

Gloria Anzaldúa: Politics, Poetics, & Prose
Summer III 2008; WS 5663-50; 90% online via Blackboard

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I say mujer magica, empty yourself. Shock yourself into new ways of perceiving the world, shock your readers into the same. Stop the chatter inside their heads.

Gloria E. Anzaldúa, "Speaking in Tongues"

As a mestiza I have many true faces, depending upon the kind of audience or area I find myself in.

Gloria E. Anzaldúa, "New Mestiza Nation"

I write to not just escape reality but to create a new reality. I write because it's my calling, my task to do in the world. I write. It is a ritual, a habit, a propensity bred in my bones. It is what I do. I write because I like to think on paper. I write because I like to think, and to track my thoughts. I write because I want to leave a discernable mark on the world.

Gloria E. Anzaldúa, Notas G34

For me there aren't little cubbyholes with all the different identities—intellectual, racial, sexual. It's more like a very fine membrane—sort of like a river, an identity is sort of like a river. It's one and it's flowing and it's a process. By giving different names to different parts of a single mountain range or different parts of a river, we're doing that entity a disservice. We're fragmenting it. I'm struggling with how to name without cutting it up.

Gloria E. Anzaldúa, "To(o) Queer the Writer"

Through the act of writing you call, like the ancient chamana, the scattered pieces of your soul back to your body. You commence the arduous task of rebuilding yourself, composing a story that more accurately expresses your new identity. You seek out allies and, together, begin building spiritual/political communities that struggle for personal growth and social justice. By compartiendo historias, ideas, las nepantleras forge bonds across race, gender, and other lines, thus creating a new tribalism. Éste quehacer--internal work coupled with commitment to struggle for social transformation--changes your relationship to your body, and in turn, to other bodies and to the world. And when that happens, you change the world.

Gloria E. Anzaldúa, "now let us shift"

Course Description: This seminar investigates the theories and literature of Gloria E. Anzaldúa, focusing especially on her groundbreaking contributions. Some of the Anzaldúan theories we explore include the following: conocimiento, el mundo zurdo, nepantla, nepantleras, new tribalism, spiritual activism, and mestiza consciousness. We will also examine Anzaldúa's impact on ethnic studies, feminist theory, literary theory, and queer theory. (This course meets 90% online, with one face-to-face meeting.)

Course Goals/Student Learning Outcomes: Students who successfully complete this course will obtain the following: 1) increased comprehension and appreciation of Anzaldúa's writings, theories, and impact; 2) new insights into the complex relationship between writing and individual/collective/social change; 3) additional ideas, theories, and energy for their own

research and writing projects; and 4) an increasingly nuanced understanding of the ways commonalities, similarities, and differences work together.

Required Texts:

Borderlands/La Frontera: The New Mestiza by Gloria Anzaldúa
Interviews/Entrevistas by Gloria Anzaldúa (ed. Keating; cited in syllabus as Entrevistas)
Prietita and the Ghost Woman/ Prietita y la llorona by Gloria Anzaldúa
Friends from the Other Side/Amigos del otro lado by Gloria Anzaldúa
Selected Writings by Gloria Anzaldúa (This unpublished manuscript, under contract with Duke University Press, will be distributed on 6/9.)

Recommended Texts:

This Bridge Called My Back: Writings by Radical Women of Color ed. Cherríe L. Moraga & Gloria E. Anzaldúa (3rd printing; 2002)
this bridge we call home: radical visions for transformation ed. Anzaldúa & Keating
EntreMundos/AmongWorlds: New Perspectives on Gloria Anzaldúa ed. Keating

Additional Readings: As indicated in the syllabus (below) and found in Course Documents.

Online Course Expectations

Internet-based courses have unique challenges for participation and interaction. Because my courses foreground dialogue (rather than lecture), I find the challenge especially striking. While a conventional face-to-face course is synchronous and includes a shared time-and-space (regular meetings in the same physical space), Internet-based courses do not. I've tried to structure assignments in ways that will facilitate discussion; however, ultimately the quality of our virtual time-space is up to you. The more thought, time, and care you put into your reading, questions, comments, and responses, the more rewarding this course will be—for all of us.

