January 13, 2009

Daniel Mendelsohn
Associate Professor, Mechanical Engineering
E 338 Scott Lab
201 West 19th 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,

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 Krissak

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

<table>
<thead>
<tr>
<th>Current Requirements</th>
<th>Electives (15 hours):</th>
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<tbody>
<tr>
<td><strong>Core (10 Hours):</strong></td>
<td>African American and African Studies 243 (with approval), 545, 595</td>
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<tr>
<td>Comparative Studies 242, 243 (with approval), 367.04, 544</td>
<td>Allied Medical Professions 641</td>
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<td>Social Work 301</td>
<td>Anthropology 553.01</td>
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<td>Spanish 557</td>
<td>Comparative Studies 205, 242, 243 (with approval), 367.04, 544, 545</td>
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<tr>
<td>Women’s Studies 340, 367.02</td>
<td>History 598 (with approval)</td>
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<td>Linguistics 367</td>
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<td>Political Science 608</td>
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<td>Psychology 375</td>
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<td>Social Work 300, 301</td>
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<td>Sociology 380, 608</td>
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<td></td>
<td>Spanish 330, 331, 557, 689 (taught in Spanish)</td>
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<tr>
<td></td>
<td>Women’s Studies 340, 367.02, 520, 540, 545</td>
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<td></td>
<td>Independent research or fieldwork (5 credit hours maximum). Students can develop an independent project in consultation with an adviser.</td>
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<thead>
<tr>
<th>Proposed Requirements</th>
<th><strong>Students will choose one Focus Area for the minor.</strong></th>
<th>Social Issues Focus</th>
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<tbody>
<tr>
<td><strong>Culture, Literature and Arts Focus</strong></td>
<td><strong>History Focus</strong></td>
<td><strong>Social Issues Focus</strong></td>
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<td><strong>5 Hour Core course:</strong></td>
<td><strong>5 Hour Core course:</strong></td>
<td><strong>5 Hour Core course:</strong></td>
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<tr>
<td>Comparative Studies 242: Intro to Latino/a Studies</td>
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<td><strong>Students choose one course from the following:</strong></td>
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<td>Comparative Studies 544</td>
<td>History 324, 577.01, 577.02</td>
<td>African American &amp; African Studies 545</td>
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<td>English 367.01, 581 (with approval)</td>
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<td>Comparative Studies 243 (with approval), 367.04, 545 (cross-listed with AAAS 545)</td>
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<td>Spanish 557</td>
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<td>Women’s Studies 340, 560</td>
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<td>Women’s Studies 367.02</td>
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<td><strong>Students choose 3 courses from the following:</strong></td>
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<td>Arts and Sciences 640 (with approval)</td>
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<td>African American &amp; African Studies 545, 595</td>
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<td>Comparative Studies 205 (with approval), 367.04, 544</td>
<td>Comparative Studies 367.04</td>
<td>Anthropology 421.06</td>
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<td>English 367.01, 578 (with approval), 581 (with approval)</td>
<td>History 324, 577.01, 557.02, 598 (with approval)</td>
<td>Arts and Sciences 640 (with approval)</td>
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<td>Spanish 330, 331 (with approval), 380, 557</td>
<td>Sociology 380</td>
<td>Comparative Studies 243 (with approval), 367.04, 545</td>
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<td>Women’s Studies 367.02, 375, 367.02, 560</td>
<td>Women’s Studies 340, 367.02, 560</td>
<td>Psychology 375</td>
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<td>Social Work 300, 301</td>
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<td>Women’s Studies 340, 560</td>
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</tbody>
</table>
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)
Department of English
421 Denney Hall
174 West 17th 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 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 421.05
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 18th 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 (Krissak): 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, 2nd 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 12th Avenue
DAYS: Monday, and Wednesday from 11:30 a.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

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

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### LETTER GRADE AND NUMERICAL CONVERSION

<table>
<thead>
<tr>
<th>Letter</th>
<th>Numerical Range</th>
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<tbody>
<tr>
<td>A</td>
<td>100 to 95</td>
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<td>A-</td>
<td>94 TO 90</td>
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<td>B+</td>
<td>89 TO 85</td>
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<td>B</td>
<td>84 TO 80</td>
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<td>C+</td>
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<td>D</td>
<td>69 TO 65</td>
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<td>E</td>
<td>64 TO 0</td>
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**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
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.
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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 Chapelle'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 Gwardney; "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 Mobane

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 Selloss 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."
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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 or from a used vendor on 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.

