

Writing 101: Academic Writing
Queer Theories of Place & Space
Spring 2015
Section # 101.14/101.15
Time: T/TH 1:25-2:40/3:05-4:20
Location: Art 102/ Bell Tower East 110

Jennifer Ansley, Ph.D.

Email: jennifer.ansley@duke.edu

Phone: 919-660-7063

Office: Art Building 200B, East Campus

Office Hours: Tuesday and Thursday, 12:00pm-1:00pm and by appointment

Course Site: <http://sakai.duke.edu/> (Writing 101.14.F14)

Course Blog: http://sites.duke.edu/writing101_15_s2015/

Course Description

Queer Theory is a field of study that questions the meanings and values that we attach to different sexual and gender categories. Queer theorists are also interested in how queer subjects—those who are non-heterosexual, trans*, and/or gender non-conforming—make “space” for different ways of living and being in the world. By examining the concept of “queer space,” what can we learn about how the organizations of different spaces enforce social norms and power dynamics? Who experiences the privileges of safety, access, and belonging in different spaces?

Scholars who are interested in the concept of “queer space” have tended to focus on physical spaces such as city streets, gay urban enclaves, suburban neighborhoods, or queer rural communities, and built environments such as bars, bathhouses, and parks. In addition to considering these physical spaces (as well as those we might consider less explicitly “queer”), we will also explore how different genres of writing and new digital communication technologies might create virtual spaces that offer new means for building and sustaining community. To what extent do various forms of media—print zines, online archives, social media, blogs, and open access scholarly journals—expand our notions of “space” and produce new sites of communal possibility? To what extent might these texts “queer” our notions of academic writing and invite more people into conversation with us?

Course Goals and Practices

As we pursue the questions this course raises, our goals are to:

- engage with the work of others, including both Queer Studies scholars and those beyond the academy that are writing about queer experience and identity;
- learn to articulate a position that is supported by insightful analysis;
- situate our writing within specific generic contexts;
and transfer writing knowledge into situations beyond Writing 101.
- understand writing, not as a performance of knowledge, but a mode of inquiry.

These goals will be accomplished through practice in:

- both scholarly and archival research;

- large and small group workshops;
- significant revision; and editing;
- and close observation.

Required Texts (Available via Sakai)

- Certeau, Michel de. "Spatial Practices." In *The Practice of Everyday Life*. Berkeley: University of California Press, 2011. 91-130. Print.
- Chauncey, George. "Privacy Could Only Be Had in Public: Forging a Gay World in the Streets." In *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*. New York: Basic Books, 1994. 179-205. Print.
- Dillon, Stephen. "The Only Freedom I can See: Imprisoned Queer Writing and the Politics of the Unimaginable." *Captive Genders: Trans Embodiment and the Prison Industrial Complex*. Eds. Eric Stanley and Nat Smith. Oakland: AK Press, 2011. 169-184. Print
- Flag Wars*. Dirs. Linda Goode Bryant. Berkeley Media, 2003. Film.
- Laukken, Mario. "Young Queers Online: The Limits and the Possibilities of Non Heterosexual Self Representation in Online Conversations." *Queer Online: Media Technology and Sexuality*. Eds. Kate O'Riordan and David J. Phillips. New York: Peter Lang Publishing, 2007. 81-100. Print.
- Manalansan, Martin. "The Topography of Race and Desire in the Global City." *Global Divas: Filipino Gay Men in the Diaspora*. Durham: Duke University Press, 2003. 62-88. Print.
- Munoz, Jose. "The Future is in the Present: Sexual Avante-Gardes and the Performance of Utopia." *Cruising Utopia: The Then and There of Queer Futurity*. New York: NYU Press, 2009. 49-64. Print.
- Hanhardt, Christina. "Visibility and Victimization: Hate Crime Laws and the Geography of Punishment, 1980s and 1990s." In *Safe Space: Gay Neighborhood History and the Politics of Violence*. Durham: Duke University Press, 2013. 155-184. Print.
- Harvey, David. "Space as a Keyword." In *Spaces of Global Capitalism: Towards a Theory of Uneven Geographical Development*. New York: Verso Books, 2006. 119-148. Print.
- Piepmeyer, Alison. "Introduction." In *Girl Zines: Making Media, Doing Feminism*, 1-21. New York: New York University Press, 2009. Print.
- Phillips, David and Carolyn Cunningham. "Queering Surveillance Research." *Queer Online: Media Technology and Sexuality*. Eds. Kate O'Riordan and David J. Phillips. New York: Peter Lang Publishing, 2007. 31-44. Print.
- Spade, Dean. "Preface" and "Administrating Gender." In *Normal Life: Administrative Violence, Critical Trans Politics and the Limits of the Law*. Cambridge: South End Press, 2011. 7-16 and 137-162. Print.

