion.

### ***Exams:***

You will take two Take-Home essay exams. The Final Exam will be cumulative, but will focus on the latter half of the course and will not be any longer than the Mid-Term. Exams will be based on my lectures, class discussion, and classroom presentations. It is thus **VERY** important to be present in class and take good notes. The Take Home exams will be made up of two short essays and one longer essay, and be evaluated on the following:

**Methodological Questions:** How do we apply “theory” to reading a life story?

Oct. 10 M (CP) Davis; Davis *Prisons* Chapters 5-6  
**Presentation 2:** <http://www.incite-national.org> (*Mission Statement, Joint Statement with Critical Resistance, and Community Accountability within the People of Color Progressive Movement*)

**“I look to my own experience and the experience of other like me to understand the world and decide how to move it.”**

**Methodological Question:** How can life stories serve an intervention into other kinds of narratives?

Oct. 12 W Read Matsuda, Introduction, Chapters 1-6  
(Choose Book/Paper topic by this date)

Oct. 17 M Read Matsuda through Part II  
**Presentation 3:** Patricia Williams “*The Brass Ring and the Deep Blue Sea*” and “*The Death of the Profane*”

Oct. 19 W Matsuda Conclusion  
**Take-Home Exam Questions Distributed**

Oct. 24 M Excerpt from Margaret Cho’s *I’m the One that I Want* (film)  
**Mid-Term Exam Due**

**“My personal experience is the reality of a whole people.”**

**Methodological Questions:** How do we evaluate “truth” and the idea of “truth” in a life story? What does it mean to stand for a collective?

Oct. 26 W *When the Mountains Tremble* (film)  
Read *I, Rigoberta Menchu* Chapters 1-12

Oct. 31 M *I Rigoberta Menchu* Chapters 13-25  
**Presentation 4:** Kay Schaffer and Sidonie Smith “*Conjunctions: Life Narratives in the Field of Human Rights*”

Nov. 2 W *I, Rigoberta Menchu* Conclusion  
**Presentations 5:** Daphne Patai “*Rigoberta Menchu and the Politics of Lying*” and Joan Bamberger “*David Stoll’s ‘Litany of Complaints’ About Rigoberta Menchu*”

**Methodological Question:** What difference does our expectations as readers make to the reading of a text?

Nov. 7 M Satrapi 1-86

Nov. 9 W Satrapi Conclusion

***Presentation 6: Bronwyn Winter "Fundamental Understandings: Issues in feminist approaches to Islamism" and Margot Badran "Understanding Islam, and Islamic Feminism"***

**"Biomythography"**

**Methodological Question:** What would a unified self look like? Is it possible? Is it desirable?

- |         |   |  |
|---------|---|--|
| Nov. 14 | M | (CP) Moraga<br><b><i>Presentation 7: Cindy Cruz "Toward an Epistemology of a Brown Body"</i></b> |
| Nov. 16 | W | (CP) Gomez, Lorde  |

**"The Anthropology of Myself"**

**Methodological Question:** How do our encounters with "others" shape our understanding of ourselves?

- |         |   |  |
|---------|---|--|
| Nov. 21 | M | Adiele Chapters 1-6<br><b><i>Presentation 8: Charles Johnson "Reading the Eightfold Path" and "A Sangha by Another Name"</i></b> |
| Nov. 23 | W | <b>No Class, Papers due by 2:00 p.m.</b>   |
| Nov. 28 | M | Adiele Chapters 7-11   |
| Nov. 30 | W | Adiele Conclusion<br>Exam Questions Distributed<br>Evaluations   |
| Dec. 5  | M | <b>FINAL EXAMS DUE IN MY MAILBOX BY NOON</b>   |

***Women's Studies 540  
Women of Color Writing Culture  
Theme: Life Narratives***

**Professor R. A. Wanzo  
286 University Hall  
292-2271  
wanzo.1@osu.edu  
Office hours: Mondays 2:30-4:30 and by appointment**

***Course Description:***

Life stories are not only entertaining narratives. Autobiographies and memoirs can serve as examples of well-lived lives and may be used as ideological touchstones for larger political projects or messages. Quite often, they have been used as evidence—of religious conversion or the wrongs done to an individual who is representative of a larger population. Life stories are clearly important politically—why else would politicians so focus on their origins, that of their families, and their successes? The stories they tell about their lives are typically designed to demonstrate both their exceptionalism and representativeness. Thus a politician might suggest that he rose to success with few advantages—which is atypical—but the story then stands as the fulfillment of the American dream that is “representative” of the ideal U.S. citizen.

