

AMST 201QW
Introduction to American
Studies

Tuesdays and Thursdays
10:00–11:15

Fall 2018

Oxford College of
Emory University

Language Hall 102



#NewWorldOrder:
American Intersections,
American Movement

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*Please see email section under Policies.



"He Got Game" Lyrics, Public Enemy. Art Installation, Bakery Lorraine, San Antonio, TX, April 2018. Photograph by Eric Solomon.

What is America? Who is American? In this course, we will hit the road, exploring these questions via interrogating and “standing-in” the intersections of modern American life. This course travels highways of inquiry, progressing in units organized around the connections *between* and textures *of* American aesthetic, social, and cultural movements in the latter half of the twentieth century. We will begin by exploring foundational aesthetic and social movements (*transcendentalism, the Beats*) before turning our attention to late twentieth century historical documents, aesthetic artifacts, and lived experiences located at the cultural intersections of gender, sexuality, race, ethnicity, class, nationality, regional identity, and (dis)ability. Finally, we will discuss the American environmental movement and its implications for our intersectional new world order. In this course, you will enhance and extend critical thinking, reading, and writing skills as well as develop other skills in digital technologies for your American Studies methodological toolkit.

Generally, American Studies 201 is an interdisciplinary, historically grounded introduction to contemporary approaches to American studies scholarship, with emphasis on issues of class, ethnicity, gender, and cross-cultural studies.

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Guideposts & Foundations:

"There's something happening here, what it is ain't exactly clear... Stop, hey, what's that sound? Everybody look what's going down."
- Stephen Stills, "For What It's Worth"

"Culture is the intersection of people and life itself. It's how we deal with life, love, death, birth, disappointment... all of that is expressed in culture. And we've lost that understanding in America."

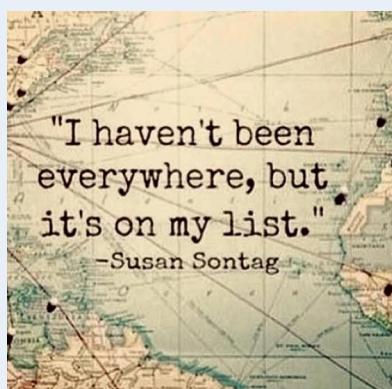
- Wendell Pierce

"Traveling is fatal to prejudice, bigotry, and narrow-mindedness, and our people need it sorely on these accounts. Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime."

- Mark Twain, *The Innocents Abroad*

"Movement, from the post-classical Latin movementum, meaning 'motion,' and earlier, movientum, meaning 'emotion,' and then later, 'rebellion,' or 'uprising.' The movement in 'social movements' gestures toward the realm of affect; bodily intensities; emotions, feelings, and passion; and toward uprising."

- Deborah B. Gould, *Moving Politics*



Continuing Writing Course Note:

"Good writing takes place at intersections, at what you might call knots, at places where the society is snarled or knotted up."

- Margaret Atwood



Kimberlé Crenshaw, Legal Scholar, Feminist and Critical-Race Theorist:
How is this framework useful for thinking about identity and the idea of America?



Intersectionality is “a framework ... to trace the impact of racism, of sexism, other modes of discrimination, where they come together and create sometimes unique circumstances, obstacles, barriers for people who are subject to all of those things.”

- Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.”

Course Goals & Learning Outcomes

Students will:

Explore	Explore the particular experiences of Americans from different regions, social classes, races, ethnicities, genders, sexualities, and national backgrounds.
Engage	Engage and Analyze critical interdisciplinary cross-cultural scholarship in relation to cultural artifacts and historical documents.
Collaborate	<ul style="list-style-type: none"> 1) With peers to discuss course readings, themes, and assignments. 2) With me and other campus staff/resources to produce critical writing and/or digital projects.
Conduct Research in the Discipline	<ul style="list-style-type: none"> 1) Propose, develop, enact, and produce an individual research project. 2) Synthesize interdisciplinary sources and methods for an American Studies project. 3) Learn proper citation for research in American Studies.
Demonstrate Disciplinary Awareness & Personal Writing Reflection	<ul style="list-style-type: none"> 1) Develop methodological toolkits for American Studies. 2) Demonstrate familiarity with how writing is used in American Studies inquiry and how this helps shape the discipline's reading and writing practices and conventions. 3) Demonstrate the ability to think critically and creatively about their writing strategies and how they use writing for inquiry and communication.

Required Texts*



Jack Kerouac, *On the Road: The Original Scroll*, Penguin Classics (ISBN-10: 0143105469)

David Wojnarowicz, *Close to the Knives: A Memoir of Disintegration*, Vintage (ISBN-10: 0679732276)

Jesmyn Ward, *Sing, Unburied, Sing*, Scribner (ISBN-10: 1501126075)

*All other readings available via Canvas.

