

Course Instructor:

Elijah (Eli) Drzata
(he/him)

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Course Info:

MWF, Period 8
3:00 PM – 3:50 PM
Keene-Flint Hall (FLI) 0119

Student Hours:

M,W 1:40 PM – 2:40 PM
Or by appointment
Turlington Hall (TUR) 4307

Zoom option:

<https://ufl.zoom.us/j/94940302738>;
Meeting ID: 949 4030 2738

AML 2070 Survey of American Literature

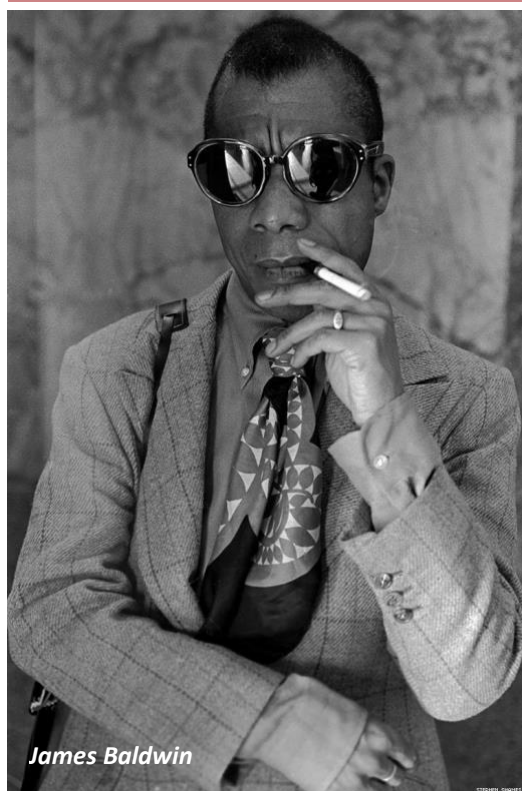
Section 03A5 / Class No. 10283 / Fall 2022

COURSE DESCRIPTION

Whether we are gay, straight, and/or cisgender, we all have a relationship to gender and sexuality. Even so, American Literature courses have tended to shy away from discussing authors as gendered and sexual beings. Why are such identity markers commonly omitted from literary discussions? Do they matter? What do we know about literature by Americans who do not fit in the gender binary of male/female, have experiences with same-gender love, and have experienced discrimination but also joy influenced by such differences in identity? The American demands of masculinity, femininity, and heterosexuality have influenced most, if not all Americans. Such experiences have an important and rich literary history.

As a survey course, students will be introduced to American literary texts/literary history in basic chronology, with a focus on reading works by American authors who explore ideas about gender and sexuality, including explicitly LGBTQ+ individuals; cisgender and heterosexual individuals; and those who we are unable to label due to a lack of language. We will track how ideas about gender and sexuality have changed in America over time, including the identity and concept of “queer.” We will seek to answer questions such as, “How have gender and sexuality contributed to ideas about Americanness?” and, “how have queerness and literature been defined in America?” We will explore what qualifies a person/character/text as American and queer, as well as what qualifies a work as literature.

To conduct such analyses, we will primarily refer to American literature from around the 1500s to the present day. Additionally, we will work with film excerpts, archives, artwork, and scholarly research in order to contextualize primary materials. We will seek to consider other factors in our pursuit of analyzing gender and sexuality, such as how race, class, ethnicity, and dis/ability might add to our understandings about American literature.



James Baldwin

GENERAL EDUCATION OBJECTIVES

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6,000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories, and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED MATERIALS

Most course materials will be provided for free on Canvas. You may print the materials or refer to them digitally. The only text you are required to purchase is the following:

- Tennessee Williams, *Cat on a Hot Tin Roof* (ISBN: 9780811216012)



GRADE DISTRIBUTION: EVALUATION + ASSIGNMENTS

Assignments	Words	Percentage
Participation and Attendance		15%
Response Papers (x5)	1,750	15%
Personal Reflection/Opinion Piece	500	10%
Archival Research (Presentation and Reflection)	750	15%
Thematic Analysis Essay	1,250	20%
Research Essay	1,750	25%
Total:	6,000	100%

For most assignments a larger description will be provided on Canvas, along with a detailed rubric outlining how points will be distributed.

