



## ***Finding Home: Research Seminar***

ENGL 38033: Research Seminar in Global Literature

**Instructor:** Sarah Ruffing Robbins: s.robbs@tcu.edu; twitter--@sarahrrobbins; mailbox—Reed Hall, 314

**Websites:** <https://sarahruffingrobbins.wordpress.com/> and [https://addran.tcu.edu/faculty\\_staff/sarah-ruffing-robbins/](https://addran.tcu.edu/faculty_staff/sarah-ruffing-robbins/)

**Twitter:** @sarahrrobbins [Let's all follow each other on Twitter!]

### **Catalog course description:**

Prerequisites: English majors or minors only; students must have junior or senior standing and must have completed one 30000-level ENGL or WRIT course. Introduces English majors and minors to a sustained, long-format research project over the course of the semester. Students will discuss and examine the practical and professional aspects of the English major while attempting to synthesize and integrate their various learning experiences in American literature and writing. This course is not repeatable for credit.

**English majors:** (major category) Global/Diasporic Literature

**Writing majors:** (major category) Literary and Language Studies

### **Description of this offering's theme:**

This offering of the junior/senior seminar for English majors and minors will focus on *finding home in the context of global migrations and diasporas*. Through reading and writing that incorporates personal responses and builds into a sustained research project, we'll explore themes of migration, displacement, settler colonialism, and resistance in a range of imaginative and non-fiction texts that position American culture in a global, cross-cultural context. Assignments will include quizzes, an editing project, a long research project and the preparation of a digital CV or résumé. Ongoing participation in (and contributions to) the seminar discussions will be crucial to student success. Through the semester, we'll discuss and examine the practical and professional aspects of the English major while we synthesize and integrate our various learning experiences through global and diasporic literatures and writing.

### **Required course texts to purchase:**

Paulette Jiles, *News of the World*

[https://www.amazon.com/News-World-Paulette-Jiles/dp/0062409212/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1511995536&sr=1-1&keywords=news+of+the+world+jiles](https://www.amazon.com/News-World-Paulette-Jiles/dp/0062409212/ref=sr_1_1?s=books&ie=UTF8&qid=1511995536&sr=1-1&keywords=news+of+the+world+jiles)

Robert Conley, *Mountain Windsong: A Novel of the Trail of Tears*

<https://www.amazon.com/Mountain-Windsong-Novel-Trail-Tears/dp/0806127465>

Francisco Jiménez, *The Circuit*

[https://www.amazon.com/Circuit-Stories-Life-Migrant-Child/dp/0826317979/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1511995587&sr=1-1&keywords=the+circuit+by+francisco+jimenez](https://www.amazon.com/Circuit-Stories-Life-Migrant-Child/dp/0826317979/ref=sr_1_1?s=books&ie=UTF8&qid=1511995587&sr=1-1&keywords=the+circuit+by+francisco+jimenez)

Mohsin Hamid, *The Reluctant Fundamentalist*

[https://www.amazon.com/Reluctant-Fundamentalist-Mohsin-Hamid/dp/0156034026/ref=tmm\\_pap\\_swatch\\_0?encoding=UTF8&qid=&sr=](https://www.amazon.com/Reluctant-Fundamentalist-Mohsin-Hamid/dp/0156034026/ref=tmm_pap_swatch_0?encoding=UTF8&qid=&sr=)

**One choice text from this cluster:** Maxine Hong Kingston, *China Men*; Milton Murayama, *All I Asking for Is My Body*; Jeanne Wakatsuki Houston and James Houston, *Farewell to Manzanar*; or John Okada, *No-No Boy*.

### **Additional readings:**

- I. Secondary texts from scholarship to illuminate our primary text readings (see schedule)
- II. Primary texts whose copies will be provided by the instructor or through TCU library



**Films to be viewed (often, via clips vs. whole) and discussed in class (no need to purchase):**  
**Some background information on each film--**

*The New Land*, directed by Jan Troell (1972)

<https://theartsdesk.com/film/blu-ray-emigrants-new-land-0>

*Harvest of Loneliness*

<https://www.kpbs.org/news/2011/aug/24/harvest-loneliness-bracero-program/>

*Which Way Home*, directed by Rebecca Cammisa (2009)

<https://whichwayhome.net/>

### Course Outcomes

1. Students will practice long-format writing within appropriate discipline-specific conventions.
2. Students will read about and reflect upon—through verbal discussion and writing—the discipline of English studies and their individual roles as undergraduate English and Writing majors.
3. Students will produce an electronic/digital portfolio that represents their personal as well as professional selves to a prospective audience outside of TCU (employer, graduate school, government internship, etc.).
4. Students will demonstrate through all written products the ability to write in prose that is syntactically clear, structurally coherent, rhetorically aware, motivated by purpose, and proofread for error.