*No student should be unable to purchase the required texts for this course because of financial difficulty. If you have issues purchasing or accessing the texts, please do not hesitate to see me within the first week of the semester.

* Available in Campus bookstore or online.

Recommended Text*



Bruce Burgett and Glenn Hendler, editors, *Keywords for American Cultural Studies*, NYU Press (ISBN-10: 0814799485)

*Note: Most readings from this book are freely available online or will be made available by the professor via PDF; however, you may want to purchase the book if you are a bibliophile.

Our Personal Learning Goals:

Sustained Thematic Engagement:

Consistently critically engage the framework of identitarian intersectionality through writing, course readings, evaluation and analysis, research projects, and class discussion.

Reflective Thematic Awareness:

Develop values for personal and cultural intersectionality.



* R-E-S-P-E-C-T & Safe Space Policy *

All students are expected to be respectful of others and their opinions and to act with decorum.

Furthermore, our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other content in this course will include topics that some students may find offensive and/or traumatizing. I'll aim to forewarn students about potentially disturbing content, and I ask all students to help create a safe-space atmosphere of mutual respect and critical sensitivity. No student will be penalized academically for failing to engage with material that is offensive and/or traumatizing by leaving the classroom. I strongly encourage each student to meet with me one-on-one to discuss any material he or she feels may be emotionally challenging either before or after the material is discussed.

Semester Roadmap:

Throughout the semester, we will journey through the following 8 movements and 2 micro-movements:

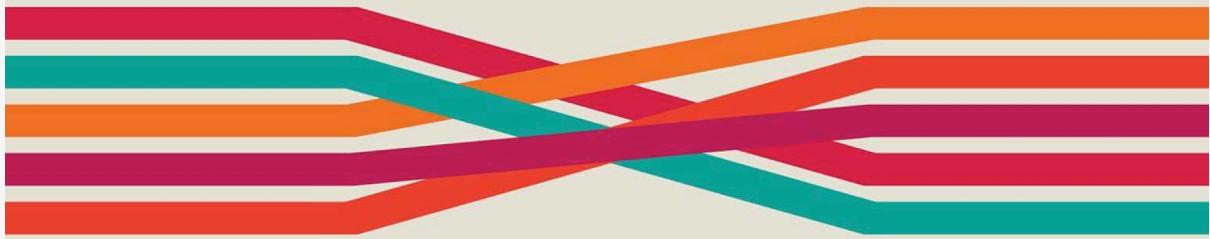
- **Movement 1:** The Beats (#beats)
- **Movement 2:** From #Liberation to #MeToo to #TimesUp
- **Movement 3:** Gay Rights, Queer Revolution, Pride and ACTing UP (#queer)
- **Movement 4:** #ProudtoBe: Revolutionizing Gender
- **Movement 5:** Space and Place, Town-Region-Nation-World #glocal
- **Movement 6:** From Civil Rights to #BlackLivesMatter
- **Movement 7:** #Occupy, or Rethinking Capitalism, Rethinking Class
- **Movement 8:** Migration and Immigration
- **Micro-Movement 1:** American (Dis)Ability
- **Micro-Movement 2:** #BeingGreen: the American Environmental Movement

Grade Distribution:

I follow Emory's [grading system](#) on a ten-point scale. Your grade will be based on the following:

- Stoplight Assignment (Research Project): 45%
- Essay 1: 15%
- Essay 2: 15%
- Reading Roadmaps: 10%
- VRRA Film Review: 5%
- Collaboration and Participation Grades: 10%

Please see Assignment Overview on the following pages for more details.



Assignment Overview:

Individually Graded (Single Driver)

With the following, you will generally be graded based upon your successful completion and/or display of growth:

Reading Roadmap (Blog Posts: 6 of 18).

Throughout the semester, I want to ask that you keep an atlas roadmap journal of your reading responses. This roadmap serves as an archive of your semester-long thought process and evolution. Each week, you will have the option of publishing blog posts to our course Canvas discussion board. Please note the opportunities for blogging on the course calendar. You must complete at least 6 blog posts (or 1/3 of all available blogging opportunities) throughout the semester to receive credit. Please note: there are 2 required blog posts as noted in the calendar.

V RRA Film Review (1 Required, 1 Extra Credit Possibility)*

Throughout the semester you will have the opportunity to compare and contrast two (or more) films in a review that converses with the themes of the given week. You will utilize methods of visual rhetorical (VR) analysis and Rogerian argumentation (RA) in your review. (We will discuss what this means in class during the assignment introduction).

Please note the many possible options in the course calendar. There is also a handout on Canvas of the possible pairings

- *Before you complete this assignment, please skim the following resource available on our course content website: “Introduction to the Study of Film Form and Representation,” *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*, edited by Harry M. Benshoff and Sean Griffin (Wiley-Blackwell: 2009): 3–20.

