



ENG 3230
Section 100
CN 6575
MWF 2-2:55 PM
Tupper 005
Spring 2018
Ohio University
Dr. Edmond Y.
Chang



"Do work that matters. *Vale la pena.*"
—Gloria E. Anzaldúa

"You think your pain and your heartbreak are unprecedented in the history of the world, but then you read. It was books that taught me that the things that tormented me most were the very things that connected me with all the people who were alive, or who had ever been alive."
—James Baldwin

"First sentences are doors to worlds."
—Ursula K. Le Guin

WHAT DOES IT MEAN to "queer" American literature? How might we look at literature through the queer lenses? Eve Kosofsky Sedgwick defines "queer" as "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning" in bodies, identities, genders, sexualities, and particularly in the ways we define, think about, talk about, represent, and value these things. This class will engage close readings and analyses of sex, gender, sexuality, race, class, nation, and other intersectionalities in literature and other narrative texts. We will address the representation and politics of different identities, embodiments, and desires, particularly to critique and challenge heteronormativity and other forms of oppression. To that end, we will look at a range of American literature that may or may not be overtly about queerness or that may or may not be ostensibly by queer writers or artists including Charlotte Perkins Gilman, Nella Larsen, Ernest Hemingway, F. Scott Fitzgerald, J. D. Salinger, Tennessee Williams, Allen Ginsberg, James Baldwin, Toni Morrison, Maxine Hong Kingston, Annie Proulx, and Alison Bechdel.

A REQUIREMENT for this class is a well-developed curiosity about the world, about the culture we live in, and about the cultural productions we imagine, produce, and consume. In other words, this class is about reading, critiquing, and analyzing our culture through different literatures and texts. We will engage different practices enjoying and analyzing literature and other media, as well as develop literary, feminist, and queer strategies, habits, and perspectives of reading, thinking, and writing. Foremost, we will read and research with pleasure and for pleasure. We will also close read for analysis. And lastly, we will read and deploy literature as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience.

SPECIFICALLY, our course goals include:

- We will develop and demonstrate a familiarity with a range of texts, terms, and theories, engaging with 20/21C American literature, geographical areas, genres, and literary traditions.
- We will identify and articulate different ways to explore, close read, analyze, and to *queer* literary and media texts.
- We will consider questions and intersections of race, gender, sexuality, ability, class, nation, culture, and power.
- We will use literature as vernacular theory to think, talk, write about and to interrogate the world around us.

WE WILL spend the semester asking and addressing difficult, challenging, and sometimes discomforting ideas, questions, and topics, focusing on different identities, bodies, histories, desires, experiences, and even struggles and violences. Whether on the page, screen, on campus, or in the community, we will explore and engage multiple perspectives, levels of familiarity with the material, and heady and heartfelt responses. In other words, our class will be a safe, respectful, but not necessarily comfortable space. While pushing boundaries and comfort zones are essential to critical thinking, making

"You have some queer friends, Dorothy...The queerness doesn't matter, so long as they're friends."
—L. Frank Baum,
The Road to Oz



Required Course Texts & Materials

- Fitzgerald, F. Scott. *The Great Gatsby*.
- Steinbeck, John. *Of Mice and Men*.
- Larsen, Nella. *Passing*.
- Hemingway, Ernest. *In Our Time*.
- Salinger, J.D. *The Catcher in the Rye*.
- Ginsberg, Allen. *Howl*.
- Baldwin, James. *Giovanni's Room*.
- Williams, Tennessee. *Cat on a Hot Tin Roof*.
- Morrison, Toni. *Sula*.
- Kingston, Maxine Hong. *The Woman Warrior*.
- Bechdel, Alison. *Fun Home*.
- Short readings will be available via Blackboard.
- Web access and an active Ohio University email account.



Course Requirements

Presentation	(10%)
In-Class Quizzes	(10%)
Exams	(40%)
Critical Review	(10%)
Class Participation	(30%)

connections, and intellectual and personal freedom, see me with concerns and queries, for reasonable accommodations, and for further resources on campus.

Requirements & Grading

Your grade should not be the sole exigence or motivation for this class. It is the hope of the course that you walk away from ENG 3230 with something more. Find some pleasure and some edification and some knowledge from this class (or any class really) and success is usually not far behind. With that in mind, your grade will be a reflection of engagement, effort, close reading, critical thinking, writing, and participation.