Blog

For each week (beginning Week 3), 1-2 people from each section will be responsible for posting a blog entry related to one of the readings for that week. Blog entries will be due on Tuesday by 5pm and every class member is responsible for reading and commenting on the blog entry before class on Thursday. The blog will serve as both a collective resource for reviewing the readings and a jumping off point for our discussions. In order for them to serve their purpose, each blog entry should consist of, at minimum, two paragraphs; the first should be a summary of the argument made in the reading and the second should be your thoughts about an aspect of the reading that you'd be interested in discussing more in class. See Sakai for our blogging schedule.

Writing Projects

In the second week of the semester, I will ask you to compose a brief two-page analysis of a space of your choice. This space need not be what you might think of as a “queer space,” but should be a place where you can sit comfortably and observe the social interactions, architecture, landscaping, physical movements, texts (signs, maps, menus, pamphlets, etc.), economic exchanges, etc. that compose that space. The goal of this assignment will be to consider the relationship between the organization of space and the gender and sexual norms that operate in that space. How does the organization of a particular space help to enforce gender or sexual norms? Alternatively, what are the specific gendered and sexual assumptions that seem to shape interactions in a particular space? This assignment is meant to give you an opportunity to begin exploring the central inquiries of our course and to receive some preliminary feedback on your writing.

The first major writing project will ask you to perform both archival and scholarly research in order to make an argument about how and to what extent a particular organization or community project has challenged the gender and sexual norms that operate within or across a particular space or set of spaces. For example, you might analyze the approach that an organization like Durham Unstalled has taken to increasing access to bathrooms for trans*, gender non-conforming, and disabled people. You might look at space like Durham’s Lesbian Health Resource Center and its attempts to expand access to health information and care in the context of the AIDS epidemic. You might look at a more recent organization like Southerners on New Ground and how they’re combatting the criminalization of LGBTQ people of color in the South. There are a lot of possibilities!

Finally, as the semester winds down, I will ask you to identify a problem you’ve encountered this semester with how we understand space; how social interactions occur in particular spaces, whether it be a city street, virtual forum, a bar, classroom, or home; or how particular spaces might intentionally or unintentionally produce belonging and/or exclusion. In this second major writing project, you will develop an alternative non-academic text that attempts to address this problem. You will want to choose a genre that you feel comfortable working in, but you’ll also want to think carefully about how the rhetorical and genre conventions of that text might appeal to a particular audience. In other words, why make the argument you want to make in one genre and not another?

More details regarding the requirements for each writing project and the assignments leading up to it will be given on separate assignment sheets well in advance of each paper’s due date.

Final Presentation

At the end of the semester, you will create a five-minute oral presentation in which you distribute your final writing project to your classmates; teach us about the genre in which you’ve written and explain why it seems appropriate for your purpose; situate your text in the context of both scholarly debates within Queer Studies and broader cultural discourses about “space,” and evaluate the significance of your contribution.

Formatting Requirements

All formal academic essays should be typed in 12-point Times New Roman font, double-spaced with one-inch margins, and properly paginated.