Other than one face-to-face meeting (on the first Saturday of the semester), we will not meet as a group in the same physical space at the same time. (Unless someone has a party at a specific time/location and we all show up!) Our meetings will occur in Blackboard's "virtual space." In addition, most if not all of our responses will be asynchronous (written, posted, and read at different times). While it's possible to engage in some synchronous interaction (such as through the Java-based chat room available to our class), the bulk of our interaction will be asynchronous. In short, our interaction will be text-based and posted electronically. A positive feature of this method, however, is that our contributions do not just move into our memories' ambiguous, amorphous space after we verbalize them, as would be the case in a regular course. We have a record of our conversation and can later build on our ideas. Perhaps more importantly, all students (no matter how shy or reticent) will have an opportunity (or should I say requirement?) to share their thoughts, reactions, and ideas with the group. The Internet-based format enables us all to contribute to this course and react to others' contributions in a more thoughtful and carefully considered fashion. (Perhaps "Think before you write!" should be our motto.) Since our primary communication medium will be through the use of words, the written word attains a premium over what would occur in physical space, where other cues such as body language and facial expressions are normally available. Therefore, I expect responses by each of us to be self-reflective, thoughtful, careful, and considered. All responses should reflect sustained thought and attention both to what you say AND to how you say it. Responses should also be well-written (few or no typographical or grammatical errors).

In order to create as much dialogue as possible, your instructors (Carrie McMaster and I) will interact with your postings. Please do not take our interactions as judgments or attempts to

* Borrowed & adapted from Dr. Jim Williams' SOCI 6103 syllabus (Fall 2002).

force you to change your views. Instead, you should view our comments as attempts to expand the dialogue and open our conversation up to multiple perspectives. Sometimes, we might play devil's advocate or trickster. We will also include space for anonymous assessment on Blackboard and, at various points during the semester we will ask you to comment on the quality/quantity of our interaction.

Time Management: Research indicates that a distance education course will require a greater time commitment from students than a traditionally-structured course. Please do not underestimate the time commitment you will need in order to be successful in this class. If WS 5663 were a face-to-face summer course, we would meet for more than three hours each week. You should expect to devote at least twice this much time each week to reading, reflecting, writing, posting, and working on your projects. Distance education courses require a unique commitment in terms of time management. Because you will not be attending regular class meetings, you won't have the typical pressures of class meetings, face-to-face interaction, and contact with the instructor to motivate you to complete assignments on time and to keep up with your readings. All we can do is virtual nagging, and it's probably not as effective as looking you in the eyes and asking you if you've completed the readings. Consequently, you will have to exercise a greater degree of self-discipline than you would otherwise. It can be tempting to postpone or procrastinate (for example, by telling yourself that you can complete an assignment later, or that you can wait until the last minute to complete your readings, responses, or papers). Be very clear and stern with yourself that while there are unique benefits to a distance education course there are also unique challenges, and you must resolve to accommodate them if you wish to be successful. In order to facilitate your success, I have tried to be consistent with due dates and times. Generally, assignments, postings, etc. are due at 11 p.m. on Wednesdays, Fridays, and Sundays. (One discussion question due each Wednesday at 11 p.m.; responses due Fridays at 11 p.m.; reading notes or additional responses due Sundays at 11 p.m.) I strongly encourage you to post your work ahead of time!

Grades

This course will not follow conventional grading practices. Instead of assigning letter grades, or even points, to your various activities, discussions, and assignments, I begin with the assumption that you all signed up for this course, which is an elective, because you are interested in and eager to learn about Gloria Anzaldúa. Let's liberate our learning! I assume that you will do "A" work and will earn an "A" in this course. (For those of you who find grades a useful form of feedback: rest assured! You will receive feedback. In addition to offering comments on your various Blackboard activities, every week or so, if you're slipping in your "A" grade, I will let you know! You are also welcome to contact me at any point in the semester.) Here's how I define an "A":

1. Attendance: Our class meets once in person on Saturday, June 7. I expect you to arrive on time and stay for the entire session. (If for any reason you cannot do so, email me so that we will arrange an additional activity to compensate for your absence.)

