

## Performing LGBTQ+ in the US

WGS s335 (82920)

C L s323 (79406)

TD s357T (77234)

**Instructor: Dr. Paul Bonin-Rodriguez (he/him)**

This discussion-based seminar takes a multi-disciplinary, multi-media, approach to study LGBTQ+ performance in the U.S., historically and in the present moment. We will also explore how the fields of queer theory and queer studies have turned to performance and performativity as key modes through which gender and sexuality are expressed and understood.

Case studies pay attention the diverse cultural, racial, able, and geographic locations, as well as the variety of platforms/events/organizations that make this moment a vital one for LGBTQ+ performance. Focusing on different artists almost each class day, we will assess a wide variety of staged performances, (theatre, dance, performance art, multi-media works), in galleries (installations), in community sites (social practice art, community-based art, pageants), in video/film (online media platforms, as well as film and television markets) to ask how LGBTQ+ performance has informed LGBTQ experience, and continues to do so today. Given our location, the students will pay special attention Austin's LGBTQ+ performance scene, historically and now.

Assignments reflect three core methods:

- 1) text analysis and close reading;
- 2) performance analysis informed by historical and materialist concerns, including identity and opportunity as it relates to place and circumstance; and
- 3) performance-making as a reflection of close study.

By the end of the course, students should be familiar with the abundance of LGBTQ+ performance happening today and able to critically assess the social and political, and organizational efforts that brought it to public engagement. They should also recognize what each work offers to LGBTQ+ experience, as well as popular culture.

**Texts:** All texts and videos can be found in the appropriate Daily Module, either as a link or a file. Some links require passwords. Those passwords have been provided.

Students will be assessed based on the completion of the following required assignments. **Additional details on all these assignments are provided on the Assignment/Discussion Board descriptions** in the Daily Module for the due date or day prior. The information on the Discussion Questions assignment appears in the Module for Day 1.

1. **Class Responses:** 25% of Final Grade (5 x 5% each, plus an additional 5 for extra credit)
  - **2 Discussion Board Responses** posted to the Canvas Discussion Board. Due July 14 and 21 (5 PM)
  - **2 Performance-based Responses** posted to Canvas, or shared live. Due July 24 (9:30 AM) and July 28 (5 PM)
  - **1 Additional Response** of either modality (Discussion Board or Performance-based). Due July 30 (5 PM)
  - **1 Extra Credit Response** either modality (Discussion Board or Performance-based). Due Aug. 6 (5 PM) – firm.



2. **First Performance Analysis**, revised and re-submitted (Approx. 500-750 words): 25% of Final Grade (1<sup>st</sup> paper at 10%; revision at 15%). In addition to referencing the artist’s/artists’ work, this performance analysis must reference at least one additional reading related to LGBTQ+ performance from our course readings. First draft due July 16 (11:59 PM); Revised paper due July 27 (5 PM)
  
3. **Discussion Question(s)**: 10% of Final Grade. During the semester, each student must submit at least one discussion question that deepens our inquiry into the day’s readings and incites class discussion. Students can submit the questions by logging into the class Zoom and posting their question in the Chat during the first 5 minutes of class. The instructors will accept only the first 4 questions, so please plan to submit yours early. Those submitting questions should plan to be in attendance for the entire synchronous session to participate in the discussion. In general, class ends 5-10 minutes so that the “Questioners” can debrief on the day’s discussion with the instructors. Students may submit questions up to 3 times during the semester if they wish to boost their grade on this assignment or just do the assignment again and support our inquiry. The instructors will give grading priority to those who are submitting for the first time.
  