Submitting Writing Projects

Please submit your Writing Projects to the “Assignments” section of Sakai by the date and time indicated in the course schedule, using the following file naming protocol:

LastName_Essay#_Fall2013 (e.g. Ansley_Essay1_Fall2013).

Incomplete and Late Work

All incomplete work will receive zero points. For every 24 hours that your paper is late, your grade will be reduced by 1/3 of a letter grade. For example, if you turn in a paper one day late and receive a C, your grade will be reduced to a C-. If you turn in a paper four days late and receive a B-, your grade will be reduced to a D. If your paper is more than two weeks late, it will receive zero points. No exceptions. Do not submit papers to my office, my mailbox or via email, unless you’ve discussed it with me first.

Email & Office Hours

You may, at any time, email me for clarification regarding assignment guidelines, instructions, or class policy. Be aware, however, that you may not receive an immediate response, particularly if you email me during non-business hours. Discussion of possible ideas for a paper, feedback on your writing, general questions regarding your performance in Writing 101, and requests for help understanding particular concepts or writing exercises should be addressed in office hours, conferences, or—when appropriate—during class-time, *not* via email.

Conferences

Over the course of the semester, each of you will have two mandatory one-on-one conferences with me. One-on-one conferences will be 15-20 minutes long; this is a valuable opportunity for you to receive specific suggestions for improving your writing and to let me know of any questions or concerns you have about your work or the progress of the course. I often cancel class to make extra time for conferences (see Course Schedule) and will post a sign-up sheet on Sakai in advance. *Keep in mind, that if you do not show up to a scheduled conference, it does count as an absence and you will not be able to reschedule.*

Writing Studio

Duke’s Writing Studio is another excellent resource for obtaining assistance with and feedback on your work as a writer. The tutors at the Writing Studio are trained professionals, and they offer one-on-one help with any phase of any writing project you do as a Duke student. Whether you are drafting, revising, or editing, use the online appointment form to book a session with a tutor in advance at <http://twp.duke.edu/writing-studio>. When you arrive at your conference, bring the essay or project you are working on with you, as well as a copy of the assignment you are responding to. Ask your tutor to email me a summary of your conference; I will read it as a sign that you are taking the course and your writing seriously.

DukeWrites Enrichment Suite

Yet another resource! Whether you are an incoming or returning international, intercultural, or otherwise interested student, the modules on the DukeWrites Enrichment Suite can help you develop strategies to write, learn, and participate more fully in courses at Duke. You can

access the site via Sakai by going to “my workspace”→ “membership”→ search “DukeWrites”→ “join.” If you have trouble accessing the site, feel free to contact me.

Participation

Your final grade will take into account a number of factors, including class preparation, active participation in the workshop environment of the class, your decorum in the classroom, and the attitude with which you approach your work. Furthermore, since academic writing is a collaborative process that’s goal is to make a valuable contribution to an ongoing conversation about an issue or a problem, participation in this course will require a willingness to both generously engage with positions you might disagree with, and to freely share your ideas and works-in-progress with your classmates.

Since its very important to me that everyone feels free to take an active part in the collaborative work of this course, differences of *every* kind will be respected. I encourage you to disagree with each other, but I ask you to keep in mind that the subject matter we’ll be discussing will be controversial at times and may impact the feelings of people around you. This will be a supportive, considerate, open-minded and friendly learning environment. If you ever—for any reason—feel that it is not, come speak to me *immediately*.

Digital Devices

In addition to taking notes, this course requires you to annotate readings and give detailed written feedback to your classmates. Make smart choices about whether you can do this work to the best of your ability using a laptop or tablet, or whether it might be more effective to print out copies of the readings and/or take notes on paper. You may want to keep in mind that if you haven’t routinely used the annotating or commenting features in Acrobat Adobe Reader or Word, it can often take *longer* for you to read and meaningfully annotate than it might otherwise. Also remember that while laptops and tablets can serve as useful productivity tools and that at times, I may require their use in class, they have the potential to distract from both your learning and the learning of those around you. Be cognizant and respectful of others in your learning environment while using digital devices.

