

Women's Studies/English 211: Sex Matters: Introduction to Queer Culture and Literature
(HUM, 3 Credits) Tues/Thurs 4:15-5:30
Fall 2017 CUE 219

Professor Heidenreich Zuñiga
Office Hours: Monday 3:00-4pm; Tues 5:45-6:30
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If you have a question, ask it in class, post it to our blackboard site, or come to my office. Use my email only to schedule office appointments (lheidenr@wsu).

Course Introduction and Description:

Women's Studies/English 211 is an introduction to queer cultural production in the US. Its emphasis, this semester, is on paperback literatures. Queer cultural production does not occur in vacuum or emerge from unmarked cultural communities. Instead it emerges from specific cultural communities, shaped by the specific histories and socio-economic realities. Thus, this course will focus on the resistance work produced by three distinct queer communities: Black, Chicana/o, and Euro-American queer communities. It begins in the 1600s, with a Mexican nun writing feminist poetry and love letters to other women, spends some time in the 1950s with the production of early pulp fiction, and it ends with the backlash of the late twentieth century when conservatives reacted to a new flourishing of LGBT human rights and cultural production. By examining texts from different cultural communities throughout U.S. history, the course provides students with a basis for evaluating relationships between popular culture and social change, and for mapping uses of cultural production/fiction to further specific community struggles for a more just society.

Students read queer-authored twentieth-century novels and young adult fiction as well as theoretical and historical documents; they also produce an analytical and creative summary of a work of young adult fiction. Throughout the semester students complete *Journal Exercises* to aid them in responding to critical/structural questions about texts; and they sit for three exams to reinforce key concepts, historical watersheds, and specific examples of change over time. In short, the course is a combination of work, fun, and more work. The goal is the creation of (or expansion of) a critical, creative tool-box.

Course Objectives:

Improve your ability to analyze information, think critically about sources, and to express your conclusions, arguing from sources, in writing. In the context of queer cultural production, this means you will learn to:

1. Analyze and discuss the historical circumstances that gave rise to the phenomenon of queer fiction from specific cultural communities.
2. Recognize the tools used by queer and l/g/b/t writers in constructing counter-narratives.
3. Identify political arguments put forward in texts from dominant cultures as well as minority cultures.
4. In a written format, apply and explain basic critical concepts (gender, race, social disruption) to specific texts.
5. Queer the world "in a lot of different ways."

Required Texts (available at Crimson and Gray and at the Bookie – and Amazon.com and HPB.com):

1. Bergman, Bear S., *Butch is a Noun*
2. Gomez, Jewelle, *The Gilda Stories* (Chapters 1-2, 5-8)
3. Packer, Vin, *Spring Fire*
4. Sánchez, Alex, *The God Box*
5. W ST 211 Reader: Available at Cougar Copies

Other Texts (you will be assigned one: available through Summit (also at abe.com etc.):

Danforth, Emily M., *The Miseducation of Cameron Post*

Duplechan, Larry. *Blackbird*

Block, Francesca Lia, *Love in the Time of Global Warming*

Floreen, Tim. *Willful Machines*

Sáenz, Benjamin Alire. *Aristotle and Dante Discover the Secrets of the Universe*

Course Requirements/Assessments:

In order to succeed in this class you can expect to complete between three and five hours of work outside of class (depending on how quickly you read) each week.

Mid-Term Exams (100 points each for a total of 200 points/31% of grade): Mid-term exams are designed to assess your ability to identify critical concepts in the field of LGBTQ studies. There will be two mid-term exams, one during week six and one at week eleven. Mid-term exams are framed to encourage students to review material from lectures, films, discussions and readings. They consist of fill in the blank and short essay (analytical ID) responses. If you miss a mid-term exam the only time to make-up the exam is at the final. No Exceptions.

Short Paper/text analysis (100 points/20% of grade): While short, this assignment assesses your ability to analyze the historical circumstances that gave rise to today's LGBTQI literature and to explain basic concepts of the field(s). On November 30th, at the beginning of class, you will be required to turn in a three-page book review/analysis (plus bibliography) that makes connections between a specific book and issues and events addressed in class readings.

In the essay you will be required to do the following:

- a. Map the context and historical setting of the novel.
- b. Explain/argue whether or not the text challenges structural inequalities (racism, patriarchy, gender binaries).
- c. Directly apply the work of one of the course readings (Lorber, Allan, Baldwin, etc.) in making the argument.
- d. Imagine a different ending to the story.

Full assignment will be distributed during week six.