### Section Outcomes (i.e., specific learning goals for this offering of the course):

1. Students will develop individual research projects culminating in a 12-15-page (typed) research paper with bibliography formatted in MLA or Chicago style.
2. Students will examine the historical, social and geographical context of texts to understand how they shape global literature.
3. Students will examine and analyze how cross-cultural encounters shape identity.

### Assignments, Due Dates and Grading:

Varying dates: Quizzes (average, with lowest grade dropped)	10
Throughout the term: Participation (regular attendance, active engagement during class: see below)	10
Memoir or interview feature story on finding home	10
<b>Professional writing tasks:</b> CV/Résumé AND sample of bibliographic citations with abstracts	10
Group presentation using new media: report on an Asian American text about “finding home”	10
Project on scholarly editing in a digital humanities context—selected text by Phillis Wheatley Peters	20
<b>Various dates:</b> 9/4 (feature story start); 9/25 (CV/ Résumé start); 10/2 (notes from secondary sources); 10/2 (abstract draft); 10/9 (choice reading priorities); 10/28 (choice rankings of editing project options); 11/11 (possible topics & arguments for research paper); 12/2 (outline or starter draft of research paper)	Monitor your progress
Research paper	20
Exam = oral presentation from your course digital portfolio	10
TOTAL breakdown of your grade	100

**Grade scale as defined by Registrar:** A+ = 98-100; A = 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83; C+ = 78-79; C = 74-77; C- = 70-73; D+ = 68-69; D = 64-67; D- = 60-63; below 60 = failing grade

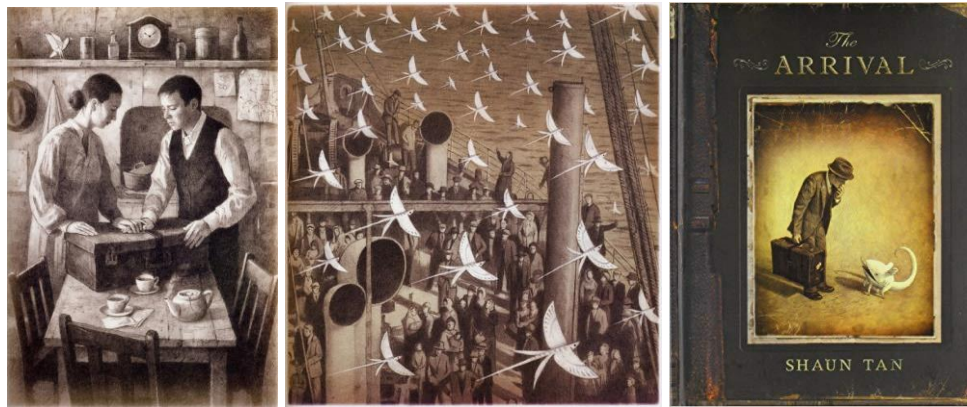
## Descriptions of two components in the course grade:

**Quizzes:** Of the total number of quizzes administered, one will be automatically dropped due to reasons of absence or your lowest mark. Quizzes will require you to read your texts carefully and thoughtfully before coming to class.

Please note: **There will be no make-up quizzes.** **Exception/Optional make-up:** I will announce campus events for which you may attend ONE and turn in a written report that can replace a second low quiz grade—once only.