2. Participation: Participation entails engaged, respectful listening/reading, speaking, and responding to postings. In an online environment, "listening" also includes reflective reading. Please do not be too rushed in your Blackboard replies; take time to think about your fellow students' postings. I expect your participation to be thoughtful, thought-provoking, thorough, and well-written (no typographical or grammatical errors). I expect you to revise and carefully proofread all Blackboard postings. Participation also requires that you make your postings in a timely fashion. (Posting before the deadline is greatly appreciated!) I understand that you might have to miss a due date because of travel plans or for other extremely good reasons. Let me know ahead of time so that we can modify due dates. For additional information on course expectations for dialogue, please see the handout titled "Dialogue: Some of My Presuppositions," filed under Course Information.

3. As You Read: WS 5663 is a graduate-level course, and I expect all students to follow graduate-level academic practices: 1) I expect you to read the material thoughtfully and in an engaged manner (underline/take notes, reflect, reread, etc.); 2) I expect you to read all endnotes, footnotes, and acknowledgments; 3) I expect you to seek out definitions for terminology you don't know; 4) I expect you to read all required readings, even if you have read some of them in the past. All readings assigned for a specific date must be completed by the date for which assignments are listed in the syllabus. I expect doctoral students to read at least a few of the recommended readings and, when appropriate, to refer to them in discussions.

4. Student-Generated Discussion Questions: Each week, you will design one discussion question (a question about one or more of that week's required readings which you would like to discuss with your peers) and post it on the Discussion Board by Wednesdays at 11 p.m. A discussion question can deal specifically with one of the assigned readings or it can be a bit broader and engage several readings. Discussion questions will significantly guide our conversations; they will serve at least three additional purposes:

- They offer opportunities for students to reflect more deeply on the assigned readings and, through this reflection, to deepen their learning.
- They enhance student accountability and give students more control over the course.
- They allow me to assess student interests, learning, and concerns.

Question Format Instructions: If you ask a question about a specific passage, please provide the quotation and page number(s); if you ask a question about an issue found on specific pages, please include the page numbers. (There is no need to provide full bibliographical information for these questions.) Do not ask definition-based or other easily researched questions (for instance: "What does 'mestizaje' mean?" or "What's the difference between 'Chicana' and 'Latina?'"). Do not ask Yes/No questions (for instance: "Do you agree with the author's view of Anzaldúa's work?"). Please proofread your questions!

Instructions for Posting BB Discussion Questions: Each week I will set up a forum on the Discussion Board for that week's questions. Begin a separate thread for your discussion question. In the subject heading, include a title that informs us about your question; your title should mention both the topic and the specific reading(s). (For instance: "Llorona in Borderlands" or "Identity in 'La Prieta.'")

5. Discussion Board Responses: All responses must be at least 250 words. Often, they should be more. Responses take six forms:

- 1) Responses to your peers' discussion questions. Each week, you should respond to at least three of your peers' discussion questions. These responses are due on or before 11 p.m. Friday of each week.
- 2) Replies to your peers' responses to your discussion question. You should respond in a thoughtful manner to each response made to your discussion question. (These responses do not need to be 250 words, but they should be long enough to let your responder know that you have read and considered his response; we suggest around 50 words.) Whenever possible, these responses are due by Sunday of that week.
- 3) On the weeks when Reading Notes are due, you should respond to at least two of your peers' Reading Notes. Your response is due on or before 11 p.m. Sunday of that week.
- 4) Responses to instructors' discussion questions. On several weeks, we will post at least one discussion question. I expect everyone to respond. (I also expect you occasionally to interact with your peers' responses to the instructors' discussion questions.) Your response is due on or before 11 p.m. Sunday of that week.
- 5) Activities: On Weeks Two, Three, and Four I have asked you to complete an activity using the WWW. Your response is due on or before 11 p.m. Sunday of that week.

- 6) Dichos y Teachings: Please share on this forum Anzaldúa quotations which you find especially powerful. In your postings, include the quotation, the reference, and tell us why you find it powerful. I expect you to post at least two quotations and comment on at least two of your peers' entries before 8/1.

