Assignments

Major Papers: You will be required to write up to three formal papers, each 4-6 pages in length, that engage each of the novels and theoretical and critical texts of the class. Papers will be collected three times during the quarter, approximately in Week 5, Week 8, and Finals Week. You must complete a minimum of two papers. Each paper will be graded and the average of the number completed will constitute 50% of your final grade.

Identity Log: Over the course of the quarter, you will keep and maintain a weekly "identity log" or "iLog," recording, detailing, and thinking about your own identities and identifications, particularly those mediated by and through the course’s keywords. Your "iLog" will function as a kind of identity workbook, an analytical and metacognitive journal, connecting your observations and experiences to the texts, theories, and ideas of the class. Periodically, you will be given specific prompts or experiments, and you will share your logs in class and via the class's Tumblr: http://engl466a.tumblr.com/. These weekly logs will be evaluated on completion and your critical, analytical engagement with the prompt. Each log will earn a check, check plus, check minus, or zero, and in total, will constitute 10% of your final grade.

iLog #1: Imagining Sex(uality): What is sex? What is sexuality? For this initial iLog, consider your personal definitions of these terms. Think on the first weeks' readings and post a single image of yourself or something related to your definitions. Then describe the image in its caption. Tell us what the photo is about and reveals about your definitions of these slippery terms. Connect your comments, if possible, to the readings and our discussions so far. Then, take a look at each other's photos and iLogs and respond thoughtfully, respectfully, and analytically. Please tag your image with the terms "sex," "sexuality," and "iLog 1" (without the quotations). Make sure to sign your iLog. Post conscientiously: these images will be public and should be appropriate to the class.

Log #2: Queer(ing) Race: Brian in Nella Larsen’s Passing says provocatively, "If I knew that, I’d know what race is" (38). For this iLog, consider our definitions of race, gender, sexuality, and embodiment. Think on the readings on race and post a single image, YouTube video, news story, or something that conceptualizes, challenges, or critiques the intersection of race and queer. Then articulate what the artifact you selected is about and reveals about your understandings of these slippery terms. Connect your comments, if possible, to the readings and our discussions so far. Then, take a look at each other's iLogs and respond thoughtfully, respectfully, and analytically. Please tag as separate words your artifact with the terms "race," "queer," and "iLog 2" (without the quotations). Make sure to sign your iLog. Post conscientiously: these artifacts will be public and should be appropriate to the class.

iLog #3: Queer(ing) Space:
"We are describing a constellation of practices that everywhere disperses heterosexual privilege as a tacit but central organizing index of social membership (Berlant & Warner 555).

"'Queer space' refers to the place-making practices within postmodernism in which queer people engage and it also describes the new understandings of space enabled by the production of queer counterpublics (Halberstam 6).

Using the above epigraphs as inspirations, consider the intersection of queer and space and post a single image, YouTube video, news story, or something that conceptualizes, challenges, or critiques the intersection of space and queer. If possible, articulate the organization, overlap, and even incommensurability of an ideal or abstract queer space and actual, physical, material, geographical space. Then articulate what the artifact you selected is about and reveals about your understandings of these terms. Connect your comments, if possible, to the readings and our discussions so far. Then, take a look at each other's iLogs and respond thoughtfully, respectfully, and analytically. Please tag as separate words your image with the terms "space," "queer," and "iLog 3" (without the quotations). Make sure to sign your iLog. Post conscientiously: these artifacts will be public and should be appropriate to the class.

iLog #4: Queer Bodies:

"The drama of perverts, victims, and protectors is played out in countless arenas, from honest (read: white middle-class) taxpayers cheated by sexually and reproducively out-of-control welfare mothers (read: African American women) to innocent (read: heterosexual) youth in need of protection from the corrupting influence of sexual, especially queer, content (a notion of corruption also inflected with class issues) on the Internet. Thus social relations of race, class, age, and other modes of oppression that are not always reducible to conflicts of gender or sexuality are nonetheless continually played out in sexual terms mediated by the bodily terms that disability activists and scholars have recognized.