The life stories of women of color very self-consciously negotiate this relationship between the exceptional and representative, but often challenge the idea of ideality. In this course we'll read the life stories of women of color and see how these stories speak to larger political projects and social issues. Students will complete the following objectives in this course:

- Be exposed to a variety of different life stories written by women of color
- Learn about the autobiography as a particular literary art form
- Learn about the various histories and contexts informing the production of memoirs by African-American, Asian, Chicana, Middle Eastern, and Latin American women
- Learn tools for conducting literary analysis

***Required Texts***

Faith Adiele *Meeting Faith: The Forest Journals of a Black Buddhist Nun*  
Angela Y. Davis *Are Prisons Obsolete?*  
Linda Hogan *The Woman Who Watched Over the World*  
Mari Matsuda *Where is Your Body?*  
Rigoberta Menchu I, *Rigoberta Menchu*  
Marjane Satrapi *Persepolis: The Story of a Childhood*  
Zip Publishing Course Pack

***Grade Distribution***

Participation	10%
(On-line Question Postings, Class Discussion)	
Presentation	15%
Mid-Term Exam	25 %
Final Exam	25 %
Paper	25 %

***Participation***

Class participation is ESSENTIAL to the success of the class. I recognize that everyone is not comfortable speaking class, so to facilitate participation, I require you to post a brief, substantive question or response on CARMEN (<http://telr.osu.edu/carmen/>) about the readings. I will post a question prompt for the reading, and you will only write 1-3 sentences/questions for each class. You must post by **9:00 a.m. on the morning of class**. I will read these responses/questions prior to every class and use them as prompts for class discussion. Your attendance grade is tied to these responses—but someone who posts but does not attend class will not receive a grade for the day. Students with **excused** absences can write slightly longer responses in order to make-up the work. A missed response/absence is a 0 for that day. If for some reason you have technological difficulties posting one day, bring your question to class. There will be 15-17 participation grades of 100, 80, or 0.

***Presentation:***

Each student will pair up (there may be one or two groups of three, depending on the final class size) and present on an article related to the theme of the class. The articles are available through a link on CARMEN. Students will sign up for presentation topics on 9/26. For each presentation, you will:

- Provide a 1-page handout discussing important themes and arguments in the article.
- Link the content of the article explicitly to the reading.
- Provide 2-3 discussion questions for the class that relate the theme of the article to the text read by the entire class.

The presentation will customarily take place during the second half of class, after a 5 minute break. Students are encouraged to think creatively about these presentations—visual aids, exercises, etc . . . that will encourage class discussion.

***Exams:***

You will take two Take-Home essay exams. The Final Exam will be cumulative, but will focus on the latter half of the course and will not be any longer than the Mid-Term. Exams will be based on my lectures, class discussion, and classroom presentations. It is thus VERY important to be present in class and take good notes. The Take Home exams will be made up of two short essays and one longer essay, and be evaluated on the following:

1. Demonstrated knowledge of readings
2. Ability to place texts in historical contexts
3. Demonstrated knowledge of theories on memoir and autobiography
4. Grammar, sentence structure, clear thesis
5. Application of knowledge that includes some original analyses of the texts (i.e., not discussed in class). An A exam must demonstrate original thinking.

