

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM DATA TRANSMITTAL SHEET

DEPARTMENT ENGLISH DATE 17 Sept 2015

Title of Course or Degree: English 70 Sexuality and Literature

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Titles, Numbers, Credits &/or Hours |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| <input checked="" type="checkbox"/> Other (please describe): <u>Pathways Submission (Flexible Core)</u> | |

PLEASE ATTACH PERTINENT MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

I. DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date approved 17/9/2015 Signature, Committee Chairperson: J Weiss

Signature, Department Chairperson: Claire Ferratti

II. PROVOST ACTION

Provost to act within 30 days of receipt and forward to College-wide Curriculum Committee exercising one of the following options:

- A. Approved B. Returned to department with comments

Recommendations (if any): _____

Signature, Provost: _____ Date: _____

III. CURRICULUM SUB-COMMITTEE RECOMMENDATIONS:

- A. Approved B. Tabled (no action will be taken by Curriculum Committee)

Recommendations (if any): _____

Signature, Sub-Committee Chair: _____ Date: _____

IV. COLLEGE-WIDE CURRICULUM COMMITTEE ACTION

Committee to act within 30 days of receipt, exercising **one** of the following options:

- A. Approved (forwarded to Steering Committee)
B. Tabled (Department notified)
C. Not Approved (Department notified)

Signature, Chairperson of Curriculum Committee _____ Date: _____

PROVOST RECEIVED
2015 SEP 17 15

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	Kingsborough Community College
Course Number	ENG 7000
Course Title	Sexuality and Literature
Department(s)	English
Discipline	English
Subject Area	<i>Literature</i>
Credits	3
Contact Hours	3
Pre-requisites	ENG 12
Catalogue Description	An introduction to the study of literature in which themes of heterosexual, lesbian, gay, bisexual, transgender, and queer identity are central, including the relationships between these works and the larger historical, philosophical, political, and cultural contexts, and its local and global intersections with the social identities of race, class, gender, ethnicity, nationality, and ability.
Syllabus	Syllabus is included with submission.

Waivers for 4-credit Math and Science Courses

All Common Core courses must be 3 credits and 3 hours.

Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.

If you would like to request a waiver please check here:	<input type="checkbox"/> Waiver requested
If waiver requested: Please provide a brief explanation for why the course will be 4 credits.	
If waiver requested: Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	

Indicate the status of this course being nominated:

current course revision of current course a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

Required

- English Composition
- Mathematical and Quantitative Reasoning
- Life and Physical Sciences

Flexible

- World Cultures and Global Issues
- US Experience in its Diversity
- Creative Expression
- Individual and Society
- Scientific World

Learning Outcomes

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

I. Required Core (12 credits)

A. English Composition: Six credits

A course in this area must meet all the learning outcomes in the right column. A student will:

- Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.
- Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts.
- Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.
- Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.
- Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.

B. Mathematical and Quantitative Reasoning: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

- Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables.
- Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems.
- Represent quantitative problems expressed in natural language in a suitable mathematical format.
- Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form.
- Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation.
- Apply mathematical methods to problems in other fields of study.

C. Life and Physical Sciences: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

	<ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a life or physical science.
	<ul style="list-style-type: none">• Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.
	<ul style="list-style-type: none">• Use the tools of a scientific discipline to carry out collaborative laboratory investigations.
	<ul style="list-style-type: none">• Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.
	<ul style="list-style-type: none">• Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.

II. Flexible Core (18 credits)

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

A. World Cultures and Global Issues

A Flexible Core course must meet the three learning outcomes in the right column.

	<ul style="list-style-type: none">• Gather, interpret, and assess information from a variety of sources and points of view.
	<ul style="list-style-type: none">• Evaluate evidence and arguments critically or analytically.
	<ul style="list-style-type: none">• Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will:

	<ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.
	<ul style="list-style-type: none">• Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.
	<ul style="list-style-type: none">• Analyze the historical development of one or more non-U.S. societies.
	<ul style="list-style-type: none">• Analyze the significance of one or more major movements that have shaped the world's societies.
	<ul style="list-style-type: none">• Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.
	<ul style="list-style-type: none">• Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.

