**DRAFT**

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| **Course Name** GNDS 326: Gender, Diaspora, and the Arts |  |
| **Course Description**This course explores transnational realities and diasporic experience, with particular attention to gender and sexuality, and their expression through the arts. In it we will study different genres of cultural production, such as novels, poetry, short fiction, graphic novels, film, video, music, visual art, as sites from which to think about how diaspora and gender (as well as race, class, sexuality, etc.) intersect and how they are lived, thought and felt in their intersections. Drawing upon transnational, Black Atlantic and post/settler colonial theory, Creolité, mestizaje, women of colour and decolonial Indigenous feminisms, and queer/trans of colour studies, we will consider gender and diaspora less as objective states or historical events than as analytic frames, aesthetic modes, and effects of socio-cultural processes and practices, shaped by power relations and discursive logics. In other words, as problems for how we can know about (or live) sex, race, nation, belonging, representation, oppression, solidarity, marginalization, alienation, resistance, liberation. | **Required Course Materials** * Leila Abdelrazaq, Baddawi;
* Agha Shahid Ali, The Country Without a Post Office;
* Dionne Brand, An Autobiography of the Autobiography of Reading;
* Zeyn Joukhadar, The Map of Salt and Stars;
* Otoniya J. Okot Bitek, A is for Acholi;
* Jenny Heijun Wills, Older Sister, Not Necessarily Related.

Additional short texts (Etel Adnan, Gloria Anzaldúa, Kamau Brathwaite, David Eng, Édouard Glissant, Gayatri Gopinath, Abdelkebir Khatibi, Harsha Walia, Gloria Wekker, etc.) will be made available through the Queen’s Library course reserves. |
| **Course Objectives**By the end of the course, students should be able to:* Understand diaspora and gender as aspects or determinants of experience that shape one another and are naturalized as identity, subjectivity and otherness;
* Compare competing understandings of diaspora and of gender as event, consciousness, process, aesthetic, and/or analytic shaped by multiple histories and contexts;
* Discuss diaspora’s relevance and relation to concepts such as nation, the transnational, culture, language, race, belonging, migration, settler colonialism, justice;
* Read, analyse and write about cultural and literary diasporic texts as cultural and gendered modes of knowledge production, aesthetic and political interventions.
 | **Course Evaluation*** Attendance/Participation 15%
* Annotations 15%
* Short Paper 20%
* Group Presentation 25%
* Final Paper/Project 25%
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| **Topics in Course Outline*** diaspora as an analytic and as cultural production
* gender/genre/queer mobilities
* differing contexts of diaspora (slavery, indenture, tourism, exile, settlement/conquest, etc.)
* transnational belonging/unbelonging and internal diasporas, fugues, displacements
* diaspora, creolité, mestizaje aesthetics & cultural production
* the coloniality of memory, nostalgia, “home”
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