4. **Second Performance Analysis** (750-1000 words): 15% of Final Grade. You’re going to Dixon Place in NYC to attend the long-running annual [Hot! Festival!](#) Plan to attend a livestreamed production and write a 750-1000 word performance analysis. Each Performance Analysis reference at least two readings from the course syllabus, or your own research. Due August 4 (5 PM)
  
5. **Final Project/Essay** (1500-2000 words) **or Creative Project**: 25% of Final Grade. For the final assignment for the course, each student may choose to either write a 1500-2000-word page seminar paper, or pursue a creative project that relates to the themes of the course. A 250-word. Final Project Proposal – graded as part of final project – will be due July 31 (5 PM); Final Project Presentations, August 10, 12 (class time); Portfolio Submission, August 14 (11:59 PM)

**This course grades according to the +/- system**

A = 100-94	B+ = 89-87	C+ = 79-77	D+ = 69-67	F= 59 and below
A- = 93-90	B = 86-84	C = 76-74	D = 66-64	
	B- = 83-80	C- = 73-70	D- = 63-60	

**How to Submit all Work**

Specific instructions for each assignment can be found in Canvas Module that aligns with the assignment in the syllabus. The portal to submit your work can be found there as well. For all papers, including scripts that are submitted via Canvas, please write your EID on the page.

**Guide for Watching Performance**

All of your work follows from watching performance. Here are some general questions to help you analyze performance while watching it:

- How did the performance make you feel? What was your gut response? Did that change?
- What did you find most interesting, provocative, strong? Why?
- Where there aspects of this performance you were uncertain about? Why?
- Were there particular performers, moments, encounters, or images that impacted you? Why?
- If there was a narrative, what was it?
- How did music, costume, props, set, setting, or environment contribute to your experience of the event?

- What kinds of characters or personas does the work present?
- How was the performance organized? How did each part relate to or differ from other parts?

### **First, An Important Note about the Best Mindset for Assignments**

In this class, I value **progress over perfection**. I think of progress two ways: first, your progress and expanding knowledge as you become familiar with a growing body of literature and performance; secondly, the class's progress as we move together through a series of lessons.

- All assignments have been designed to stimulate your thinking, incite your creativity, and offer you the right-sized task for demonstrating your knowledge and insights. Time has been allotted for you to complete assignments.
- Admittedly, time is short, so I invite you to make judicious decisions about all work. Recognize that your instructors would rather read a thoughtful work-in-progress that has been proofed and turned in on time than an agonized-over paper that is only slightly better in quality and has left you burned out.
- To make the work meaningful – and to counteract the isolation of the pandemic – consider getting an accountability buddy, someone with whom you can talk or text while reading and watching performance and completing assignments.
- For the Second Performance Analysis and the Discussion Question assignments you may raise your grade by revising the work, provided that you notify the instructors of your intent to do so within one day of receiving your grade, and that you turn in your revision within four class days. For the First Performance Analysis, the revision will be part of the process. For the Final Project, you may work with instructors as you work towards completion. For all assignments, you have the opportunity to ask questions of the instructors.

## **COURSE SCHEDULE**

### **WEEK 1: WHY PERFORMANCE?**

#### **1. Mon., July 13: Introductions to Class and Syllabus (Synchronous – all together)**

#### **2. Tues., July 14: Feeling Backward, Looking Forward (Asynchronous – on your own)**

##### **Read**

- Heather Love, "Introduction" to *Feeling Backward: Loss and the Politics of Queer History* (2007) 1-31.
- José Esteban Muñoz, "Feeling Utopia" in *Cruising Utopia: The Then and There of Queer Futurity*, pp. 1-18.
- Roy Pérez, "[Mark Aguhar's Critical Flippancy](#)"
- Mark Aguhar, "[Litanies to My Heavenly Brown Body](#)"
- Mark Aguhar, [Call Out Queen](#) (this 'zine is organized around the "Axes," p. 2)

##### **Watch**

- Mark Aguhar, "[My First Denim Vest](#)," "[Daddy Loves Feeding Me Treats](#)" and "[Why Be Ugly When You Can Be Beautiful](#)"
- "Tania Wittig" – [Litanies for Mark Aguhar](#)
- Optional: Additional viewing on Aguhar's video channel, [xEmoBoy1987x](#)

**\*\*\*\*\*Due (by 5 PM) - Discussion Board Response #1 \*\*\*\*\***

#### **3. Wed., July 15 – "Pride" as a Prism (Synchronous)**

##### **Read**

- Annemarie Jagose, "Gay Liberation," in *Queer Theory: an Introduction* (1996), 30-43.
- Tommi Aviccolli Mecca, "Marsha P. Johnson: New York City Legend," in *Smash the Church; Smash the State* (2009), 261-262
- Liz Highleyman, "Sylvia Rivera: a Woman Before Her Time," in *Smash the Church; Smash the State* (2009), 172-176.