5. Reading Notes Handouts: During Weeks Eight and Nine you will read and report on selected texts. As part of your report, you will a) prepare a short handout about your text; b) post the handout to the Discussion Board; and c) guide an e-dialogue on your essay. For further instructions see below. These Reading Notes serve several purposes, including the following: 1) they allow us, as a class, to cover more material; 2) they enable us to get a sense of the chronological shifts and developments in Anzaldúan scholarship; 3) they enable students to work on holistic-critical thinking, reading, and writing skills; and 4) they allow us to increase our understanding of academic politics of publication. You will choose texts in class on 6/7. If you feel strongly about a specific text and want to put "dibs" on it, I've set up a forum under "Express Yourself! Discussions, Questions, Suggestions."

6. Final Project: In keeping with Anzaldúa's use of diverse genres and formats, you have a variety of choices for your final project. Follow the general guidelines listed below and select one of these options:

Option A: Adopting the spirit of Anzaldúa's "Speaking in Tongues," write a letter to Anzaldúa.

Option B: This option includes two parts: (1) Write a poem, short story, or creative non-fiction piece that in some way intersects with and/or is inspired by Anzaldúa and her writings. (2) Write a brief essay discussing the piece and explaining how it intersects with Anzaldúa.

Option C: A self-reflective essay exploring what you've learned in this course.

Option D: Building on the WWW activities from Weeks Two, Three, and/or Four, as well as the Reading Notes, write an essay analyzing the various representations of Anzaldúa and her writings.

Option E: Take one of Anzaldúa's theories, define it, and apply it to a research area of interest to you.

No matter what option you select, your project must adhere to the following guidelines:

1. Your paper must be at least seven typed, double-spaced, well-written pages, not including references.
2. Start early and revise your project multiple times, making it as polished as possible.
3. No grammatical errors or typos.
4. Please follow the "Guidelines for Written Work" (posted on BB Course Information).
5. You must meet the following deadlines:
 - 7/13:** One-paragraph summary of your final project, as described later in the syllabus.
 - 7/27:** One-paragraph progress report on final project.
6. Email your project to me and post it to the Discussion Board by Wed., 8/6, at 11 p.m.

Additional Blackboard Information **

Blackboard (BB) Format: If you are registered for this course, you should be enrolled in Blackboard (BB) for this course, as long as you have opened up a Pioneer Portal account. BB is the University's software program for course support and distance learning. You will find all course handouts on the BB location for this course. I will also use BB for posting announcements, reminders, useful websites, and/or changes in the schedule. You will be

**Thanks to Dr. Claire Sahlin for allowing me to borrow from and modify portions of the following information from her WS 5663-01 Summer 2005 syllabus.

required to submit discussion questions, Reading Notes, and engage in discussions with other students in the class via the Discussion Board. You can log into BB through the TWU Portal or at <http://twu6.blackboard.com/>. For information about how to log into and use BB, see the following site: <http://www.twu.edu/dl/orientation/blackboard.htm>. For information about the minimum technical requirements needed to use BB successfully, see http://www.twu.edu/dl/orientation/what_you_need.htm. For technical assistance, contact the TWU Helpdesk (940-898-3971) or helpdesk@twu.edu. You can also go to the Mega Lab on the 2nd floor of the MCL. Make sure that the email address listed for you in BB (in Personal Information) is the email address that you use and check regularly. Your Pioneer Portal email account is the default email address in Blackboard. You may forward Portal to another account, if you wish. You will be responsible for checking and reading emails sent to you through Blackboard and to your Pioneer Portal Account. Please check Blackboard regularly (4 times per week or more) for updates or additional information and to post or read messages on the Discussion Board. Please read and follow the “Do’s” and “Don’ts” of “Netiquette” on the following site: <http://www.twu.edu/dl/orientation/netiquette.htm>.