Essay 1: “Kerouac’s Keywords” (“The Original Scroll” Automatic Writing and Revision Assignment).

Introduced: 9/6

Due: 9/18

- Length: 750 words.
- Objective: Understanding Writing as Palimpsest. Learning Difference between Inspiration and Later Proofreading, Editing and Revision Process.
- Assessment: Introduction to my grading rubric and expectations.
 - Post-grading one-on-one consults.

Assignment Overview Continued:

Essay 2: Final Reflection: “American (_____)?”

(Due during Exam week)

Throughout the semester, we will analyze various American cultural artifacts under my selection of the keyword “intersections.” We will also study various other “keywords” for American cultural studies via our readings and discussion. Questions to consider in this final 1,000-word reflective essay might include: *What is your definition of “American Intersection”? How would you order this “new world” in which America finds itself? In your estimation, who “counts” as an American?*

Return to your reading roadmap journal for clues as to how you will assess the following two intersecting steps.

- 1) Determine which *keyword* we have studied seems the most appropriate to you in describing the American experience in the current moment.
- 2) Posit a *keyword* of your own that has not been mentioned or discussed.

Stoplight Assignment: Research Project Proposal, Process, Product, and Presentation

Introduced: 9/18

Midterm Project Proposal Due: 10/4

Meeting with Me: Week of 10/16

Peer Process Workshop: 11/20

Presentations: 12/4, 12/6, and 12/11

General Steps (More Details during Assignment Introduction):

Red: In drafting your final research project proposal, we will first analyze the formal conventions of grant proposals in the humanities and social sciences. Then, I will ask that you draft a 500-word proposal. This can be a “DigCrit,” meaning it will utilize traditional research methods and result in a digital product (short video, audio clip, research poster), or a “WritCrit,” meaning it will utilize traditional research methods and produce a written critique. It can also be a combination of the two, depending on what is discussed in the next step.

Yellow: Meeting with me to discuss proposal. In this one-on-one meeting, you will present your proposal to me, and we will discuss any issues you may have moving forward. We will consult on what is the best path for the overall success of your project.

Green: Following your meeting with me, you are free to complete your project within the parameters discussed. During the “green” phase, I expect you to be conversant with the campus resources (IT, Library staff) in order to effectively develop and complete your project. We will have a peer process workshop the Tuesday before Thanksgiving.

Yielding the Floor: Presentations and Discussions: Final Three Classes. Present your project as if you were at a conference. Each student will need to ask a minimum of 2 questions of their peers during the presentations.

Assignment Overview Continued:

Collaboratively Graded (Participation and Group Road Trips)

With the following, you will generally be graded based upon your participation and engagement.

Sonic Highways

Beginning with our opening class, I will invite each of you to contribute songs to our road trip playlists on Spotify and YouTube as the semester progresses. This will be an ongoing, low-stakes collaborative activity. When you think of a song, let me know or add it to the public playlist if you are able to access it.

College Collage Self-Portrait

Introduced 10/2

Workshop 10/4

Discussed 10/11.

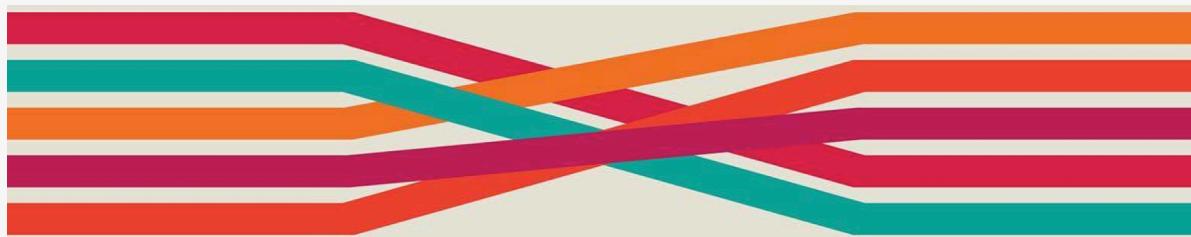
In this you will make either a tactile or digital collage animating yourself as a college student. The composition mode, medium, and design are up to you. This is a process completion credit; however, art prizes will be decided by popular vote.

Postcards from the Edge, 1 and 2:

This two-part low-stakes in-class activity seeks to familiarize students with alternative forms of argument via visual aids (research posters that utilize charts and photographs, GIS technology mapmaking, and other toolkits). This is a process completion credit.

