NOTE to prospective students: This syllabus is intended to provide students who are considering taking this course an idea of what they will be learning. A more detailed syllabus will be available on the course Canvas site for enrolled students and may be more current than this sample syllabus.

Course Name: Queer & Trans People of Color Arts & Activism  
Course Number: QS/WGSS 477  
Credits: 3  
This course combines approximately 90 hours of instruction, online activities, and assignments for 3 credits.  
Instructor: Michael Floyd, MSW  
Michael.Floyd@oregonstate.edu

COURSE INFORMATION

Course Description: LGBTQ people of color often engage struggles for social justice through artistic movements. This course will focus on arts by LGBTQ people of color and the way these artistic movements contribute to activism that interrupts interlocking systems of oppression.

Technical Assistance
If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the OSU Computer Helpdesk online.

Canvas
This course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes. To preview how an online course works, visit the Ecampus Course Demo. For technical assistance, please visit Ecampus Technical Help.

LEARNING OUTCOMES AND COURSE OBJECTIVES

Difference, Power, and Discrimination Courses Baccalaureate Core Requirement

QS 477: Queer & Trans People of Color Arts & Activism fulfills the Difference, Power, and Discrimination (DPD) requirement in the Baccalaureate Core. The DPD requirement engages students in the intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. The unequal distribution of social, economic, and political power in the United States and in other countries is sustained through a variety of individual beliefs and institutional practices. These beliefs and practices have tended to obscure the origins and operations of social discrimination such that this unequal power distribution is often viewed
as the natural order. Examination of DPD course material will enhance meaningful
democratic participation in our diverse university community and our increasingly
multicultural U.S. society.

Baccalaureate Core Difference, Power, and Discrimination (DPD) Outcomes
This course participates in the Baccalaureate Core category for Difference, Power, and Discrimination. By
the end of this course you should be able to:

- Explain how difference is socially constructed.
- Using historical and contemporary examples, describe how perceived differences,
combined with unequal distribution of power across economic, social, and political
institutions, result in discrimination.
- Analyze ways in which the interactions of social categories, such as race, ethnicity,
social class, gender, religion, sexual orientation, disability, and age, are related to difference,
power, and discrimination in the United States.

WHAT WE'LL DO
We will read, talk, write, imagine, and create. This course is designed to challenge you on a
number of levels. I do not expect you to agree with or feel comfortable with every aspect of
this course. I do, however, expect you to engage critically with these texts, your own writing,
and the wider cultures in which you live. It is my expectation that all of us (including myself)
will be challenged in new ways. Interactive theatre will be a common learning technique in
the classroom.

This course is meant to help you understand yourselves as artists, in several genres, and
create a community with the political and artistic commitments of queer and trans artists of
color. As part of this, peer review and revision of work will be a weekly endeavor. You will
also, through online conversation, create a collective name for the arts collective of this class.

The Queer Studies learning outcomes for this course include, but are not limited to, the
following interrelated skills:

- Analyze artistic resistance to heteropatriarchy and racism.
- Approach GLBTQ issues within specific cultural and political contexts of
communities of color.
- Demonstrate a framework to understand the entwined relationship between
heteropatriarchy and racism.
- Demonstrate historical perspective of Two-Spirit movements and politics.
- Demonstrate an analysis of art by LGBTQ people of color as part of larger struggles
for social justice.
- Demonstrate how to bring theory into practice from one's own social locations.

REQUIRED TEXTS

NOTE: For textbook accuracy, please always check the textbook list at the OSU Bookstore
website (http://osubeaverstore.com/Academics). Sample syllabi may not have the most up-to
date information.

Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie
Smith, and Billie Holiday*. 0679771263.
ISBN: 1556592345
Muller, Lauren. *June Jordan's Poetry for the People: A Revolutionary Blueprint* 0415911680

**ESSAYS AND WEBSITES**

Angel Hays.
Persia & Daddie$ Pla$stick. ""Google Google Apps Apps,":
http://www.youtube.com/watch?v=5xyqbe7SQ4w&list=UUR_aijzAGP4xMbj0TQX0Ldg&feature=share&index=1.
King, Nia. "We Want the Airwaves." Selections.
http://www.artactivistnia.com/podcast.html. (Most downloads are $2.00 per episode. Please donate to this project and support independent queer & trans artists of color).
    Magnolia Black.
    Miss Persiah & Daddie$ Plastick, Part 1.
    Love Corazón.
    Yosimar Reyes.
    Julio Salgado.
Monica McCintyre
Kokumo - http://www.huffingtonpost.com/2013/09/16/kokumo-there-will-come-a-day_n_3934340.html

**FILMS**

*Frida*  

**TWITTER, TUMBLR**
The Twitter account for Queer Studies at OSU is https://twitter.com/QueerStudiesOSU.
The Tumblr account is http://queerstudiesoregonstate.tumblr.com. We will use #QS477.
ASSIGNMENTS & PROJECTS

CRITICAL RESPONSES
Every week you will have a critical response due to synthesize your assigned readings. These are not reflections—they are meant to demonstrate your engagement with the subject matter, your own experiences with it, draw connections between the readings and class activities, and relate it to your own lives both inside and outside the university. 1 pg. single-spaced. (10 points each, 90 points total).

