

Undisciplining The Victorian Classroom

Peer-Reviewed Syllabus

Peer Reviewer: Jacob Romanow

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Multiethnic Literature: Global Neo-Victorians
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Part 1: Course Overview

Course Description

Course Overview: What do we (those of us in this class) mean when we talk about literature as “multiethnic”? Does the term refer to authors? Characters? Cultures represented? How do we define “ethnicity”? And what difference do varied definitions make? We will explore these and similar questions in a literary context by focusing specifically on Neo-Victorian and Steampunk literature,¹ predominantly by writers of color (many of whom also self-identify as female and queer) and whose stories are set in countries across the globe. Bringing together global Neo-Victorian and Steampunk literature will challenge us to think about the concept of “ethnicity” in reference to such literature as more than simply reading works by authors of color or featuring characters of color. In fact, pairing these seemingly disparate texts encourages, significantly, an exploration of whiteness as a constructed category of both race and ethnicity in popular and canonical texts alike.

Traditionally (particularly before the catalogue description change in 2017), this course has been taught with a focus on U.S. literature and features novels by prominent African American, Asian American, Latinx authors. Conversely, and in response to the recently updated catalog description, we will consider current debates about representations of race and ethnicity within the fields of Victorian and neo-Victorian studies, moving beyond the novel and authors of color associated with the U.S. Collectively, the works we’ll read about also complicate the term “Victorian” by pushing readers beyond a traditionally white British (often male) context. We’ll begin by reading literary criticism and theory that investigates terms such as “privilege,” “racism,” “intersectionality,” and “Orientalism” in order to develop a collective theoretical framework for our discussions. This move will also encourage us to think about whiteness as race rather than its usual treatment as the absence of race. We’ll then read steampunk tales both from and set around the globe and sometimes translated into English from other languages. Such tales include ones focused on Southeast Asia, ones termed “Steamfunk” (steampunk stories from Black perspectives that take seriously Victorian colonialism), ones that center Cairo and other urban areas of Egypt, and ones originally written in Spanish.

We’ll follow this foundational exploration in the course’s first half by grouping these steampunk stories—in the course’s second half—with *Re Jane*, *Wide Sargasso Sea*, and *Jane Eyre*. Progressing reverse-chronologically through these novels decenters Britishness and whiteness in order to compel students to read Brontë’s novel with a new awareness and framework for thinking through questions of race in such canonical literature. Ultimately, we’ll ask ourselves: How do we read *Jane Eyre* differently because of the concepts and critical points raised by the course’s first half? How do we read ethnicity in it as more than Bertha’s nationality—after reading so many neo-Victorian,

¹ Neo-Victorian, Steampunk literature refers to contemporary stories either set in or inspired by the nineteenth-century and ones that imagine an alternate world in which steam power functions as the primary energy source.

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steampunk texts that write back to the empire? You'll also have critical and literary reading, self-directed research projects, a participation assignment, and a meet-the-author assignment since Patricia Park, author of *Re Jane*, will be coming to campus.

Catalog Description: An exploration of works from diverse genres by writers from around the world and literary criticism that confront race, class and ethnicity, gender, and the intersectionality of these issues.

Textbook & Course Materials

Required Texts: You'll need to purchase the following three books or rent them from course reserve in the library; please acquire these editions as we'll be using the additional materials the Norton Critical Editions include:

1. *Re Jane: A Novel* by Patricia Park, ISBN 9780143107941
2. *Wide Sargasso Sea* by Jean Rhys, edited by Judith L. Raitskin, ISBN 9780393960129
3. *Jane Eyre* by Charlotte Brontë, edited by Deborah Lutz, ISBN 9780393264876

Recommended Texts & Instructional Materials: Other reading materials will be provided through CSC Online. You can access articles and books for your self-directed research through the [CSC Library's website](#). Here are the anthologies from which I'm drawing our short stories (you do not need to purchase them):

- *The Best of Spanish Steampunk*, edited and translated by James and Marian Womack, introduction by Diana Pho, ISBN 2890151511445 (ebook only)
- *Clockwork Cairo: Steampunk Tales of Egypt*, edited by Matthew Bright, ISBN 9781527207776
- *The SEA Is Ours: Tales of Steampunk Southeast Asia*, edited by Jaymee Goh and Joyce Chng, ISBN 9781495607561
- *Steamfunk*, edited by Milton Davis and Balogun Ojetade, ISBN 9780980084252

Method(s) of Instruction

You will be 1) reading independently every week, 2) discussing the readings in class or posting to discussion boards/Jamboards, 3) determining and assessing your class participation, 4) completing both critical and reflective writing and analytical projects, 5) researching and assessing peer-review articles and a text of your choosing on your own, and 6) using Zoom or CSC Online to communicate with peers and myself.