B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

•	• Gather, interpret, and assess information from a variety of sources and points of view.
•	• Evaluate evidence and arguments critically or analytically.
•	• Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

•	• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.
•	• Analyze and explain one or more major themes of U.S. history from more than one informed perspective.
•	• Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
•	• Explain and evaluate the role of the United States in international relations.
•	• Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.
•	• Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

• Identify, discuss, and evaluate the ways in which literary texts have represented human sexuality through literary means, including voice, point of view, imagery, and language; contrast and relate the perspectives of a variety of authors from different literary and cultural traditions. • Conduct independent research into societal contexts for literary works, and the critical receptions with which the works have been received, using CUNY library databases; cite and document information sources when referring to information from them in oral and written work.	• Gather, interpret, and assess information from a variety of sources and points of view.
• Create central arguments presenting interpretations of literary works, supporting these interpretations by quoting, paraphrasing, and analyzing relevant passages from the literary texts and by applying and citing relevant contextual information. • Analyze and evaluate literary works and critiques of the works	• Evaluate evidence and arguments critically or analytically.
• Present and support interpretations of literary works addressing the theme of sexuality in oral presentations, in a formal documented essay of 8-12 pages, and also in essays that present literary analysis through creative writing.	• Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:

• Do close readings of multicultural literary texts, including summarizing and annotating, and understand theoretical, historical, and literary contexts and terms.	• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
• Read and write about sexuality-- lesbian, gay, bisexual, transgender, queer, and heterosexual identities, behaviors, and desires--in	• Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that

<p>multicultural literature, with special attention to the ways in which race, class, gender, ethnicity, and nationality shape the literary works in which sexuality is addressed</p>	<p>created them.</p>
<ul style="list-style-type: none"> • In low-stakes written responses to the readings and in a portfolio, articulate the techniques through which creative writing tells stories about human life in aesthetic, unique, honest, and personal ways. 	<ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
<ul style="list-style-type: none"> • Present interpretations of literary works addressing the theme of sexuality in oral presentations, in informal response essays, in a formal literary analysis essay, and also in creative writing that reflects understanding of literary technique, style, and voice. 	<ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process.
<ul style="list-style-type: none"> • Use library databases and other sources to contextualize literary works. 	<ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate.

**KINGSBOROUGH COMMUNITY COLLEGE (CUNY)
DEPARTMENT OF ENGLISH – FALL 2015
ENG 7000: SEXUALITY AND LITERATURE
WOMEN'S AND GENDER STUDIES
WRITING INTENSIVE AND HONORS ENRICHMENT**

Professor _____
E-mail: _____@kbcc.cuny.edu
Phone: 718-368-XXXX
Office:
Mailbox: C-309
Office Hours: _____
Reading and Writing Center: 718-368-5405, L-219

Course Description: The purpose of this course is for you to read and write about sexuality--lesbian, gay, bisexual, transgender, queer and straight identities, behaviors, and desires--in multicultural literature. Special attention will be given to the ways in which race, class, gender, ethnicity, and nationality intersect with sexualized issues in literature. Themes of poverty, immigration, education, music, art, gender expression, racial profiling, identity, friendship, relationships, and family are central in these selections of literature. You will learn that critical reflection is essential to cultural critique. You will do close readings and analytical writings regularly in this class. In addition, you will engage in open discussion about the literature read. By the end of the term, you will create journals and portfolios in which you interpret sexuality in your lives and in the literary works read. This course fulfills a writing intensive and women's and gender studies requirement. With an independent project, it also could fulfill an honors requirement.

Required Texts (any edition):

- Baldwin, James. *Giovanni's Room*. New York: Vintage International, 2013.
- Kushner, Tony. *Angels in America, Part One: Millennium Approaches*. New York: Theatre Communications Group, 1992.
- Lorde, Audre. *Sister Outsider: Essays and Speeches*. Berkeley: The Crossing Press, 1984.
- Moraga, Cherríe L. *Loving in the War Years: Lo Que Nunca Paso por Sus Labios*. Cambridge: South End Press, 2000.
- Nestle, Joan, Clare Howell, and Riki Wilchins. *Genderqueer: Voices from beyond the Sexual Binary*. New York: Alyson Books, 2002.

