

	Spring 2022
CRWT 20103 074 Reading as a Writer When Writing is Not a Luxury 	Instructor: Mat Wenzel, Ph.D., MFA, M.Ed. Email: m.wenzel@tcu.edu Class Location: Reed 221 Class Meeting Days & Time: M/W 4:00-5:20 Office: Reed 133 Office Hours: T/R 11 to 1:50 APPOINTMENT Telephone: 817 257 4396 Response Time: For emails sent M-F, I usually respond within 48 hours, not counting weekends.

COURSE DESCRIPTION This course introduces concepts of close reading and the creative writing workshop. It seeks to engage questions of the role of reading in culture, its impact on understanding complex issues, and the connection of reading to composing. Our focus this term will be on reading and writing at the intersections of oppressions of race, gender, sexuality, and ability. Our course materials will come from authors that represent these intersections. We'll use Audre Lorde's "Poetry is Not a Luxury" as a lens for reading and writing and create works in the larger context of the discourse of intersectionality. Land Acknowledgement We respectfully acknowledge all Native American peoples who have lived on this land since time immemorial. TCU especially acknowledges and pays respect to the Wichita and Affiliated Tribes, upon whose historic homeland our university is located. We also recognize and mark the painful history of genocide and forced removal of Native peoples, and we honor the many diverse indigenous people still connected to this place as we commit to learning how to be better stewards of this land and advocates for its people. Teaching Philosophy As a teacher of writing, composition, and literature my goal is to equip students with strategies for interacting with the vast field of texts that they will experience in both the communities in which they are members as well as adjacent communities. These interactions may include appreciation, understanding, interpretation, evaluation, manipulation, or creation (NCTE). The classroom community will celebrate the diversity of experience, language, culture, and identities of those within and without. Inquiry will be the driving force, writing to	Course Overview <u>Course Website:</u> https://matwenzel.wixsite.com/readingasawriter <u>Required Texts</u> <i>*Sister Outsider</i> by Audre Lorde (any edition) <i>*Sacrilegion</i> by L Lamar Wilson <i>*Blue-skinned Gods</i> by SJ Sindu <i>*History of My Brief Body</i> by Billy-Ray Belcourt <u>Laptop</u> Please bring a laptop to class each day to access class documents and to add to your digital portfolio. <u>Writer's Notebook</u> Please bring a Composition Notebook (7.5 in. x 9.75 in.) and a pen to class each day to engage with course content <u>Milestones</u> Poetry Zine Due: Feb 28 Flash-fiction Audio Due: Mar 30
---	--

learn and process writing the vehicle, discussion the fuel, and reflection and self-evaluation the binding agent for learning. Striving toward these goals will develop students as literate citizens but also as metacognitive learners. Overarching these ideas, is a conviction that the position of primacy in the classroom belongs to the student as they engage with learning—the teacher is a facilitator in this process. This positioning allows for a politics of liberation and not mere emulation.

Diversity, Equity, and Inclusion

A spectrum of experience and perspectives is necessary to create an intellectual environment that fosters inquiry. It is the responsibility of everyone—instructor and students alike—to share their perspectives and to seek out, listen to, and learn from the perspectives of others. While we may disagree, we must take care that the ideas we express do not deny or subjugate the experiences of others. Such care involves avoiding language that stereotypes or belittles groups.

In this class, all students will be treated equitably regardless of race, religion, sexuality, gender identification, gender expression, language background, ability, socioeconomic status, national identity, veteran status, or nontraditional student status.

As a predominantly white institution (PWI) committed to increasing diversity, equity, and inclusion, we at TCU have a special responsibility to study and learn from historically marginalized groups and experiences. Doing so involves becoming sensitive to the ways in which power and privilege have been and continue to be distributed unevenly, depending on one's social position. Because power and privilege affect how we write, what we write, and how we are read by others, these issues will be a regular part of class discussion, assigned reading, and writing projects.

Together, we'll establish guidelines for how to respond to each other and to class material respectfully. If you ever feel disrespected or uncomfortable as a result of any exchange related to this class, please share your concerns with your instructor so they can be addressed. Behavior that is deemed harmful to others may result in dismissal from the class and will be reported to the department chair or other appropriate administrators.

Goals & Objectives:

CRWT 10803 fulfills the TCU Core Human Experiences and Endeavors Curriculum--Humanities, the Core Heritage, Mission, Vision, and Values Curriculum--Literary Traditions, the Comparative Race and Ethnic Studies attribute, and the Core Women and Gender Studies Outcomes. The learning outcomes listed below are the goals we are working toward.