**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).
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. Oqendo
“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;
Presentation AND Recommended: Adolf Hitler “Nation and Race” (CP)

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”

  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
  (very difficult material—2 presenters possible)

2/18 W  Black Skins, White Masks, Chapters 5-6
  Recommended AND Presentation: Anne Anlin Cheng “The Melancholy of Race”*
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 15th 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 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.
Grades:
- Presentations/participation: 50 points
- Paper: 100 points
- Midterm: 100 points
- Final exam: 100 points
- Total: 350 points

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.

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<th>Week</th>
<th>Topic</th>
<th>Reading</th>
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<td>Mar. 25-27</td>
<td>Migration and anthropology</td>
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<td>Project statement</td>
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<td>Apr 1-3</td>
<td>Migration in Latin America--history</td>
<td>Start Cohen</td>
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<td>Apr 8-10</td>
<td>Contemporary migration in Latin America</td>
<td>Finish Cohen</td>
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<td>Apr 15-17</td>
<td>What is transnationalism</td>
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<td>Apr 22-24</td>
<td>Moving to new destinations</td>
<td>Start Pessar</td>
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<td>Apr 29-May 1</td>
<td>Guest speaker</td>
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<td>May 6-8</td>
<td>Gender/legality and remittances</td>
<td>Complete Mahler</td>
<td>Project update</td>
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<td>May 13-15</td>
<td>Migration and development</td>
<td>Start Kyle</td>
<td>Midterm</td>
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<td>May 20-22</td>
<td>Directions for future studies</td>
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<td>May 27-29</td>
<td>Paper presentations</td>
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<td>Finished projects due with presentation</td>
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Final exam—Thursday, June 5, 9:30 am - 11:18
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:**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carmen Reading Responses:</td>
<td>30%</td>
<td>(1-3 points for each required posting)</td>
</tr>
<tr>
<td>Reading Presentation/Facilitation:</td>
<td>15%</td>
<td>(10, 12 or 15 points)</td>
</tr>
<tr>
<td>Mid-Term Final Project Proposal</td>
<td>15%</td>
<td>(10, 12 or 15 points)</td>
</tr>
<tr>
<td>Final In-Class Presentation:</td>
<td>10%</td>
<td>(6, 8, or 10 points possible group score)</td>
</tr>
<tr>
<td>Final Project:</td>
<td>30%</td>
<td>(15, 25 or 30 points)</td>
</tr>
<tr>
<td><strong>Total Possible:</strong></td>
<td><strong>100%</strong></td>
<td><strong>(100 points)</strong></td>
</tr>
</tbody>
</table>

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 29th each Project Group (1-5) will submit a collaboratively produced Mid-Term Project Proposal. This proposal will indicate weather 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 11th, 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 4th; Groups B & C—Thursday March 6th; Groups D & E—Tuesday March 11th). 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**


**Block 2: Whiteness Studies**

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)


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


**Block 5: Disability Studies**


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
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

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:
  o identify key moments in Chicana/o History, particularly in relation to larger events in
    U.S. History
  o describe theories of Mexican American racial, class, community, and gender formation
  o place contemporary events in Mexican American life in historical context
  o 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
Ernesto Galarza, Barrio Boy (South Bend: University of Notre Dame, 1971)
Lorena Oropeza, ¡Raza Sí! 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 Sullivan 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 embraced 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).

**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  
**Models and Theories for Chicana/o History**  
Ernesto Galarza, *Barrio Boy* (3-171)

1/10  
**The Mexican Revolution and Mexican Immigration**  
Ernesto Galarza, *Barrio Boy* (173-266)

1/15  
Martin Luther King, Jr. Holiday
NO CLASSES

1/17  
**Depression, Deportation, and Repatriation**  
Jose Alamillo, *Making Lemonade out of Lemons* intro, chapter 1 and 2

1/22  
**Labor Organizing, Unions, and Radicals**
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 Oropesa, *¡Raza Sí! ¡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 Oropesa, *¡Raza Sí! ¡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 Oropesa, *¡Raza Sí! ¡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 18th 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**

2/26

Chicana Feminism
* Gloria Anzaldúa, “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)
* Pierrette Hondagneu-Sotelo, Doméstica, from Chapter 1 (3-12, 22-28) and from Chapter 2 (29-55)

3/5

Inter-ethnic Latina/o Alliances
* Félix 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
* 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 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**


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:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Attendance/Participation</td>
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<tr>
<td>Community Event Write-ups</td>
<td>20%</td>
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<td>Film Analysis</td>
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<td>Midterm Exam</td>
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<td>Final Exam</td>
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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.osu.edu/.