Course Requirements

There are 4 major assignments that I will address in detail below.

1. **Participation (& Attendance):** You'll each be responsible for setting your own participation goals, tracking those goals, and grading yourself on their completion. My hope with this assignment is to empower you to work on what will most benefit you rather than assume a one-size-fits-all model when it comes to participation. You'll have a set of 6 smaller assignments to guide you through this process and 2 opportunities to assess and then assign yourself a grade. Everyone should probably consider attendance when setting your

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goals since absences do happen. Note: If you're registered for the online version of this course, then you should definitely take attendance into account as you set those goals. How will you demonstrate that you've done and thought about the reading and contribute your ideas to class each week? See the assignments for more details.²

2. **Critical Introduction:** This assignment will be the larger structuring assignment for the course that you will complete in four parts: 1) Preliminary Research, 2) Read & Report, 3) Continued Research, and 4) Introduction & Additional Materials. You'll be tasked with writing a critical introduction in the style of the introductions and prefaces to the texts that we'll read in the second half of the semester. Part of that research process will be determining a list of background and critical readings and guided questions that will help readers make sense of the text.
3. **Meet-the-Author:** Patricia Park—author of *Re Jane*—has agreed to come to campus to meet with our class, do an evening reading, and hold a creative writing workshop. You'll have two completion-based assignments: 1) 10 questions that you're interested in asking our author and an explanation sharing how you decided on these questions, and 2) a reflection on what you learned from chatting with her during our class. Note: If you're completing this class online, we'll ask at least one of the questions that you submit, and you'll need to review the recording of class for your reflection.
4. **Final Thoughts:** We'll meet during our scheduled final exam period and have a roundtable wherein you'll all answer a final reflective question: How did all that we read cause you to think differently about “multiethnic” literature and the novel *Jane Eyre*? You'll each need to give a 5-minute presentation, answer questions, and ask at least 2 questions of your peers. Note: If you're completing this class online, you'll need to post a video presentation that I can share with your peers during our exam period (Zoom or FlipGrid is great for recording a presentation), and you'll need to post two general questions on the topic that you have for your peers. Then, you'll need to watch the video of our session and post answers to any questions that you were asked.

² Assignment adapted from the one suggested by Amanda Mingail Shubert, “[Contracts for a Time of Crisis: What I Learned from Grading in a Pandemic](#).” *Nineteenth-Century Gender Studies*, vol. 17, no. 1, 2021.

Part 2: Student Learning Outcomes (SLO)

Course Outcomes

By the end of the course, I will expect you to have demonstrated comprehension and capacity in each of the following areas:

- **SLO 1:** Demonstrate a proficiency in critical and creative thinking, reading, and writing.
- **SLO 2:** Analyze and evaluate how language and philosophical concepts shape our perception and understanding of the human condition.
- **SLO 3:** Identify and Illustrate how the humanities contribute to the cultivation of global citizenship.
- **SLO 4:** Define key theoretical terms such as race, ethnicity, privilege, cultural/social construction, racism, prejudice, Orientalism, etc. associated with literary analysis.
- **SLO 5:** Develop the necessary skills for close reading literature that addresses the topics of race and ethnicity and for engaging with the views expressed, which may be counter to your own.
- **SLO 6:** Identify key figures in literature and criticism who drove conversations about Orientalism, colonialism, and postcolonialism in neo-Victorian studies and literary studies more widely.
- **SLO 7:** Demonstrate an ability to talk concretely and critically about race and ethnicity in literature and media.
- **SLO 8:** Craft a critical introduction to a text that assesses how the concept of “multiethnic” literature applies to it and provides guidance for readers in the process of research and analysis.