Group Work

As you will note in the course calendar, throughout the semester you will be asked to present various cluster texts in small groups. Groups will be chosen/assigned in advance. You will read and coordinate your responses before class. On the date group work is listed, your group will present a brief summary of the text and background information on the author(s). (**Note:** You are not responsible for reading the short pieces assigned to other groups. Part of the goal of this exercise is to be able to articulate a story's content, themes, and import to an audience who may not have read the piece in question).



Projected Course Calendar*

*All items in the calendar are subject to change at the professor's discretion pending student needs.

Week One:

Thursday 8/30

Course Introduction: “#NewWorldOrder: American Intersections, American Movement”

Introduce: Sonic Highways

In Class Writing / Syllabus Overview: Review the syllabus and ask one question as if you were tweeting. Sign syllabus contract. #AMST

Week Two:

Tuesday 9/4

#Transcendental→Interstates: *Let's Get Moving*

Read:

- *Keywords*: “Citizenship,” “America,” “Culture” (PDFs online).
- Reading: Henry David Thoreau, “Resistance to Civil Government” or “Civil Disobedience” (1849) (PDF online)
- Reading, Tom Lewis, “[Eisenhower’s Roads to Prosperity](#),” LA Times, December 26, 2009.

In Class: Mini-lecture on Transcendentalism. Discuss 1956 Federal Aid Highway Act.

Required Blog: Describe a memorable personal road trip experience.

Thursday 9/6

Movement 1: The Beats (#beats)

Read:

- *Keywords*, “America” and “Intersectionality” (PDFs online); *Keywords*, “Identity” (<http://keywords.nyupress.org/american-cultural-studies/essay/identity/>)
- *On the Road: The Original Scroll* (109-199) (daily reading page counts are suggested, read at your own pace).

Blog: Reading Roadmap

Introduce: “Kerouac’s Keywords” Essay Assignment.

Week Three:

Tuesday 9/ 11

Read:

- *On the Road: The Original Scroll* (200–270)

Thursday 9/13

Read:

- *On the Road: The Original Scroll* (271–343)

In class: “The Dream Machine: The Beat Generation & The Counterculture 1940–1975”
Class Library Visit.

Required Blog: Exhibit Review. Discuss one item featured in the exhibit.

Week Four:

Tuesday 9/18

Read:

- *On the Road: The Original Scroll* (344–408)
- The American Lyric:
 - Walt Whitman, “[America](#)” and Karen Swallow Prior essay here:
<https://www.theatlantic.com/entertainment/archive/2016/12/why-walt-whitman-called-the-america-the-greatest-poem/510932/>
 - Ginsberg, “A Supermarket in California,” “America,” “Many Loves,” (PDFs online)

In Class: INTRODUCE Stoplight Assignment.

“Kerouac’s Keywords” Essay Due.

VRRA Option: *On the Road* (d. Walter Salles, 2012) paired with one of the following: *The Motorcycle Diaries* (d. Walter Salles, 2004) or *Easy Rider* (d. Dennis Hopper, 1969)

Thursday 9/20

Movement 2: From #Liberation to #MeToo to #TimesUp

Read:

- *Keywords*, “Sex” (<http://keywords.nyupress.org/american-cultural-studies/essay/sex/>)
- Arguments:
 - Betty Friedan, “The Problem that Has No Name,” from *The Feminine Mystique* (1963)(1–22; PDF [here](#))
 - Gloria Steinem, *My Life on the Road*, “[Dedication](#),” “Prelude,” and “Introduction: Road Signs” (xvii–xxvi) (PDF online).
 - Ruth Bader Ginsberg, Argument, *Frontiero v. Richardson*; Listen here:
<https://www.oyez.org/cases/1972/71-1694>
- A Response: Harry Crews, “The Unfeminine Mystique” (32–34) (PDF online).

In Class: The Women’s Liberation Movement and Feminism Overview

Blog: Reading Roadmap

Week Five:

Tuesday 9/25

Read:

- Rebecca Solnit, “A Rape a Minute, A Thousand Corpses a Year,”
http://www.tomdispatch.com/post/175641/tomgram:_rebecca_solnit,_the_longest_war/
- “Rebecca Solnit On the #MeToo Backlash,” LitHub, February 12, 2018,
<https://lithub.com/rebecca-solnit-on-the-metoo-backlash/>
- Junot Díaz, “The Silence: The Legacy of Childhood Trauma,” *The New Yorker*, April 16, 2018 (Listen to Story here: <https://www.newyorker.com/magazine/2018/04/16/the-silence>)

- silence-the-legacy-of-childhood-trauma).
- Junot Díaz allegations (SKIM): <https://www.npr.org/2018/05/06/608868149/author-junot-diaz-faces-sexual-misconduct-accusations>;
- <https://www.vox.com/culture/2018/6/19/17478886/junot-diaz-sexual-misconduct-mit-boston-review>

Blog: Reading Roadmap

VRRA Options*: *Thelma and Louise* (d. Ridley Scott, 1991), “[Telephone](#)” (Lady Gaga ft. Beyoncé) and “[Your Body](#)” (Christina Aguilera) Music Videos. (Please feel free to include other music videos that you feel fit with *Thelma and Louise*).