**Tentative Schedule:** For each dated class session listed, you'll want to have **COMPLETED the reading listed and have any writing assignments listed ready to turn in at the beginning of class.**

## Unit 1: The Goal of Moving to Find a Better Life



Images from Shaun Tan's *The Arrival*

Project and product: Addressing our Ideas about Finding Home through Moving/Migration			Concepts Explored
Project: Personal Memoir Narrative OR Feature Story based on an interview			Creating ideals about migration; cultural memory; film myths
Date	Topic	Reading/Preparation to complete before class	Additional In-Class Activities
Mon	"New Land"	In-class writing from experience and whole-class sharing	<i>The New Land</i> (film viewing and discussion)
Wed	Narrating Diaspora as American Dream	<ol style="list-style-type: none"> <li>1) Anzia Yezierska, "How I Found America" from <i>Hungry Hearts</i>: <a href="https://archive.org/stream/hungryhearts00yeziiala?ref=ol#page/250/mode/2up">https://archive.org/stream/hungryhearts00yeziiala?ref=ol#page/250/mode/2up</a> Pages 250-298.</li> <li>2) Also, view images from the film version in this edition in TCU Box; find one image you'd like to comment about.</li> <li>3) Yezierska memoir (excerpt in TCU Box): short excerpt from <i>Red Ribbon on a White Horse</i>, on the author's experiences in Hollywood and how she felt her work was appropriated to fit studio expectations</li> </ol>	Introduction of Feature Story Assignment: Memoir or Interview In-class "reading": <i>The Arrival</i> —picture book by Shaun Tan
Wed	Narrating Personal Migrations	Begin work on your first paper (feature story based on memoir or interview);  bring planning notes or starter draft to class	Workshopping papers  Discussion of poems on Migration, Settlement, Diaspora



			-Whitman, “O Pioneers” -Emanuel, “The Middle Passage Blues,” -Warsan Shire
Mon	Personalizing Our Myths; Representing Ourselves	<b>Memoir/interview paper due digitally Sept 9 before class:</b> Prepare your memoir of moving or your interview feature story recounting an experience of seeking to move to a better life; submit into TCU BOX and/or via email before class	Preparing a CV or Résumé in FrogFolio & other options (guest speaker)

## Unit 2: Settlers Displacing Native Peoples in the Americas



Projects and Products: Close reading; professional self-representation			Concepts explored
Skill for close reading in thematic context: close reading analysis Skill for self-presentation in professional media: CV or Résumé			Cultural conflicts and crossings; assimilation; counter-histories
Date	Topics	Reading/Preparation to complete before class	Additional In-Class Activities
Wed	Migration as More than the Movement of Individual People; global textual networks	Read first portion of <i>News of the World</i> : discussion points—portrayal of migration within Texas; sites of cultural conflict in Texas based on “who belongs?”; setting as conveyed in site descriptions and characterization; sense of the time period as seen in textual detail; characters’ changing relationships; choice of title for the novel; family and migration; acculturation	<b>Note: See Sarah ahead of class if you’d like          to sub a quiz/participation by presenting          informally on one of these:</b> Hofert, Barbara. “Spotlight: Paulette Jiles.” [for the Library Reads feature] <i>Library Journal</i> (October 15, 2016): 119. <a href="http://reviews.libraryjournal.com/2016/10/in-the-bookroom/authors/spotlight-on-paulette-jiles-libraryreads-author-october-15-2016/">http://reviews.libraryjournal.com/2016/10/in-the-bookroom/authors/spotlight-on-paulette-jiles-libraryreads-author-october-15-2016/</a> Kirchhoff, Jack. “Review: News of the World Shows Paulette Jiles is at Her Best When Writing about the Lone Star State.” <i>The Globe          and Mail</i> (October 15, 2016): Books, R16. <a href="https://www.theglobeandmail.com/arts/books-and-media/book-reviews/review-news-of-the-world-shows-paulette-jiles-is-at-her-best-when-writing-about-texas/article32360931/">https://www.theglobeandmail.com/arts/books-and-media/book-reviews/review-news-of-the-world-shows-paulette-jiles-is-at-her-best-when-writing-about-texas/article32360931/</a>
Mon	Close reading	Complete reading of <i>News of the World</i> : themes above	Preview of <i>Mountain Windsong</i>
Wed	Secondary scholarship I;	Prepare for discussion of secondary readings as lead-in for study of <i>Mountain Windsong</i> Krupat, Arnold. “Representing Cherokee Dispossession.” <i>Studies in American Indian          Literatures</i> 17.1 (Spring 2005): 16-41. AND Teuton, Christopher. “Interpreting Our World: Authority and the Written Word in Robert J. Conley’s Real People Series.” <i>Modern Fiction Studies</i> 53.3 (Fall 2007): 544-568.	Clip from film: <i>The Searchers</i> [view and discuss]
Mon	History and	<i>Mountain Windsong</i> —initial discussion (Read at least	Information to be provided on upcoming