Part 3: Grading Policy

Graded Course Activities and Letter Grade Assignment

My philosophy is that you get the grade that you earn in the course. Grades are based on quality and competency. Completion of all the assignments does not guarantee a passing grade in the course. If you submit all D- or F-level work, your grade will reflect that. I am eager to work with anyone who wants to succeed in the course. You may set meetings with me during office hours using the Microsoft Bookings link in our course in Canvas at any point to review assignments, course concepts or material, or discuss feedback. The final grade is based on the following scale:

Assignments	Grading Opportunities	Percentage Breakdown
Participation	36 pts. total (completion & self-assessment)	36%
Critical Introduction	40 pts. total (completion & quality)	40%
Meet-the-Author	10 pts. total (5 pts. each) (completion)	10%
Final Thoughts	14 pts. (quality)	14%
Total	100 pts.	100%

Letter Grade	Percentage
A	90% - 100%
B	80% - 89%
C	70% - 79%
D	60% - 69%
F	Less than 60%

Late Work Policy

One of my favorite quotations is from a poem called “To a Mouse” by the Scottish poet Robbie Burns: “The best laid schemes o’ Mice an’ Men / Gang aft agley” (lines 39-40). Roughly, it translates to “The best laid plans of Mice and Men often go awry (or wrong).” I love this quotation because sometimes life intervenes. The deadlines that you see in the Reading and Assignment Schedule in this syllabus are there to help you manage and prioritize your time.

If you cannot turn something in by the deadline that I’ve set, please email me ahead of time to let me know that you won’t make the deadline and to tell me when you will be able to submit it. Be practical if you do this. If you need an additional two days or a week, tell me so that we can make the arrangements. The key is for you to be able to pace yourselves. I want you to succeed.

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For any late assignments that you have emailed me about, I will input a zero into the gradebook. That zero will be updated without penalty once you complete the assignment as long as you have contacted and made arrangements with me.

Sometimes it may be best to submit something to get a few points and then turn your attention to the next assignment. You should decide where to put your energy based on the number of points and the percentage those points are worth to your final grade. For smaller assignments especially—even if you turn in F-quality work one week—that will still get you partial credit, which is much better than a zero in the gradebook. Basically, be thoughtful about where and how you invest your time. I'm happy to chat with you about time management issues at any point.

Returning Work

You should expect to wait a minimum of one week to receive your grades on larger assignments. I want to make sure to give each written assignment the attention that it's due, which means that I need adequate time to do so. On occasion, it may take a few days longer than one week; if so, I will keep you informed. Also, on occasion, you might receive grades much faster than you expect; I try to grade the first several assignments of the semester quickly so that you can feel confident in my expectations and your work.

Part 4: Course Reading & Assignment Schedule

Course Schedule

Readings should be completed before class on the day listed unless otherwise noted. I have provided brief summaries of all of the readings that focus mainly on the key plots or main topics that I would like you pay attention to as you read. All assignments are due by 11:55 PM on the day listed unless otherwise noted. Note: It's possible that readings and due dates may change based on the pace of class discussion.

Key:

(PDF) = PDF of text, embedded text, or link to text available in CSC Online

CR = Critical Introduction Assignment

WSS = *Wide Sargasso Sea*

JE = *Jane Eyre*

WK. 1: KEY TERMS

Tues. Readings:

- Syllabus

Thurs. Readings:

- Kimberlé Crenshaw, "The Urgency of Intersectionality" (TedTalk)
 - *Introduces the concept of "intersectionality" in a contemporary, relatable context.*
- Peggy McIntosh, "White Privilege: Unpacking the Invisible Knapsack" (PDF)
 - *Introduces terms like "privilege" and "disadvantage" as related to structural racial inequities.*
- Gloria Yamato, "Something About the Subject Makes It Hard to Name" (PDF)
 - *Defines four different forms that racism can take (e.g., unaware/covert racism).*

Sun. Assignment(s):³

- Student Survey
 - *Tell me a bit about yourself and ways that I can best support your learning; serves as attendance for "No Show" reporting.*

³ Note for readers from *Undisciplining the Victorian Classroom* (UVC): Chadron State College is an open enrollment institution with a lot of working students, so I've found that Sundays work well for weekly deadlines. For example, working online students in blended courses need the additional time, and face-to-face students have submitted less late work with a Sunday deadline. UVC readers who draw on this syllabus might instead prefer a label like "Assignments Due This Week" or something similar.