Participation and Attendance

150 points total; 15%

Class attendance is highly encouraged, and our discussions and activities need you! In fact, the best way to do well in this class is to show up on a regular basis.

You can miss up to 3 classes (unexcused) without losing points for attendance. After 3 unexcused absences, you will start to lose points. Do note that 6 unexcused absences constitute a failure of the course and 3 tardys equal 1 unexcused absence.

In-class activities also count towards the 150 points. Activities will be based on reading materials and assigned on a regular basis. This mostly includes group work and writing activities. If you miss class when we have an activity, it is your responsibility to reach out to me in order to make up the activity. Only those with an excused absence qualify for making up in-class activities.

Participation includes participating fully in activities and turning them in, as well as putting your phone away, actively listening, and not sleeping!

To maximize points for this assignment, I recommend three things: 1) showing up to class on a regular basis, 2) demonstrating thought and care by paying attention to myself and your classmates, and 3) participating in activities. You do not need to contribute verbally every class to receive points.

Note: If you are unable to attend classes on a regular basis, the 15% may be gained through extra response papers, a short seminar presentation, and/or meeting with me on a weekly basis to discuss the texts. We can chat about this further if this applies to you.

Response Papers

1,750 words total; 150 points; 15%

Throughout the semester, you will write five 350-word reflections on your thoughts about any of the texts for the week. Prompts are provided on the class schedule at the end of the syllabus. Your responses should address one or more aspects of the prompt. You perform an analysis of the text versus a summary. You can quote the text (include in-text citations) but make sure to use it as a jumping off point. Over the semester, your analysis should improve by connecting the text to other texts and/or ideas we have discussed in class. Response papers are due on Fridays by midnight. For example, the week 3 response paper is due on the Friday of week 3, not on any Friday.

Personal Reflection/Opinion Piece

500 words minimum; 100 points; 10%

Students can think of this assignment in two ways: 1) it can follow the style of an op-ed, as seen in magazines such as the *New York Times* or *Washington Post*, or 2) a personal, reflective essay. Examples of each will be provided and discussed in class. In this assignment, students will reflect on their own experiences with gender, sexuality, and/or being an American. Students can also take a stance on a topic related to gender, sexuality, and/or Americanness. Students should consider their relationship to gender, sexuality, and/or America. Possible lines of inquiry include: How do you define gender/sexuality/Americanness? What do you associate with gender/sexuality/Americanness? Does your own experience aid in these definitions, or are your definitions and associations with gender/sexuality/Americanness based on the media you consume and are exposed to, how you were raised, where you come from, etc.? You are free to discuss media that may have influenced your perceptions if you do not feel comfortable discussing your personal experience, such as a literary text, movie, TV show, music, etc.

Archival Research

750 words minimum, 150 points; 15%

In groups, students will perform archival research at the UF's Libraries and Special Collections. At least one class period will be dedicated to familiarizing the class with archival research opportunities at UF. Groups will gather one or more archival materials to write about and

present on. Therefore, this assignment is broken up into two parts, where each group member will be graded individually: 1) Presentation and 2) Written Reflection.

For presentations, each group member is expected to contribute verbally. You are encouraged to send me any materials to share with the class, such as videos, pictures, a PowerPoint, etc. Presentations will be 10-15 minutes. These are not necessarily meant to be formal presentations, but a brief reflection from group members that can focus on the experience of your archival research and how your chosen materials provide further insight into gender/sexuality/Americanness in literature. This is meant to help form a community of knowledge-making where we learn from each other and not always solely from me, the main instructor. The overall goal will be to help introduce the rest of the class to an important author or person, text, genre, platform, and/or anything interesting you think we should know.

Additionally, each group member will individually submit a 750-word written reflection detailing, explaining, and reflecting on their archival research. This assignment will be graded as such: 50 points for in-class presentation and 100 points for the written reflection.

Thematic Analysis Essay

1,250 words minimum; 200 points; 20%

This assignment will test student skills in close reading, especially as that skill pertains to works of literature. Students will be expected to analyze an assigned text carefully and develop an argument regarding the whole of the text through a close reading. The argument should center on the theme of the class, which is gender/sexuality/Americanness in literature, and/or the use of literary devices. No outside sources may be used for this assignment. You should make an argument about the text and use the text as evidence versus performing a summary of the text. You will quote lines and passages from the text itself to use as evidence.