	Literature interacting in <i>Mountain Windsong</i>	through p. 84, i.e., Ch 9) <b>Discussion topics to include:</b> structural design of the text, differing voices and tones among the three narrative strands, mix of history and personal story, genre	Native American Day at TCU (held annually around the time of Columbus Day: why?)
Wed	Native modes of storytelling; Removal history; importance of treaties in Native studies	<i>Mountain Windsong</i> —continued discussion (You should have read at least through p. 146, Ch 17) <b>Discussion topics to include:</b> development of plot and setting, reading stances you are cultivating for the different sub-genres of the text, characterization <i>Extra credit/make-up opportunity—present on:</i> Conley, Robert J. and Sandra L. Ballard. “Backtracking from Oklahoma to North Carolina: An Interview with Robert J. Conley.” <i>Appalachian Journal</i> 28.3 (Spring 2001): 326-344. Conley, Robert J. and Sean Teuton. “Writing Home: An Interview with Robert J. Conley.” <i>Wicazo Sa Review</i> 16.2 (Fall 2001): 115-128.	Check-in on preparation of CV/Résumé (bring draft to class with questions)
Mon	Reflection and Re-vision	<i>Mountain Wind Song</i> : Complete your reading <b>CV/Résumé due</b> digitally before class	View NMAI’s AMERICANS online exhibit <a href="https://americanindian.si.edu/americans/">https://americanindian.si.edu/americans/</a> Find ONE segment you’d like to comment on in class: In what way(s) is this segment telling a counter-history, resisting some dominant stories and ideas about Indians?
Wed	Secondary scholarship II	Choose one:-Powell, Malea. “Rhetorics of Survivance: How American Indians Use Writing.” <i>College Composition and Communication</i> 53.3 (February 2002): 396-434. -Jackson, Rachel C. “Resisting Relocation: Placing Leadership on Decolonized Indigenous Landscapes.” <i>College English</i> 79.5 (May 2017): 495-511. -Gorsuch and Ginsburg, Justices. Washington State Dept. Of Licensing v. Cougar Den, Inc., No. 16-1498. U.S. Supreme Court Case concurring opinion. Issued March 19, 2019.	Small-group discussions of what you read and preparation for informal presentations to the whole class; informal presentations; writing abstracts of secondary sources: a collaborative exercise
Mon	Hear Native Knowledge	<b>Bibliography entries and sample annotation due</b> digitally before the lecture; prepare questions for lecture	Attend lecture in Palko