Human Experiences and Endeavors Curriculum--Humanities

Pitch Due: April 27

Portfolio/Reflection Due:

Final date TBD

Additional Resources

- William L. Adams Center for Writing | Reed 419 | 817-257-7221 | An instructional service with the mission of helping clients improve as writers. Consultants offer feedback on writing projects to students, staff, and faculty from all academic disciplines. Consultants serve as a friendly audience and address any issue a writer would like to discuss, though consultations often focus on topic generation, organization of ideas, style, clarity, and documentation.

- Center for Digital Expression (CDeX) | Scharbauer 2003 | cdex@tcu.edu | 817-257-4350 | Available to assist students with audio, video, multimedia, and web design projects. CDeX has an open lab for use by students during posted hours and is outfitted with a range of design software. See their website for more information and a schedule of open hours.

- TCU Computer Help | 817-257-5855 | IT provides support for TCU computing accounts and services.

- Mary Coutts Burnett Library | reference@tcu.edu | 817-257-7117 | The Library provides resources and services for the research and information needs of the TCU community

Campus Support for TCU Students

- Alcohol & Drug Education Center (817-257-7100, Samuelson Hall basement)

1. Students will be able to analyze representative texts of significance and to practice critical analysis of work at the center of the humanities.
 - a. Students will explore texts in terms of multiple cultural heritages, aesthetic approaches, and/ideological perspectives
 - b. Students will practice the problem-solving skills of critical reading and interpretation.
 - c. Students will critically examine and appraise diverse ideas.
2. Students will demonstrate a critical ability to analyze questions about the nature and value of human life as embodied in the traditions of the humanities.
 - a. Students will identify, explore and evaluate representative products of human culture and human intellect to discern expressions about the nature and value of human life.

Heritage, Mission, Vision, and Value Curriculum--Literary Traditions

1. Students will demonstrate an understanding of literature as it reflects society and/or the individual.
 - a. Students will examine how literary texts reflect society.
 - b. Students will recognize how broad contextual understandings of literary works apply to contemporary life and cultural situations.
 - c. Students will analyze the interrelationships of the individual, cultural milieu, and society in literary texts.
2. Students will demonstrate familiarity with one or more disciplinary approaches to the study of literature.
 - a. Students will scrutinize literary traditions historically, textually, theoretically, aesthetically and/or comparatively.
 - b. Students will recognize the characteristics of a critical approach to the study of literature.

Comparative Race and Ethnic Studies Attribute Outcomes [PENDING APPROVAL]

1. Students will demonstrate knowledge of the social, historical topics and/or issues of race, and/or ethnicities in diverse communities and cultures in a larger context.
4. Students will examine and assess significant works of scholarship, methods of research, and/or creative expressions in race and ethnicity studies.

Women and Gender Studies Outcomes

1. Students will demonstrate knowledge of the social and/or historical construction of gender, sex, and sexuality.
2. C

- Brown-Lupton Health Center (817-257-7938 or 817-257-7940)
- Campus Life (817-257-7926, Sadler Hall 2006)
- Center for Academic Advising (817-257-7486, Jarvis 140)
- Student Access and Accommodations Services (817-257-6567, Sadler Hall 1010)
- Counseling & Mental Health Center (817-257-7863, Samuelson Hall basement)
- Office of Religious & Spiritual Life (817-257-7830, Jarvis Hall 1st floor)
- Student Development Services (817-257-7855, BLUU 2003)
- Transfer Student Center (817-257-7855, BLUU 2003)
- Veterans Services (817-257-5557, Jarvis Hall 219)

All TCU Syllabi are required to include the following:

Student Access and Accommodation

Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with the TCU Office of Student Access and Accommodation and have their requested accommodations evaluated. Students are required to provide instructors an official TCU notification of accommodation approved through Student Access and Accommodation. More

Course Policies

Attendance:

Improvement in writing is a complex process that requires ongoing practice and feedback from readers. Thus, regular attendance is necessary to your success in this course. Three weeks of unexcused absences constitute grounds for failure of the course. Since illness may occur at some point during the semester, save your unexcused absences for times when you are too sick to come to class.

Excused absences

Students representing TCU in a university-mandated activity that requires missing class should provide official documentation of schedules and make arrangements in advance to turn in any missed work.

Tardies

Be on time for class. Students who are tardy (five minutes late or more) disrupt the learning of others in the class. In-class work assigned at the beginning of class cannot be made up.

Conferences

During the semester, I will hold regular office hours during which we can meet individually to discuss your goals and work in the course. When we meet, please be prepared—you will plan the agenda for our time together.

Respect:

In order to maintain respect in this class, treat others better than you would treat yourself. Refrain from engaging in disruptive language and disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, tablets, or any other form of electronic communication during the class session (email, web-browsing) for non-class purposes. Disruptive behavior also includes whispering or talking when any member of the class (including me) is speaking or engaged in relevant conversation. If you violate the terms of this clause, you will be asked to leave the classroom and will be counted absent for the day.

information on how to apply for accommodations can be found at <https://www.tcu.edu/access-accommodation/> or by calling Student Access and Accommodation at (817) 257-6567. Accommodations are not retroactive and require advance notice to implement.

Anti-Discrimination and Title IX Information

Statement on TCU's Non-Discrimination Policy

TCU is committed to providing a positive learning, living, and working environment free from unlawful discrimination, harassment, sexual misconduct, and retaliation. In support of this commitment, in its policy on Prohibited Discrimination, harassment, sexual misconduct and retaliation, TCU has a range of prohibited behaviors, including unlawful discrimination and harassment and related sexual and other misconduct based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law. The **Office of Institutional Equity (OIE)** is responsible for responding to all reports of discrimination, harassment, sexual misconduct and retaliation.

Please use the following links to review [TCU Policy 1.008 Prohibited Discrimination, Harassment, Sexual Misconduct and Retaliation](#) or to review [TCU Policy 1.009 Responding to Reports of Prohibited Discrimination, Harassment, Sexual Misconduct, and Retaliation](#).

To make a report, you may call OIE at 817-257-8228, email

In this course, we will discuss emotional, controversial, and personal issues. Such conversations can become lively, and while I encourage you to express your ideas, you must always be respectful of your peers. No disrespectful, profane, abusive, or hateful language will be tolerated. Should such language be used, you will be asked to leave class. Civility also applies to our treatment of one another in general. Disrespectful behavior will result in your being asked to leave the class, which will result in an absence.

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 to create an atmosphere of mutual respect and sensitivity.

Major Projects and Grading

READING:

As we are reading this term, students will create a STRATEGIES TOOL BOX. This will be a collection of 10 observations from the course readings that will serve as tools for our own drafting and revising. The strategies will (1) describe what is happening in the text, (2) what effects it may have, (3) how it can be emulated, and (4) what purposes it may serve--purposes especially for the identification, subversion, resistance, etc. of and against historical oppressive forces.

Students will also share one of their strategies in a CRAFT TALK--a short (no more than 10 minute) talk about their strategy and its place in the larger context of writing for justice. This presentation will also allow time (up to seven minutes) for fellow students to write in/toward that strategy. Craft talk dates will be assigned.

We will also be creating handwritten notes in response the daily reading assignments. 10 of these will be remediated into REAL WORLD RESPONSES--blog posts, tweets, tik-toks, instagram posts, etc. offering a personal and honest response to the texts for a real world audience outside of our classroom. These responses must also reflect and consider the intersection of historically oppressive forces. These will be published on their corresponding public platforms and/or digital portfolios.

WRITING:

Students will write in 3 loosely defined genres: poetry, fiction, and non-fiction. These writings will go through several drafts, receive feedback, and be "published" in some form or other.

Students will create a collection of original poems using the strategies the class has built and shared throughout the term. This collection will be self-published in a ZINE format and be distributed within the classroom and without.

oie@tcu.edu, visit us at The Harrison, Suite 1800 or click here: [Make a Report](#).

To learn about the Campus Community Response Team (CCRT) and Report a Bias Incident click here: <https://inclusion.tcu.edu/campus-community-response-team/>

Title IX

TCU's Title IX Coordinator works within OIE. Andrea Vircks-McDew serves as TCU's Title IX Coordinator. You may call 817-257-8228 to make a report, email oie@tcu.edu or a.vircks@tcu.edu, or make a report [here](#). Additional Title IX resources and information are available at <https://www.tcu.edu/institutional-equity/title-ix/index.php>.

Mandatory Reporters

ALL TCU employees, except confidential resources, are considered Mandatory Reporters. Mandatory reporters are required to immediately report to OIE any conduct that raises Discrimination, Harassment, Sexual Misconduct (Title IX or Violence Against Women (VAWA)) or Retaliation. Mandatory reporters cannot promise to refrain from forwarding the information to OIE.

Confidential On-Campus Resources

Campus Advocacy, Resources & Education. www.care.tcu.edu | 817-257-5225

Counseling & Mental Health Center. www.counseling.tcu.edu | 817-257-7863

Religious & Spiritual Life www.faith.tcu.edu | 817-257-7830

We'll also be writing a very short flash-fiction piece that will be published as an AUDIO FILE to be shared with the class and audiences outside the class.

Students will also write a short non-fiction piece, to be PUBLISHED for a real world audience. This piece may be placed alongside other genres created throughout the term or be a stand-alone-piece. This publication will be first PITCHED to the class and then published for the real world.

PORTFOLIO: (Wix Website or other digital content creator) Checklist here:
<https://docs.google.com/document/d/1jQGVGOSVngDqHZNDxiHgKg0plexlyAZQd5uwmZCtv-o/edit?usp=sharing>

Throughout the term, students will keep a DIGITAL PORTFOLIO of all their work. This will include at least 10 strategies in a strategies toolbox, at least 1 craft talk, at least 10 real world reading responses, daily x-pages, drafts of writing in three genres, workshop notes, and a FINAL REFLECTION that reviews and evaluates the work done throughout the course including a POSITIONALITY STATEMENT based off of the social identity worksheet and class discussions, taking into account what we have learned about writing at the intersections of multiple oppressive forces. Students may also choose to write this final reflection in the form of an Author's Statement, Artist's Statement, Activist's Statement, or other form they deem suitable.

Fulfilling these requirements in the final portfolio will serve as evidence that a student has satisfactorily fulfilled our course goals and objectives. Beyond this, students will evaluate their own portfolio, and if they so choose, use the university grading scale to assign a grade

Final +/- Grade Scale:

Grade	Score	Grade	Score
A	94–100	C	74–76.99
A-	90–93.99	C-	70–73.99
B+	87–89.99	D+	67–69.99
B	84–86.99	D	64–66.99
B-	80–83.99	D-	60–63.99
C+	77–79.99	F	0–59.99

On Campus Resources

TCU Police www.police.tcu.edu |
817-257-8400 Non-emergency |
817-257-7777 Emergency

TCU Policy for Religious Observations & Holidays

"Students who are unable to participate in a class, in any related assignment or in a university required activity because of the religious observance of a holy day shall be provided with a reasonable opportunity to make up the examination or assignment, without penalty, provided that it does not create an unreasonable burden on the University." For more information, please visit the [TCU Policy for Religious Observations & Holidays](#) webpage.

Student Access and Accommodation

Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with the TCU Office of Student Access and Accommodation and have their requested accommodations evaluated. If approved for accommodations, students are required to discuss their official TCU Notification of Accommodation with their instructors. Accommodations are not retroactive and require advance notice to implement. The Office of Student Access and Accommodation is located in The Harrison, Suite 1200. More information on how to apply for accommodations can be found at <https://www.tcu.edu/access-accom>

	<u>modation/</u> or by calling Student Access and Accommodation at (817) 257-6567. Audio Recording Notification: Audio recordings of class lectures may be permitted by the instructor or as an approved disability accommodation through Student Access and Accommodation. Recordings are not to be shared with other students, posted to any online forum, or otherwise disseminated. Emergency Response Information Please review <u>TCU's L.E.S.S. is More public safety video</u> to learn about Lockdown, Evacuate, and Seek Shelter procedures. (https://publicsafety.tcu.edu/less-is-more/) <u>TCU's Public Safety website</u> provides maps that show our building's rally point for evacuation and the seek shelter location. (https://publicsafety.tcu.edu/) In the event of an emergency, call the TCU Police Department at 817-257-7777. Download the <i>Frogshield</i> Campus Safety App on your phone. (https://police.tcu.edu/frogshield/)
--	---

Tentative Calendar

Date	Class Agenda	DUE NEXT CLASS
Jan 10 <u>Background</u>	Introductions 7 min draft Writer's Notebook X-page	"Poetry is Not A Luxury" by Audre Lorde from <i>Sister Outsider</i> (SO)