Critical Essay & Question Presentation (10%)

You will be required to sign up in small groups for an oral presentation during the course of the semester. For your presentation, you will read the literary text assigned for a particular week, articulate one or two main points from the week's scholarly text (as assigned), generate a critical question or two connecting the two, and get class discussion started for the day. A short single-spaced half-sheet or 1-page handout copied for the whole class is encouraged. Presentations are no more than 10 minutes, may include media, and each presenter must have a substantive speaking part.

In-Class Quizzes (10%)

There will be five or more in-class quizzes at various times during the semester. These quizzes serve as a review of the week's main ideas, terms, texts, and readings. These quizzes will include identifications, fill-in-the-blanks, definitions, and short answers.

Exams (40%)

You will have three take-home exam opportunities, which will consist of short answer and/or essay questions. Exams will be due (tentatively) at the end of Week 5, Week 10, and Week 15. You must complete two of the three exams. Exams will be cumulative and based on the class readings, literature, other media, and in-class and Blackboard discussions.

Critical Review (10%)

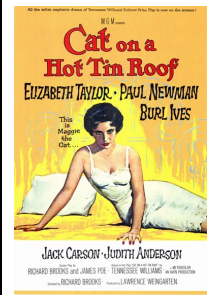
You will be required to write a short, 500-600 word, single-spaced critical review of a text not covered by the course that you believe fits the critical, theoretical, and intellectual stakes of this class. You will locate a text, close read the text, and generate an academic critique and assessment of the text's value for study. In other words, what text might you include in a class like ours? You **must** have your text **approved** by the instructor. The critical review will be turned in and published on the course blog.

Participation and Preparedness (30%)

Preparedness and participation forms a large component of your final grade. It is essential that you prepare for class, attend class, and participate. Missing class may seriously compromise your ability to do well in this class. Moreover, negative participation will hurt your participation grade. Participation is determined by 1) your **respectful** presence in class and interactions with me and others, 2) your **willingness** to discuss, comment, and ask questions, 3) your **preparation** for class, which includes bringing required materials to class and doing all of the assigned reading for class, 4) your **engagement** and **collaboration** in group work, presentations, office hours, and course events, and 5) your care and use of the class *Blackboard*—henceforth called the “class

“An idea that is not dangerous is unworthy of being called an idea at all.”
—Oscar Wilde

“Literature is analysis after the event.”
--Doris Lessing



“You must write, and read, as if your life depended on it.”
—Adrienne Rich

“Authors do not supply imaginations, they expect their readers to have their own, and to use it.”
—Nella Larsen

“Read in order to live.”
—Gustave Flaubert

blog”—bookmark the address, check and comment regularly, once or twice a week, and think of the blog as an extension of class:
<https://blackboard.ohio.edu/webapps/blackboard/execute/courseMain?course_id=_468200_1>.

Attendance

Attendance is required. If you are absent, you miss the explanation of an assignment, the discussion of a reading, the chance to participate, and overall, the class as a community of learning. Also, you are expected to be in class on time. Class will start immediately at the appointed time. In the first minutes of class I may make important announcements, establish the agenda for the day, begin immediately with an important lesson, or field questions. If you come in after we start class, even by only a few minutes, you are late and will be mark as such. Chronic or conspicuous attendance problems will negatively affect your overall participation grade for the class. **Moreover, absences for more than 22 class sessions (50% of class time or more) will result in a failing grade regardless of reason. There are no excused or unexcused absences.** If you know you are going to or must miss class, please let me know (via email) as soon as possible and make any necessary arrangements. When you do miss class, always find another student to get class notes or see me during office hours in order to make up missed work in a timely manner. You are always responsible for all material covered during your absence.



MLA Paper Formatting

- 1) 1" margins top, bottom, left, and right on each page.
- 2) Single-spaced block header on the first page only with your name, date, course, my name:

Student Name
ENG 3230
January 17, 2018
Dr. Chang
- 3) Appropriate title.
- 4) Print single-sided. Papers are double-spaced with paper page numbers in the upper right hand corner; no extra space between paragraphs.
- 5) Standard Times Roman Font, 12 point only.
- 6) Correct MLA citation and bibliographic format. A paper turned in without a bibliography automatically fails and will be returned with no comments.

Assignment Format

All papers must be typed or produced on a word processor. All documents should be saved in Microsoft Word format (or if necessary Rich Text Format). All papers must follow the manuscript format outlined by the assignment. Unless instructed otherwise, **all papers must use MLA citation and documentation conventions.** All papers must be neatly printed (in black), stapled in the top, left-hand corner if necessary, and should not be three-hole punched. Papers that do not follow these format guidelines will not be accepted. They will be returned unread to you. Papers will be regarded as late until they are resubmitted in the proper format.