### Unit 3: Immigrants Encountering Stereotypes, Prejudice, and Resistance

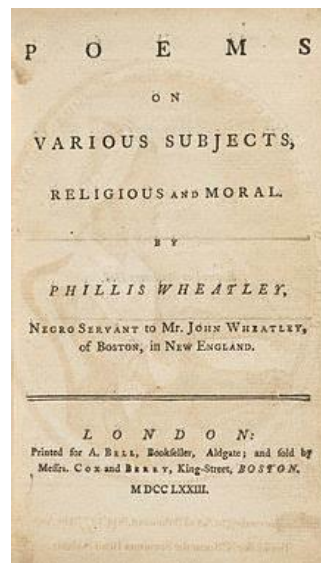


Project and Product: Critiquing Stereotypes; Reading Through History—Group Reports			Concepts explored
Small-group presentations based on reading from Asian American literatures on migrations/diasporas			Visual imagery and rhetoric, stereotypes, historicist criticism
Date	Topics	Reading/Preparation to complete before class	Additional in-class activities
Wed	Ellis Island and/vs Angel Island; “white” Irish; Asian exclusion; Chinese &vs. Japanese immigrants to the US	<p>Sedgwick, Catharine M. "The Irish Girl." <i>Sedgwick Stories: The Periodical Writings of Catharine Maria Sedgwick</i>, <a href="https://sedgwickstories.omeka.net/items/show/13">https://sedgwickstories.omeka.net/items/show/13</a>.</p> <p>Bring notes/thoughts for oral debriefing on Monday’s lecture, which we attended in connection with Indigenous Peoples Day</p> <p>Turn in ranking of your choices for small-group reading (digitally before class OR by bringing to class a paper copy of the preferences sheet that was emailed to you)</p> <p><b>Texts from which to choose:</b>  Kingston, <i>China Men</i>;  Murayama, <i>All I Asking for Is My Body</i>;  Jeanne Wakatsuki Houston and James Houston, <i>Farewell to Manzanar</i>;  Okada, <i>No-No Boy</i>;  Kogawa, <i>Obasan</i></p> <p>{ You may also propose an alternative text, provided you have at least one “reading partner” identified and eager to work with you. }</p>	<p><b>Introduction of small-group presentation project</b></p> <p>-Chinese exclusion cartoon from <i>The WASP</i>:  <a href="https://thomasnastcartoons.com/2014/02/14/a-statue-for-our-harbor-11-november-1881/">https://thomasnastcartoons.com/2014/02/14/a-statue-for-our-harbor-11-november-1881/</a></p> <p><a href="https://www.google.com/search?q=the+chinese+question+cartoon+analysis&amp;sa=X&amp;tbm=isch&amp;to=u&amp;source=univ&amp;ved=0ahUKEwiby_roq8TYAhUMQCYKHbByCtgQsAQIYA&amp;biw=1280&amp;bih=918">https://www.google.com/search?q=the+chinese+question+cartoon+analysis&amp;sa=X&amp;tbm=isch&amp;to=u&amp;source=univ&amp;ved=0ahUKEwiby_roq8TYAhUMQCYKHbByCtgQsAQIYA&amp;biw=1280&amp;bih=918</a></p> <p>Angel Island as Pacific Coast Ellis Island: [skim through site]  <a href="https://www.aiisf.org/history">https://www.aiisf.org/history</a></p> <p>Ying Diao. “Echoes of History: Chinese Poetry at the Angel Island Immigration Station.” Smithsonian Folklife Festival (May 3, 2017):  <a href="https://festival.si.edu/blog/echoes-of-history-chinese-poetry-and-the-angel-island-immigration-station">https://festival.si.edu/blog/echoes-of-history-chinese-poetry-and-the-angel-island-immigration-station</a></p> <p><b>Discussion points to include:</b>  What do you learn from Ying Dao’s text? For example, how is Angel Island similar to and different from Ellis Island as a cultural memory site?</p>
<b>FALL BREAK</b>			
Wed	Myth vs. history: Mexican immigrants	Jiménez, <i>The Circuit</i> : Impact of migration on the family; characterization of parents and children; setting details; close reading of ONE episode of your choice—especially use of imagery; genre of text	View/discuss portions of documentary film: <i>Harvest of Loneliness</i> : <a href="https://www.youtube.com/watch?v=PcV2EOo-Xdc">https://www.youtube.com/watch?v=PcV2EOo-Xdc</a>
Mon	Historicizing Responses to Immigrant Groups; Asian American lit	You should have read at least 1/2 of your small group’s Asian American narrative by the time you come to class	-Introduction of scholarly editing project: historical context provided -Time to touch base with reading group
Wed	Images of Immigrants: From Anti-Chinese Cartoons and Internment Photos to Miranda’s	<p>Select ONE image to comment on from the collection of anti-Chinese cartoons provided in TCU Box</p> <p>You should have completed your reading for the small-group presentation and begun some work on the group presentation elements.</p>	<p>-Brief meeting with your small group (to plan for Oct 28 working session);</p> <p>-Options for focus of editing project</p> <p>- “reading” imagery and video exercises:  <a href="#">-Japanese American Internment images</a></p> <p>And  <a href="https://freshwriting.nd.edu/volumes/2015/essays/can-we-forgive-dr-seuss">https://freshwriting.nd.edu/volumes/2015/essays/can-we-forgive-dr-seuss</a></p> <p>-View/discuss video, <i>Hamilton</i> mixtape  <a href="#">video on Immigrants</a>:</p>