**Watch** (approx. 45 minutes)

- Shane O'Neill, "[The Stonewall You Know is a Myth, and That's OK](#)"
- [S.T.A.R.](#)
- Sylvia Rivera, "[Ya'll Better Quiet Down](#)" (1973)
- "[Legacies Inherited: Miss Major and Tourmaline](#)" (watch only from 5:00-17:00)
- Tourmaline (Dir.), [Happy Birthday, Marsha!](#)
- Golden, "[To the Transphobic Cis White Gay Men at Pride](#)"
- Optional/of interest: O'Neill is also a comic. See "[The Most Popular Guy at a Gay Bar in Kentucky.](#)"
- Optional additional videos: [Pay It No Mind: The Life and Times of Marsha P. Johnson](#); also *The Death and Life of Marsha P. Johnson* (Netflix)

**4. Thursday, July 16 – Queer Performance and Performativity (Aynchronous)****Read**

- Eve Kosofsky Sedgwick and Andrew Parker, "Introduction" to *Performativity and Performance* (1995), 1-13.
- Susan Manning, "Performance," in *Keywords for American Cultural Studies*, ed. Bruce Burgett and Glenn Hendler (2007), 177–80.
- Tavia Nyong'o, "Keyword: Performance," *Social Text* 27, No. 3 100 (Fall 2009): 171–75

**Watch/Listen** (approx. 20 minutes)

- Jennifer Harge, [mourn, and never tire](#)
- Christeene – [Big Shot](#) and [African Mayonnaise](#)
- Jaamil Olowale Kosoko "[#negrophobia](#)," (feat. IMMA/MESS)
- Dynasty Handbag, [Fascist Dictatorship Makeup Tutorial](#) and [Remote Penetration](#)
- Kent Monkman, [mistikôsiwak \(Wooden Boat People\)](#) (read page and scroll down for video).
- boychild in Luke Gilford, [Dazed Archive: "boychild"](#) and [YOU SAD LEGEND](#) (excerpt)
- Kristina Wong/Radical Cram School, "[Mia Yamamoto, Concentration Camp Survivor and Trans Woman Activist](#)"
- Cole Escola, [Pioneer Woman](#) and [Pee Pee Manor](#)
- Nathan Pearson, [... His Bully Dad](#)

**\*\*\*\*\*Due (by 11:59 PM) – First Performance Analysis\*\*\*\*\***

**5. Friday, July 17– Before Queer, and Beyond (Synchronous)****Read**

- Cathy Cohen, "Punks, Bulldaggers, and Queens: The Radical Potential of Queer Politics?" *GLQ: A Journal of Lesbian and Gay Studies* 3., no. 4 (1997): 437-465
- Sharon Bridgforth, excerpt from *Bull Jean Stories*.

**Watch** (approx. 20 minutes)

- Root W'ymn Theater Co./Sharon Bridgforth, "[Bull Jean](#)" (1995), performed by Sonja Parks
- Sharon Bridgforth, [Creative Capital Retreat 2019](#)

**WEEK 2: LGBTQ+ POWER and INSIGHT****6. Monday, July 20 – Performing Queer Latinidad (Synchronous), with Special Guest Jesús I. Valles**

**Read**

- Ramón Rivera-Servera, excerpt from "Introduction," *Performing Queer Latinidad* (2013). (Canvas), 1-37.
- Sullivan, Beth, "[Austin Playwright-Performer Provides a New Kind of Documentation in \(Un\)Documents](#)," *Austin Chronicle*, 15 Feb. 2019
- Jesús I. Valles, *(Un)Documents*

**Watch**

- Jesús I. Valles, [\(Un\)Documents](#) (find the pw in Canvas)

\*\*\*\*\* **First Performance Analysis Returned**\*\*\*\*\*

**7. Tuesday, July 21 – Queer Rites and Repetitions (Asynchronous)****Read**

- Jaclyn I. Pryor, "Following the Ghosts," *Time Slips* (2017), 89-98.