PARTICIPATION POINTS
Part of being in a learning community is participation in class. It is extremely important that you come to class on time, prepared to participate. That means you should have completed any assigned homework before you arrive and be ready to make contributions, whether through class discussion, small group projects, or additional writing.

WORKSHOP SPACE
One of the hopes of this course is to build an online artist-activist community. As part of this, you will be asked to be constantly engaged with artistic practices throughout the quarter and providing/receiving peer feedback for revision, and revising work. These pieces will be used at the end of the quarter in our collective zine and co-curated website. You should provide both useful and respectful feedback to your peers.

PROJECTS
You will have three major projects during the quarter to help you develop your skills in writing and critical thinking. A week before each project is due, a full draft (not just an outline or couple of paragraphs) of the project is due in class, which will be peer reviewed. When you turn in your portfolio you must include your rough draft and peer review sheets. In addition, your projects must be accompanied by a brief reflection on the learning that you developed through the project. Each portfolio, then, must contain: your rough draft(s), your peer review sheets, your final drafts, and your reflections. You will not receive credit unless the portfolios are complete.

Portfolio #1: Creative Writing Submission
For this portfolio, you must choose a publication that you can imagine submitting creative work to. (This can be in any genre.) You will then need to follow their submission guidelines and create a submission packet that you would send to the editors. The submission packet must include a cover letter (which is very brief—examples available on the course site) as well as any other information the editors ask for in addition to your pieces for submission. When you submit the packet, please also include a copy of the submission guidelines so that I can verify that they were followed. Include all drafts and revisions of your work as well as a reflection on your learning for this project. (100 points). You are not required to submit your piece(s), but it highly, highly encouraged. To motivate you to submit, you can receive 20 extra-credit points. You will BCC me on your submission email.

Portfolio #2: Arts Review
This project asks you to think critically about the arts, sexuality, racism and other forms of oppression through writing a review of an arts event or QTPOC artist for a public audience.
You can choose any arts-based event you would like, or any QTPOC artist, and write a review with specific attention to the issues we are discussing in class. A reflection on your learning for this project is due with the portfolio. (100 points).

Final: Public Online Art & Performance Curation & Collective Zine(s)
Your final project will curating an online public arts and performance website that we will create and create as a class. All of the work we do together over the quarter will work towards the final art curation, and a timeline for the event will be part of the course learning. The purpose of this project is to learn how to collectively organize arts events focused on social justice—including genres such as artist biographies, and other professional documents—to move theory into practice, and exhibit your work in a public venue.

You will also each make at least one page of a zine, which you will upload as a PDF. (300 Points).

Classroom Conduct and Citizenship

(DIS)ABILITY ACCESS
As an instructor, I am fully committed to ensuring that this space is accessible to people with (dis)abilities.

AMERICANS WITH DISABILITIES ACT (ADA) POLICY STATEMENT
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Community and Professional Responsibility

GROUNDRULES AND EXPECTATIONS
As a student, you are a part of a professional community. You have a responsibility to yourself in your own education. You also have a responsibility to your community. Therefore, you should be aware of how your actions impact those around you.

The following are ground rules and expectations for the class:

• Mutual Respect: Perhaps the most important aspect of your community and professional responsibility is respect. Treat each other and me with respect and all times. All of us should feel free to express our thoughts and opinions openly, without fear of penalty, as long as we do so in a courteous way. Also, please do not speak while others are speaking and do not engage in side-conversations.

• Challenge: Challenge is a central expectation of this class, and means a number of things. Be open to thinking about writing, language, and society in new ways. Challenge yourself to both "move up" or "move back." This means, notice how much verbal space you take up in class. If you are the kind of person who takes up a lot of verbal space, challenge yourself to "move back" to leave room for others. If you are the kind of person who doesn't speak much in class, challenge yourself to
"move up." This space should be one in which we all have the opportunity to participate.

- **Confidentiality:** This is a class that focuses on stories. Personal stories and information are sometimes shared in the classroom or in projects shared with co-learners. Those stories, told or written, remain the property of their teller. Do not bring those stories or personal information, no matter how insignificant they may appear to you, outside of the classroom space without asking permission from the teller.

- **Safety:** As much as possible, this classroom should be safe for all participants. Therefore, hateful behavior or language, for any reason, will not be allowed.

TURNING IN WORK

*Work will be due *in class* on the day it is due.*

Students will be allowed *one* late assignment that can be turned in up to five days late without penalty. Otherwise, late projects will lose 5 points for each day (not class period) it is late. Unless you have an excused absence, no assignment will be accepted more than five days late, and no assignments will be accepted after the end of our final class period.