It is important here to underscore the importance of disability as a site on which to deconstruct social ideologies of perversion, victimization, and protection, because such ideologies are tied also to the ableist norm of perfect bodies and minds, which construes goodness in terms of health, constancy, energy, wholeness, and strength at the expense of actual bodies that do not conform to these specifications" (McRuer and Wilkerson 8).

Though McRuer and Wilkerson are specifically thinking about the ways disabilities studies can be deployed to critique and disrupt normative bodies, how might we think more broadly about ways to queer understandings of bodies, to queer representations of different bodies, to queer bodies themselves. For this iLog, post a single image of picture of yourself or well-known figure or public person (be careful about appropriating someone randomly from the web). Then articulate what the image you selected reveals about your understandings of queer bodies. Connect your comments, if possible, to the readings and our discussions about embodied difference, disability, body modification, and trans* theory. Then, take a look at each other's iLogs and respond thoughtfully, respectfully, and analytically. Please tag as separate words your image with the terms "bodies," "queer," and "iLog 4" (without the quotations). Make sure to sign your iLog. Post conscientiously: these artifacts will be public and should be appropriate to the class.

Queer Inquiries Collaboratory: As a class project, you will contribute to and collectively curate an online collaboratory via the social media platform Tumblr. The Tumblr is a collaborative space, a collection of identity artifacts, and is for continued class discussion. The Tumblr will be for public archiving and curating of materials related to our class, to the readings, and to your own intellectual and analytical discoveries. You will be invited to be a contributor. Once invited, start posting things relevant to the class and the week's main ideas. Comment on the artifacts other people post. Participating on the Tumblr counts toward overall class participation and the Tumblr may be used for iLog assignments as well. Be thoughtful, make connections, stay relevant, maintain respect. Happy collecting!
Critical Review: a 500-750 word analytical review of a narrative text you would think could be or should be included in our class. Critical Reviews will be posted to the class Tumblr.

Information Sheets

The following are handouts, informational sheets, and readings that will be assigned or used over the course of the quarter. Each student will recieve a copy of each as a handout in class during the appropriate week. If you miss a sheet, feel free to print out a new copy.

ENGL 466 Student Info Sheet & Release Form
Ed’s Top Ten List of "Ways to Survive University"
Ed’s Top Ten Rules of Writing
Quoting, Paraphrasing, and Summarizing
MLA Citation and Bibliographic Format

Readings

Half of the readings for the class are in *The Lesbian and Gay Studies Reader* edited by Henry Abelove, Michele Aina Barale, and David M. Halperin. The remaining short readings are available via the Course Reader (for sale at Ave Copy, 4141 Univ. Way @ 42nd) or through the university's online course reserves, or directly from the web. *The Lesbian and Gay Studies Reader* and three other required novels are available at the UW Bookstore (or through any reputable bookstore, many of which can be found at used bookstores, try to get the same editions). Consult the course syllabus for the week each reading will be covered in class. The three touchstone novels for the class are:


Moreover, the following is a full list of the class readings by week:

**Week 1: January 7-11 ◈ HISTORY**


Week 2: January 14-18   SEXUALITY


Foucault, Michel. "We 'Other Victorians."


Week 3: January 21-25   GENDER


Week 4: January 28-February 1   RACE & CLASS


Week 5: February 4-8   SPACE


Week 6: February 11-15


Week 7: February 18-22


Week 8: February 25-March 1


www.edmondchang.com/466/assignments.html
Week 9: March 4-8 ◇ TRANS*


Lane, Riki. "Trans as Bodily Becoming: Rethinking the Biological as Diversity, Not Dichotomy." Hypatia. 24.3 (Summer 2009): 136-157. (cp) (Also available via UW e-reserve).


Week 10: March 11-15 ◇ TECHNOLOGY