**Watch**

- [floodlines](#) (2003-2010)
- Jennifer Harge, [mourn, and never tire](#)
- Jennifer Harge, selections from FLY/DROWN, a performance installation that platforms how Black women use their homes to reclaim and assert autonomy over their bodies, histories, and communities. (Link and password can be found in Canvas)

\*\*\*\*\***Due (by 5:00 PM) - Discussion Board Response #2**\*\*\*\*\*

**8. Wednesday, July 22 – History and Identity I - Power/Knowledge (Synchronous)****Read**

- Michel Foucault, "Power and Sex" in *Politics, Philosophy, Culture*, pp. 110-124
- Michel Foucault, "Sexual Choice, Sexual Act" in *Ethics* 141-156
- Elise Czajkowski, "[In 'Asking for It, Adrienne Truscott Reappropriates the Rape Joke](#)," *New York Times*, 10 April 2015.
- or
- J. Halberstam. "Perverse Presentism: The Androgyne, the Tribade, the Female Husband, and Other Pre-Twentieth-Century Genders," in *Female Masculinity* (1998) 45-74.

**Watch** (approx. 1 hour)**If reading Foucault, watch**

- Adrienne Truscott, [Asking for It](#)
- <http://www.adriennetruscott.com/bio>(2013).

**If reading Halberstam, watch**

- Hannah Gadsby, *Nanette* (Netflix)

**9. Thursday, July 23 – Manifestos, a Performance Assignment (Asynchronous)****Read**

- Allen Young, "[Out of the Closets, Into the Streets](#)," 6-31
- STAR (Street Transvestite Action Revolutionaries) Manifesto, "[Transvestite and Transsexual Liberation](#)"
- Excerpts from *Smash the Church, Smash the State*: "Radical Spirit and Vision", Radicalqueens Manifesto #1, Radicalqueens Manifesto #2, The Radicalqueens Trans-formations
- "[The Combahee River Collective Statement](#)" (1977) Combahee-River-Collective.pdf

- Martine Syms, "[The Mundane Afrofuturist Manifesto](#)" (For more about Martine Syms, you may want to watch "[Made in LA 2016](#)" )
- Laboria Cuboniks, "[The Xenofeminist Manifesto](#)"
- Zach Blas, "Gay Bombs: User's Manual"
- Alina Troyano (aka, Carmelita Tropicana), "Performance Art Manifesto" from *I, Carmelita Tropicana*, 177-179

**Watch**

- Carmelita Tropicana, "[Performance Art Manifesto](#)," (2014)

\*\*\*\*\*Due (by 9:30 AM on Friday, July 24) - Performance Response (Manifesto)\*\*\*\*\*

**10. Friday, July 24 – Recap/Performance Sharing (Synchronous), with Special Guest Jennifer Harge****Read**

- Audre Lorde, "[The Uses of the Erotic: The Erotic as Power](#)," *Sister Outsider: Essays and Speeches* (1984), 53-59

**WEEK 3: WORLD-MAKING****11. Monday, July 27: Camp, as Style, Substance, Sustenance, and Revolution (Synchronous)****Read**

- Susan Sontag, "Notes on Camp," in *Against Interpretation* (2001), 275–292.
- Alina Troyano (aka, Carmelita Tropicana), "Author's Introduction," *I, Carmelita Tropicana* (2000), xiii-xxv.
- Alina Troyano (aka, Carmelita Tropicana), "The Conquest of Mexico as Seen Through the Eyes of Hernán Cortés's Horse," *I, Carmelita Tropicana* (2000), 173-176.

**Watch**

- Ela Troyano and Carmelita Tropicana, [Your Kunst is Your Waffen](#) (Kanopy)
- p1nkstar - "[10 Things About Me](#)", "[Groserias](#)"(youtube)
- Dickie Beau, "[Mind Sync-Lip Sync](#)"

\*\*\*\*\* Due (by 5 PM) Revised Performance Analysis \*\*\*\*\*

**12. Tuesday, July 28: Activist Bodies (Asynchronous)****Read**

- Douglas Crimp, "AIDS: Cultural Analysis, Cultural Activism," 1-16.
- Alisa Solomon, "AIDS Crusaders Act Up a Storm," *Radical Street Performance: An International Anthology* (1998), pp. 42–51
- Justin Chin, "Undetectable"