Attendance Policy

You’ll find that the most valuable parts of your writing process occur in class, through class discussion, small group collaboration, and in-class writing. Taking into account that unforeseen circumstances, including illness, car troubles, noisy roommates, and broken alarm clocks, occasionally occur, you will be allowed three absences. After three absences, your grade will be reduced by 1/3 of a letter grade for every missed class. For example, if you miss 4 classes and receive an A, your grade will be reduced to an A-. If you miss 6 classes and receive a B, your grade will be reduced to a C. Note: It is Duke University’s policy that in the event of an absence, you must submit a STINF. Be aware, however, that submitting a STINF’s does not mean your absence is “excused.”

Moreover, since lateness can be extremely disruptive, particularly in a small workshop-based course such as this, three late marks will be considered the equivalent of one absence. Also keep in mind that significant attendance problems may impact your ability to fully participate in the course, and therefore, may also impact your participation grade.

Extra Credit Opportunity

Attend a 3-hour ally training session at the Center for Sexual and Gender Diversity. Write a 2-page reflection on how the ally training will inform your future social interactions and/or alter the way you inhabit particular social spaces. You can submit your reflection and documentation of your training any time before the last week of class for 2 extra percentage points. For more information on registering for ally training:

<http://studentaffairs.duke.edu/csgd/training-resources/ally-network>

Grading

While grading your formal essays, I will abide by a specific grading rubric that we'll go over in detail before you submit your first major writing project. In general, your grade is not dependent on whether I agree with your argument or not, but rather, on how well you argue and support your own ideas. In calculating your final grade, your work in the course will be weighted in the following manner:

Participation 5%

Blog Entry 10%

Short Essay (Analysis) 10%

Major Writing Project #1 (Research Paper) 25%

Proposal for Major Writing #2 15%

Major Writing Project #2 + Presentation (Alt Text) 35%

Final course grades will be assigned using the following grade schema:

A+	100
A	93
A-	90
B+	87
B	83
B-	80
C+	77
C	73
C-	70
D+	67
D	63
D-	60
F	0

Plagiarism

Plagiarism will not be tolerated. If you present another writer's ideas or words as your own, it will result in an automatic F in the class. You also risk further discipline from the Office of Student Conduct. For more information regarding Duke's Community Standard and Academic Integrity Policy, see: <http://www.integrity.duke.edu/ugrad/student.html>

Students with Disabilities

If you feel that you require academic accommodations, please contact me privately to discuss your specific needs. You'll also want contact the Student Disabilities Access Office to document and receive approval for necessary accommodations, and to find out more about

the resources available on campus:

<http://www.access.duke.edu/students/requesting/index.php>

Center for Sexual & Gender Diversity

Duke's Center for Sexual and Gender Diversity provides healthcare resources, academic support, education, and social opportunities for lesbian, gay, bisexual, pansexual, transgender, intersex, questioning, queer and allied students, staff, and faculty at Duke. The Center for Sexual & Gender Diversity also serves and supports Duke alumni/ae and the Triangle's greater LGBTQ community. For more information, see <http://studentaffairs.duke.edu/csgd>.

Deliberations: A Journal of First-Year Writing at Duke University

Deliberations is published annually, in the fall semester. The Thompson Writing Program invites submissions of student writing, of any type or length, from any Writing 101 course. For submission guidelines, visit: <http://twp.duke.edu/deliberations/submission-information>

Course Schedule

The dates below are tentative and subject to change. Please use this schedule as a way to familiarize yourself with the pace of the course and a general guide for managing your time, noting that readings are typically due on Tuesdays. Any changes will be announced ahead of time via Sakai.