WK. 2: GLOBAL NEO-VICTORIANISM

Tues. Readings:

- Mary Louise Pratt, “Arts of the Contact Zone” (PDF)
 - *Defines “contact zone” and explains how literature can function as a contact zone.*
- Edward Said, “From Orientalism” (PDF)
 - *Explains the terms “Orient” and “Occident” and applies them to literary study.*

Thurs. Readings:

- Mark Llewellyn, “What Is Neo-Victorian Studies?” (PDF)
 - *Introduces neo-Victorian studies as a discipline.*
- Antonija Primorac and Monika Pietrzak-Franger, “What Is Global Neo-Victorianism?” (PDF)
 - *Queries the term “Victorian” and considers the historically exclusionary nature of neo-Victorian studies.*

Sun. Assignment(s):

- Participation #1: Setting Goals
 - *Establish your participation goals for the first half of the semester.*
-

WK. 3: SOUTHEAST ASIAN STEAMPUNK

Tues. Readings:

- Elizabeth Ho, “Neo-Victorianism and Improper Postcolonialisms” (PDF)
 - *Explores how neo-Victorianism allows contemporary authors and scholars to confront the Victorian empire.*
- Diana Pho, “‘From the Wilds of America’ — Analyzing the Idea of ‘British Colonial America’ in Steampunk” (PDF)
 - *Early criticism on steampunk literature that explores how colonialism has been ignored in terms of geographic representation.*
- Anthology Introductions (PDF): Jaymee Goh and Joyce Chng, Introduction to *The SEA Is Ours: Tales of Steampunk Southeast Asia*; Matthew Bright, Introduction to *Clockwork Cairo: Steampunk Tales of Egypt*; Balogun Ojetade, Introduction to *Steamfunk*; and Diana M. Pho, Introduction to *The Best of Spanish Steampunk*
 - *Introduces the goals associated with each anthology from which the steampunk short stories are drawn.*

Thurs. Readings:

- Marilag Angway, “Chasing Volcanoes” (PDF)
 - *Two young women from various economic backgrounds attempt to save a group of people from an erupting volcano in the Philippines while trying to capture its steam.*
- Timothy Dimacali, “On the Consequence of Sound” (PDF)
 - *A daughter seeks to follow in her father’s footsteps as Royal Navigator of sky whales in the Manila military.*

Sun. Assignment(s):

- None
-

WK. 4: FAMILY & POLITICS

Tues. Readings:

- Nghi Vo, “Life Under Glass” (PDF)
 - *A young girl and her sister seeking unique animals in Vietnam for a menagerie make an unexpected discovery.*
- Alessa Hinlo, “The Last Aswang” (PDF)
 - *A meditation on Spanish colonialism in the Philippines through the folk legend of the aswang.*
- L. L. Hill, “Ordained” (PDF)
 - *Two brothers reflect the conflict between traditional European Christian notions of progress and Taiwanese Buddhist values.*

Thurs. Readings:

- K. Tempest Bradford, “The Copper Scarab” (PDF)
 - *A matriarchal reimagining of monarchical control of Cairo based on who controls a large, steam-powered copper scarab.*
- Nisi Shawl, “Sun River” (PDF)
 - *An extension of Everfair that explores economic interests in regions of Egypt.*

Sun. Assignment(s):

- CR #1: Preliminary Research
 - *Identify the text you’ll write about for your Critical Introduction and compile a list of potential research-based articles that you’d like to read to help you write it.*
-

WK. 5: CLOCKWORK CAIRO

Tues. Readings:

- Gail Carriger, “The Curious Case...” (PDF)
 - *A Preternatural working for the Knights Templar in Cairo, Egypt, tries to discredit a were-anubis—a mummy with an Anubis or jackal head.*
- Pip Ballantine and Tee Morris, “Silver Linings” (PDF)
 - *Two British agents working in Cairo seek to solve a murder and find Judas’s pieces of silver.*