Research Essay

1,750 words minimum; 250 points; 25%

This assignment acts as the final exam and asks students to combine close reading skills with critical concepts, historical information, and academic research introduced in class or from the students' own research. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence. The argument should center on the theme of the class, which is gender/sexuality/Americanness in literature, and/or the use of literary devices. In addition to using the primary text as evidence, you will also use secondary, scholarly sources to help support your argument. In other words, through this research essay you will participate in a conversation with others who have discussed the text and/or ideas relating to the text and theme of the class. Two scholarly sources are required.

GRADING SCALE

A	4.0	94-100	940-1000	C	2.0	74-76	740-769
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A-	3.67	90-93	900-939	C-	1.67	70-73	700-739
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	84-86	840-869	D	1.0	64-66	640-669
B-	2.67	80-83	800-839	D-	0.67	61-63	610-639
C+	2.33	77-79	770-799	E	0.00	0-60	0-609

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

GUIDE TO LETTER GRADES

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to the individual assignment may be delivered throughout the semester. View this rubric as a guide for expectations—papers are graded holistically.

A: Excellent and exceptional. Strong and interesting thesis and argument; introduction that generates interest; clear organization and subclaims (also known as topic points); paper further communicates the structure and logic of its argument through use of transitional words or phrases; consistent diction; smooth integration of textual evidence; consistent analysis of evidence; proper use of citation system (MLA) if outside sources are included; few mechanical errors; conclusion that ends the paper gracefully. **“A” papers are outstanding.**

B: Good. Strong and interesting thesis and argument; introduction that tries to generate interest; most subclaims are clear and the organization is generally effective; textual evidence generally, but not always, well integrated; some mechanical and proofreading errors; conclusion that tries to close the paper but may only do so through summary; some uneven use of citation system; **“B” papers are papers that express a solid argument but do so less consistently than those awarded an “A.”**

C: Satisfactory. Thesis or argument satisfactory but one or the other needs further work; introduction states thesis but does not generate interest; pattern of problems with mechanics or proofreading; insufficient analysis of evidence; little or no conclusion; summary instead of analysis; some body paragraphs may not support the thesis; organization can be improved; subclaims state facts instead of announcing point to be developed; **“C” papers are satisfactory but need further polishing to make their arguments persuasive.**

D: Weak. Thesis and argument weak; extensive factual and mechanical errors; organizational pattern that makes essay difficult to follow; failure to fulfill a major component of the assignment.

F: Not passing. Paper is not completed; contains plagiarized material or fails to fulfill the requirements of the assignment.

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Like all lecture-discussion courses, this one needs you! As noted above, you will be graded on attendance. You can receive 3 unexcused absences and still obtain the 150 points for attendance (also dependent on your participation level). After 3 unexcused absences, you will start to lose points. Do note that you will fail the course if you accrue 6 unexcused absences. If you anticipate an issue with attendance, please reach out to me so we can discuss possible alternative options.

Excused absences are exempt from this policy and included absences due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to quarantine or illness, I may require a signed doctor's note or test results. UF offers guidance when you are sick, have been exposed to someone who has tested positive, or have tested positive yourself. Visit the [UF Health Campus Testing website](#) for more information.

Latecomers receive partial unexcused absences and must see me after class so I know you attended. Being tardy 3 times constitutes 1 unexcused absence.

View UF's attendance policy for more info:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

3. **Classroom behavior and netiquette:** We are all human and want to be treated with respect, empathy, and kindness. We may have difficult discussions throughout this course, so please be mindful of voicing your opinions and the affect they may have on others' wellbeing, including my own. Harassment, discrimination, hate speech, and bullying will not be tolerated. Some (if not most) of the concepts and realities we will discuss are new to many, and that is perfectly okay and why we are here—to learn. We will work to have open dialogues, ask questions, and gain understanding. This applies to our in-person and online classroom environments.
4. **Paper Format & Submission:** **Please submit all assignments as a Word file on Canvas** (doc, docx). I will ask you to resubmit if you do not submit a Word file. If you use Pages or another word processor, you can usually export your document to a Word document under the "file" tab. Additionally, UF offers students desktop and cloud versions of