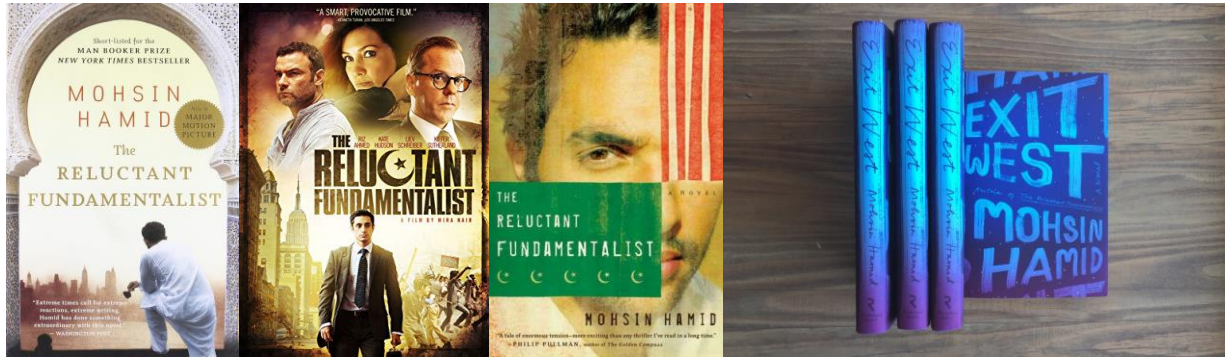
	<i>Hamilton</i>		
Mon	Presenting Collaboratively; Archiving History	Presentations preparation time—no class meeting Optional: If you want to choose your figure and texts for Scholarly Editing Project, your rankings of 3 or 4 options to work on are due today via digital turn-in; view options in TCU Box folder (bios and primary texts)	Meet <i>outside of class</i> with your small group
Wed	Presentations & Portfolios	Presentations: Have your small-group presentation ready for class. Upload digital materials into the TCU box folder for this project.	Synthesis discussion of work done by all of you on this project

## Unit 4: Black Diaspora—Transatlantic Studies and Phillis Wheatley Peters



Project and Product: Locating Phillis Wheatley Peters in the Black Atlantic Diaspora			Concepts Explored
Editing and Archive-building project: text preparation, research, and presentation in archives			Artifacts, archives, critical editions, editorial processes, DH, public scholarship, <i>1619 Project</i>
Date	Key Topics	Preparation to complete before class	Additional in-class activities
Mon	Chronology, Geography, Biography	'On being brought' from Wheatley's Poems <a href="https://archive.org/details/poemsonvariousu00whea/page/18/mode/2up">https://archive.org/details/poemsonvariousu00whea/page/18/mode/2up</a> '1773' from <i>The 1619 Project</i> Poems by Dove and Dungy from <i>The 1619 Project</i> <a href="#">1619 project poems</a>	Dialogic analysis of Wheatley's and Ewing's poems Elegies by Dove and Dungy in conversation with Wheatley elegies for young children
Wed	Creating a Digital Micro-edition	Black Diaspora: <a href="#">NYT 1619 Project</a> and <a href="#">Middle Passage</a> Bring a practice transcription and annotation for a Wheatley text to class for workshoping	Choosing a text to edit and annotate for a digital micro-edition
Mon	Preparing Interpretation	Bring draft transcription, annotation, and headnote to class for workshoping	Heartman's presentation of Wheatley and Washington
Wed	Editing your Editing; Forecasts	Turn in revised editing project + reflection on your work	Sharing takeaways; Research paper and exam presentation: expectations

## Unit 5: Global Diasporas and Conflicts through Post-Colonial Lenses



Project and Product: Revisiting course themes, individual research projects			Concepts Explored
Research paper: argument, research methods, presentation approaches			settler colonialism vs. cultural & economic colonialism; standpoint epistemologies; post-colonial literature
Date	Key Topics	Preparation to complete before class	Additional in-class activities
Mon	Cultural colonialism	Read ½ of <i>Reluctant Fundamentalist</i>	Check-in: research planning
Wed	Global literatures	Read more of <i>Reluctant Fundamentalist</i>	Review requirements & assessment goals for research paper
Mon	Film Adaptation	Complete reading of <i>Reluctant Fundamentalist</i>	Discuss film clips; consider adaptation analysis approaches
Wed	Research Check-in	Bring outline or partial draft of research paper to class	Workshopping
Mon	Editing and “pitching”	Research paper due; prepare brief overview for oral presentation	Oral summaries of research; strategies for exam presentation
Wed	Reflection	synthesis exercise toward final oral presentation of course products: update of CV/Résumé; digital copy of headnote project; memoir/interview; copy of digital materials from small-group presentation; ONE NEW element: oral personal reflection on learning in the course and/or learning through your major	Review expectations for exam presentations of portfolio
ORAL EXAM	Wrap-up	Oral presentations from your portfolio of work in the course	