Date	In-Class Activities	Writing Due	Reading Due
Week 1 Thursday, January 8th	Class Canceled— Professor Ansley @ Modern Language Association in Vancouver		
Week 2 Tuesday, January 13th	Course Introduction Coming to Terms Introduction of Short Essay		Syllabus Harvey, "Space as a Keyword," pp. 119- 139 de Certeau, "Spatial Practices," 91-99 (28 pages)
Thursday, January 15th	Writing Process: "Heuristic" and "Recursive" Blogging 101/ Blog Sign Up	Short Essay (2-3 pages) Due by Monday, January 19th @11:55pm	
Week 3 Tuesday, January 20th	Introduce Major Writing Project #1 Brainstorming Strategies		Chauncey, "Forging a Gay World in the Streets," pp. 179-205 (26 pages)
Thursday, January 22nd	Thesis Statements		
Week 4 Tuesday, January 27th	Rubenstein Library		Munoz, "The Future is in the Present," pp. 49-64 (31 pages)

Thursday, January 29th	Research Questions	Initial Brainstorming for MWP#1 Due in Class	
Week 5 Tuesday, February 3rd	Lilly Library	Research Questions Due in Class	Manalansan, "The Topography of Race and Desire in a Global City," pp. 62-88 (26 pages)
Thursday, February 5th	Paragraphing 101		
Week 6 Tuesday, February 10th	Class Canceled-- Conferences	Thesis for MWP#1 Due	Hanhardt, "Visibility and Victimization," pp. 155-184 (29 pages)
Thursday, February 12th	Rough Plans		
Week 7 Tuesday, February 17th	Class Canceled— SNOW DAY		<i>Flag Wars</i> (90 minutes) On Hold @ Lilly Library Class Screening TBA
Thursday, February 19th	Rough Plan Workshop Forwarding/ Countering	Rough Plan for MWP#1 Due in Class	
Week 8 Tuesday, February 24th	Framing/ Introductions and Conclusions		Spade, "Preface" and "Administrating Gender," pp. 7-16 and 137-162 (34 pages)
Thursday, February 26th	Small Group Workshops	Rough Draft of MWP #1(3-5 pages) Due	
Week 9 Tuesday, March 3rd	Grading Rubric Revision Strategies		Dillon, "The Only Freedom I Can See," pp. 169-184 (15 pages) & Digital Resources TBA
Thursday, March 5th	Major Writing Project #2 (Alternative Text) Group Brainstorming	Final Draft of MWP #1 (6-7 pages) Due on Friday, March 6th @11:59pm	
Week 10 Tuesday, March 10th – Thursday March 12th	Class Canceled— Spring Break	Brief Proposals for Major Writing #2 Due by Sunday, March 15 th @ 11:59pm	

Week 11 Tuesday, March 17th	Class Canceled— Proposal Conferences	Piepmeier, “Introduction” to Girl Zines, pp. 1-21 & Zine: “Where Do I Pee?”
Thursday, March 19th	Rhetorical Appeals	
Week 12 Tuesday, March 31st	Strategies for Incorporating Sources (Part II)	Phillips and Cunningham, “Queering Surveillance Research,” pp. 31-44 Laukken, “Young Queers Online,” pp. 81- 100 (32 pages)
Thursday, April 2nd	Class Canceled— Professor Ansley@ UNC Asheville Queer Studies Conference	Rough Draft of MWP #2 Due to “Group Folders” by Friday, April 3 rd @11:59pm
Week 13 Tuesday, April 7th	Small Group Workshop of MWP#2	Group Members Projects— Between ½ to 1 page of typed comments
Thursday, April 9th	TBA	2 nd Rough Draft of MWP #2 w/ Cover Letter Due to Sakai
Week 14 Tuesday, April 14th	Final Presentations	
Thursday, April 16th	Final Presentations	
Week 15 Tuesday, April 21st	Class Canceled-- LDOC	Complete Major Writing Project #2 by Friday, April 24th @11:59pm