Journals (100 points/16%): Journal work is central to this class. In your journals you will be required to respond to texts, analyze data, define terms, and more. All journal entries must be kept in a 9 ¾ x 7 ½ inch composition book. Entries are graded on a credit/no credit basis. For each entry missed ten points is deducted from the assignment. Journals will be collected during week x and y of class. See page 8 of this syllabus for full description of the required format for all journal entries (we will also review formats and specs in class).

Online Quizzes (OQuizzes, 10 points each for a total of 140 points/ 22%): Online quizzes for most of your readings are posted on Blackboard. Each of these quizzes are due before class. Quizzes are noted throughout the syllabus. You are allowed only two attempts to pass.

Final Exam (100 points/16% of grade): The final exam serves a similar function to the mid-term exams, but is *cumulative*. It tests your knowledge of readings, lectures, videos and class

discussions. It will cover all material from week 10 through week 16 as well as any information included on midterm examinations.

Class attendance is mandatory for this class. You are allowed up to three absences from class, after that your grade will be lowered by 5 points for each class missed. In addition, you will lose points for any assignments missed during that time. Six or more absences results in an F in the class for the semester. Approved and documented university excuses are acceptable (this means forms from the Athletic Department, MSS, or similar unit handed in *before* the absence). It is the responsibility of the student to turn in all paperwork and to retrieve all assignments *prior to* the WSU event (assignments must be turned in upon return to campus).

Class begins promptly at 4:15 and ends at 5:30 pm. Each 2x tardy *or leaving early* will be counted as an absence (i.e. everyone gets one break, after that your grade is lowered).

Class participation is also an important part of this class, meaningful contributions to class discussions and *cooperation with fellow scholars* and is used to determine final grade (+/- 1-2%). In this class, excellent participation consists of your ability to engage key texts and apply key concepts from the field in the context of class discussions. If you stray from course material into personal opinion you will be reminded to “return to the text.” If you ask a question demonstrating that you are behind in your reading, you will be reminded to catch up with the reading. Racist, sexist, transphobic statements or questions will be mapped and analyzed in the context of scholarly course material. Our classroom is a place of knowledge production and of learning, use this space to practice engaged, informed knowledge production.

If you miss a class do NOT ask the professor what you “missed.” Borrow notes from a classmate, read over them, and then come to office hours and ask the professor specific questions about the material.

Assignment	Points	Percentage
Midterm		
Exams	200	31%
Short Essay	100	16%
Journal	100	16%
Online Quizzes	140	22%
Final Exam	100	16%
Total	640	100%

Grading Scale:

94-100%	A	74-76%	C
90-93%	A-	70-73%	C-
87-89%	B+	67-69%	D+
84-86%	B	60-66%	D
80-83%	B-	Below 60%	F
77-79%	C+		

Course Policies:

Academic Etiquette Policy: Name-calling and other forms of verbal harassment will result in dismissal from the class-session, a mandatory meeting with the professor, and a letter to Student Conduct. Any second offence will result in dismissal from the course.

Use of cell phones and laptops is *not* permitted during class. If your cell phone is out or rings during class you will lose 5 points from your grade. While laptops do allow students to take more notes during lectures, our most recent studies show that students retain less information than when they take hard-copy notes– so consider taking hard-copy notes in your other classes as well.

Assignments: After the first five minutes research/creative papers are considered “same day late” and lose five points. They continue to lose five points each day thereafter. Assignments must be turned in as “hard copy.” Electronic submissions are not acceptable. Readings are due on the day they appear in the syllabus, thus reading quizzes cannot be taken after their due date.

Students with Disabilities: Students with Disabilities: Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center [Pullman] or Disability Services at [name of campus] address on your campus] to schedule an appointment with an Access Advisor. All accommodations **MUST** be approved through the Access Center or Disability Services. For more information contact a Disability Specialist on your home campus.

Pullman or WSU Online: 509-335-3417, Washington Building 217;

<http://accesscenter.wsu.edu>, Access.Center@wsu.edu

Academic Integrity Policy:

Academic integrity is the cornerstone of higher education. As such, all members of the university community share responsibility for maintaining and promoting the principles of integrity in all activities, including academic integrity and honest scholarship. Academic integrity will be strongly enforced in this course. Students who violate WSU’s Academic Integrity Policy (identified in Washington Administrative Code (WAC) 504-26-010(3) and -404) will receive a failing grade on the assignment, will not have the option to withdraw from the course pending an appeal, and will be reported to the Office of Student Conduct.

Cheating includes, but is not limited to, plagiarism and unauthorized collaboration as defined in the Standards of Conduct for Students, WAC 504-26-010(3). You need to read and understand all of the definitions of cheating: <http://app.leg.wa.gov/WAC/default.aspx?cite=504-26-010>. If you have any questions about what is and is not allowed in this course, you should ask course instructors before proceeding.