**Attendance & Tardiness**
Class sessions are an integral part of this course. You cannot 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).
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”

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**

**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**

**In/Exclusive Communities: Gender and Sexuality**
Week 10

Latinas/os and the Media

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  
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:


(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 3rd 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://acctmgmt.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
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/
Rockers, Rappers, and Rabblerousers: 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


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

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


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

"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
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

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
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  b%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
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  b%5B0+%2Daph+op%5B0+%2D+hd+False+6E58&fn=1&rn=5

FINAL EXAM REVIEW

June, '08
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)

• CARMEN readings

**Recommended Text**


**Films** (screened in-class)

• Mariano Barroso, dir. *In the Time of the Butterflies* (2001), MGM.

**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

<table>
<thead>
<tr>
<th>Week 1</th>
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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.

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<th>Week 2</th>
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March 31 – The Spanish Colonial Legacy
Readings

April 2 – Manifest Destiny and Expansion
Readings

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<th>Week 3</th>
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April 7 – Manifest Destiny and Expansion
Readings

April 9 – In-Class Writing Session I
Readings
• 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 – Chicanas 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

April 30 – Tropicalization and Diaspora– Cuban-American Women
*** Film Screening, Ana Mendieta: fuego de tierra***
Readings

Week 7

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

**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.

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**Week 8**

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

*Readings*


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

*Readings*


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**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:


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**Week 10**

**May 26 – Memorial Day, No Classes**

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


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 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**

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**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.

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Class Calendar

<table>
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<tr>
<th>Week 1</th>
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<tr>
<td><strong>January 3 – General Introduction</strong></td>
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<th>Week 2</th>
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<tr>
<td><strong>January 7 – Women, Gender and the Visual</strong></td>
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| **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. |

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<th>Week 3</th>
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<tr>
<td><strong>January 14 – The Gaze and the Female Body</strong></td>
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<tr>
<td>• Julia Kristeva, “Approaching Abjection,” in The Feminism and Visual Culture Reader, 389-391. CARMEN.</td>
</tr>
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| **January 16 – Art** |
| • Linda Nochlin, “Why have There been No Great Women Artists?” in The Feminism and Visual Culture Reader, 229-233. CARMEN. |

### Week 4

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

*January 23 – Film*

- Movie screenings – TBA (no readings)

### Week 5

*January 28 – Film*

- 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*


### 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.

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


### Week 7

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


February 13 – Midterm Exam

Week 8

February 18 – Racialized Visions: Latinas


February 20 – Racialized Visions: Latina and Indigenous Women

- Catrióna Rueda Esquibel, “Aztec Princess Still at Large,” in *Beyond the Frame*, 197-206

Week 9

February 25 – Racialized Visions: Black Women


February 27 – Racialized Visions: Black Women


Week 10

March 3 – Sexuality, Transgressions and Deviant Bodies

- 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


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, Aztlan*, 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

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.


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


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 Vasquez “‘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.

<table>
<thead>
<tr>
<th>January 16 – Chicanas and the Labor Movement</th>
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<tbody>
<tr>
<td>Anna Nieto Gómez “Chicanas in the Labor Force” (pp.126-129) in <em>Chicana Feminist Thought</em>.</td>
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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**

<table>
<thead>
<tr>
<th>January 21 – Martin Luther King Day</th>
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<td>No classes</td>
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<tr>
<th>January 23 – Education</th>
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<tbody>
<tr>
<td>Anna Nieto Gómez “The Chicana—Perspectives for Education” in <em>Chicana Feminist Thought</em>.</td>
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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**

<table>
<thead>
<tr>
<th>January 28 – Creative Expressions: Visual Art</th>
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<tr>
<td>Amalia Mesa-Bains, “Domesticana: The Sensibility of a Chicana Rasquachismo” (pp. 298-315) in <em>Chicana Feminisms</em>.</td>
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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.


February 6 – Midterm Exam

No Readings

WEEK 7

February 11 – Creative Expressions: Film


February 13 - Chicana Feminist Icons: Virgen de Guadalupe


**WEEK 8**

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


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*.


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. Normal Alarcón [...et al]. CARMEN.


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.