Microsoft Office (PowerPoint, Word, Excel, etc.) for free. *I highly recommend* using the desktop version of Word, as the cloud version does not include all necessary formatting features. You can download Word for free here: <https://it.ufl.edu/services/gatorcloud-microsoft-office-online>

5. Late Papers/Assignments: If you need more time for any reason throughout this course, please reach out to me within a reasonable time of the deadline so we can work out a solution. If you do not communicate with me *beforehand*, then you will be penalized *at least* -5 points for late work. Students who have an excused absence will be provided with a reasonable amount of time to make up work. Unexcused absences do not qualify for makeup work.
6. Academic Honesty and Definition of Plagiarism: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. I take plagiarism seriously, and most of your assignments will be run through the plagiarism tool “Turnitin.” Please reach out to me as much as needed regarding questions of plagiarism—it is better to be safe than sorry and I am here to help. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>
7. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester. If you feel comfortable to do so, please reach out to me during the first week of class so we can discuss your accommodations. Otherwise, no worries—I will be in touch with your DRC Learning Advisor to discuss your accommodations.
8. Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount (cblount@ufl.edu), Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
10. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575 or contact them online: <https://counseling.ufl.edu/>. While I am *not* a counselor, I consider it a duty as an instructor to offer a safe space to discuss any concerns you may have inside or outside of this course that may be affecting your performance. Please do not hesitate to reach out to me—if I do not have the answer or resource you may need to

succeed, it is likely that I know someone who does.

11. UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://titleix.ufl.edu/about/title-ix-rights/>.
12. Policy on environmental sustainability: Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

CLASS SCHEDULE

Open to change

Last Updated: 8/13/22

Note: homework (HW) readings are listed on the day they are assigned, not due. Response papers are due on the Friday of the week they are listed.

Week 1: Introduction			
W 8/24	Syllabus & Course Overview	HW: Read syllabus and bring any questions to class	No response paper this week
F 8/26	Questions + navigating course and getting to know each other	HW: Read "How to Read and Write About Literature" excerpt (on Canvas)	
Week 2: Introduction, Cont. and Definitions			
M 8/29	<p>Discuss: "How to Read and Write About Literature"</p> <p>Introduce: Response Papers</p>	HW: Read J. Hector Saint John de Crèvecoeur, "What is an American" (on Canvas)	No response paper this week

W 8/31	Discuss: J. Hector Saint John de Crèvecoeur, "What is an American" (1782)	HW: Read Keywords "American," "Literature," and "Queer" (on Canvas)	
F 9/2	Discuss: Keywords	HW: Read excerpts from <i>Relation of Alvar Nuñez Cabeza de Vaca</i> (on Canvas)	

Week 3: Native Peoples and Colonization (1500s-1700s)

M 9/5	No class—Holiday	HW: Read excerpts from <i>Relation of Alvar Nuñez Cabeza de Vaca</i> (on Canvas)	Response paper: How do these texts describe America? How do they describe Native Americans? What might influence the authors' views of gender and sexuality? How might these texts help you gain new understandings about colonialism and/or Native Americans? What is colonialism and how has it influenced literature (as demonstrated in one or more of these texts)? What role does oral storytelling play in American literature? What is the purpose and intended audience of these texts? How do these texts challenge your ideas about literature?
W 9/7	Discuss: Excerpts from <i>Relation of Alvar Nuñez Cabeza de Vaca</i> (1542)	HW: Read "The Changing Woman and the Hero Twins after the Emergence of the People" (Navajo) (on Canvas)	
F 9/9	Discuss: <ul style="list-style-type: none"> "The Changing Woman and the Hero Twins after the Emergence of the People" (Navajo) 	HW: Read op-ed and personal essay examples (on Canvas)	

Week 4: War, Religion, and Friendship (mid-1800s)

M 9/12	Introduce: Personal Reflection/Opinion Piece Discuss: Op-ed and personal essay examples	HW: Read Walt Whitman, "Song of Myself" excerpts (on Canvas)	Response paper: How do these texts and figures challenge or expand on what it means to be a man or a woman? What difficulties arise when trying to label historical figures' gender and sexuality? How do these texts demonstrate the influence of war, religion, and/or friendship on ideas about Americanness and/or gender and sexuality? Explore homosociality. Explore the shift from recordkeeping to "literariness" in American writing.
W 9/14	Discuss: Walt Whitman, "Song of Myself" excerpts (1855)	HW: Read Sarah Orne Jewett, "Martha's Lady" (on Canvas)	
F 9/16	Discuss: Sarah Orne Jewett, "Martha's Lady" (1897)	HW: Read Constance Fenimore Woolson, "Felipa" (on Canvas) Personal Reflection/Opinion Piece DUE by 11:59 PM	

Week 5: "Wildness," Deviance, and Borders (late 1800s to early 1900s)

M 9/19	Discuss: Constance Fenimore Woolson, "Felipa" (1876)	HW: Read Richard Washburn Child, "Shark" (on Canvas)	Response paper: How do these texts define an American man or woman? Does "wildness" and deviance contribute to these texts messages about what is not American? How are "wildness" and deviance portrayed and what might that say about American understandings of gender, sexuality, and/or borders (relative to the time period)? Explore how setting and location are used.
W 9/21	Discuss: Richard Washburn Child, "Shark" (1911)	HW:	
F 9/23	Discuss: Excerpt and art from <i>Welcome to Fairyland: Queer Miami Before 1940</i>	HW: Read Richard Bruce Nugent, "Smoke, Lilies, and Jade"	

Week 6: Coming Out and Staying in the Closet (early-to-mid-1900s)

M 9/26	Discuss: Richard Bruce Nugent, “Smoke, Lilies, and Jade” (1926)	HW: Read Langston Hughes poems (on Canvas)	Response paper: How do these authors use literature to explore ideas about Americanness, gender, and/or sexuality? Why or why not can film add to our understandings of America and/or American literature? How or how not do these texts demonstrate changing ideas about gender and/or sexuality in America? Do these texts reveal reasons for staying “closeted” and being openly gay in America?
W 9/28	Discuss: Langston Hughes, “I, Too, Sing America” (1945) and “Harlem” (1951)	HW:	
F 9/30	Discuss: <i>Looking for Langston</i> (1989) film	HW: Read “Radical Archives” and “The Problem of the Archive”	

Week 7: LGBTQ+ Print Culture and Archival Research (mid-1900s)

M 10/3	Discuss: LGBTQ+ Print Culture + “Radical Archives” and “The Problem of the Archive” Introduce: Archival Research assignment and create groups	HW:	Response paper: What role does print culture play in America, LGBTQ+ communities, and our understanding of literature, as demonstrated by these texts? What role did print culture play in queer literature? How do these texts demonstrate a continued shift in American understandings of gender and sexuality?
W 10/5	Meet at UF Archives (Smather’s Library, second floor)	HW: Work with groups	
F 10/7	No class—Homecoming	HW: Work with groups	

Week 8: Archival Research and Presentations

M 10/10	Meet at UF Archives—conduct research with group	HW: Work with groups	Response paper: Same as last week
W 10/12	Meet at UF Archives—conduct research with group	HW: Read archive essays (on Canvas)	
F 10/14	Presentations	HW: Read Tennessee Williams, <i>Cat on a Hot Tin Roof</i> Archival Research reflections DUE by 11:59 PM	

Week 9: Drama and Theater (mid-1900s)

M 10/17	Any remaining Presentations Discuss: Tennessee Williams, <i>Cat on a Hot Tin Roof</i> (1955)	HW: Read Tennessee Williams, <i>Cat on a Hot Tin Roof</i>	Response paper: What role does theater and script writing play in our understanding of literature? How does this text differ or relate to discussions of sexuality compared to the print materials we read last week? What do these similarities and differences reveal about Americanness and sexuality during this time period? How does setting, location, and environment add to our understandings of sexuality in America? How do the texts of last week and this week reflect as such?
W 10/19	Discuss: Tennessee Williams, <i>Cat on a Hot Tin Roof</i> (1955)	HW: Read Tennessee Williams, <i>Cat on a Hot Tin Roof</i>	
F 10/21	Discuss: Tennessee Williams, <i>Cat on a Hot Tin Roof</i> (1955)	HW: Read James Baldwin, "The Outing" (on Canvas)	

Week 10: LGBTQ+ Politics (mid-to-late-1900s)