*Consider reading, *Keywords*, “West” (<http://keywords.nyupress.org/american-cultural-studies/essay/west/>), if you complete this VRRA option.

Thursday 9/27

Movement 3: Gay Rights, Queer Revolution, Pride and ACTing UP (#queer)

Read:

- *Keywords*, “Queer” (<http://keywords.nyupress.org/american-cultural-studies/essay/queer/>); *Keywords*, “Normal” (PDF online)
- Tennessee Williams, “The Mysteries of the Joy Rio” (PDF online)
- Gore Vidal, “Preface,” *Sexually Speaking* (1999) (PDF online)

Week Six:

Tuesday 10/2

Read:

- David Wojnarowicz, *Close to the Knives*, “Self Portrait in Twenty-Three Rounds” and “In the Shadow of the American Dream”

In Class: Look over Wojnarowicz’s art.

INTRODUCE College Collage Assignment.

Thursday 10/4

Read:

- David Wojnarowicz, *Close to the Knives*, “Being Queer in America: A Journal of Disintegration” and “Postcards from America”

In class: <https://www.artforum.com/video/david-wojnarowicz-reads-from-close-to-the-knives-a-memoir-of-disintegration-part-1-38588>

Postcards from the Edge, part 1 micro-assignment

Stoplight Proposal Due.

VRRA Option: *Boys on the Side* (d. Herbert Ross, 1995) and *The Living End* (d. Gregg Araki, 1992)

Week Seven:

Tuesday 10/9

NO CLASS Fall Break (I encourage you to take this time to catch up on reading and read ahead).

Thursday 10/11

Movement 4: #ProudtoBe: Revolutionizing Gender

Read:

- *Keywords*, “Gender” (<http://keywords.nyupress.org/american-cultural-studies/essay/gender/>)
- SKIM: Judith Butler, “Gender is Burning,” from *Bodies that Matter* (PDF [here](#)).
- Leslie Feinberg, Dedication, “Afterword,” from *Stone Butch Blues* (1993) (PDF online)
- Jesse Singal, “When Children Say They’re Trans,” *The Atlantic*, June 18, 2018, <http://www.theatlantic.com/magazine/archive/2018/07/when-a-child-says-shes-trans/561749>
- Amanda Kerri, “Why the Trans Community Hates the Atlantic’s Cover Story,” *The Advocate*, June 25, 2018, <https://www.advocate.com/commentary/2018/6/25/why-trans-community-hates-atlantics-cover-story>

In Class

Overview of MS HB 1523 and NC Religious Freedom Restoration Act language.

Watch *New Deep South* web episode, “[Kayla](#).”

Blog: Reading Roadmap:

How do you perform your gender identity? What do you think about the terms “genderqueer,” “gender outlaw,” and “gender non-conforming”? Should laws like MS’s HB-1523 and NC’s RFRA on the books?

VRRA Options: 1) *Paris is Burning* (d. Jennie Livingston, 1991) paired with an episode of *Pose* (FX) or *RuPaul’s Drag Race* (VH1); 2) *Boys Don’t Cry* (d. Kimberly Pierce, 1999) and *Tangerine* (d. Sean Baker, 2015)

Week Eight:

Tuesday 10/16

Movement 5: Space and Place, Town-Region-Nation-World #glocal

Read:

- *Keywords*, “Region” (<http://keywords.nyupress.org/american-cultural-studies/essay/region/>);
Keywords, “South” (<http://keywords.nyupress.org/american-cultural-studies/essay/south/>)
- Group One: Richard Wright, “[The Ethics of Living Jim Crow](#)”
- Group Two: Eudora Welty, “[A Worn Path](#)”
- Group Three: Kiese Laymon, “[How to Slowly Kill Yourself and Others in America: A Remembrance](#)”

In class: “Postage Stamps” Lecture

- To View in Class: American Foodways: “[The Mississippi Delta Chinese](#)”
- To View in Class: Clip from *The Delta Jews*. (<https://vimeo.com/225516163>).

Blog: Reading Roadmap

Thursday 10/18

Read: The American Lyric Revised:

- Langston Hughes, “[I, Too](#)”
- Claudia Rankine, from [Citizen](#)
- Natasha Trethewey, “Pastoral” (found [here](#)) and “[South](#)” and from *Native Guard*
- Wang Ping, “[Lao Jia 老家](#)”

VRRA option: *Mississippi Burning* (d. Alan Parker, 1988); *Down in the Delta* (d. Maya Angelou, 1998).

Blog: Reading Roadmap

Choose an American “region,” however you choose to define and limit it, and explore its cultural history and significance for you. You may, like me, choose the region of your origin. However, you might also explore unknown territory. Consult the following resources for inspiration

(<https://www.businessinsider.com/the-11-nations-of-the-united-states-2015-7>;

<https://www.nationalgeographic.org/maps/united-states-regions>;

<https://www.npr.org/sections/codeswitch/2014/06/24/323665644/the-map-of-native-american-tribes-youve-never-seen-before>; <https://www.nytimes.com/2016/04/17/opinion/sunday/a-new-map-for-america.html>).

Postcards from the Edge, Part 2: Micro-Mapping Exercise.

Week Nine:

Tuesday 10/23

Movement 6: From Civil Rights to #BlackLivesMatter

Read:

- *Keywords*: “Race” (<http://keywords.nyupress.org/american-cultural-studies/essay/race/>); *Keywords*, “Black,” (PDF online).
- Judith Butler and George Yancy, “What’s Wrong with All Lives Matter?,” New York Times, January 12, 2015, <https://opinionator.blogs.nytimes.com/2015/01/12/whats-wrong-with-all-lives-matter/>.
- Angela Davis, “[Excerpt](#)” from *The Meaning of Freedom*
- Michelle Alexander, “[Excerpt](#)” from *The New Jim Crow*

In Class: *Worse than Slavery*, Oshinsky opening quotations and “Prologue.” (PDFs online); Ward, NPR News Hour talking about Oshinsky.

Blog: Reading Roadmap

Thursday 10/25

Read:

- Day 1: *Sing, Unburied, Sing* (Chapters 1-3).

Blog: Reading Roadmap

Week Ten:

Tuesday 10/30

Read:

- Day 2: *Sing, Unburied, Sing* (Chapters 4-6).

Blog: Reading Roadmap

Thursday 11/1

NO CLASS, Professor Traveling.

Read:

- Day 3: *Sing, Unburied, Sing* (Chapters 7-10).

Blog: Reading Roadmap

Week Eleven:

Tuesday 11/6

Read:

- Day 4: *Sing, Unburied, Sing* (Chapters 11-15).
- Group 1 (“Sing” 1): Ward, “Racism is ‘Built into the Very Bones’ of Mississippi,” *The Atlantic*, March 1, 2018, <http://www.theatlantic.com/magazine/archive/2018/02/jesmyn-ward-mississippi/552500>
- Group 2 (“Unburied”): Ward, “Prologue,” *Men We Reaped* (PDF online).
- Group 3 (“Sing” 2): Ward, “My True South: Why I Decided to Return Home,” *Time*, July 26, 2018, <http://time.com/5349517/jesmyn-ward-my-true-south>

Blog: Reading Roadmap

VRRA Option: *The 13th* (d. Ava Duvernay). And at least one of the following in conversation: *O, Brother Where Art Thou?* (d. Joel and Ethan Cohen, 2000); *Mudbound* (d. Dee Rees); *Fruitvale Station* (d. Ryan Coogler, 2013); *Black Panther* (d. Ryan Coogler, 2018).

Thursday 11/8

Movement 7: #Occupy, or Rethinking Capitalism, Rethinking Class

Read:

- *Keywords*, “Capitalism” (PDF online); *Keywords*, “White” (<http://keywords.nyupress.org/american-cultural-studies/essay/white/>)
- Leah Donnella, “Why is It Still Ok to Trash Poor White People?,” NPR Code Switch, August 1, 2018, <https://www.npr.org/sections/codeswitch/2018/08/01/605084163/why-its-still-ok-to-trash-poor-white-people>.
- J.D. Vance, “Introduction,” *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis* (2016)(PDF online)

In Class: Selections from Herman Melville, “Bartleby, the Scrivener” (1856)

Blog: Reading Roadmap

VRRA Option: *The Wolf of Wall Street* (d. Martin Scorsese, 2013); *The Big Short* (d. Adam McKay, 2015)

Week Twelve:

Tuesday 11/13

Movement 8: Migration and Immigration

Read:

- *Keywords*, “Latino, Latina, Latin@,” “Immigration,” “Migration,” “Border” (PDFs online)
- Michael Chabon, SKIM “Imaginary Homeland” from *Maps and Legends: Reading and Writing Along the Borderlands* (2008) (PDF online) and “[Say it in Yiddish](#)”
- SKIM, Gloria Anzaldúa, “Bridge, Drawbridge, Sandbar, or Island,” (712–722) (PDF online)
- Isabel Wilkerson, “Excerpt,” *The Warmth of Other Suns*

In-CLASS

- Close-Reading Refresher Exercise: “The history of the United States is a history of migration,” Michel-Rolph Trouillot (from *Silencing the Past*, close reading, 2-3).
- SKIM: Pew Hispanic Research Center, “[A Nation of Immigrants](#),” January 29, 2013
- “[37 maps that Explain How America is a Nation of Immigrants](#),” *Vox*, Jan 12, 2015.