Date	Class Agenda	DUE NEXT CLASS
BG1	https://youtu.be/ceXFKzO7gZQ "1984" by Audre Lorde	Read at least 2x (audio version here https://www.youtube.com/watch?v=T9isrbcrBg) Come to class with x-page on Lorde's "Poetry is Not a Luxury" Browse https://nmaahc.si.edu/learn/talking-about-race/topics/social-identities-and-systems-oppression and watch "How to Understand Power" by Eric Liu Answer: How have you used your power as an author in the past? What do you imagine you will use it for in this workshop?
Jan 12 BG1	7 min draft Share x-pages create Wix Portfolio sentence level close-read	"The Master's Tools Will Never Dismantle the Master's House" SO X-page JIGSAW - 4 index cards (quote on one side, analysis/explanation on the other) A: "Transformation of Silence" SO B: "Scratching the Surface" SO C: "Age, Race, Class, Sex" SO Watch "#A People's Journey: African American Women and the Struggle for Equality" https://nmaahc.si.edu/learn/talking-about-race/topics/social-identities-and-systems-oppression Answer: "So long as we are divided because of our particular identities we cannot join together in effective political action." Audre Lorde Audre Lorde cautioned us about the ways that our various identities can prevent us from seeing our shared humanity. Why do you think she felt this was a danger to all people?
Jan 17 BG2	NO CLASS - MLK Holiday	MLK x-page Honor the Rev. Martin Luther King Jr. with these events happening in Fort Worth

Date	Class Agenda	DUE NEXT CLASS
Jan 19 BG2	Share x-pages JIGSAW groups rhetorical strategies close reading	“Race-ing Homonormativity: Citizenship, Sociology, and Gay Identity” by Roderick A. Ferguson from <i>Black Queer Studies</i> PDF X-page Answer: If intersections are not about identity, what are they about? JIGSAW - 4 index cards (quote/analysis) A: “Intersections of Race, Gender, and Sexuality: Queer of Color Critique” by Kyla Wazana Tompkins from <i>American Gay and Lesbian Literature</i> PDF B: “Disability and the Edges of Intersectionality” by Alison Kafer and Eunjunk Kim from <i>Literature and Disability</i> PDF C: “Race and Disability in US Literature” by Michelle Jarman from <i>Literature and Disability</i> PDF
Jan 24 BG3	Share x-pages JIGSAW groups	“There is No Hierarchy of Oppression” by Audre Lorde from <i>Homophobia and Education: Council on Interracial Books for Children</i> https://sites.williams.edu/engl113-f18/marr/there-is-no-hierarchy-of-oppression/ X-page https://uuliveoak.org/pdfs/worship_9-04-09_excerpts_no_hierarchy_of_oppressions.pdf JIGSAW - 4 index cards (quote/analysis) A: “how ‘normal’ became a code word for ‘white:’ a eugenic history” by AlokVaid-Menon, Instagram https://www.instagram.com/p/CSUq8V4prv4/ B: “a racist history of gender norms in the US” by AlokVaid-Menon, Instagram https://www.instagram.com/p/CUYhIE8LqMj/ C: “the racist history of the sex binary” by AlokVaid-Menon, Instagram https://www.instagram.com/p/CUkka3pLoe9/
Jan 26 BG3	Share x-pages JIGSAW groups graphic elements close reading	“The World-Making Potential of Contemporary Crip/Queer Literary and Cultural Production” by Robert Mcruer from <i>Literature and Disability</i> PDF X-page JIGSAW - 4 index cards (quote/analysis) A: “Transnational Queer Imaginaries, Intimacies, Insurgencies” by Martin Joseph Ponce from <i>American Gay and Lesbian Literature</i>

Date	Class Agenda	DUE NEXT CLASS
		PDF B: “How to Tame a Wild Tongue” by Gloria Anzaldúa from <i>Borderlands / La Frontera: The New Mestiza</i> PDF C: “<i>La conciencia de la mestiza</i> / Toward a New Consciousness” by Gloria Anzaldúa from <i>Borderlands / La Frontera: The New Mestiza</i> PDF
Jan 31 BG4	Share x-pages JIGSAW groups structural close reading assign SOCIAL IDENTITY WORKSHEET	“Waking Up to Whiteness and White Privilege” by Ann Gleig https://www.ucf.edu/news/waking-up-to-whiteness-and-white-privilege/ X-page JIGSAW - 4 index cards (quote/analysis) A: “SWS Factsheet: Oppression Without Bigots” by Abby L. Ferber, PhD and Dena R. Samuels, PhD https://socwomen.org/wp-content/uploads/2018/03/fact_3-2010-oppression.pdf B: “How The U.S. Suppressed Native American Identity” from https://nmaahc.si.edu/learn/talking-about-race/topics/social-identities-and-systems-oppression https://www.youtube.com/watch?v=FFAQBUCNEtg&t=66s) C: “Writing Strategies: What’s Your Positionality?” from Weingarten Learning Resources Center https://weingartenlrc.wordpress.com/2017/01/09/research-writing-whats-your-positionality/ Answer/Complete: Social Identity Worksheet https://timeandplace.ubc.ca/files/2014/06/Appendix-2.pdf
Feb 2 BG4	Positionality Assign STRATEGY TOOL BOX	“Queer Poetics: <i>Deviant Swerves</i>, in Three” by Ren Ellis Neyra from <i>The Cambridge Companion to Queer Studies</i> PDF X-page https://matwenzel.wixsite.com/readingasawriter/post/queer-poetics Section 1 of <i>Sacrilegion</i> by L. Lamar Wilson Pages 1 - 8
Feb 7 Poetic Strategies PO1	share X-page poetic conventions close reading assign CRAFT TALK drafting workshop	“Introduction” by Christopher Soto from <i>Nepantla: Queer Poets of Color</i> JIGSAW - 4 index cards (quote/analysis) A: “Boy With Thorn” by Rickey Laurentiis from <i>Nepantla</i> PDF B: “Lick My Butt” by Justin Chin from <i>Nepantla</i> PDF C: “Catching Copper” by Natalie Diaz from <i>Nepantla</i> PDF Section 2 of <i>Sacrilegion</i> by L. Lamar Wilson Pages 9 - 17 X-page of choice