Guidelines for “Reading Notes” Handouts/Discussions

As mentioned above, on Weeks Six and Eight you will be required to prepare a summary and handout of selected articles. Please try not to exceed the maximum page length (see below). Do not try to write a short essay. Instead, use bullets and, where appropriate (for example in the summary), paragraphs. Please be sure to include full bibliographical information, in MLA format, at the top of the first page. Your handout should be two to four pages, single-spaced. (To maximize your wordcount, you may use 11-inch Arial font). Please include the following information and bolded headings in your Reading Notes:

- **Summary/Insights/Interaction:** Summarize the author’s argument, including the main points you believe the author to be making. Explain what new insights you gained. (If you gained no new insights, explain why the article was entirely derivative.) In an additional three to five sentences, explain why you did or did not find the article persuasive and compelling.
- **Outline:** Outline the essay structure (include page numbers for each section).
- **Exemplary Quotation(s):** Select at least one key quotation that seems best to illustrate the article. In three to five sentences, explain why/how these quotations illustrate the text.
- **Related Course Readings:** What other scholars (if any) from this course does this piece resemble? In three to five sentences, explain why. If this scholar is not similar to any scholars we’ve read, explain what makes her/him unique.
- **Question-Quotation:** Select a quotation or idea that you found particularly provocative and use it to develop a discussion question for your classmates. (Please avoid yes/no questions like “Do you agree with.....?” At the very least, follow up this type of question with “Why/not?”)

Additional Course Policies

Disability Support Services: “If you anticipate the need for reasonable accommodations to meet the requirements of this course, you must register with the office of Disability Support Services (CFO 106, 940-898-3835, dss@twu.edu) in order to obtain the required official notification of your accommodation needs. Please plan to meet with me by appointment or during office hours to discuss approved accommodations and how my course requirements and activities may impact your ability to fully participate.”

Academic Dishonesty: “Honesty in completing assignments is essential to the mission of the university and to the development of the personal integrity of the student. Cheating, plagiarism, or other kinds of academic dishonesty will not be tolerated and will result in appropriate sanctions that may include failing an assignment, failing the class, or being suspended or expelled. Suspected cases in this course may be reported to Student Life. The specific disciplinary process for academic dishonesty is found in the TWU Student Handbook. Tools to help you avoid plagiarism are available through the TWU Libraries at http://www.twu.edu/library/res/res_plagiarism.htm.” Plagiarism is a serious offense and could result in a failing grade for the assignment and the course. In brief, plagiarism is a combination of lying and theft! It involves presenting ideas or words from other sources (including the Internet, other students’ papers, books, journals, etc.) as your own. To ensure that you do not plagiarize, you must always indicate when you have borrowed words and/or ideas from other sources. Generally, you will indicate this borrowing through the use of quotation marks, block quotes, and/or by acknowledging your sources with proper citations (parenthetical notes), even when you are summarizing someone else’s ideas in your own words. For all writing assignments, be careful to properly document quotations and paraphrases from other sources. If you aren’t sure what constitutes plagiarism, you may find the following websites to be helpful:

<http://www.lib.duke.edu/libguide/plagiarism.htm/>

<http://www.twu.edu/as/engspfl/Plagiarism.ppt>

Please feel free to consult with me as well.

Incompletes: I do not give incompletes except barring dire and unusual circumstances.

Cell phones: Cell phones should be turned off during our face-to-face class session. Please remind me to turn off my cell phone!!!

SCHEDULE OF READINGS, POSTINGS, & ASSIGNMENTS

(This schedule is tentative; please check your email & BB regularly.)

Week One (June 2 through 8)

- 6/2 **Due** by 11 p.m. tonight (Mon.): Go to the “Express Yourself!” forum in the Discussion Board, click on “Introductions,” & introduce yourselves.
- 6/4 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings: Keating: “Risking the Personal” ([Entrevistas](#) 1-19); the interviews with Weiland, Allen, Keating, Hernández-Ávila, Evans, Blake & Abrego in [Entrevistas](#).
Recommended: From [EntreMundos](#): Chela Sandoval: “Unfinished Words: The Crossing of Gloria Anzaldúa” (xiii-xvi); Irene Reti: “House of Nepantla” (57-59); Edith M. Vásquez: “La Gloriosa Travesura de la Musa Que Cruza /The Misbehaving Glory(a) of the Border-Crossing Muse: Transgression in Anzaldúa’s Children’s Stories” (63-75)
- 6/6 **Due** by 11 p.m. tonight (Fri): Responses to at least three of your peers’ discussion questions.
- 6/7 We are meeting today (Saturday) from 1 to 4 p.m. in HDB 300. For this meeting, please be sure to **read** the following: [Prietita Has a Friend](#); Keating: “shifting worlds, una entrada” (R)
Due: Come prepared to make your selections for both Reading Notes.