***Papers:***

Each student will write a 5-7 page paper discussing a memoir or autobiography by a woman of color. Students are encouraged to discuss either some aspect of the classroom text that has NOT BEEN DISCUSSED IN CLASS, or to choose another life story for analysis. There is a list of possible books posted on CARMEN, but the list is by no means exhaustive. This is not a research paper, although one or two sources for context and/or background will most likely prove necessary. Students will demonstrate an ability to apply techniques used in reading life stories learned in class. Students MUST meet with me and discuss their paper topics.

***Policies and Procedures***

***Attendance and Participation:***

I expect you to attend every class. An absence (and no question) will be recorded as a 0 participation grade for the day. If you have an excused absence, bring documentation to avoid the 0 entry.

***On Writing:***

Learning how to write is a continuous exercise. As you work on your writing for this course, I encourage you to come to me for help. You are also fortunate to have a Writing Center at OSU. The center aids students of all skill levels. Please take advantage of the free tutoring if you feel the need. The OSU Writing Center is located in 475 Mendenhall Laboratory, on the south end of the oval. Their phone number is 688-4291, and their website is [cstw.ohio-state.edu/writing\\_center/index.htm](http://cstw.ohio-state.edu/writing_center/index.htm).

***Plagiarism:***

The following is this department's expanded statement of The Ohio State University's policy on plagiarism:

As defined by University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion

from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in works that is not his or her own and plagiarism search engines make documenting the offense very simple. You should always cite your sources (I can help you with this if you are unfamiliar with proper styles of documentation). Always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism. Always see your TA or professor if you are having difficulty with an assignment. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

***Disability Services:***

Any student who feels he/she may need an accommodation based on the impact of a disability should contact the instructor privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in 150 Pomerene Hall if you need further assistance.

***Reading Schedule***

Sept. 21      W      Introduction

**“History, like geography, lives in the body and it is marrow deep.”**

**Methodological Questions:** What is Autobiography? Memoir? How do we read stories of a life?

Sept. 26      M      Hogan, 14-112

Sept. 28      W      Hogan 113-207  
(Time to Meet with Presentation Partner)

**“By no means a singular one”**

(Extended Office Hours: Mandatory Meetings this week)

**Methodological Questions:** How do we use life stories as evidence? Can we? Should we?

Oct. 3      M      (CP) Prince

***Presentation 1: Barbara Baumgautner “The Body as Evidence: Resistance, Collaboration, and Appropriation in the The History of Mary Prince ”***

**“We Just Telling Stories”**

Oct. 5      W      *We Just Telling Stories* (film)  
Davis Prisons Chapters 1, 2, 4



Methodological Questions: How do we apply “theory” to reading a life story?

Oct. 10 M (CP) Davis; Davis *Prisons* Chapters 5-6  
**Presentation 2:** <http://www.incite-national.org> (*Mission Statement, Joint Statement with Critical Resistance, and Community Accountability within the People of Color Progressive Movement*)

**“I look to my own experience and the experience of other like me to understand the world and decide how to move it.”**

Methodological Question: How can life stories serve an intervention into other kinds of narratives?

Oct. 12 W Read Matsuda, Introduction, Chapters 1-6  
(Choose Book/Paper topic by this date)

Oct. 17 M Read Matsuda through Part II  
**Presentation 3:** Patricia Williams “*The Brass Ring and the Deep Blue Sea*” and “*The Death of the Profane*”

Oct. 19 W Matsuda Conclusion  
**Take-Home Exam Questions Distributed**

Oct. 24 M Excerpt from Margaret Cho’s *I’m the One that I Want* (film)  
**Mid-Term Exam Due**

**“My personal experience is the reality of a whole people.”**

Methodological Questions: How do we evaluate “truth” and the idea of “truth” in a life story? What does it mean to stand for a collective?

Oct. 26 W *When the Mountains Tremble* (film)  
Read *I, Rigoberta Menchu* Chapters 1-12

Oct. 31 M *I Rigoberta Menchu* Chapters 13-25  
**Presentation 4:** Kay Schaffer and Sidonie Smith “*Conjunctions: Life Narratives in the Field of Human Rights*”

Nov. 2 W *I, Rigoberta Menchu* Conclusion  
**Presentations 5:** Daphne Patai “*Rigoberta Menchu and the Politics of Lying*” and Joan Bamberger “*David Stoll’s ‘Litany of Complaints’ About Rigoberta Menchu*”

Methodological Question: What difference does our expectations as readers make to the reading of a text?