M 10/24	Discuss: James Baldwin, "The Outing" (1965)	HW: Read Edmund White "An Oracle" + "The Political Vocabulary of Homosexuality" (both on Canvas)	Response paper: How do these texts and figures demonstrate conflicting views about gender and sexuality in America? How do these texts contribute to our understanding of American identity? How do these texts, as works of literature, reflect unique issues faced by queer people, and more specifically, gay men?
W 10/26	Introduce: Thematic Analysis + student example	HW: Read Edmund White "An Oracle" + "The Political Vocabulary of Homosexuality" (both on Canvas)	
F 10/28	Discuss: Edmund White "An Oracle" (1988) and "The Political Vocabulary of Homosexuality" (1980)	HW: Read Audre Lorde's "The Uses of the Erotic: The Erotic as Power" + "Power" poem (both on Canvas)	
Week 11: LGBTQ+ Politics, Cont. (late 1900s)			
M 10/31	Discuss: <ul style="list-style-type: none"> Audre Lorde's "The Uses of the Erotic: The Erotic as Power" (1980s) Audre Lorde "Power" (1978) 	HW: Read Essex Hemphill and Marlon Riggs (both on Canvas)	Response paper: Do these texts and figures demonstrate how other identity markers, in addition to gender and sexuality, influence ideas about Americanness, gender, and/or sexuality? Why/how? How do these texts, as works of literature, reflect unique issues faced by queer people, and more specifically, lesbian women and gay men? How might film add to our understanding of literature? Explore differences between
W 11/2	Discuss: <ul style="list-style-type: none"> Essex Hemphill, "Cordon Negro" (1992) Marlon Riggs, "Black Macho..." (1991) 	HW:	
F 11/4	Discuss: <i>Tongues Untied</i> (1989) film	HW: Read Howard Cruse, <i>Wendel</i> (on Canvas)	

			reading poetry and hearing poetry.
Week 12: LGBTQ+ Comics (late 1900s to present)			
M 11/7	Discuss: Howard Cruse, <i>Wendel</i> (1980s)	HW: Read Aliso Bechdel, <i>Dykes to Watch Out For</i> (on Canvas)	Response paper: What importance do comics have in understanding queer history and/or American literature? How do comics fit into American literature and why might they be important to look at in regard to tracking gender and sexuality throughout America? What unique affordances do comics provide?
W 11/9	Discuss: Aliso Bechdel, <i>Dykes to Watch Out For</i> (1983-2008)	HW: Read Janet Mock, <i>Redefining Realness</i> , Part 2 (on Canvas) Thematic Analysis Essay DUE on 11/10 by 11:59 PM	
F 11/11	No class—Holiday	HW: Read Janet Mock, <i>Redefining Realness</i> , Part 2 (on Canvas)	
Week 13: Transgender and Two-Spirit Narratives			
M 11/14	Discuss: Janet Mock, <i>Redefining Realness</i> , Part 2 (2014)	HW: Read Janet Mock, <i>Redefining Realness</i> , Part 2 + excerpts from <i>Sovereign Erotics: A Collection of Two-Spirit Literature</i> (both on Canvas)	Response paper: How does these texts differ from other texts we've read about gender non-conformity? How might these texts add to your understandings about gender and/or American identity? What is the purpose of these texts? Who is the intended audience? How do these texts differ in reflecting conceptions of gender in America?
W 11/16	Discuss: <ul style="list-style-type: none"> • Janet Mock, <i>Redefining Realness</i>, Part 2 (2014) • Excerpts from <i>Sovereign Erotics: A Collection of Two-Spirit Literature</i> (2011) 		
F 11/18	Discuss: <i>Happy Birthday, Marsha!</i> (2018) film		

Week 14: Break

M 11/21	Digital day		No response paper this week
W 11/23	No class—Holiday		
F 11/25	No class—Holiday		

Week 15: Writing Workshops

M 11/28	Introduce: Research Essay; research and citations workshop	HW: Work on Research Essay	No response paper this week
W 11/30	Discuss: Student example(s)	HW: Work on Research Essay	
F 12/2	Finish discussing Research Essay, research, and citations	HW: Work on Research Essay	

Week 16: Conferences and Finals

M 12/5	Closing remarks and reflections	HW: Work on Research Essay	No response paper this week
W 12/7	Optional conferences	HW: Work on Research Essay	
F 12/9	No Class—Reading Day		
M 12/12	Final Due (Research Essay) by midnight		