Course Goals:

- Do close readings of literary texts, including summarizing and annotating, and understand theoretical, historical, philosophical, anthropological, and literary contexts and terms
- Create central arguments that include a clear topic, a solid stance, and provide support for your main ideas by quoting, paraphrasing, and analyzing passages from texts, and basing statements about societal contexts on relevant scholarly sources.
- Use resources including the CUNY Libraries' databases to locate relevant scholarly information.

- Recognize your writing processes, receive feedback from your peers, conference with me, and revise your major writing assignments.
- Engage in rigorous discussion that fosters critical reflection about your lives, the local and global world, and the texts through collaborative interaction.
- Write grammatically and mechanically correct papers and cite in MLA format.

Requirements:

- A creative writing journal consisting of prose (i.e., essays, letters, diaries, etc.) and/ or poetry, reflecting on personal and/or social themes related to sexuality, totaling six to eight pages
- A reader response journal consisting of daily one to two page(s) responses to each literary work, reflecting on a topic and passage from each text
- A reader response portfolio consisting of the your favorite reflections on at least two literary works in your journals (one text before midterms and one text before finals), developed to approximately eight to twelve pages with close reading of the literary works and additional research.
- Class attendance, participation, conferences, and quizzes

All written assignments should be submitted to me as a hard copy and posted on Blackboard.

Grade Distribution:

Creative Writing Portfolio	40%
Reader Response Journal and Quizzes	10%
Reader Response Portfolio	40%
Participation (Discussions, Workshops, Conferences, & Quizzes)	10%

Writing Procedures:

- You will engage in a process of composing (i.e., prewriting, drafting, revising, editing, and proofreading) for all writing assignments.
- You will receive a wealth of feedback on your essays from your peers. You also will conference with me. Before you submit your final drafts, you will produce several drafts for each essay, including comments from peer review and professor review. You will present your papers to the class during writing workshops once during the semester for feedback. If you fail to complete your rough drafts on time, you will have a letter grade taken off for each day late.
- You will have the opportunity to revise your essays after your initial grade is recorded so long as you discuss your writing in informal conferences with me within one week. Other drafts also may be revised after the first revision, but again, only after you have met with me within one week. Essentially, you have unlimited revision possibilities. Revisions have the possibility of replacing the previous grade, but only if substantial improvement is evident. In other words, simply changing mechanical errors (i.e., commas) in essays will not raise grades.
- You will be given ample feedback on each essay before the next essay is due. This feedback will allow you to learn from the comments and apply them to the next essay.

Discussion Procedures:

- You will be well-prepared for all class discussions by doing all the assigned reading and writing prior to class.
- You will demonstrate your understanding and analysis of the readings by being fully engaged in class discussions.

- You will be respectful of your peers' ideas and my ideas. (Being respectful also includes turning off cell phones and refraining from other disrespectful behaviors, such as sleeping, doing homework, and leaving class for food, coffee, or phone calls/ texts.) You will be expected to turn off your cell phones. Failure to do so will result in lower participation grades.
- Those of you who are not prepared, engaged, and or respectful will be asked to leave class.

Civility: Kingsborough Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility in the classroom and respect for the opinions of others are very important in an academic environment. It is likely you may not agree with everything which is said or discussed in the classroom, yet courteous behavior and responses are expected. Acts of harassment and discrimination based on matters of race, ethnicity, class, gender, sexuality, religion, and ability, etc., are not acceptable. As a Safe Zone ally, I promote strict enforcement of these rules. All students, faculty, and staff have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.

Attendance:

Attending class is imperative, for that is when much of the discussing, writing, and critiquing will take place. I expect you to attend class regularly and punctually. You are allowed eight hours of absence before you are given an Unofficial Withdrawal (WU) in the course. An "absence" is any time that you are not in class. There is no distinction between an "excused" and "unexcused" absence in college. Frequent lateness also counts towards absences. Absences do not allow extensions on papers. Late papers will receive one grade deduction, even if you are absent. I will not accept papers more than a week late.