Thurs. Readings:

- P. Djèli Clark, “The Angel of Khan El-Khalili” (PDF)
 - *References the Triangle Shirtwaist Factory fire (Greenwich Village, 1911) but sets it in Cairo in an alternate historical timeline, exploring the religious backdrop of Cairo in the 1910s.*

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- P. Djèlí Clark, “Men in Black” (PDF)
 - *Set in the US, reimagines the Tulsa race massacre with a young, Black boy who travels in time with AI that attempts to protect his small town of people.*

Sun. Assignment(s):

- Participation #2: Reflecting on Goals
 - *Reflection about what students have accomplished so far, what challenges they’ve faced, and what revisions need to be made.*
-

WK. 6: STEAMFUNK

Tues. Readings:

- Milton Davis, “The Delivery” (PDF)
 - *An alternate history of the U.S. wherein Frederick Douglass is the President and Harriet Tubman is the Vice President, but racial tensions still run high.*

Thurs. Readings:

- Malon Edwards, “Mudholes and Mississippi Mules” (PDF)
 - *A lesbian couple who own a tavern in the center of the U.S. protect each other and their community through the production of compost and the ability to judge and consume people's souls.*
- Ray Dean, “A Will of Iron” (PDF)
 - *A reimagined version of John Henry’s story in which he faces off against a steam-powered engine.*

Sun. Assignment(s):

- None
-

WK. 7: SPANISH STEAMPUNK

Tues. Readings:

- Rafael Marín, “Flesh Against Metal” (PDF)
 - *A retelling of the Spanish-American war for Cuba with a focus on steam power.*
- Cristina Jurado, “The Shepherd” (PDF)
 - *A new type of vampire tale that explores what happens when one individual rebels against the collective; no clear setting.*

Thurs. Readings:

- Rocío Tizón, “One-Armed Man” (PDF)
 - *A detective story set in London that revises the Ripper murders with steam-powered AI.*
- Joseph M. Remesar, “Prey’s Moon” (PDF)
 - *A werewolf tale set in poverty-stricken London, exploring both economic and religious divisions.*

Sun. Assignment(s):

- None
-

WK. 8: RE JANE

Tues. Readings:

- Olivia Loksing Moy, “Reading in the Aftermath” (PDF)
 - *An article published in Victorian studies that explores the value of reading Re Jane alongside Jane Eyre.*
- Patricia Park, *Re Jane*, Chs. 1–6
 - *Begin reading the contemporary Korean-American retelling of Jane Eyre.*

Thurs. Readings:

- *Re Jane*, Chs. 7–11
 - *Continue reading it.*

Sun. Assignment(s):

- Participation #3: Assessing Goals—Round 1
 - *Assess the progress made towards the goals established in Participation #1 and have students assign themselves a grade.*
 - CR #2: Read & Report
 - *Submit an annotated bibliography or literature review assessing the research that you’ve read.*
-

WK. 9: MIDTERM BREAK

WK. 10: RE JANE CONT.

Tues. Readings:

- *Re Jane*, Chs. 12–22
 - *Continue reading it.*

Thurs. Readings:

- *Re Jane*, Chs. 23–26
 - *Continue reading it.*

Sun. Assignment(s):

- Participation #4: Setting Goals—Round 2
 - *Given what students accomplished during the first half of the semester, set new or continue to try to meet participation goals.*
- Meet-the-Author: 10 Questions
 - *Submit 10 possible questions that students may want to ask Patricia Park during her campus visit.*

WK. 11: RE JANE CONT.