Date	Class Agenda	DUE NEXT CLASS
		bring a copy of at least 20 lines of a new original poem
Feb 9 PO1	music close reading WORKSHOP A	Section 3 of <i>Sacrilegion</i> by L. Lamar Wilson Pages 19-31 x-page “How to Make a Zine” by Rona Akbari https://thecreativeindependent.com/guides/how-to-make-a-zine/ JIGSAW - 4 index cards (quote/analysis) A: “The Cure for What Ails You” by Cameron Awkward Rich from <i>Nepantla</i> http://www.boaatpress.com/the-cure-for-what-ails-you B: “I Dream of Horses Eating Cops” by Joshua Jennifer Espinoza from <i>Nepantla</i> PDF https://www.youtube.com/watch?v=d_s6Xt6U4lE https://lithub.com/i-dream-of-horses-eating-cops/ C: “excerpt from A Song of Someplace Yet to Fall ” by Ryka Aoki from <i>Nepantla</i> PDF https://anchor.fm/rgbc/episodes/Portable-Poetry-A-Song-of-Someplace-Yet-to-Fall-e12a2km
Feb 14 PO2	rhetoric close reading Craft Talks Jenna how to make a ZINE	Section 4 of <i>Sacrilegion</i> by L. Lamar Wilson Pages 33 - 45 x-page JIGSAW - 4 index cards (quote/analysis) A: "Poetics Statement" by Meg Day from <i>Troubling the Line: Trans and Genderqueer Poetry and Poetics</i> PDF B: "Poetics Statement" by D'Lo from <i>Troubling the Line</i> PDF C: "Poetics Statement" by Duriel E. Harris from <i>Troubling the Line</i> PDF bring a copy of at least 20 lines of a new original poem
Feb 16 PO2	story close reading Craft Talk Sophie, Mary WORKSHOP B	Section 5 of <i>Sacrilegion</i> by L. Lamar Wilson Pages 46 - 62
Feb 21 PO3	image close reading Craft Talks Colby, Devanshee, Elle	Section 6 of <i>Sacrilegion</i> by L. Lamar Wilson Pages 64 - 70 bring a copy of at least 20 lines of a new original poem

Date	Class Agenda	DUE NEXT CLASS
Feb 23 PO3	Craft Talk Ian emotion close reading WORKSHOP C	bring at least 10 copies of your ZINE
Feb 28 ZINE SWAP	swap zines	"Queer Narrative" by Anne Mulhall from <i>The Cambridge Companion to Queer Studies</i> PDF X-page JIGSAW - 4 index cards (quote/analysis) A: "Radish Head" by K-Ming Chang from https://www.matchbooklitmag.com/chang B: "Nuwa" by Celeste Chen from https://anmly.org/ap33/celeste-chen/ C: "Minor Grievances" by Christopher Gonzales from https://xraylitmag.com/minor-grievances-by-christopher-gonzalez/fiction/
Mar 2 <u>Narrative</u> <u>Strategies</u> NA1	share X-pages assign FLASH FICTION	wrap up poetry collection Section 1 of <i>Blue-skinned Gods</i> by SJ Sindu Pages 3-50 X-page
Mar 7	NO CLASS - Spring Break	Section 2 of <i>Blue-skinned Gods</i> by SJ Sindu Pages 51-116 x-page
Mar 9		
Mar 14 NA1	NO IN PERSON CLASS - Digital activity	
Mar 16 NA2	Craft Talks Alli, Grayson, and Meg JIGSAW Groups close reading	Read response group pieces--1 index card each (quote/analysis) and notes Section 3 of <i>Blue-skinned Gods</i> by SJ Sindu Pages 117-158 x-page
Mar 21 NA2	Craft Talk Gene Response Groups	"Visitor" by Bryan Washington from https://www.newyorker.com/magazine/2020/01/20/visitor X-page Section 4 of <i>Blue-skinned Gods</i> by SJ Sindu Pages 159-206

Date	Class Agenda	DUE NEXT CLASS
Mar 23 NA3	Craft Talks Bailey, Chloe and Val share X-pages close reading	Read response group pieces--1 index card each (quote/analysis) and notes Section 5 of <i>Blue-skinned Gods</i> by SJ Sindu Pages 207 - 249 x-page
Mar 28 NA3	Craft Talk Christina Response Groups close reading	Section 6 of <i>Blue-skinned Gods</i> by SJ Sindu Pages 250 - 324 x-page
Mar 30	Craft Talks Cagla, Oscar, and Ari close reading	Record and publish flash fiction piece bring headphones/ipods to class
Apr 4 LISTENING PARTY Counter story Strategies CO1	listen to flash fiction	“Chapter 2” by Aja Y. Martinez from <i>Counterstory</i> PDF x-page https://matwenzel.wixsite.com/readingasawriter/post/creative-non-fiction Section 1 of <i>History of My Brief Body</i> by Billy-Ray Belcourt pages 3 - 22
Apr 6 CO1	Craft Talks Caroline, Jocelyn and Anna genre close reading	“Uses of the Erotic: The Erotic as Power” by Audre Lorde SO X-page Section 2 of <i>History of My Brief Body</i> by Billy-Ray Belcourt pages 22 - 48
Apr 11 CO2	Craft Talks Marcela, Vivi and Noel share X-pages close reading	“Freaks and the American Ideal of Manhood” by James Baldwin PDF X-page https://matwenzel.wixsite.com/readingasawriter/post/more-cnf JIGSAW - 4 index cards (quote/analysis) A: "On James Baldwin's Radical Writing for <i>Playboy</i> Magazine" by Joseph Vogel https://lithub.com/on-james-baldwins-radical-writing-for-playboy-magazine/ B: "You Do Not Belong Here" by Jaquira Díaz https://kenyonreview.org/kr-online-issue/resistance-change-survival

Date	Class Agenda	DUE NEXT CLASS
		/selections/jaquira-diaz-656342/ C: "Notes from a Trip to Russia" by Audre Lorde SO Section 3 of <i>History of My Brief Body</i> by Billy-Ray Belcourt x-page pages 49 -66 Trade drafts of CNF with your partner
Apr 13 CO2	Craft Talks Maria, 27 and 28 Assign PUBLICATION JIGSAW groups close reading partner feedback	Section 4 of <i>History of My Brief Body</i> by Billy-Ray Belcourt x-page pages 67 - 98 “This is What HIV Positive Looks Like Now” by Billy Porter https://www.hollywoodreporter.com/news/general-news/billy-porter-hiv-positive-diagnosis-1234954742/
Apr 18 CO3	Craft Talks Cata, Jamie, and Chet close reading	Section 5 of <i>History of My Brief Body</i> by Billy-Ray Belcourt x-page pages 99 -112 Trade drafts of CNF with your partner
Apr 20 CO3	Craft Talks Alexandra, and Dani,Tommy close reading assign PITCH partner feedback	Section 6 of <i>History of My Brief Body</i> by Billy-Ray Belcourt x-page pages 113 - end
Apr 25	submit FINAL PORTFOLIO PITCHES EMAIL m.wenzel@tcu.edu 1. a salutation 2. SUBJECT: Final Portfolio 3. a link to your portfolio 4. what kind of feedback you would like (if any) 5. what is still yet to come - positionality statement - author statement - final CNF - final reflection	Come to class with agenda/questions/feedback requests

Date	Class Agenda	DUE NEXT CLASS
	6. GRADE	
Apr 27	NO IN CLASS MEETING FINAL REFLECTION DUE 5pm Monday, May 2	

At this question, Rama and Krishna laughed.

"You!" Krishna said. "A god!" And he laughed harder.

Their laughter spun and wrapped around me, circling tighter
until I couldn't breathe.

"I'm a fraud," I said into the mic.

I needed to sit. I tried to push past Tony to the couches beyond
the crowd, but he held me in place at the mic stand. We struggled,
me pulling away and him trying to keep me up there.

I felt my balance go, and I tripped. On my way down, I reached
out for the mic stand to keep me upright.

Pain seared through my right thigh. Black edged my vision of the
crowd, threatening to invade my eyes. People chattered all around
me. Someone dropped a glass on the stage. Rama and Krishna swam
into my field of vision, hovering above me and looking amused. The
adjustment knob of the mic stand had lost its makeshift electrical
tape cover, hooked onto my outer thigh, which was exposed by the

rips in the jeans, and pulled the skin, right over my old scar from trying to heal myself as a child.

Two pairs of hands helped me up. For a second, I thought it was Rama and Krishna, but it was Lakshman and M. Through my blurry vision, I saw Jason and Han holding everyone else away. My thigh wound dripped wet onto my leg.

"That's gnarly," Tony said.

"Guess you bleed after all."

"Gods don't bleed," Krishna said.

The crowd talked louder, the murmuring building. My blood, thick and black, spilled onto the floor and soaked my jeans.

"See?" I said to the room. "I'm a fraud. I bleed." The walls started to whirl around. I held onto Lakshman for support.

"Your blood isn't red," someone said from the crowd. "Humans bleed red.»

(1) describe what is happening in the text,		(2) what effects it may have,	(3) how it can be emulated, and	(4) what purposes it may serve--purposes especially for the identification, subversion, resistance, etc. of and against historical oppressive forces.
---	--	-------------------------------	---------------------------------	---

there is a chunk of text with no indent or paragraphs on its own page even though there is room for more.	the authors wants us to read these separate stories as if they were one story	gives a feeling of being perplexed like there is a puzzle to solve [SWERVE]	15 cups total 1 cup of personal stories 2 cups of academic references 3 cups of historical references 2 cups of cultural reference divide these between 15 roughly equal parts one singular title to knead them all together finish it with an upside down sentence	this strategy confuses non-native canadians or americans, but also brings in an academic audience = academics are forced to see other ideas they might not encounter in an academic world BUT native readers are also invited into academia through his retelling of this academic philosopher
---	---	--	--	--

“pulled the skin over my old scar trying to heal myself as a child”	Causes a surprise, not a good one, a kind of disillusionment	Full circle – “development”	His dog died – picture on his phone – memory – storm is coming in you can go back to the image of the dog Broke up with his girlfriend – replace dog with girlfriend	SOMETHING SHOULD CHANGE! Consequences Near death experience wasn’t worth going up there in the first place --- privilege
BLUE SKINNED GODS: Page 314 "That's gnarly," Tony said. "Guess you bleed after all." "Gods don't bleed," Krishna said.	A real person talking Followed by an unknown person talking Followed by a mythical person/creature talking All in one dialogue	Has an overwhelming effect on the main character and so also on the reader –empathy	XXXXXX	Kalki is trying to figure out the truth, and there are at least three perspectives on what the truth is – this subverts the binary of true/not true

<https://www.michael-arceneaux.com/writing>

<https://arts.columbia.edu/profiles/hilton-als>

WRITING STRATEGIES ARE NOT THE SAME AS LITERARY DEVICES

1. DESCRIBE WHAT IS HAPPENING IN THE TEXT (page 47 of *A History of My Brief Body*)
 - a. There are two sentences at the bottom of the page and they are printed upside down. The two sentences follow a longer paragraph. The longer paragraph takes up about half the page; the two sentences take up a single line. The paragraph is center justified whereas the final “line” is “left” justified making it longer than the text. The single line is at the very end of 15 blocks/pages of text.
2. WHAT EFFECT IS THIS HAVING ON YOU AS A READER
 - a. causes a feeling of confusion. it forces you to turn the book upside down. The rest of the text that you just read becomes the upside down text, and then the single line almost serves as a title or introduction to what you just read. The sentence, in its upside down form is almost hidden, like it could be easily skipped over.
 - b. it has a disturbing effect, almost sad. like he is not enough
3. HOW CAN THIS BE EMULATED
 - a. you could write something and you wanted it to be confusing so you could write it in a different position (sideways) so that the person reading has to turn the book
 - b. OR you could do this several times so that the book is spinning (a square?) or going back and forth
 - c. you could write things right to left instead of left to right
4. WHAT PURPOSES COULD THIS SERVE TO DESTABILIZE POWER/OPPRESSION
 - a. shifting from right to left makes us think about how non-western languages may see the world
 - b. colonized (victims of genocide) writers may have to rebuild or try to rebuild things because they have been destroyed—even the restored version is not the same
 - c. right side up could be seen as the right way to express your sexual desire