 “R” designates articles accessed via a folder titled “Readings” in BB’s Course Documents. If you can’t access the articles via the link, use the bibliographical information and access them through the TWU library’ databases.

Week Two (June 9 through 15)

- 6/11 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings: Interviews with, Bentacor, Lunsford, and Keating ("Final Words") in Entrevistas; the following pieces from The Gloria Anzaldúa Reader: Keating: "Introduction: Reading Gloria Anzaldúa, Reading Ourselves....;" Anzaldúa: "Tihueque;" "To Delia, Who Failed on Principles;" "Reincarnation;" "The Occupant;" "I Want to be Shocked Shitless;" "The New Speakers;" "Speaking in Tongues: A Letter to Third World Women Writers;"
Recommended: Kayann Short: "Coming to the Table: The Differential Politics of *This Bridge Called My Back*"(R)
- 6/13 **Due** by 11 p.m. tonight (Fri.): Responses to the instructors' discussion questions (listed below) and also to at least three of your peers' discussion questions.
1. What is your impression of Anzaldúa after reading *Entrevistas*? In what ways (if any) have your views changed? In what ways (if any) have they stayed the same?
 2. After completing this week's readings, what questions do you have about Anzaldúa and her theories?
- 6/15 **Due** by 11 p.m. tonight (Sun.): By this point, you should have finished the following WWW activity:
 Go to the web altar, set up shortly after Anzaldúa's passing:
<http://gloria.chicanas.com/keatingobit.html>. Read through the submissions, paying special attention to how the various writers perceive and construct Anzaldúa. Do you notice any trends? Common themes? Do any comments seem especially accurate and/or off base? Please use specific quotations to illustrate your analysis. Share your perceptions on the Discussion Board forum. (At least 600 words)

Week Three (June 16 through 22)

- 6/18 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings from The Gloria Anzaldúa Reader: "The coming of el mundo surdo;" "La Prieta;" "El paisano is a bird of good omen;" "Dream of the Double-Faced Woman;" "Foreword to the Second Edition (of *This Bridge Called My Back*);" "Interview with Linda Smuckler;" "Enemy of the State;" "Del Otro Lado;" "Encountering the Medusa;" "Creativity and Switching Modes of Consciousness;" "La herencia de Coatlicue/The Coatlicue State;" "La conciencia de la mestiza/Towards a Mestiza Consciousness"
Recommended: Anzaldúa: "Speaking in Tongues" (TB 181-82); "El Mundo Zurdo" (TB 217-18); Catherine Helen Palczewski: "Bodies, Borders, and Letters: Gloria Anzaldúa's 'Speaking in Tongues A Letter to 3rd World Women Writers" (R); from EntreMundos: Mary Loving Blanchard: "Reclaiming Pleasure: Reading the Body in "People Should Not Die in June in South Texas" (29-40); Amanda Espinosa-Aguilar "Radical Rhetoric: Anger, Activism, and Change" (227-32)
- 6/20 **Due** by 11 p.m. tonight (Fri.): Responses to at least three of your peers' discussion questions.
- 6/22 **Due** by 11 p.m. tonight (Sun.): By this point, you should have finished the following WWW activity:
 Spend at least two hours on the Web, searching for webpages and other information on Anzaldúa. (Use Google and other popular search engines.) Read through the information, paying special attention to the different ways bloggers and others on the Web perceive and construct Anzaldúa. Do you notice any trends? Common themes? Do any comments seem especially accurate and/or off base? Compare/contrast your discoveries with what you and your classmates discovered on the web altar and *La Voz*. What similarities and differences do you find? Please use specific quotations to illustrate your analysis. Share your perceptions on the Discussion Board forum. (At least 600 words)

Week Four (June 23 through June 29)

6/25 **Due** by 11 p.m. tonight (Wed): One discussion question over one or more of the following: Gloria Anzaldúa: Borderlands/La Frontera: The New Mestiza; Cherrie Moraga: Review of Borderlands (R); Sonia Saldívar-Hull's introduction to Borderlands. **Please Note:** You do not need to reread the two Borderlands prose chapters which you read last week, but please do look at the beginning and end of each of these chapters. Note especially the transitions.