If you wish to appeal a faculty member's decision relating to academic integrity, please use the form available at conduct.wsu.edu.”

Campus safety plan/emergency information: *Classroom and campus safety are of paramount importance at Washington State University, and are the shared responsibility of the entire campus population. WSU urges students to follow the “Alert, Assess, Act,” protocol for all types of emergencies and the “Run, Hide, Fight” response for an active shooter incident. Remain ALERT (through direct observation or emergency notification), ASSESS your specific situation, and ACT in the most appropriate way to assure your own safety (and the safety of others if you are able).*

Please sign up for emergency alerts on your account at MyWSU. For more information on this subject, campus safety, and related topics, please view the [FBI’s Run, Hide, Fight video](#) and visit the [WSU safety portal](#)

Fall Schedule of Readings and Assignments

NOTE: Though I will try to remain as faithful as possible to this syllabus, I reserve the right to make changes. These will be announced in advance in class.

Week One: Introductions

Tuesday, Aug. 22 Introductions, Syllabus, Handout #1 (Plagiarism). Sex and Gender Quiz.
Distribution of Thursday's reading.

Film Short: Tomboy

Thursday, Aug. 24 "It's All about Race?" Introduction to race and ethnicity and their function
in queer cultural production.

Reader (OQ1) "Ranking Humankind," "Science and Prejudice," "Science, Skulls, and
Mustard Seeds (43-54)

Begin Reading *Spring Fire*

Week Two: Race and Gender in the Americas: Sor Juana Inés de la Cruz

Tuesday, Aug. 29 Race, Class and Sex in the Americas

JSTOR DB(OQ2) Gaspar de Alba, "Excerpts from the Sapphic Diary of Sor Juana Inés de la
Cruz"

Continue Reading *Spring Fire*

Thursday, Aug 31 Sor Juana Inés de la Cruz

Reader (OQ3) Sor Juana Inés de la Cruz, overview

Reader (OQ3) James Baldwin, overview; "Freaks and the American Ideal of Manhood"

Week Three: Challenging Gender Roles, Challenging Patriarchy

Tuesday, Sept. 5 Social Systems: Patriarchy

Reader (OQ4) "Patriarchy, the System," Allan G. Johnson

Video *Yo la Peor de Todas*

Thursday, Sept. 7 Sor Juana Inés de la Cruz: Challenging Patriarchy

Video *Yo la peor de todas*

Begin Discussion (OQ5) *Spring Fire*

Week Four: From *Fire!* to Pulp Fiction

Tuesday, Sept.12 "The Golden Age of Lesbian Pulp Fiction"

Reader (OQ6) "Smoke, Lilies, and Jade"

Finish Reading *Spring Fire*

Thursday, Sept.14 "Before Stonewall"

Review Guides Distributed

Week Five: Before Stonewall (cont.)

Tuesday, Sept. 19

Finish Discussion of *Spring Fire*
 Film Clip: *Before Stonewall*
 Pre-Quiz

Thursday, Sept. 22

Begin Reading (OQ7) *Gilda Stories* (Chptr. 1: Louisiana: 1850)
 Reader Jewelle Gomez, overview

Week Six: Exam Week

Tuesday, Sept. 26 Review

Thursday, Oct. 28 Exam

Paper Assignment DistributedContinue Reading *Gilda Stories* (Chptr. 2: Yerba Buena)**Week Seven:** Race and Sex, Beyond Binaries

Tuesday, Oct. 3

Continue Reading *Gilda Stories* (Chapter 5)
 Video Clip *Watermelon Woman*

Thursday, Oct. 5

Searching for Antepasadas
 Finish Reading *Gilda Stories* (Chapter 6-end)
 (OQ8) *Gilda Stories*

Week Eight: Twentieth-Century Black Lesbian Writings: Sign up for Consultations

Tuesday, Oct. 10

Home Girls: Lorde and Barbara Smith
 Reader (OQ9) Audre Lorde, overview; "Coal," "Who Said it was So Simple," "The Master's Tools"

Nuts and Bolts:

MLA Citations, working a paragraph, sources not to use.

Exams Returned

Thursday, Oct. 12

Video Clip Litany of Survival
 Reader (OQ10) Lorde; *Zami* (excerpt)

Week Nine: The Homo-Sexual Speaks Back

Tuesday, Oct. 17

Before there was Butch...the birth of the homo-sexual

Thursday, Oct. 19

Reader *Well of Loneliness* (excerpt), Radclyffe Hall**Week Ten: Emergence of Transgender Lit.**

Tuesday, Oct. 24

From Masculine Women, to Real Men?