Always make a backup copy of every paper you turn in, lest you be one of the unhappy people whose paper is eaten by the computer. You may even want to take the precaution of e-mailing your paper to yourself as an attachment during the drafting process and certainly before you exit the document and leave the computer. Or you may want to invest in cloud-based file storage like OneDrive (which all OU students have already have access) or DropBox.

Evaluation Rubric

Over the course of the quarter, your assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement. Your grades assess your fulfillment of the assignment, the quality of work, detail, analysis, and argumentation, overall effort, and finally, style, polish, and risk taking. Consider the following evaluation rubric as signposts or a kind of legend to your progress and evaluation:

- **Outstanding (A/A+):** Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course or assignment goal(s), including some appropriate risk-taking and/or creativity.
- **Strong (B+/A-):** Offers a proficient demonstration of the trait(s) associated with the course or assignment goal(s), which could be further enhanced with revision, additional support, and creativity.
- **Good (B-/B):** Effectively demonstrates the trait(s) associate with the course



Late Assignments

All assignments must be done completely and turned in on time. Late assignments will be penalized half a grade for every day that they are late. So, if your essay is late by one day and you received a B- for your work, then your final grade would be a C+. Moreover, I will not comment on late work. However, you still need to complete late work or you will receive a zero. If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me as soon as possible. **Unless previously arranged, I DO NOT accept assignments via email.** Remember that a paper has not been officially handed in until it is in my hands. Never turning anything in late is always the best policy.



Contact Ed

Office:
S205 Lindley Hall
(South Wing)
Office Hours:
MW 12-1:30 PM
or by appointment
E-mail:
change@ohio.edu
Google Talk:
EDagogy

or assignment goal(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).

- **Acceptable (C/C+):** Minimally meets the basic course or assignment requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate (D/D+):** Does not meet the course or assignment requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

Finding Help

My office and office hours are listed in the left sidebar. I am available during that time and by appointment to help you. I encourage you to come see me early in the quarter even if it is just to talk about the class, about the assignments, or about school in general. I may ask you to meet with me when I think a conference would be useful. My office is located on the second floor, south wing of Lindley Hall (west of College Green), south elevator stop 2R, Room S205. See <<https://www.ohio.edu/athens/ioumap.html>>



I am also available electronically by email and the course blog. Email and the blog are the best means of contacting me. I will do my best to answer your emails and blog posts, usually **within twenty-four hours**. If there is an emergency and you need to reach me, please contact the main English office in N196 Lindley Hall. Furthermore, when time permits, I will supplement my office hours with virtual hours via Google Talk (**nickname: EDagogy**); if I am logged in, during reasonable hours, you are more than welcome to discuss the class or ask questions. Please, when you initiate an IM conversation for the first time, please identify yourself to me; also, be **patient** because my responses may not be immediate.

You can find additional writing and academic help at the Student Writing Center (SWC) on campus, a good resource for this class and other classes. The SWC is located in the Academic Advancement Center (AAC) on the first floor of Alden Library and offers a variety of services including help with reading, papers, brainstorming ideas, and research. See <<https://www.ohio.edu/uc/aac/swc.cfm>> to make an appointment and for more information. Further resources, both on- and off-campus can be found on the Links page of the course website: <<http://www.edmondchang.com/courses/3230/links.html>>.

Academic Integrity

All students are required to uphold the highest academic standards. Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your



Learning (With) Technology

Unless you have an official accommodation, the use of technology in our classroom is a privilege, not a right. Mobile devices like phones, media players, and cameras should be off and put away. Computers and tablets should be used for note-taking, in-class work, and readings only. Print is generally preferred for course texts and readings, but full-size e-versions are acceptable provided the student is able to readily highlight, annotate, and index. Finally, be conscientious and respectful in the use of the course website and social media and post no material from class to the internet or non-class sites without explicit permission from the instructor and the class. Keep in mind these three rules:

- 1) Use the Right Tool for the situation and the task—keep it simple and elegant,
- 2) Practice Best Practices—it must improve or enhance your learning,
- 3) Be a Good Neighbor—it cannot distract or detract from others' learning.