**Watch (34 minutes)**

- Jim Hubbard, [United in Anger](#) (2014)

**Additional Resources**

- (website) [United in Anger: a History of ACT-UP](#)

\*\*\*\*\*Due (by 5 PM) – Performance Response 2 \*\*\*\*\*

**13. Wednesday, July 29 – Reclaiming Worlds (Synchronous), with Special Guest kt shorb of GenEnCo****Read**

- Josephine Lee, "Introduction: Meditations on Mikado," *Japan of Pure Invention* (2010), 1-18.

- Robert Faires, "[GenEnCo's Mikado Reclaimed](#)," *Austin Chronicle* (2016)

**Watch**

- GenEnCo – *Mikado Reclaimed* (2016) (link and password can be found in Canvas)

**14. Thursday, July 30 – History /Identity II – Capitalism and Political Economy (Asynchronous)**

**Read**

- John D’Emilio, “Capitalism and Gay Identity,” in *Making Trouble* (1992), pp. 3-16
- Roderick F. Ferguson, Preface and Introduction, *Aberrations in Black: Toward a Queer of Color Critique* (Minnesota, 2004), 1-18.
- Jason Okundaye, "[30 years later this film remains a powerful portrait of black queer love](#)," *i-D* (2019).

**Watch**

- Marlon Riggs, [Tonques Untied](#) (utexas)

**\*\*\*\*\*Due (by 5 PM) – Additional Response\*\*\*\*\***

**15. Friday, July 31 – Knowing Bodies (Synchronous)**

**Read**

- Robert McRuer, “Compulsory Able-Bodiedness and Queer-Disabled Existence,” *The Disability Studies Reader* 2nd ed. (Routledge, 2006), pp. 88–99
- Optional/Additional: Amber Musser, “Lacerated Breasts: Medicine, Autonomy, Pain,” in *Sensational Flesh: Race Power Masochism* (NYU 2014), pp. 118-150

**Watch**

- [Sins Invalid: an Unshamed Claim to Beauty](#) (33 minutes)
- Peggy Shaw, selections from *RUFF* (14 min.)
- Optional/Additional: *Sick: The Life and Death of Bob Flanagan, Supermasochist (Prime)*

**\*\*\*\*\*Due (by 5 PM) Final Project Proposal (250-words)\*\*\*\*\***

**WEEK 4: WHO DO YOU THINK YOU ARE?**

**16. Monday, August 3 – Queering Gender (Synchronous), with Special Guest Becca Blackwell**

**Read**

- Paul B. Preciado, “Pharmacopornographic Era” and “Testogel,” from *Testo Junkie*
- C. Riley Snorton and Jin Haritaworn, "Trans Necropolitics: a Transnational Reflection on Violence, Death, and the Trans of Color Afterlife" (2013). [Transreads.org](#)

**Watch**

- Becca Blackwell, *Schmermie’s Choice* (2020) (Link and password can be found in Canvas.)

**17. Tuesday, August 4 (Asynchronous) – Second Performance Analysis**

**\*\*\*\*\*Due (5 PM) – Second Performance Analysis (Hot! Festival) \*\*\*\*\***

**18. Wednesday, August 5 – Decolonizing Queer Performance (Synchronous)**

**Read**

- Qwo-Li Driskill, "Doubleweaving Two-Spirit Critiques: Building Alliances between Native and Queer Studies" *GLQ* (2010): 69-92

- Martin Manalansan, "[To Play with the World: The Pageantry of Identities](#)," *Global Divas: Filipino Gay Men in the Diaspora* (Duke, 2003), pp. 126–151

**Watch**

- a. Film: *Paper Dolls* (dir. Tomer Heymann, 2006) (Link can be found in Canvas)

**19. Thursday, August 6 – Queer Counter-publics and Worldmaking II/Paris Is Burning (Asynchronous)****Read**

- Philip Brian Harper, "The Subversive Edge": Paris Is Burning, Social Critique, and the Limits of Subjective Agency"
- bell hooks, "Is Paris Burning?"
- Tavia Nyong'o "[After the Ball](#)"