Tues. Readings:

- Re Jane, Chs. 27–29
 - *Continue reading it.*

Thurs. Readings:

- *Re Jane*, “Epilogue”
 - *Finish reading it.*
- Patricia Park Visit
 - *Come to class prepared to ask Park at least 2 of the 10 questions submitted the previous week.*

Sun. Assignment(s):

- Meet-the-Author: Reflection
 - *Write a reflection about what you learned from conversing with Patricia Park during our class and/or from either of the other events that you attended.*
-

WK. 12: WIDE SARGASSO SEA

Tues. Readings:

- Jean Rhys, WSS, Judith L. Raiskin’s “Preface,” Francis Wyndham’s “Intro.,” and “Part One”
 - *Begin reading this response to Jane Eyre, particularly Bertha’s reimagined history as a Creole-born woman.*

Thurs. Readings:

- WSS, “Part Two”
 - *Continue reading it; it switches to the unnamed Rochester-analogue’s perspective.*

Sun. Assignment(s):

- None
-

WK. 13: WIDE SARGASSO SEA CRITICAL PERSPECTIVES

Tues. Readings:

- WSS, “Part Three”
 - *Finish reading it; it transitions to Thornfield.*

Thurs. Readings:

- WSS, Rachel L. Carson, “The Sargasso Sea”
 - *Offers some history and background on the sea itself.*

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- WSS, Caroline Rody, “Burning Down the House”
 - *Comparison of Rhys’s and Brontë’s depictions of Jane, Rochester/unnamed, and Antoinette/Bertha.*”
- WSS, Gayatri Spivak, “[Wide Sargasso Sea and a Critique of Imperialism]”
 - *Consideration of the colonialist underpinnings of Jane Eyre, via a comparison with Wide Sargasso Sea, that allows for the British heroine, Jane, to emerge.*
- WSS, Benita Parry, “[Two Native Voices in Wide Sargasso Sea]”
 - *Explores Antoinette/Bertha’s position as a “native female” while also exploring the complexities of various racial and economic relationships.*

Sun. Assignment(s):

- CR #3: Continued Research
 - *Continue researching any topics that you need in order to fill the gaps and acquire the information for your critical introduction to the story you chose.*
-

WK. 14: JANE EYRE

Tues. Readings:

- Tyrese Coleman, “[Reading Jane Eyre While Black](#)” (hyperlink and PDF)
 - *Personal narrative about the escapism denied readers of color who read Jane Eyre.*
- *JE*, “Preface,” “Author’s Preface,” and Chs. 1–9
 - *Begin reading Brontë’s classic with attention to how whiteness is constructed throughout the text.*

Thurs. Readings:

- *JE*, Chs. 10–18
 - *Continue reading it.*

Sun. Assignment(s):

- Participation #5: Reflecting on Goals—Round 2
 - *Reflection about what students have accomplished so far, what challenges they’ve faced, and what revisions need to be made.*
-

WK. 15: JANE EYRE CONT.

Tues. Readings:

- *JE*, Chs. 19–27
 - *Continue reading it.*

Thurs. Readings:

- *JE*, Chs. 28–36
 - *Continue reading it.*

Sun. Assignment(s):

- None
-

WK. 16: JANE EYRE CRITICAL PERSPECTIVES

Tues. Readings:

- *JE*, Chs. 37–38
 - *Finish reading it.*
- *JE*, Virginia Woolf, “From ‘Jane Eyre’ and ‘Wuthering Heights’”
 - *Feminist reading of similarities between Jane and Emily Brontë’s representation of various characters and settings.*
- *JE*, Sandra M. Gilbert & Susan Gubar, “From A Dialogue of Self and Soul”
 - *Foundational essay about Bertha’s position in the text in relation to Jane and how the setting contributes to that relationship.*
- *JE*, Susan Meyer, “From ‘India Ink’”
 - *Explores the role of colonialism in this canonical novel.*

Thurs. Readings:

- None! Drafting Day!!
 - *Bring what you need in order to work on your Critical Introduction.*

Sun. Assignment(s):

- Participation #6: Assessing Goals—Round 2
 - *Assess the progress made towards the goals established in Participation #4 and have students assign themselves a grade.*
-

WK. 17: FINALS WEEK

Final Exam Period:

- Roundtable
 - Online students’ video presentations should be posted before 8am (MST); responses to questions due Friday, May 6, by 11:55pm (MST).
- CR #4: Introduction & Additional Materials
 - *Write your critical introduction to your short story and include references to additional materials as you see fit.*

Part 5: Helpful Information

In addition to the specific campus policies that you'll read below, I want to emphasize a few things:

Self-Care

Any students who face challenges securing food or housing and believe this may affect their performance in this course are urged to contact me. I am happy to help put you in touch with programs on campus that will help meet these crucial needs.

Don't forget that mental health is also important. I would encourage any student who would like a little extra support or just someone to talk to about the challenges they're facing to contact our Counseling Services to schedule an appointment with our student counselors.

If you are struggling with concerns surrounding sexual orientation or gender identity, abuse of any sort, eating disorders, or suicidal thoughts and want to know what other resources exist, you can explore Netflix's "[Wanna Talk About It?](#)" website, which links to organizations and informational packets designed to help you navigate these difficult topics. If you're looking for more specific information, here are a few resources that may be of help.

Self-Harm & Suicidal Thoughts

If you or someone you know is struggling with thoughts of self-harm or suicide, the following sites may be helpful:

- [988lifeline.org](#) (National Suicide Prevention Lifeline)
- [afsp.org](#) (American Foundation for Suicide Prevention)
- [veteranscrisisline.net](#) (Veterans Crisis Line)
- [crisistextline.org](#) (Crisis Text Line)
- [translifeline.org](#) (Trans Lifeline)

Sexual Orientation & Gender Identity

If you or someone you know is struggling with coming out around sexual orientation or gender identity, the following sites may be helpful:

- [glaad.org](#) (Gay & Lesbian Alliance Against Defamation)
- [itgetsbetter.org](#) (It Gets Better Project)
- [glsen.org](#) (Gay, Lesbian & Straight Education Network)
- [thetrevorproject.org](#) (The Trevor Project)
- [translifeline.org](#) (Trans Lifeline)

Sexual Violent, Assault, & Abuse

If you or someone you know has been the victim of assault or abuse of any sort, the following sites may be helpful:

- [rainn.org](#) (Rape, Abuse & Incest National Network)
- [metoomvmt.org](#) (me too.)
- [dovesprogram.com](#) (Domestic Violence Emergency Program)

Mental Health & Well-Being

If you or someone you know is struggling with mental health, including anxiety, depression, eating disorders, and such things, the following sites may be helpful:

- crisistextline.org (Crisis Text Line)
- mhanational.org (Mental Health America)
- postpartum.net (Postpartum Support International)
- nationaleatingdisorders.org (National Eating Disorders Association [NEDA])

Diversity & Inclusion⁴

“Diversity” and “inclusion” are two words that you’re probably hearing a lot right now. In the context of our English class, they’re relevant in a few particular ways. First, I want to create a classroom learning community that embraces the plurality of thoughts, perspectives, and experiences that you’ve all had, and that respects your identities (including race, gender, class, sexuality, religion, ability, etc.). Second, I want to include readings and assignments that similarly recognize and celebrate voices from equally varied backgrounds and identities. Here’s what you can do to help me create a safe, encouraging environment where everyone feels included:

- Please let me know if your preferred name and/or pronouns are different from what currently appears on your student records. (I can also help you update your official records to ensure future professors will see your preferred name.)
- Please come and talk to me if something that you’re experiencing outside of our classroom is affecting your performance within it. I will be happy to put you in touch with the people on campus who can help.
- If any of the course readings make you feel uncomfortable, please talk to me about it or mention it during class. You’re usually not the only one who feels that way. Plus, it’s often very productive for us to discuss discomfort. Not all discomfort is bad. Sometimes discomfort is part of the learning process. It can be strange to learn to think in new ways or to learn to empathize with perspectives, views, or experiences that are very different from our own.
- If you’re not sure whether a word is appropriate to say, err on the side of caution and don’t say it but ask me after class. We should never direct swear words at classmates, openly deride an identity category that another person in class may identify with, or make a joke at someone else’s expense. We should also all be open to engaging in conversation about the types of words that we are, as a class, comfortable using when discussing difficult topics such as assault (sexual or otherwise), sexual orientation and gender identity, slavery and the slave trade, and religion.
- As many people are, I’m still learning about identity categories and perspectives that exist outside of my own personal experience. If I or someone else in class says something that makes you feel uncomfortable, please talk to me about it.
- If you need me to tweak something to help support your learning, let me know!

⁴ Adapted from the sample Diversity and Inclusion statement provided by Monica Linden, Neuroscience, Brown University, on Brown’s [“Diversity & Inclusion Syllabus Statements”](#) website.