Plagiarism:

Plagiarism is the unacknowledged (intentionally or unintentionally) use of summary, paraphrase, direct quotation, language, statistics, or ideas from articles or other information sources, including the Internet. You must cite according to MLA format, outlined in the required text. If you plagiarize all or part of a writing assignment, you will automatically receive an F on it, and it cannot be revised. If you repeat the offense, you will fail the course and/ or be reported to Office of the Dean of Student Affairs. At Kingsborough Community College, plagiarism falls under the larger heading of Academic Dishonesty and is adjudicated by the Office of the Dean of Student Affairs. To read a detailed description of each form of Academic Dishonesty, as well as descriptions of sanctions that may be enforced, please see the Policy on Academic Integrity at <http://www.kingsborough.edu/subadministration/sco/Documents/CUNYAcademicIntegrityPolicy.pdf>.

Access-Ability: Kingsborough Community College provides accommodations to students with disabilities. If you have a documented disability and need supplemental accommodations in connection with this class, contact Access-Ability services directly; they are located in D-205 and their phone is: 718-368-5175. Please contact them as early in the semester as possible.

Schedule of Assignments: The following schedule is tentative and may change based on the needs of the class. All reading assignments must be done before the date on which they are scheduled in order to maximize engagement. Late papers will be penalized with a grade reduction, even if absent. Papers submitted more than a week late will not be accepted.

Week One (9/8-9/9): Course Introductions and Poetry

M: Syllabus Distribution and Introductions

T: Poetry Packet (Blackboard) - June Jordan, HD, Ericka Huggins, W.H. Auden, Nikki Finney, Adrienne Rich, Audre Lorde, Pat Parker, Cherrie Moraga, Richard Bruce Nugent, Mary Oliver, Walt Whitman, Kay Ryan, Langston Hughes, Joy Harjo, and Judy Grahn – Quiz

Week Two (9/15-9/16): Poetry and Spoken Word

M: Poetry Packet (Blackboard) - Allen Ginsberg, Chrystos, Sappho, Paula Gunn Allen, Frank O'Hara, Eileen Myles, Gloria Anzaldua, Mary Dorcey, Minnie Bruce Pratt, Emily Dickinson, G. Winston James, Elizabeth Bishop, Essex Hemphill, Muriel Rukeyser, Michelle Tea, William Carlos Williams, and Countee Cullen Baldwin - Reader Response Due

T: Spoken Word (Blackboard) - Andrea Gibson, Lenelle Moise, Athens Boy Choir, Kai Davis, Emanuel Xavier, Katastrophe, Climbing Poetree, Slanty Eyed Mama, Alysia Harris, Aysha El Shamayleh, Justin Vivian Bond, C.C. Carter, Staceyann Chin, J. Mase III, Julie Novak, Wazina Zondon, Terna Hamida Jahnjeh Tilley-Gyado, and Alix Olson - Quiz

Week Three (9/22-9/23): James Baldwin's *Giovanni's Room*

M: *Giovanni's Room*, James Baldwin, part I, chs. 1-2 - Reader Response Due

T: *Giovanni's Room*, James Baldwin, part I ch. 3, part II, ch. 1 - Quiz

Week Four (9/29-9/30): James Baldwin's *Giovanni's Room*

M: *Giovanni's Room*, James Baldwin, part II, ch. 2-3 - Reader Response Due

T: *Giovanni's Room*, James Baldwin, part II, ch. 4-5 - Quiz

Week Five (10/6-10/7): Cherrie Moraga's *Loving in the War Years*

M: Read excerpts from *Loving in the War Years*, Cherrie L. Moraga, Introduction to Edition" (first and second), "It is You, My Sister, Who Must Be Protected," "*La Dulce Culpa*," "Pilgrimage," "Loving in the War Years," "Fear, A Love Poem," "Passage," "*La Guerra*" - Reader Response Due

T: Read excerpts from *Loving in the War Years*, Cherrie L. Moraga, "For the Color of My Mother," "It's the Poverty," "A Long List of *Vendidas*," and "Out of Our Revolutionary Minds: Towards a Pedagogy of Revolt" - Quiz