Nov. 7 M Satrapi 1-86

Nov. 9 W Satrapi Conclusion

***Presentation 6: Bronwyn Winter "Fundamental Understandings: Issues in feminist approaches to Islamism" and Margot Badran "Understanding Islam, and Islamic Feminism"***

**"Biomythography"**

**Methodological Question:** What would a unified self look like? Is it possible? Is it desirable?

- |         |   |  |
|---------|---|--|
| Nov. 14 | M | (CP) Moraga<br><b><i>Presentation 7: Cindy Cruz "Toward an Epistemology of a Brown Body"</i></b> |
| Nov. 16 | W | (CP) Gomez, Lorde  |

**"The Anthropology of Myself"**

**Methodological Question:** How do our encounters with "others" shape our understanding of ourselves?

- |         |   |  |
|---------|---|--|
| Nov. 21 | M | Adiele Chapters 1-6<br><b><i>Presentation 8: Charles Johnson "Reading the Eightfold Path" and "A Sangha by Another Name"</i></b> |
| Nov. 23 | W | No Class, Papers due by 2:00 p.m.  |
| Nov. 28 | M | Adiele Chapters 7-11   |
| Nov. 30 | W | Adiele Conclusion<br>Exam Questions Distributed<br>Evaluations   |
| Dec. 5  | M | <b>FINAL EXAMS DUE IN MY MAILBOX BY NOON</b>   |

**WS 540**  
**Women of Color Writing Culture**  
Professor Catrióna Rueda Esquibel

Class: MW: 11:30AM-1:18PM  
220 Hayes Hall  
Office hours: Tuesdays , 2:00-3:00 or by appointment

Office: 286G University Hall  
Office phone: 688-3929  
Email: esquibel.1@osu.edu

**Class website:** <http://class.osu.edu>

**Course Description**

In this class, we will explore the fiction of women of color authors in relation to the histories of women and communities of color in the US, to US colonialism, and immigration to the US. Themes include re-reading and re-writing history, bearing witness, conquest and decolonization, "Old" and "New" worlds, language, "dialects" "Race-ing" Gender, and canonization.

This is a reading-intensive course for advanced undergraduate majors in Women's Studies, Comparative Studies, and English.

**Key Concepts:**

colonization, decolonization, diaspora, genocide, hybridity, identity, indigeneity, interpellation, language, mestizaje, reclaiming "Nuestra América," subjectivity,

**Course Objectives**

Upon successful completion of this course, students will have acquired introductory level:

1. practice in critical reading, oral presentation, and analysis of issues related to feminist cultural traditions and social history
2. knowledge of women of color histories, traditions and interventions
3. competence in methods of interdisciplinary feminist analysis

**Required Texts:**

*Course Reader*

Aurora Levins Morales. *Remedios: Stories of Earth and Iron from the History of Puertorriqueñas*. 1998.

Octavia Butler. *Kindred*. 1980.

Linda Hogan. *Mean Spirit*. 1990. Edwidge Danticat. *The Farming of the Bones*. 1998. Julia Alvarez. *In the Time of the Butterflies*. 1994.

Jessica Hagedorn. *Dog eaters* 1990.

Nora Okja Keller. *Comfort Women*. 1998.

### III. Course Requirements:

**Participation. (15% of grade)** Your active participation in discussions will make this class a success. Please complete all reading by the assigned date and be prepared to share your questions, ideas, and criticisms. Attendance is a necessary component of participation, and more than two absences will affect your grade. Occasional quizzes will assess the degree to which you have read and understood the novels.