Recommended: From EntreMundos: Zulma Y. Méndez: "Gloria y yo: Writing silence and the search for the fronteriza voice" (15-16); Mariana Ortega: "Apertures of In-Betweenness, of Selves in the Middle" (77-84); María Lugones: "From within Germinative Stasis: Creating Active Subjectivity, Resistant Agency" (85-99); Simona J. Hill: "Teaching la Conciencia de la Mestiza in the Midst of White Privilege" (129-38); Mónica F. Torres: "Doing Mestizaje: When Epistemology Becomes Ethics" (195-203)

6/27 **Due** by 11 p.m. tonight (Fri.): Responses to at least three of your peers' discussion questions.

6/29 **Due** by 11 p.m. tonight (Sun.): Response to Instructors' discussion question.

Week Five (June 30 through July 6)

7/2 **Due** by 11 p.m. tonight (Wed.): One discussion question over one or more of the following readings: Chicano Youth Liberation Conference: "El Plan Espiritual de Aztlán" (R); Yvonne Yarbro-Bejarano: "Gloria Anzaldúa's Borderlands/La frontera: Cultural Studies, 'Difference,' and the Non-Unitary Subject" (R); Diane Freedman: "Living on the Borderland: The Poetic Prose of Gloria Anzaldúa and Susan Griffin" (R); Benjamin Alire Sáenz: "In the Borderlands of Chicano Identity, There Are Only Fragments" (R); Linda Alcoff: "The Unassimilated Theorist" (R); Debra A. Castillo: "Anzaldúa and Transnational American Studies" (R); Introductions to the third printing of Borderlands (R)

Recommended: Suzanne Bost: "Gloria Anzaldúa's Mestiza Pain" (R); Keating: "(De)Centering the Margins? Identity Politics and Tactical (Re)Naming" (CP); Beth Berila: "Reading National Identities: The Radical Disruptions of Borderlands/La Frontera" (EntreMundos 121-28); Linda Nelson: "After Reading Borderlands/La frontera by Gloria Anzaldúa" (R)

7/4 **Due** by 11 p.m. tonight (Fri.): Responses to at least three of your peers' discussion questions.

7/6 No assignment! Use the time to do preliminary work on your Final Project.

Week Six (July 7 through 13)

- 7/9 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings: From The Gloria Anzaldua Reader: “En rapport, In Opposition: Cobrando cuentas a las nuestras;” “the presence;” “Metaphors in the Tradition of the Shaman;” “una entrada;” “Bridge, Drawbridge, Sandbar or Island: Lesbians-of-Color Hacienda Alianzas;” “Ghost Trap/Trampa de espanto;” “To(o) Queer the Writer--Loca, escritora y chicana;” “Border Arte: Nepantla, El Lugar de la Frontera”
Recommended: From EntreMundos: Inés Hernández-Avila: “Tierra Tremenda: The Earth's Agony and Ecstasy in the Work of Gloria Anzaldúa” (234-40); Linda Garber: “Spirit, Culture, Sex: Elements of the Creative Process in Anzaldúa's Poetry” (213-26)
- 7/11 **Due** by 11 p.m. tonight (Fri.): Responses to at least three of your peers' discussion questions.
- 7/13 **Due** by 11 p.m. tonight (Sun.): One-paragraph summary of your final project, answering the following: 1) Which option have you selected? 2) Why have you selected this option? 3) What ideas do you have about the directions your project might take?