Week Six (10/13-10/14): No Class**Week Seven (10/20-10/21): Audre Lorde's *Sister Outsider***

M: Read excerpts from *Sister Outsider*, Audre Lorde, "Poetry Is Not a Luxury," "The Transformation of Silence into Language and Action," "The Uses of the Erotic: The Erotic as Power," and "An Interview: Audre Lorde and Adrienne Rich" -- Reader Response Due

T: Read excerpts from *Sister Outsider*, Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House," "Age, Race, Class, and Sex: Women Redefining Difference," "The Uses of Anger: Women Responding to Racism," and "Learning from the 60s" -- Quiz

Week Eight (10/27-10/28): Creative Writing Portfolio Review

M: Rough Draft of Creative Writing Portfolio Due -- Professor Review

T: Creative Writing Portfolio – Professor/ Peer Review

Week Nine (11/3-11/4): Maryam Keshavarz's *Circumstance* (Film)

M: *Circumstance*

Final Draft of Creative Writing Portfolio Due

T: *Circumstance*

Ten (11/10-11/11): Tony Kushner's *Angels in America*

M: *Angels in America*, Tony Kushner, Act I – Reader Response Due

T: *Angels in America*, Tony Kushner, Act II and III – Quiz

Week Eleven (11/17-11/18): Joan Nestle's, Clare Howell's, and Riki Wilchins'

Genderqueer: Voices from beyond the Sexual Binary

M: Read excerpts from *Genderqueer*, Joan Nestle, Clare Howell, and Riki Wilchins, "Queens in Exile: The Forgotten Ones," Sylvia Rivera, "Vision" and "Scars," Aaron Link, "Dutch," Debbie Fraker, " "Loving Outside Simple Lines," Sonya Bolus – Reader Response Due

T: Read excerpts from *Genderqueer*, Joan Nestle, Clare Howell, and Riki Wilchins, "Do It on the Dotted Line," Raven Kaldera, "Fading to Pink," Robin Maltz, "Passing Realities," Allie Lie, and "My Woman Poppa," Joan Nestle – Quiz

Week Twelve (11/24-11/25): Joan Nestle's, Clare Howell's, and Riki Wilchins'

Genderqueer: Voices from beyond the Sexual Binary

M: Read excerpts from *Genderqueer*, Joan Nestle, Clare Howell, and Riki Wilchins, "Transie," Ethan Zimmerman, "Story of a Preadolescent Drag King," L. Maurer, "Affronting Reason," Cheryl Chase, "A Safe Trip Home," Dawn Dougherty, "Wanting Men," Lionheart, and "Twenty Passings," Stacey Montgomery– Reader Response Due

T: Read excerpts from *Genderqueer*, Joan Nestle, Clare Howell, and Riki Wilchins, "Courage from Necessity," Mr. Barb Greve, "Whose Body Is This Anyway?," C. Jacob Hale, "Performing Translesbian," Nancy Nangeroni and Gordene MacKenzie, "Disorderly Fashion," Wally Baird, "This Butch Body," Kristen Walker, "Be a Man," Susan Wright, and "Transy House," Rusty Mae Moore – Quiz

Week Thirteen (12/1-12/2): Reader Response Portfolio Review

M: **Rough Draft of Reader Response Portfolio Due** -- Professor Review

T: Reader Response Portfolio -- Professor Review

Final Exams (12/9-12/12): Final Reader Response Portfolio Due (TBA)

Kingsborough Community College, CUNY
Reader Response Journal
Responses Due Mondays (Quizzes on Tuesdays)

Overview

You are required to do regular responses of at least one full page each for every scheduled literary work until your reader response journal is due. These responses are due every Monday, unless indicated on the syllabus. They should be informal prose. I will be grading these responses more on content than on form. You will select one theme from text, select at least one passage from the text, and analyze them. You should pick a topic, make an argument with reasons about it, and use at least one passage from the text to support your claims. You should not write summaries. You should not discuss personal experiences. You should not discuss current events. Rather, you should focus on discussing the text itself—its themes, characters, and language—and develop your own critical insights. For instance, you might decide to write about the theme of sexuality and gender in Moraga's *Loving in the War Years*. You might decide to discuss Moraga's experiences with her family around this theme. What happened with her mother? How did her failure to be straight make her less of a Latina? Why did it happen? Why does it matter? How did it make Moraga feel to be considered a traitor? How did she resolve it? What are your thoughts about colonialism and culture in relation to gendering and reproducing the nation? You, then, should locate at least one passage from the text to support your ideas about this topic and your arguments about it. These responses must demonstrate that you have read the literary works, and thought critically about themes within them over the course of your reading. In addition, you should demonstrate that you can do close readings of the texts by pulling examples from them and analyzing their significance. The journals function to assess whether or not you have fulfilled the reading assignments. They also will help you generate essay topics and ideas for your reader response portfolio on the literary works read. These responses will comprise 10% of your grade. However, like the writing, the grading for these assignments will be informal and feedback-driven. They will be graded check minus, check, or check plus.

Grading Checklist

- You should check the passages you highlighted, underlined, and/or annotated while reading.
- You should refer to specific realizations you have come across while reading.
- You should record the passages that you find intellectually stimulating;
- You should demonstrate why passages are essential to your interpretation by providing your own critical insights/ reasons.
- You should ask yourself the following questions: “what,” “how,” and “why”—what something is, how something happens or should happen, and why something exists or occurs. What is your topic? How can you argue your stances on the topics by giving examples and using the texts? Why are you arguing for this stance, and are you analyzing the reasons you provide?
- You should try to develop themes you addressed in your reader response journals about at least two literary texts for your reader response portfolio.

Kingsborough Community College, CUNY
English 7000: Sexuality and Literature
Creative Writing Portfolio
Due 10/27 (Rough Draft) & 11/3 (Final Draft)

Overview

The purpose of creative writing is to tell stories about human life in an aesthetic, unique, honest, and personal way. You should dredge up significant moments, events, persons, or “truths” that are marked indelibly in your memory, examine them fully, and reveal them to your readers in order for them to make connections to other people’s experience through writing. You should evoke strong and powerful impressions in your writing (whether prose or poetry) by manipulating the concrete, sensory details and descriptions of your experiences in order to recreate (or show, not tell) them for your readers. You should write about important issues in your life and in the world; you should explore personal and social issues about the theme of sexuality; you should try to explore yourself and the world in which you live, intellectually, politically, physically, and emotionally. You can write prose and poetry. You are encouraged to explore yourself freely about any topic you wish, without self-censorship. For instance, you may write about personal topics, such as coming out as lesbian, gay, bisexual, pansexual, queer, trans, and straight. You may write a short story, a poem, a journal, an essay, or any combination of forms about your sense of sexual identity, your desires, and your behavior. You can write about current events or theories of sexuality, as well. The purpose of this assignment is twofold: 1) to get you writing regularly about topics related to sexuality that you are interested in order to empower you through the act of writing, and 2) to begin learning how to write in a descriptive, argumentative, and developed way that integrates the class discussions of the voice and techniques of the authors we have read. You are required to compile and submit your best six to eight pages of your creative writing portfolio. Your portfolio may contain description and narration as well as exposition and argumentation, depending on whether the topic is more personal or social. You can submit fragmented pieces (i.e., poetry) and write a shorter prose essay. You can toggle between different genres and page lengths. You can write a short story that is three pages, a letter that is two pages, and a poem that is one page, for example. However, you are expected to revise your work. The purpose of this assignment is both to encourage your free expression and access your improvement through revision processes. Your submissions should be well-developed, well-organized, and well-written. You should submit all drafts and peer reviews. The creative writing portfolio comprises 40% of your grade. Your portfolio should be in MLA format.

Grading Checklist

- You should have a strong, honest writing voice.
- You should use description and narration or exposition and argumentation.
- You should use develop your characters and setting or arguments and examples.
- You should have an appropriate tone and audience.
- You should consider language and sentence structure or line and stanza style.
- You should revise your portfolio with a close eye on eliminating any grammatical and mechanical errors, unless you are employing poetic license for a specific purpose.