Blog: Reading Roadmap

Thursday 11/15

In Class: Case Studies: Group Presentations

- Group One: Cuban-American Immigration: Achy Obejas, “We Came All the Way from Cuba So You Could Dress Like This?” (1994)(PDF online)
- Group Two: Indian-American Immigration: Jhumpa Lahiri, “Sexy” from *Interpreter of Maladies* (1999)(PDF online)
- Group Three: Haitian-American Immigration: Edwidge Danticat, “[Without Inspection](#),” *The New Yorker*, May 14, 2018 and “[Edwidge Danticat on her Caribbean Immigrant Experience](#)”
- Group Four: Asian-American Immigration, Amy Tan, “Two Kinds,” from *The Joy Luck Club* (1989) (PDF online)

Blog: Reading Roadmap

VRRA Option: *The Visitor* (d. Tom McCarthy, 2007); *Sin Nombre* (d. Cary Joji Fukunaga, 2009).

Week Thirteen:

Tuesday 11/20

Stoplight Peer Process **WORKSHOP DAY**

Thursday 11/22

NO CLASS Thanksgiving Break

Week Fourteen:

Tuesday 11/27

Micro-Movement 1: American (Dis)Ability

Read:

- *Keywords:* “Disability” (<http://keywords.nyupress.org/disability-studies/essay/disability>)
- “Integrating Disability, Transforming Feminist Theory,” Rosemarie Garland-Thomson (SKIM PDF).
- Flannery O’Connor, “Good Country People” (1955) (<https://repositorio.ufsc.br/bitstream/handle/123456789/163600/Good%20Country%20People%20-%20Flannery%20O%27Connor.pdf?sequence=1&isAllowed=y>)

Blog: Reading Roadmap

VRRA Option: *Monica and David* (d. Alexandra Codina, 2009) and *The Fundamentals of Caring* (d. Rob Burnett, 2016).

Thursday 11/29

Micro-Movement 2: #BeingGreen: the American Environmental Movement

Read:

- *Keywords:* “Environment” (<http://keywords.nyupress.org/american-cultural-studies/essay/environment>) and “Environment” (<http://keywords.nyupress.org/environmental-studies/essay/environment>)
- Jack Kerouac, “[Alone on a Mountaintop](#)”
- Edward Abbey, “[Shadows from the Big Woods](#)” (ONLY).
- Russell Banks, “Primal Dreams” from *Voyager: Travel Writings* (2016) (SKIM PDF online)

Blog: Reading Roadmap

VRRA Option: Both/either *An Inconvenient Truth* (d. Davis Guggenheim, 2006) and/or *No Impact Man* (d. Laura Gabbert and Justin Schein, 2009) paired with *Leave No Trace* (d. Debra Granik, 2018).

Week Fifteen:

Tuesday 12/4

Presentations

Thursday 12/6

Presentations

Week Sixteen:

Tuesday 12/11

- Last day of class.
- Presentation Overflow and Reflections.

Essay 2, Final Reflection, Due During Exam Period: 12/13-14 and 17-19.

Policies & Resources

LATE WORK AND REVISION

All late work must be pre-approved by the professor except in extenuating circumstances, i.e. a medical emergency. Extensions will not be granted the day an assignment is due. All late work is due the next class meeting after the original date posted in the syllabus unless otherwise stipulated by the professor. Late work will be deducted 5 grade points for every day it is late unless otherwise specified by the professor.

Unapproved late work will not be accepted. However, during the semester, you are allowed to revise one assignment, with no guarantee for a higher grade, per the professor's approval. The lectures, class discussions, group work, or other daily class work or homework exercises in a continued writing class cannot always be reconstructed for a student who has been absent; therefore, daily work missed due to tardiness or absence (for any reason) cannot be made up. Students may arrange to turn in major-grade work in advance or online only if allowed.

ATTENDANCE

Students are expected to attend class with thoughtful and active classroom participation. In a writing heavy course, in which we will often engage in numerous in-class writing workshops and other group work, it is imperative that you come to class. More than 5 unexcused absences results in class failure, and I recommend no more than 3 course absences. However, if you must miss class, please email me in advance. (For more on Emory Oxford's regulations, visit [here](#)).

TARDINESS

Students are expected to come to class prepared with tasks completed, texts, homework, and pen/laptop in hand, ready to go on time and awake. If you arrive to class after roll has been taken (and I strongly advise you do not), it is your responsibility to approach me and make sure your presence is recorded. Otherwise, you may automatically be counted absent. Late arrivals disrupt class and prevent both the late student and his/her classmates from benefiting from the entire period of instruction, discussion, and workshop activities.