**Leading Discussion (10% of grade)** Each class, one or more students will present the readings. Presentations should discuss how the text is important to the history of Women of Color, summarize the major points of the reading, perform a close reading of one or more passages, and pose critical questions. Presentations should be between 10 and 15 minutes long.

**Reading Journals (15% of grade).** Purchase a small composition book to use as your reading journal. Think of it as your opportunity to interact with the texts: keep notes about your questions about the texts, what you think they're doing and why, and any answers you may discover. Bring to every class period for in-class writing assignments,

**Midterm Exam. (30% of grade)** A take-home essay exam. 7-10 pages. Due Wednesday, February 5, in class. No late exams will be accepted.

**Final Exam (30% of grade)** A take-home essay exam. 7-12 typed pages. Due Monday, March 17, 11:30 a.m. No late exams will be accepted.

**Standard Grading Scale:** 94-100=A, 90-93=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, Below 62=E

**Secondary Readings:** Additional supporting readings may be added to the course requirements as necessary.

**Accommodation:** Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. *In particular, I need to know immediately if we need to supply audio versions of the texts, as most of the texts are not widely available and bilingual speakers are necessary to record the texts for audio use.* Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene hall to coordinate reasonable accommodations for students with documented disabilities.

### **Women's Studies department Statement on Plagiarism**

As defined by University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of

plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple.

Always cite your sources (your TA and/or professor can help with this).

Always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism.

Always see your TA or professor if you are having difficulty with an assignment.

To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

## **Course Schedule**

### **Week One**

- Monday, January 6: Introductions, review of syllabus, brief lecture on women of color histories, counter-histories  
Aurora Levins Morales, *Remedios*, pp. xxxi–xxxvi Introduction
- Wednesday, Jan 8: Aurora Levins Morales, *Remedios*, 1-63: Bisabuelas/Great Grandmothers  
Abuelas/Grandmothers, Discovery,

### **Week Two**

Jan 13

*Remedios*, 64-140: Huracán, Jenjibre/Ginger, Parteras,

Jan 15

*Remedios*, 141-206: Lazos, Aguacero, Derrumbe

### **Week Three**

Jan 20

**Martin Luther King, Jr.** No classes.

Jan 22

Reading assignment: Angela Y. Davis. "The Legacy of Slavery: Standards for a New Womanhood"

### **Week Four**

Jan 27

Octavia Butler. *Kindred*. 9-107.

Jan 29

*Kindred*. 108-264  
Midterm Exam distributed

### **Week Five**

Feb 3

Film: *Daughters of the Dust*, dir. Julie Dash

Feb 5

Class discussion: *Daughters of the Dust*, dir. Julie Dash  
**Midterm Exam due**

### **Week Six**

Feb 10

Linda Hogan *Mean Spirit* 1-206

Feb 12            *Mean Spirit*. 209-375

**Week Seven**

Feb 17            Nora Okja Keller *Comfort Women* 1-120  
Film: *Silence Broken: Korean Comfort Women*, Dai Sil Kim-Gibson

Feb 19            Nora Okja Keller *Comfort Women* 121-224  
Cynthia Enloe "Base Women" from *Bananas, Beaches and Women*

**Week Eight**

Feb 24            Julia Alvarez *In the Time of the Butterflies*. 1-168  
Feb 26            *In the Time of the Butterflies*. 171-321

**Week Nine**

Mar 3             Edwidge Danticat. *The Farming of Bones*. 1-203

Mar 5             *The Farming of Bones* 204-310

**Week Ten**

Mar 10            Jessica Hagedorn, *Dog eaters* 1-116  
Film: Marlon Fuentes, *Bontoc Eulogy* 1995  
Final Exam Distributed  
**Graduating Seniors:** Journals due; Final Exams in UH 286 during class

Mar 12            *Dog eaters* 117-251  
Closing Ceremony  
Course Evaluations

**Final Exams Due: Monday, March 17, 11:30 am**

Turn in your Journals at Final Exam

If you would like your work returned to you after grades are posted, please submit a large SASE (Self-Addressed Stamped Envelope) with sufficient postage.