Week Seven (July 14 through 20)

- 7/16 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings from The Gloria Anzaldúa Reader: “On the Process of Writing Borderlands / La Frontera;” “La vulva es una herida abierta / The vulva is an open wound;” Foreword The Encyclopedia of Queer Myth, Symbol and Spirit; “How to;” “Memoir--My Calling; or, Notes for 'How Prieta Came to Write;” “When I write I hover;” “Transforming American Studies: 2001 Bode-Pearson Prize Acceptance Speech;” “Yemanjá;” “(Un)natural bridges, (Un)safe spaces;” “Healing wounds;” “Reading LP;” “A Short Q & A between LP and Her Author (GEA);” “Like a spider in her web”
Recommended: from EntreMundos: Caren S. Neile: “The 1,000-Piece Nights of Gloria Anzaldúa: Autohistoria-teoría at Florida Atlantic University” (17-27); Eve Wiederhold: “What Do You Learn From What You See? Gloria Anzaldúa and Double Vision in the Teaching of Writing” (109-20); Mark Bundy: “Know Me Unbroken’: Peeling Back the Silenced Rind of the Queer Mouth through the Works of Gloria Anzaldúa” (139-46)
- 7/18 **Due** by 11 p.m. tonight (Fri.): Responses to at least three of your peers' discussion questions.
- 7/20 **Due** by 11 p.m. tonight (Sun.): Responses to at least two of your peers' Reading Notes.

Week Eight (July 21 through 27)

- 7/23 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings from The Gloria Anzaldúa Reader: “Bearing Witness: Their Eyes Anticipate the Healing;” “The Postmodern Llorona;” “Speaking Across the Divide;” “Llorona Coyolxauhqui.”
Gloria Anzaldúa: Prietita and the Ghost Woman
Recommended: from EntreMundos: Elena Levy-Navarro: “So Much Meat”: Gloria Anzaldúa, the Mind/Body Split, and Exerting Control over My Fat Body” (163-69); Kelli Zaytoun: “New Pathways to Understanding Self-in-Relation: Anzaldúan (Re)Visions for Developmental Psychology” (147-59)
- 7/25 **Due** by 11 p.m. tonight (Fri.): Reading Note I.
Also Due by 11 p.m. tonight: Responses to at least three of your peers’ discussion questions.
- 7/27 **Due** by 11 p.m. tonight (Sun.): One-paragraph progress report on final project. Basically, I would like you to let us know what you’ve done so far on your project: what you’ve read, what you’ve learned, what you plan to do next. What stage are you at? What have you learned this far? What additional work do you plan to do? How has your original vision of the project changed?

Week Nine (July 28 through August 3)

- 7/30 **Due** by 11 p.m. tonight (Wed.): One discussion question over the following readings from The Gloria Anzaldúa Reader: “Disability & Identity: An Email Exchange & a Few Additional Thoughts;” “Let us be the healing of the wound: the Coyolxauhqui imperative—la sombra y el sueño.” Carrie McMaster: “Negotiating Paradoxical Spaces” (R)
Recommended: From EntreMundos: Irene Lara: “Daughter of Coatlicue: An Interview with Gloria Anzaldúa” (41-55); Amala Levine: “Champion of the Spirit: Anzaldúa’s Critique of Rationalist Epistemology” (171-84); Jane Caputi: “Shifting the Shapes of Things to Come: The Presence of the Future in Gloria Anzaldúa” (185-93); Lee Maracle: “This is Personal: Re-Visiting Gloria Anzaldúa from within the Borderlands” (207-12); Keating: “Shifting Perspectives: Spiritual Activism, Social Transformation, and the Politics of Spirit” (241-54)
- 8/1 **Due** by 11 p.m. tonight (Fri.): Reading Note II.
Also Due by 11 p.m. tonight: Responses to at least three of your peers’ discussion questions.
- 8/3 **Due** by 11 p.m. tonight (Sun.): Responses to at least two of your peers’ Reading Notes.

Week Ten (August 4 through 7)

- 8/6 **Due** by 11 p.m. tonight (Wed.): Final Project.
You should post your final project to the Discussion Board and send it to me at zami11@verizon.net
- 8/8 **Due** by 11 p.m. tonight (Fri.): Response to instructors’ discussion question(s).
Also Due by 11 p.m. tonight: Response to at least three of your peers’ final projects.