EMAIL

I will attempt to respond to each email within 24 hours or receipt during normal business hours. Weekend and late night email inquiries are not encouraged.

Emory Oxford Honor Code and Academic Misconduct

Emory Oxford takes plagiarism cases and all academic misconduct very seriously. The Emory Oxford College Honor Code can be read here: <http://oxford.emory.edu/catalog/regulations/honor-code.html>.

Canvas

For technical issues with [Canvas](#), click on the "Help" tab. You'll find many resources, including a 24/7 hotline: (844) 765-2516.

Policies & Resources

Emory Oxford Title IX Coordinator

Emory Oxford's policy on sexual misconduct can be read [here](#). For questions or concerns, please contact Rhiannon Hubert, Oxford Assistant Dean for Campus Life/Director for Student Involvement and Leadership, (770) 784-8445.

Office of Accessibility Services (OAS)

Oxford's Office of Accessibility Services (OAS), part of Emory's Office of Equity and Inclusion, assists qualified students, faculty, and staff with obtaining a variety of services. We ensure that all matters of equal access, reasonable accommodation, and compliance are properly addressed. OAS is located in Murdy Hall, 134 Project Room.

(770) 784-4690, <https://inside.oxford.emory.edu/life-at-oxford/accessibility-services/student-resources/>

Emory Oxford Counseling and Career Services (CCS)

Free and confidential counseling services are available at the Emory Oxford Counseling and Career Services located in Murdy Residence Hall, First Floor.

(770) 784-8394, <https://oxford.emory.edu/life/thriving-at-oxford/counseling-and-career.html>

Oxford Writing Center

The Emory Oxford Writing Center is located in 117 Pierce Hall. The Oxford Writing Center (OWC) of Emory University serves as an important site of learning for Oxford students, offering a supportive space for students to grow as flexible, thoughtful communicators. We do this through a combination of individual writing conferences, college-wide workshops, and writing-related resources. Because our focus is on supporting students' own learning as communicators, we welcome all forms of writing students may be working on, whether it is for classroom, professional, public, or personal purposes. Because writing often makes meaning across languages, cultures, and modes, we also welcome writing that is multilingual or multimodal. Writers grow each time they write, and we are here to support that growth, whatever the writing situation. In addition to our workshops and writing resources, the OWC offers Oxford students 45-minute individual writing conferences with peer writing consultants. Our consultants are recommended by faculty and are specially trained to work with student writers through an independent study course on the theoretical and practical aspects of writing center work. <https://inside.oxford.emory.edu/academics/centers-institutes-programs/writing-center/>

Ask IT

Many technological problems can be resolved by submitting questions to Oxford's [AskIT](#).

Syllabus Review and Agreement: “You Dig Me? You Got Me?”

“HEY YO THESE ARE SOME SERIOUS TIMES THAT WE LIVING THROUGH AND A NEW WORLD ORDER ABOUT TO BEGIN YOU KNOW WHAT IM SAYING? NOW THE QUESTION IS YOU READY FOR THE REVOLUTION WHICH IS THE EVOLUTION OF THE MIND? IF YOU SEEK THEN YOU SHALL FIND THAT WE ALL COME FROM THE DIVINE. YOU DIG WHAT IM SAYING? NOW IF YOU TAKE HEED TO THE WORDS OF WISDOM THAT ARE WRITTEN ON THE WALLS OF LIFE THEN UNIVERSALLY WE WILL STAND AND DIVIDED WE WILL FALL CAUSE LOVE CONQUERS ALL YOU UNDERSTAND WHAT IM SAYING? THIS IS A CALL TO WAKE UP ALL YOU SLEEPING SOULS AND TAKE CONTROL OF YOUR OWN CIPHER AND BE ON THE LOOKOUT FOR THE SPIRIT SNIPERS TRYING TO STEAL YOUR LIGHT YOU KNOW WHAT IM SAYING? LOOK INSIDE YOURSELF FOR PEACE GIVE THANKS LIVE LIFE AND RELEASE. YOU DIG ME? YOU GOT ME?”

In completing the Syllabus Review and micro-assignment, you agree to the terms and conditions of this syllabus. Please sign and date below. The professor will review during week one.

Signature: _____ Date: _____

I first met met Neal not long ago after a serious illness that I won't tell you about. It had to do with my father's death. With the coming of Neal, I began to feel like I could call my life a real life, seeing the country, all off and so on. Neal is the kind of person who loves to travel on the road, when his parents are driving him around in their jalopy, on their way to Los Angeles or San Francisco or wherever they're going.