Begin Reading *Butch is a Noun*
Reader (OQ11) Trans/Portraits, “Accidental Activists”
Pre-Quiz

Thursday, Oct. 26 Online Assignment
Continue Reading (OQ12) *Butch is a Noun*

Week Eleven: Exam/Disrupting Gender

Tuesday, Oct. 31 Review

Thursday, Nov. 2 Exam

Week Twelve: Butch is...

Tuesday, Nov. 7 Finish Discussion
Finish Reading *Butch is a Noun*
Sign up for Extra Credit Presentations

Thursday, Nov. 9 Exams Returned
Read (OQ13) *The God Box, through page 134 (Chapter 27)*

Week Thirteen: From Flourishing to Culture Wars

Tuesday, Nov. 14 From Flourishing to Backlash
Finish Reading *The God Box*

Thursday, Nov. 16 From Cures to Fetal Patches: The Art of Homophobic Cultural Production
Film Clip *God Loves Uganda*

Week Fourteen: Autumn Break Nov. 20-24



Week Fifteen: New Battles

Tuesday, Nov. 28 Backlash
Reader (OQ14) Erzen, “Love Won Out?”; Schlatter, “Suspect Science”
Video *But I’m a Cheerleader*
Extra Credit Slides **and** Drafts due to Professor no later than office hours today.

Thursday, Nov. 30
Video *But I’m a Cheerleader*
Papers Due Today

Week Sixteen: Bringing it all home

Tuesday, Dec. 5 Extra Credit Presentations

Thursday, Dec. 7 Review Session

Final Exam is Monday Dec. 11th, 3:10am-5:10pm

Plagiarism

Plagiarism or cheating of any kind on *any* assignment or exam will not be tolerated and will result in a *failing grade on the assignment* and a report to Student Conduct. At Washington State University, plagiarism and/or cheating can result in dismissal from the university.

Turning in work downloaded from the Internet, or turning in any work without citing your sources is plagiarism. Cutting and pasting information into a document, *including an annotated bibliography*, is a form of plagiarism. Always cite the source of your work and never “cut and paste” another’s work and call it your own. Other people (your professors, fellow students, tutors in the writing lab) may give you suggestions for improving a piece of written work, but the work itself must be your own. If you are at any time unclear about what constitutes plagiarism or cheating, please see me.

Among undergraduates, one of the most common forms of plagiarism is the use of other scholars' words or ideas without citations. This sort of plagiarism often occurs because of unfamiliarity with the conventions of documentation in academic papers. In this class, it is your responsibility to always cite the source of your work and to use quotation marks or “block quotations” when you use other peoples’ words.

For example, I really like the work of Cherríe Moraga and think that she can explain differences better than I ever could. If I were to use her words in my paper, I might write something like this...

Coalition among and between women, even working class women, is often a difficult task. Too often, we assume we have many things in common without acknowledging that we bring different resources to the table: different struggles, different histories. In order to build useful coalition, we need to identify and talk about our own subject positions. As Cherríe Moraga argues, “The danger lies in ranking the oppressions. The danger lies in failing to acknowledge the specificity of the oppression. The danger lies in attempting to deal with oppression purely from a theoretical base” (52).

My words begin with “Coalition among and between women...” and end with “As Moraga argues.” As soon as I begin to use Moraga’s words, I must use quotation marks (or indent the quotation). I must also cite my source.

Another form of plagiarism is turning in a paper that someone else has written and claiming it as your own. In our information age, the most common form of “turning in a paper that someone else has written” occurs when students take information from the Internet and turn it in as their own. At times a student downloads an entire paper. At other times they cut material from several sources, reassemble the material, and turn product in as their own work. Utilizing the Internet in either of these ways constitutes plagiarism and, as with any form of plagiarism in this class, will result in a failing grade for the assignment and a letter to student conduct.

Finally, you cannot turn in work for one class that you have already turned in for another class/requirement.

If you have any questions at all regarding plagiarism or academic dishonesty, please speak to your professor and/or consult your WSU Student Handbook (Topic: Academic Dishonesty), or go to the website: “Plagiarism: how to avoid it” (<http://www.wsulibs.wsu.edu/library-instruction/plagiarism/how-avoid-it>).

Taking Steps to Avoid Plagiarism:

- Complete the tutorial located at <http://www.wsulibs.wsu.edu/plagiarism/> .
- When doing research, take care to mark quotations and always make a note of the source.
- Proof your paper to make sure that all quoted material *and* all paraphrased material has been attributed to its source.
- Never cut and paste from another source; never cut information from an abstract and paste it into an annotated bibliography.
- Never “borrow” a paper from a friend.
- Never turn in work that is not your own.
- Do not turn in the same paper for two different assignments.