Kingsborough Community College, CUNY
Reader Response Portfolio
Due 12/1 (Rough Draft), 12/9-12/12 (Final Draft - TBA)

Overview

The purpose of analytical writing is to argue your interpretation, perspective, point of view, or slant on particular literary works. It should lure people to your way of thinking or, at the very least, to make them aware of your views. You should not include summaries or personal experiences. Instead, you should show your own critical understanding of the literary works—what you think of them. You should shape your subject matter in a sophisticated and persuasive way. You should consider subject, occasion, and point of view as readers and writers for a general audience. You should narrow down your topics by theme. Then you must make a solid argument that contains several main ideas that support your purpose. For instance, you might explore the theme of internalized homophobia in James Baldwin's *Giovanni's Room*. Why is David afraid to accept his queer desires? How does dating a woman help him pass as straight to his father? How does Giovanni feel about David not acknowledging their relationship? Where are they at the end? You might make an argument about bravery or survival. That could be your focus and argument. However, then you must find specific passages from the text that show these themes. You must use specific textual evidence--to quote and paraphrase--to support your central arguments. You must explain and analyze why you are using the passages to build your arguments in all paragraphs. For this reason, you should not under-quote or over-quote material. All of your citations for passages should be cited in MLA format. Although the focus should be on close reading of the literary works, references to societal conditions and societal responses to the works should be grounded specific information, and those information sources also should be cited correctly.

You must choose your best readers response journal entries about at least two works of literature (one text before midterm and one text before finals), and then develop them into a longer reader response portfolio. You can write four to six pages about one text and four to six pages about another text, or divide it up as three to five on one text, and five to seven on another text. Do not write fewer than three pages about a single text, however, because the analysis must be developed sufficiently. You also can write about texts together (i.e., race and sexuality in Lorde and Moraga), totaling at least eight pages. Organize your portfolio to show your introduction, purpose, point of view, audience, central argument and main ideas, forms of supporting evidence, and conclusion. Check for coherence within and between paragraphs, and proofread your work for errors in grammar, punctuation, sentence structure, and spelling. Think hard, think deep, and write a reader response portfolio of approximately eight to twelve pages that shows your interpretation of at least two the literary works. Select any theme and passages from the texts (i.e., novels, autobiographical stories, poems, and/ or spoken word) that you want. Submit all drafts and peer reviews. This portfolio comprises 40% of your grade. Your portfolio should follow MLA format guidelines.

Grading Checklist

- Write an introduction that has a strong hook or captivating opening (i.e., quote, anecdote, or question).

- Re-read your responses about two different literary works (one text before midterms and one text before finals). You should synthesize your central arguments and main ideas in your responses, but include room for other critical insights that you did not develop deeply.
- Work on rewriting in a professional tone by removing or revising personal experiences and reflections. Focus on social and cultural commentary about the texts for your body and middle paragraphs. Base any statements about society and culture on valid scholarly sources.
- Save passages from the texts you enjoyed and used in your journals, yet locate additional passages that further support your critical insights.
- Explain and analyze why the passages you chose are important. Support your claims by adding additional topic paragraphs.
- Include a conclusion that neither summarizes your introduction nor includes topics that you did not discuss in your portfolio. It should focus on wrapping up your portfolio.
- Revise your portfolio with a close eye on eliminating any grammatical and mechanical errors.

Citation Guide

- Remember to include all drafts.
- Remember to include a proper heading.
- Remember to craft a creative title. (i.e., “Portfolio” or “*Giovanni’s Room*” are not creative).
- Remember to do parenthetical references in some type of format. For instance, according to MLA format, all references for *Giovanni’s Room* should have the author and the page from which you are citing in parentheses followed by a period. For instance, “. . .” (Baldwin 56). If “Baldwin” is in a sentence, just write the page number. For instance, Baldwin writes, “. . .” (56).
- Remember a passage that is more than four lines long needs to be indented.
- Remember that periods and commas always go in quotes and that only quotes within quotes have single quotes.
- Remember to do a Works Cited page. All secondary sources, including references to historical and societal contexts and any published interpretations or reviews of the literary works (including online publications), must be cited and documented.