Inappropriate use and abuse of technology in class will result in the taking away of technology privileges for the offending student and/or class as a whole.

own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing—as long as you cite them. Many students do not have a clear understanding of what constitutes plagiarism, so feel free to ask questions at any time. For our class, plagiarism includes:

- a student failing to cite sources of ideas
- a student failing to cite sources of paraphrased material
- a student failing to site sources of specific language and/or passages
- a student submitting someone else's work as his or her own
- a student submitting his or her own work produced for another class

If you have any doubt about how to cite or acknowledge another's writing, please talk to me. Any plagiarism or academic dishonesty will result in failure of an assignment or of this course. It is always better to be safe than sorry. Please review the Ohio University's Academic Misconduct page at <https://www.ohio.edu/communitystandards/academic/students.cfm>.

Accommodations

Any student who feels they may need an accommodation based on the impact of a disability should see me or contact me **in the first week of class** to discuss their specific needs and provide written documentation from Student Accessibility Services. If you are not yet registered as a student with a disability, please contact Student Accessibility Services at 740-593-2620 or visit the SAS office in 348 Baker University Center. The SAS website is: <https://www.ohio.edu/uc/sas/index.cfm>.

Harassment, Discrimination, and Sexual Misconduct

Ohio University and this course are committed to a safe, supportive, and inclusive learning environment. Title IX makes clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and support applied to offenses against other protected categories such as race, national origin, and so on. As your instructor, I am a mandatory reporter and am required by law to share with the University any information regarding sexual misconduct or information about a crime that may have occurred on campus. For more information about policies and resources or confidential reporting options, see the Office of University Equity and Civil Rights Compliance: <https://www.ohio.edu/equity-civil-rights/> or the Division of Student Affairs page on Student Conduct & Community Standards:

<https://www.ohio.edu/communitystandards/process/sexualassault.cfm>.

"When I read great literature, great drama, speeches, or sermons, I feel that the human mind has not achieved anything greater than the ability to share feelings and thoughts through language."
—James Earl Jones



"My imagination makes me human and makes me a fool; it gives me all the world and exiles me from it."
—Ursula K. Le Guin



"If one is lucky, a solitary fantasy can totally transform one million realities."
—Maya Angelou

syl-la-bus: *n* 1: a summary outline of a discourse, treatise, or course of study or of examination requirements 2: subject to change

Dr. Chang / ENG 3230 / Spring 2018 / Ohio University

Week 1: January 15-19

Introduction to the Course & Syllabus
Charlotte Perkins Gilman, "If I Were a Man" (1914)
Sherwood Anderson, "Hands" (1919)
Sedgwick, "Queer and Now"
Halberstam, "Gender" & Somerville, "Queer," *Keywords*

Week 2: January 22-26

Fitzgerald, *The Great Gatsby* (1925)
Froehlich, "Jordan Baker, Gender Dissent, and Homosexual Passing"

Sign Up for Presentations

1/16
First Day of Classes

January						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Week 3: January 29-February 2
Hemingway, *In Our Time* (1925)
St. Pierre, "Bent Hemingway"

Week 4: February 5-9*
Larsen, *Passing* (1929)
Butler, "Passing, Queering"
Ferguson, "Race," *Keywords*

Week 5: February 12-16
Steinbeck, *Of Mice and Men* (1937)
Person, "Of Mice and Men: Speculations in Manhood"

Week 6: February 19-23*
Salinger, *The Catcher in the Rye* (1951)
Hekanaho, "Queering Catcher: Flits, Straights, and Other Morons"

Week 7: February 26-March 2*
Celluloid Closet

Week 8: March 5-9
Jackson, "The Lottery" (1948)
Ginsberg, "Howl" (1955)
Edelman, "Tearrooms and Sympathy"

Week 9: March 12-16
Spring Break

Week 10: March 19-23*
Baldwin, *Giovanni's Room* (1956)
Armengol, "In a Dark Room"

Week 11: March 26-30
Baldwin, *Giovanni's Room* (cont.)
Williams, *Cat on a Hot Tin Roof* (1958)
Arrell, "Homosexual Panic in Cat on a Hot Tin Roof"

Week 12: April 2-6
Williams, *Cat on a Hot Tin Roof* (cont.)

Week 13: April 9-13*
Morrison, *Sula* (1973)
Ferguson, "Something Else to Be"

Week 14: April 16-20
Morrison, *Sula* (cont.)
Kingston, *The Woman Warrior* (1976)
Shu, "Cultural Politics and Chinese-American Female Subjectivity"

Week 15: April 23-27
Kingston, *The Woman Warrior* (cont.)

Week 16: April 30-May 4
Bechdel, *Fun Home* (2006)
Lemberg, "Closing the Gap in Alison Bechdel's Fun Home"

Week 17: Finals Week

February						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

Exam I Due

March						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Exam II Due

April						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Exam III Due
Critical Review Due