**Watch**

- Jennie Livingston, *Paris Is Burning* (1991) (Link can be found in Canvas)
- Todrick Hall, "[Nails, Hair, Hips, Heels](#)" (2019)

<b>*****Due (by 5 PM) – Extra Credit Response*****</b>
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**20. Friday August 7 – Pleasure and the Body (Synchronous), with Special Guest Tim Miller****Read**

- Lauren Berlant and Michael Warner, "Sex in Public" *Critical Inquiry* 24 (1998): 547–566
- Tim Miller, "My Queer Body," from *Body Blows: Six Performances* (2002), 79-121.
- Tim Miller, "The NEA Four Case," from *1001 Beds: Performances, Essays, and Travels* (2006), 98-115.

**Watch**

- Tim Miller, [My Queer Body](#) (1992) – enable Flash to watch, or use Firefox
- Xandra Ibarra, Spictacle II: "[La Tortillera](#)" (2014)

**WEEK 5: QUEER PERFORMANCE FUTURES****21. Monday, August 10 (Synchronous) – Final Presentations****22. Tuesday, August 11 (Asynchronous) – Finals Consultations, one on one****23. Wednesday, August 12 (Synchronous) – Finals Presentations****24. Thursday, August 13 – (Asynchronous) Finals Consultations, one on one****25. Friday, August 14 – (Synchronous) Looking Backward, Feeling Forward**

**\*\*\* Friday, August 14, 5 PM: Final Projects due to Canvas by 11: 59 PM\*\*\***

**COURSE POLICIES AND POLICIES OF THE UNIVERSITY OF TEXAS AT AUSTIN****Final Exam**

There will be no final exam for this class.

**Incompletes**

No incompletes will be given in this course.

**Changes**

The instructor reserves the right to make changes to the syllabus.

**Attendance**

We meet online Monday, Wednesday, and Friday. Tuesday and Thursday are reserved for asynchronous assignment work. Attendance is encouraged, but only required for the Final Presentation and for the Discussion Questions assignment. All class sessions are recorded and uploaded for asynchronous viewing. When possible, please join us live and meet the special guests.

**Canvas Site**

Use canvas to find the syllabus, announcements, assignments, readings and media/video, and grades. You can also email the teaching team or your classmates from the site.

**Readings and Media**

All readings and videos should be read and viewed BEFORE the class where it is listed.

**Community agreement and Zoom**

1. Please be respectful, inclusive, accommodating, and open to learning from everyone else.
2. When enter the Zoom Room, please “Rename” yourself with the name you prefer to be called, and your preferred pronouns (use (she/he/they/ze, etc). For instance, we are “Paul (he)” and “siri (they)”.
3. You may the Zoom chat to ask questions and/or make comments (you can send messages privately or to the whole group).
4. If you’d like to talk, please raise your hand using the zoom icon. If no one is talking, just jump in!
5. You can also use icons in the “participants” panel to communicate with the speaker (“yes, no, go slower, go faster, etc.”).
6. We are recording classes so that students may review the discussion.
7. Reporting: Please report any issues to the instructors.

**Late Work**

In general, we encourage you to turn in all work on time. Late work will be penalized for each day it is overdue. That said, each student is granted a conceptual “Late Assignment Coupon” for ONE assignment. This coupon allows you to turn in one assignment the class period following the due date without penalty. The coupon may not be used for the final project. Falling behind can cause work to pile up, so don’t underestimate the value of turning something in and moving forward! If you are in crisis and require an extension, reach out to the instructors, and if needed, go to SES.

**Diversity and Course Content**

Your success in this class is important to us. If there are aspects of this course that prevent you from learning or exclude you, please let us know as soon as possible. Together we’ll develop strategies to meet both your needs and the requirements of the course. As a community of individuals with diverse backgrounds and beliefs, the classroom environment will be one based on mutual respect. Unfamiliar aesthetics and new forms of performance can challenge our assumptions and ask us to think, see, and experience in new ways. Performance can deal with complex and controversial subjects and engage difficult histories and issues. It would be impossible to create meaningful dialogue about performance that did not include potentially challenging material. Our classroom community will benefit from open-minded and thoughtful discussion of issues and art. This policy does not discourage students from voicing differing opinions, but rather aims to create an open, civil, respectful, and investigative environment.