**WEEK 10**

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<th>March 3 - Spirituality</th>
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<tr>
<th>March 5 – Chicanas and Post-Modernity – FINAL PAPER DUE</th>
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Chela Sandoval, “New Sciences: Cyborg Feminism and the Methodology of the Oppressed,” in *The Cybertexts 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, Unthinking 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), are encouraged to do so.

**Class Schedule:**

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

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

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

**Week IV: Immigration and citizenship: Legislating American Identity**
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
Week V: Social action/social movement
Omi and Winant, "Racial Projects" in Racial Formations
Thomas Ricento, A Brief History of Language Restrictionism in the United States

Week VI: Racializing criminality

Week VII: Race, ethnicity, and Popular Culture I

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

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Sep 19</td>
<td>Introduction</td>
</tr>
<tr>
<td>Sep 24</td>
<td><em>Infinite Divisions</em> edited by Tey Diana Rebolledo and Eliana Rivero</td>
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<tr>
<td>Sep 26</td>
<td><em>Infinite Divisions</em> edited by Tey Diana Rebolledo and Eliana Rivero</td>
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<tr>
<td>Oct 1</td>
<td><em>Silent Dancing</em> by Judith Ortiz Cofer</td>
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<td>Oct 3</td>
<td><em>Silent Dancing</em> by Judith Ortiz Cofer</td>
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<tr>
<td>Oct 8</td>
<td><em>Revolt of the Cockroach People</em> by Oscar Zeta Acosta</td>
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<td>Oct 10</td>
<td><em>Revolt of the Cockroach People</em> by Oscar Zeta Acosta</td>
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<tr>
<td>Oct 15</td>
<td><em>West Side Story</em> (see film on reserve before class)</td>
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<tr>
<td>Oct 17</td>
<td>Excerpts from <em>Love and Rockets</em> (handout)</td>
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<td>Paper #1 Due</td>
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<td>Oct 22</td>
<td><em>Signs from the Heart: California Chicano Murals</em>, Ed. Eva Sperling Cockcroft and Holly Barnet-Sánchez</td>
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<td>Oct 24</td>
<td><em>Signs from the Heart: California Chicano Murals</em>, Ed. Eva Sperling Cockcroft and Holly Barnet-Sánchez</td>
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<td>Oct 29</td>
<td><em>Loving Che</em> by Ana Menendez</td>
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<td>Oct 31</td>
<td><em>Loving Che</em> by Ana Menendez</td>
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<td>Nov 5</td>
<td><em>The Buddha Book</em> by Abraham Rodriguez</td>
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<td>Nov 7</td>
<td><em>The Buddha Book</em> by Abraham Rodriguez</td>
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<td>Nov 12</td>
<td>Veteran’s Day – No Class</td>
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<td>Nov 14</td>
<td>Film Panel: <em>Nuyorican Dream</em></td>
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<td>Nov 19</td>
<td>Film Panel: <em>Frida</em></td>
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<td>Nov 21</td>
<td>Film Panel: <em>Real Women Have Curves</em></td>
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<td>Nov 26</td>
<td>Film Panel: <em>Quinceañera</em></td>
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<td>Nov 28</td>
<td>Conclusion</td>
</tr>
</tbody>
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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  Office: 426
Hagerty Hall  E-Mail: stevens.368@osu.edu  Office Phone:
(614) 292-1384
Office Hours: Tuesday 1:30-3:30, OBA

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 entralling, 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: 30% (1-3 points for each required posting)
Reading Presentation/Facilitation: 15% (10, 12 or 15 points)
Mid-Term Final Project Proposal 15% (10, 12 or 15 points)
Final In-Class Presentation: 10% (6, 8, or 10 points possible group score)
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 29th each Project Group (1-5) will submit a collaboratively produced Mid-Term Project Proposal. This proposal will indicate weather 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 11th, 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 4th; Groups B & C-Thursday March 6th; Groups D & E-Tuesday March 11th). 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


Block 2: Whiteness Studies

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


Block 4: Critical Gender and Sexuality Studies


Block 5: Disability Studies


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
Teresa 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 B 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 Duel!
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
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.*
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 10th 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 his course. The idea here is constructive critiques and positive feedback.
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.
Course Outline, English 367.01, Winter 2005

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<tr>
<th>Date</th>
<th>Assignment/Activity</th>
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<tr>
<td>M Jan 3</td>
<td>Introductions, Discuss Syllabus</td>
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<tr>
<td>M Jan 10</td>
<td><em>The Long Winter</em>, pp. 100-265.</td>
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<td>W Jan 12</td>
<td><em>The Long Winter</em>, pp. 266-352.</td>
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<tr>
<td>M Jan 17</td>
<td>NO CLASS—Martin Luther King Day</td>
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<tr>
<td>T Jan 18</td>
<td>Draft of Ethnography due in my mailbox, 421 Denney Hall, by 12:00 Noon.</td>
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<tr>
<td>W Jan 19</td>
<td>Packet: Kerouac, Sarton. Peer Review.</td>
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<tr>
<td>W Jan 26</td>
<td>Packet: Momaday, Prejean</td>
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<tr>
<td>M Jan 31</td>
<td>Final Ethnography due. Essay 2 assigned. <em>Film: The Times of Harvey Milk</em></td>
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<tr>
<td>W Feb 9</td>
<td>Packet: Carson and Williams. Peer Review.</td>
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<tr>
<td>W Feb 16</td>
<td>No class.</td>
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<tr>
<td>W Mar 2</td>
<td>Packet: O'Connor and Baldwin. Peer Review.</td>
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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.
<table>
<thead>
<tr>
<th>DATE</th>
<th>READING</th>
<th>STUDENTS</th>
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<tbody>
<tr>
<td>M Jan 10</td>
<td><em>The Long Winter</em>, part 2</td>
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<tr>
<td>W Jan 12</td>
<td><em>The Long Winter</em>, part 3</td>
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<td>W Jan 19</td>
<td>Jack Kerouac, “Alone on a Mountaintop”</td>
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<td></td>
<td>Mae Sarton, “Rewards of a Solitary Life”</td>
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<td>M Jan 24</td>
<td>Pan Houston, “A Blizzard Under Blue Sky”</td>
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<td></td>
<td>Evelyn C. White, “Black Women and the Wilderness”</td>
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<td>W Jan 26</td>
<td>M. Scott Momaday, “The Way to Rainy Mountain”</td>
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<td></td>
<td>Sister Helen Prejean, “Memories of a Dead Man Walking”</td>
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<td>W Feb 2</td>
<td>Raymond Carver, “Cathedral”</td>
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<td></td>
<td>Alice Walker, “Everyday Use”</td>
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<tr>
<td>M Feb 7</td>
<td>Charlotte Perkins Gilman, “The Yellow Wallpaper”</td>
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<td>W Feb 9</td>
<td>Terry Tempest Williams, “Clan of One-Breasted Women”</td>
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<td>Rachel Carson, “Of Man and the Stream of Time”</td>
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<td>M Feb 14</td>
<td><em>Tuesdays with Morrie</em>, part 1</td>
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<td>M Feb 21</td>
<td><em>Tuesdays with Morrie</em>, part 2</td>
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<td>W Feb 23</td>
<td>Gloria Steinem, “I was a Playboy Bunny”</td>
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<td>Barbara Ehrenreich, “Scrubbing in Maine”</td>
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<td>Dave Barry, “Lost in the Kitchen”</td>
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<td>M Feb 28</td>
<td>Kesaya E. Noda, “Growing Up Asian in America”</td>
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<td>Bernard Malamud, “Angel Levine”</td>
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<td>W Mar 2</td>
<td>Packet: Flannery O’Connor, “Revelation”</td>
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<td>James Baldwin, “Sonny’s Blues”</td>
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<td>Scott Russell Sanders, “The Common Life”</td>
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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 Spilling 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 (5 pages)
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

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<thead>
<tr>
<th>Date</th>
<th>Week</th>
<th>Author/WORK</th>
<th>Title</th>
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<tbody>
<tr>
<td>Sept. 25</td>
<td>(Week One)</td>
<td>Latino: Antony Farias &quot;Red Serpent Ceviche&quot;, Junot Diaz, Julia Alvarez &quot;Our Papers&quot;.</td>
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<td>Sept. 27</td>
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<td>Ysa T. Núñez &quot;Broadway&quot;, Abraham Rodríguez Jr. &quot;Babies&quot;, Beatriz Rivera, Cristina García, Ana Menéndez &quot;In Cuba I was a German Shepard&quot;.</td>
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<tr>
<td>Theory</td>
<td></td>
<td>&quot;Contemporary American Short Story Cycle&quot; and O'Rourke's &quot;Morphological Metaphors for the Short Story&quot;</td>
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<td>Oct. 2</td>
<td>(Week Two)</td>
<td>Chicano: From Islas's <em>Uncollected Works</em>: &quot;Submarine&quot;, &quot;Tia Chucha&quot;, &quot;The Dead&quot;, &quot;Nina&quot;, &quot;Compadres y Comadres&quot;. Also, read Ana Castillo &quot;Loverboys&quot;.</td>
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<tr>
<td>Theory</td>
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<td><em>Arturo Islas: Uncollected Works</em> Introduction and &quot;Saints, Artists, and Vile Politics&quot;; also read Elizabeth Jacobs's &quot;Mexican American Literature&quot;.</td>
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<td>Oct. 4</td>
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<td>Alfred Arteaga; Dagoberto Gilb, Luis Urrea &quot;Father Returns From the Mountain&quot;, Daniel Olivas &quot;Muy Loca Girl&quot;,</td>
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<td>Theory</td>
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<td><em>Brown on Brown</em> Introduction, Chapter 4, Conclusion; <em>Spilling the Beans</em> Introduction and author interviews for Arteaga, Gilb, Urrea, and Olivas.</td>
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<td>Theory</td>
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<td>James Phelan's &quot;Reading Across Identity Borders&quot;,</td>
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<td>Oct. 11</td>
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<td>Edwidge Danticat's &quot;Night Woman&quot;, Danny Lefterriè &quot;America, We Are Here&quot;, Octavia Butler &quot;Speech Sounds&quot;.</td>
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<td>Theory</td>
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<td>Madelyn Jablon's &quot;Womanist Storytelling&quot;.</td>
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<td>Oct. 16</td>
<td>(Week Four)</td>
<td>American Indian: N. Scott Momaday &quot;She Is Beautiful in Her Whole Being&quot;, Greg Sarris, Ronald Rogers,</td>
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<td>Oct. 18</td>
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<td>Sherman Alexie &quot;What You Pawn I will Redeem&quot;, Gerald Vizenor &quot;The Baron of Patonia&quot;.</td>
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<td>Theory</td>
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<td>James Ruppert &quot;Fiction: 1968 to the present&quot; (e-reserve).</td>
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<td>Theory</td>
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<td>John Wright &quot;North Pacific Rim Culture&quot; articles by Quan Wang, Laurie Leach.</td>
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<td>Oct. 25</td>
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<td>Multicultural America: Michelle Cliff, Michael Musto, Judith Freeman, Cecile Pineda,</td>
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<td>Theory</td>
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<td>A Robert Lee &quot;America and the Multicultural World&quot;.</td>
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<td>Paper I Due!</td>
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Comic Books

Oct. 30  (Week Six)  Latino: Frank Espinosa's *Rocketo*,
Nov. 1  Gilbert Hernandez *Sloth*.
Theory:  Aldama on "La Maggie La Loca": www.guttergeek.com

Nov. 6  (Week Seven)  Latino Cont: Los Bros Hernandez, *Love & Rockets X*
Theory  Darick Scott's "Love, Rockets, Race & Sex
Nov. 8  Wilfred Santiago *In My Darkest Hour*.

Nov. 13  (Week Eight)  African American: Aaron McGruder's *Birth of a Nation*
Theory  Marc Singer “Black Skins” and Jeffrey Brown’s “Comic
Book Masculinity”
Nov. 15  Ho Che Anderson's *King*

Nov. 20  (Week Nine)  Multiculti. American: Ryan Inzana’s *Johnny Jihad*
Nov. 22  Ivan Velez Jr. *Tales of the Closet*
Theory  Silversmith’s *Superheroine*
Paper II Due!

Nov. 27  (Week Ten)  Continued:
Nov. 29

Dec. 8  Final Paper Due 6PM (Email as attached Word document)
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 of Memory by Richard Rodriguez, Educating Rites 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 workshoped, 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 workshoped. 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 292-6607. 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, 292-1633. Office of Disability Services: Students with disabilities who need accommodations should be registered at the Office for Disability Services. Call 292-3307.


Sharyn Talbert, Ph.D. Associate Director Undergraduate Studies Department of English 413 Denney Hall 184 W 17th Avenue Columbus OH 43210 614/292-6735

https://new-webmail.osu.edu/uwc/webmail/osu.edu/print.html 5/1/2008
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 though 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 for 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)


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://estw.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

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<th>WEEK 1</th>
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<tr>
<td>Wednesday, September 19</td>
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Introduction

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<th>WEEK 2</th>
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<td>Monday, September 24</td>
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The Colonial Legacy (Part 1)
Reading:

Wednesday, September 26

The Colonial Legacy (Part 2)
Readings:

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<th>WEEK 3</th>
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<td>Monday, October 1</td>
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Chicanas
Patricia Zavella, “Silence Begins at Home,” Telling to Live, 43-54.

Wednesday, October 3

Centroamericanas

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<th>WEEK 4</th>
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<td>Monday, October 8</td>
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Caribeñas
Readings:
Daisy Cocco De Filippis, “The House that Mamá Biela Built,” Telling to Live, 90-95.
Wednesday, October 10

State and Cultural Nationalism
Readings:
  Luz de Alba Acevedo, “Daughter of Bootstrap,” Telling to Live, 139-147.

WEEK 5
Monday, October 15 – Quiz 1

“White” Feminism
Readings:
  TeyDiana Rebolledo, “Chicana studies: is there a future for us in women studies?” Latina Issues, 382-387.

Wednesday, October 17

Latinas and Education
Readings:

WEEK 6
Monday, October 22

Latinas and Labor
Readings:

Wednesday, October 24

Latina Leadership

WEEK 7
Monday, October 29

MIDTERM EXAM

Wednesday, October 31

Native, Black and Other Intersectionalities
Readings:
Rina Benamayor, “You Speak Spanish Because you are Jewish?” *Telling to Live*, 55-59.
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:

**Wednesday, November 7**

### Testimonio as Method
Readings:
- 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**

### Borderlands and the Mestiza
Readings:

**Wednesday, November 14**

## WEEK 10

**Monday, November 19**

### Diaspora, Movement and Gender
Readings:
- Aurora Levins Morales, “My Name is this Story,” *Telling to Live*, 100-103.

**Wednesday, November 21 – Quiz 2**

### Gendered Violence
Readings:


**WEEK 11**

**Monday, November 26**

**Sexuality and Subjectivity**


**Wednesday, November 28 – Testimonio Paper Due**

**Queer and Lesbian Politics**

Readings:


**** FINAL EXAM- Wednesday, December 5, 11:30-1:18pm ****
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)

- CARMEN readings
Recommended Text


Films (screened in-class)

- Mariano Barroso, dir. *In the Time of the Butterflies* (2001), MGM.

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

**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

<table>
<thead>
<tr>
<th>Week 1</th>
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| March 24 – **Introduction**  
*No Readings* |

| March 26 – **The Spanish Colonial Legacy**  
*Readings* |
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<tr>
<td>• Sor Juana Inés de la Cruz, “Response to the Most Illustrious Poetess Sor Filotea de la Cruz,” <em>Poems, Protest, and a Dream</em>, Sor Juana Inés de la Cruz (New York: Penguin Books, 1997): 2-75. CARMEN.</td>
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<th>Week 2</th>
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| March 31 – **The Spanish Colonial Legacy**  
*Readings* |
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<th>Week 3</th>
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| April 2 – **Manifest Destiny and Expansion**  
*Readings* |
|---------------------------------------------------------------|

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

| April 9 – **In-Class Writing Session I**  
*Readings* |
|---------------------------------------------------------------|
• Rosaura Sánchez and Beatrice Pita, “Introduction to The Squatter and the Don,” in The Squatter and the Don, pp. 7-49.

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<th>Week 4</th>
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<tr>
<td>April 14 – Chicanas and Mexican-American Women – Land and Labor</td>
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<tr>
<td><strong>Readings</strong></td>
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<tr>
<td>• Helena María Viramontes, Under the Feet of Jesus, Chapters 1 and 2, pp. 3-90.</td>
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| April 16 – Chicana and Mexican-American Women – Land and Labor |
| **Readings** |
| • Helena María Viramontes, Under the Feet of Jesus, Chapters 3 and 4, pp. 93-176. |

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<th>Week 5</th>
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<tr>
<td>April 21 – Chicanas and Mexican-American Women – Desire and Sexuality</td>
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<tr>
<td><strong>Readings</strong></td>
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<tr>
<td>• Denise Chávez, Loving Pedro Infante, page #s TBA.</td>
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| April 23 – Chicanas and Mexican-American Women – Desire and Sexuality |
| **Readings** |
| • Denise Chávez, Loving Pedro Infante, page #s TBA. |

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<th>Week 6</th>
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<tr>
<td>April 28 – In-Class Writing Session II – RESEARCH PAPER #1 DUE</td>
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<td><strong>Readings</strong></td>
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| April 30 – Tropicalization and Diaspora – Cuban-American Women |
| **Readings** |

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<th>Week 7</th>
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<tr>
<td>May 5 – Tropicalization and Diaspora – Cuban-American Women</td>
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<td><strong>Readings</strong></td>
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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.

May 12 – Tropicalization and Diaspora– Puerto Rican Women

Readings


May 14 - In-Class Writing Session III

Readings


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:


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


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 2nd, 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://cswt.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**

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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. *Complete “Pretest”*


Wed Sep 28  **Class discussion. Dillard**: Introduction (1-23). *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 http://www.nytimes.com/books/01/03/04/reviews/010304.04malcomst.html*

Mon Oct 3  *Dillard*: Chapters 1-2


*Mid-Term Study Guide Distributed*


Wed Oct 12  **Class discussion. Springer**: Frances Gateward, “Documenting the Struggle: African American Women as Media Artists, Media Activists” (275-296)


Wed Oct 19  **Class discussion. Springer**: Kristin Myers, “Racial Unity in the Grass Roots? A Case Study of a Women’s Social Service Organization” (107-130)

Mon Oct 24  *Springer*: 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


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 / 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 31st.

Spring 2007
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 10th and 24th.

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 1st 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 15th. 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?

April 3
‘Abominable Mixture and Spurious Issue’: The Early Colonial fight Against Amalgamation

April 5
Approaching the Civil War and the Advancing Threat to ‘White Purity’

April 10
Discourse and Miscegenation
Extra readings to be advised
1\textsuperscript{st} 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 \textit{Bondwoman’s Narrative} – \textsc{START READING Passing} (2.5 weeks to read)

April 17
\textbf{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. Tantillo (eds), \textit{American Sexual Politics: Sex, Gender and Race Since the Civil War}. Chicago and London: University of Chicago Press, 59 - 74.

April 19
Women’s Stories 1: Child and Browning

April 24
Film viewing: \textit{Birth of a Nation}

2\textsuperscript{nd} 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 \textit{Birth of a Nation}

May 1
\textbf{Black/White Love in the 1920s: Rhinelander v. Rhinelander}
Excerpts from \textit{Rhinelander} provided for analysis.

May 3
Discussion of \textit{Passing} - \textsc{START READING Caucasia} (3 weeks to read)

May 8
Women’s Stories 2: Johnson, Day, Brooks

May 10
\textbf{Contesting Anti-Miscegenation Laws: The Lead-Up to Loving}

May 15

*Loving v. Virginia*


*Loving v. Virginia* [http://wings.buffalo.edu/law/bclc/web/loving.htm](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*


May 24

New People: ‘Mixed Race-ness’


May 29

Discussion of *Caucasia*

May 31

The Continuing Legacy of Anti-Miscegenation Rhetoric


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:

Additional texts:


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  

“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 “Conjuctions: Life Narratives in the Field of Human Rights”*

Nov. 2 W *I, Rigoberta Menchu* Conclusion  
*Presentations 5: Daphne Patal “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
Presentation 7: Cindy Cruz "Toward an Epistemology of a Brown Body"

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  Adicle Chapters 1-6
Presentation 8: Charles Johnson "Reading the Eightfold Path" and "A Sangha by Another Name"

Nov. 23  W  No Class, Papers due by 2:00 p.m.

Nov. 28  M  Adicle Chapters 7-11

Nov. 30  W  Adicle Conclusion
Exam Questions Distributed
Evaluations

Dec. 5  M  FINAL EXAMS DUE IN MY MAILBOX BY NOON
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

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➢ Provide a 1-page handout discussing important themes and arguments in the article.
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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.

**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.”
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?

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Nov. 28 M  Adiele Chapters 7-11

Nov. 30 W  Adiele Conclusion
Exam Questions Distributed
Evaluations

Dec. 5 M  FINAL EXAMS DUE IN MY MAILBOX BY NOON
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
Jessica Hagedorn. Dogeaters 1990.
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.


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

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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: Lazo, 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

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, *Dogeaters* 1-116  
Film: Marlon Fuentes, *Bontoc Eulogy* 1995  
Final Exam Distributed  
**Graduating Seniors:** Journals due; Final Exams in UH 286 during class

Mar 12  
*Dogeaters* 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.