### TCU’s Native Land Acknowledgement

*As a university, we acknowledge the many benefits we have of being in this place. It is a space we share with all living beings, human and non-human. It is an ancient space where others have lived before us. The monument created jointly by TCU and the Wichita and Affiliated Tribes reminds us of our benefits, responsibilities, and relationships. We pause to reflect on its words:*

*This ancient land, for all our relations.*

*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 historical homeland our university is located.*



**Related statement from your instructor, Sarah Ruffing Robbins:**

I hope you will visit TCU's Native American Monument, installed near Jarvis Hall on October 15, 2018. The monument celebrates and acknowledges all Native peoples who have lived in this region. A key statement on the monument notes "This ancient land, for all our relations," also stated in Wichita: ti?i hira:r?a hira:wis hakitata:rira:rkwe?ekih.

This phrase reflects that all living beings inhabiting this land—humans, animals, birds, insects, fish, plants, rocks, rivers, and all else—are connected and related. The Wichita and Affiliated Tribes, as well as other Native Americans, have been living in the region now known as north Texas for hundreds of years, and their ancestors for much longer than that. Through their ancient connection to this land, these peoples developed ways of living here in a positive, beneficial, and respectful manner. This acknowledgment honors their success in living with this ancient land and puts our knowledge—the knowledge produced and learned at TCU—in the context of this ancient land.

**Pronouns and Identity**

Names and pronouns are deeply personal. Making assumptions about them can cause harm. In this class, we will respectfully use whatever name and pronouns peers, authors, and community members ask us to use. If we make a mistake, we will respectfully correct ourselves.

**Multi-faceted Diversity in the Classroom**

*One goal central to our classroom community is to be sensitive to all kinds of diversity and associated strategies we can cultivate to support inclusive excellence. For example, we want to be aware that practices honoring neurodiversity would include supporting any student confronting a shutdown, burnout, or meltdown linked to neurodivergent bodymind. Likewise, students confronting stresses associated with their or their family members' status as recent or longtime immigrants should find this classroom a safe space of support. Also, anyone facing economic pressure should not hesitate to request support in securing required texts. (Along those lines, having many readings for the course freely available in TCU BOX now will extend beyond the timeframe of the semester and allow alumni/ae of the course to secure copies of readings anytime now or later at no expense.)*

**Official University Statement of Disability Services at TCU**

Disabilities Statement: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the [Coordinator of Student Disabilities Services in the Center for Academic Services](http://www.acs.tcu.edu/disability_services.asp) located in Sadler Hall, room 1010 or [http://www.acs.tcu.edu/disability\\_services.asp](http://www.acs.tcu.edu/disability_services.asp).

Accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations.

Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* [Guidelines for documentation](http://www.acs.tcu.edu/disability_documentation.asp) may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp).

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

**Supplemental Statement on Disability Support from the Instructor/Sarah Robbins**

**I am committed to your success in this class. Please don't hesitate to let me know if you need accommodations to support your work, even if they are not included in official paperwork from the university. I'm always happy to discuss and plan for individualized contexts.**

### Anti-Discrimination and Title IX Information

#### Statement on TCU's Discrimination Policy

TCU prohibits discrimination and harassment 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, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need. [Review TCU's Policy on Prohibited Discrimination, Harassment and Related Conduct](#) or to file a complaint: <https://titleix.tcu.edu/title-ix/>.

#### Statement on Title IX at TCU

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under TCU policy and federal law and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with TCU's Title IX Coordinator. **Students can receive confidential support and academic advocacy by contacting TCU's Confidential Advocate in the Campus Advocacy, Resources & Education office at (817) 257-5225 or the [Counseling & Mental Health Center](#) at <https://counseling.tcu.edu/> or by calling (817) 257-7863. [Alleged violations can be reported to the Title IX Office](#) at <https://titleix.tcu.edu/student-toolkit/> or by calling (817) 257-8228.** Should you wish to make a confidential report, the Title IX Office will seek to maintain your privacy to the greatest extent possible, but cannot guarantee confidentiality. Reports to law enforcement can be made to the Fort Worth Police Department at 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.