**Academic Integrity**

Although some of the work in this class is collaborative, your written work should be your own. Scholastic dishonesty will not be tolerated. Scholastic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another

person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism:

<http://deanofstudents.utexas.edu/sjs/scholdis.php>.

### **Students with Disabilities**

This class respects and welcomes students of all backgrounds, identities, and abilities. If there are circumstances that make our learning environment and activities difficult, if you have medical information that you need to share with us, or if you need specific arrangements in case the building needs to be evacuated, please let us know. We are committed to creating an effective learning environment for all students, but we can only do so if you discuss your needs with us as early as possible. We promise to maintain the confidentiality of these discussions. Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 471-6259 (voice) or 512-410-6644 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations. More info:

<http://ddce.utexas.edu/disability/about/>.

### **Pronouns**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name, unless they have added a "preferred name" with the Gender and Sexuality Center (<http://diversity.utexas.edu/genderandsexuality/publications-and-resources/>). I will gladly honor your request to address you by a name that is different from what appears on the official roster, and by the gender pronouns you use (she/he/they/ze, etc). Please advise me of any changes early in the semester so that I may make appropriate updates to my records.

### **Writing Flag**

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

### **Writing Center**

You are strongly encouraged to use the University Writing Center (PCL 2.330, 471-6222, [uwc.utexas.edu](http://uwc.utexas.edu)). The University Writing Center offers free, individualized help with writing for any UT undergraduate, by appointment or on a drop-in basis. They work with students from every department on campus, for both academic and non-academic writing. This service is not just for writing with "problems." Getting feedback from an informed audience is a normal part of a successful writing project. The UWC consultants are trained to work with you on your writing in ways that preserve the integrity of your work and help you become a stronger, more independent writer. They also hold weekly workshops on special topics.

### **Cultural Diversity in the United States**

This course carries the flag for Cultural Diversity in the United States. Cultural Diversity courses are designed to increase your familiarity with the variety and richness of the American cultural experience. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one U.S. cultural group that has experienced persistent marginalization.

**Use of Internet Sources**

- The Internet is an indispensable research tool and is part of any serious researcher's process. Your research for this course will undoubtedly include ample time on-line evaluating a range of websites. Not all websites are equally valuable, however.
- Sites with suffixes including ".gov," ".edu," and ".org" tend to be both reliable and productive. These are ones whose materials tend to have been evaluated and offer thoughtful information (please note the verb "tend," there are no guarantees online). Also, ".com" does not mean a site is unreliable, but you should check that information against other sources.
- The sites you may not use for this course are ones that are already digests---that is the information is already a summary of the most readily available sources. Since it is your job to look at sources and come up with conclusions, do not cite websites that have already done this. This includes Wikipedia, Dictionary.com, Answers.com, and other similar sites.

**Use of E-Mail for Official Correspondence to Students**

- Email (and specifically via Canvas) is recognized as an official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements.
- You are responsible to keep the university informed about changes to your e-mail address.
- You should check your e-mail regularly and frequently—we recommend daily—to stay current with university- and course-related communications, some of which may be time-critical.
- You can find UT Austin's policies and instructions for updating your e-mail address at <http://www.utexas.edu/its/policies/emailnotify.php>.

**Religious Holy Days**

According to UT Austin policy, you must notify your instructor at least 14 days prior to a pending absence for the observance of a religious holy day. If you must miss a class, an examination, a work assignment, a presentation or a project in order to observe a religious holy day, we will give you an opportunity to complete work whether in advance of your absence or within a reasonable time after the absence. This instructor will make an exception for religious holy days that fall less than 14 days after the first day of class.

**Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: Student Emergency Services <http://deanofstudents.utexas.edu/emergency/> and Student Counseling [http://www.cmhc.utexas.edu/vav/vav\\_sexualviolence.html](http://www.cmhc.utexas.edu/vav/vav_sexualviolence.html)

**Behavior Concerns Advice Line (BCAL)**

If you are worried about someone who is acting unusually, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.