Evaluation of Student Performance: Grading and Grades

The grading system consists of twelve basic grades, A, A–, B+, B, B–, C+, C, C–, D+, D, D–, and F. The grade of A denotes exceptional accomplishment; B, superior; C, average; D, inferior; F, failure. Incompletes will only be given under unusual circumstances.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project #1: 100 points</td>
<td>A</td>
<td>93–100 %</td>
</tr>
<tr>
<td>Project #2: 100 points</td>
<td>A-</td>
<td>90-92 %</td>
</tr>
<tr>
<td>Critical Responses: 70 points</td>
<td>B+</td>
<td>87–89 %</td>
</tr>
<tr>
<td>(10 points each)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outside Events: 60 points</td>
<td>B</td>
<td>83-86 %</td>
</tr>
<tr>
<td>(30 points each)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Curation: 150 points</td>
<td>B-</td>
<td>80%-82%</td>
</tr>
<tr>
<td>Collective Zine: 150 points</td>
<td>C+</td>
<td>77-79 %</td>
</tr>
<tr>
<td>Final Reflection: 50 points</td>
<td>C</td>
<td>73%-76%</td>
</tr>
<tr>
<td>Participation Points: 300 points</td>
<td>C-</td>
<td>70%-72%</td>
</tr>
<tr>
<td><strong>477: Total possible points=1000</strong></td>
<td>D+</td>
<td>67–69 %</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>60-66%</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>0-59%</td>
</tr>
</tbody>
</table>

**PLAGIARISM**

Plagiarism covers a wide range of activities, some of which you may know about and others that may surprise you. The most obvious forms of plagiarism include buying papers/projects online or other places, cutting and pasting from the Internet, and using another writer's ideas or words without giving proper credit (citing). Any time you quote, you need to cite. Even paraphrasing should include a citation. Plagiarism also includes having someone else write a paper for you or using someone else's paper, and implicates the other party in plagiarism as well. Any form of plagiarism is a serious academic offense and may result in a failing grade on the assignment or the course, and has serious academic consequences at OSU and other universities.

In addition to classroom expectations and policies, please read OSU’s Statement of Expectations for Student Conduct: [http://oregonstate.edu/studentconduct/](http://oregonstate.edu/studentconduct/)
Services and Resources
Asia & Pacific Cultural Center: http://oregonstate.edu/apcc/
Centro Cultural César Chávez: http://oregonstate.edu/ccce/
Counseling & Psychological Services: http://oregonstate.edu/counsel/
Emergency Food Pantry: http://oregonstate.edu/hsrc/emergency-food-pantry
Intercultural Student Services: http://oregonstate.edu/dept/iss/
International Student Advising & Services: http://oregonstate.edu/international/atosu/students
Lonnie B. Harris Black Cultural Center: http://oregonstate.edu/bcc/
Native American Longhouse: http://oregonstate.edu/nal/
Pride Center: http://oregonstate.edu/pridecenter/
Sexual Assault and Domestic Violence Survivor Services: http://liberalarts.oregonstate.edu/slcs/wgss/students/organizations/sexual-assault-and-domestic-violence-survivor-services
Women’s Center: http://oregonstate.edu/womenscenter/

WEEKLEY SYLLABUS

Week 1: Poetry Part One
Reading: Muller
Jordan, "A Stretch Well Worth the Effort"
Post T'ang Poetry
Post Free Verse Draft
Use Jordan Guidelines to give feedback
CR #1 Due

Week 2: Poetry Part Two
Reading: Jordan Directed by Desire
Podcast: "Yosimar Reyes"
Ali
CR #2 Due
Post Revisions of T'angs/Free Verse Revisions
Post Ghazal drafts

Week 3: Performance Part One
Piepzna-Samarasinha

Reading: Gómez-Peña
Website: La Pocha Nostra: http://www.pochanostra.com
Podcast: "Julio Salgado"
CR #2 Due
Begin "My Favorites" (instructions online)

Week 4:
Reading: King
Watch: Bill T. Jones: A Good Man
Listen: Queer Blues music
CR #3 Due
Project #1 Due
Bring "My Favorites" and poem revisions
Write a Blues Poem

Week 5: Music
Reading: Davis
Listen: Monica McIntyre & Kokumo
Watch: "Google Google Apps Apps,":
http://www.youtube.com/watch?v=5xyqbc7SQ4w&list=UUR_aijzAGP4xMhj0TQX0LFg&feature=share&index=1
Podcast: "Miss Persiah & Daddie$ Pla$tick, Part 1"
CR #4 Due
Bring poetry revisions

Week 6: Performance Part II
Reading: Munoz
Osei-Kofi
Podcast: "Magnoliah Black"
CR #5 Due
Bring Poetry Revisions

Week 7: Visual Art
Reading: Fuentes
Watching: Frida
CR #6 Due
Bring poetry/performance revisions
Project #2 Due

Week 8: Dance
Reading: Rivera-Servera
Watch: Bill T. Jones: Dancing to the Promised Land
CR #7 Due
Bring poetry/performance revisions & visual art

Week 9: Visual Art II
Reading: TBD on Kehinde Wiley
Watch: Kehinde Wiley, Economy of Grace

Week 10:

Student Evaluation of Teaching
We encourage you to engage in the course evaluation process each term – online, of course. The evaluation form will be available toward the end of each term, and you will be sent instructions through ONID. You will login to “Online Services/MyOSU” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted.