

ENG 3260 | Queer Literature | Section 100

# Queer Joy

Autumn 2026 | Ohio University

Dr. Edmond Y. Chang

ENG 3260  
Section 100  
CN 8452  
MW 3:05-4:25 PM  
Ellis 003  
Autumn 2026  
Ohio University

Dr. Edmond Y. Chang  
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Office Hours:  
MW 1:00-2:30 PM  
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"We struggle and fight  
for our joy—an  
unreserved and  
unapologetic joy that  
springs from our  
ability to live as we  
are. It's a joy worth  
fighting for and it's  
this joy that links all  
of our struggles  
together."  
—Lady Phyll

"I've never been  
interested in being  
invisible and erased."  
—Laverne Cox

IN THEIR INTRODUCTION to a special issue of *Sexualities* entitled "Mobilizing Queer Joy," JJ Wright and Casey Burkholder ask, "How might we further theorize and mobilize our queer joy as a disruption to settler colonial, carceral logics? How might the transformative power of queer joy be amplified to fragment and challenge the rise of fascism and populism that seeks to exterminate it? And finally, how can making queer joy more visible make flaccid those grammars of oppression that fail to see the beauty and collective power of our queerness and transness?" This class will engage close readings and analyses of 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 by queer writers or artists including Forman Brown, James Baldwin, Rita Mae Brown, Allen Ginsberg, Willyce Kim, Qui Nguyen, Akwaeke Emezi, Gabby Rivera, and Joshua Whitehead.

A REQUIREMENT for this class is a well-developed curiosity about the world, about the cultures 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, queer, and intersectional strategies, habits, and perspectives of reading, thinking, and writing. Foremost, we will read and write 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, the ENG 3260 course goals and learning objectives include:

- Students will be able to describe characteristics of significant genres and authors of queer literature using critical and theoretical terminology.
- Students will be able to describe relationships between the historical and cultural contexts of queer texts and how LGBTQ+ identities and experiences have been represented.
- Students will be able to recognize multiple communications styles and strategies in queer writing and relate those to communication within and outside the classroom.
- Students will be able to evaluate and use strategies to mitigate their own biases and expectations in addressing queer literature.
- Students will be able to ask complex questions about queer literature and articulate answers that reflect multiple cultural perspectives.
- Students will be able to use literary evidence to make effective arguments about literary works.

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

"It is in collectivities that we find reservoirs of hope and optimism."  
—Angela Davis



## Required Course Texts & Materials

- Forman Brown, *Better Angel*.
- James Baldwin, *Giovanni's Room*.
- Rita Mae Brown, *Rubyfruit Jungle*.
- Willyce Kim, *Dancer Dawkins and the California Kid*.
- Qui Nguyen, *She Kills Monsters*.
- Joshua Whitehead, *Jonny Appleseed*.
- Akwaeke Emezi, *Pet*.
- Gabby Rivera, *Juliet Takes a Breath* (Graphic Novel).
- Web and Canvas access and an active Ohio University email account.



## Course Requirements

|                     |       |
|---------------------|-------|
| Presentations       | (20%) |
| Quizzes             | (10%) |
| Creative Responses  | (10%) |
| Critical Responses  | (30%) |
| Final Reflection    | (10%) |
| Class Participation | (20%) |

- Students will be able to interact with others who are culturally different from themselves in an open and supportive way.

IN OTHER WORDS, we will use literature, other mediums, and popular culture 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 discomfiting 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 respectful, generous, collaborative, but not necessarily comfortable space. However, you do not have to believe in the ideas, theories, and analyses of the course, but you do have to demonstrate that you understand and can apply them. While pushing boundaries and comfort zones are essential to critical thinking, making 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 the class 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 reflect your engagement, effort, close reading, critical thinking, writing, and participation.

### Critical Question Presentation and Roundtable (20%)

You will be a required to sign up in small groups for an oral presentation and roundtable during the course of the semester. For your presentation, you will read the texts assigned for a particular week, summarize and articulate two or three main points from the week's scholarly or critical text (as assigned), generate a critical question connecting the theory to the text, and contribute to in-class and online discussion for the week. Curations should have a group presentation plan, a substantive framing post, may include media, and each group member must contribute to the discussion and post.

### In-Class Quizzes (10%)

There will be ten or more in-class five-minute 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 might include brief identifications, fill-in-the-blanks, definitions, and short answers.

### Creative Responses (10%)

Over the course of the semester, you will write a short-short story or poem, create a drawing, and generate a critical review as an alternative way to explore and demonstrate the ideas and goals of the course. These creative responses will be evaluated on completion and your critical, thoughtful engagement with the prompts.

### Critical Response Papers (30%)

Over the course of the semester, you will complete a number short, critical, analytical response papers. These single-spaced, one-page writings serve as close readings of, analyses of, and articulations of the texts and connections you see, read, and talk about in the tutorial. These responses are more than

"In a time of destruction, create something."

—Maxine Hong Kingston



"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

"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

just summaries or personal reactions and will be graded on clarity, focus, coherence, critique, and your ability to concisely formulate arguments. You will be required to generate a response paper approximately every 2-3 weeks for a **total of 6**. See the response paper prompt for more details.

### Final Reflection (10%)

At the end of the semester, you will complete a 4-6 page analytical reflection paper that ask you to synthesize, analyze, and metacognitively respond to the readings, the theoretical texts, and to assess your own work and performance in class. The final reflection is cumulative and based on the class readings, other media, quizzes, Critical Response Papers, and in-class and Canvas discussions.

### Participation and Preparedness (20%)

Preparedness and participation form a large component of your final grade. It is essential that you prepare, attend, and participate in class. 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 having the required materials and doing all of the assigned reading or work for class, 4) your **engagement** and **collaboration** in group work, presentations, office hours, and course events, and 5) your completion of all **required threads**, other weekly posts, and overall care and use of the class Canvas—bookmark the address, check and respond regularly, and think of the blog as an extension of class:

<https://ohio.instructure.com/courses/80622>

### Attendance

**This is not a self-paced course. 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. Chronic or conspicuous attendance or tardiness problems will negatively affect your overall participation grade.

**Moreover, absences for a third or more of the course / 9 class sessions may result in a failing grade regardless of reason.** University-sanctioned and reasonable accommodations will be taken into account. **All absences are your responsibility.** If you know you are going to 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 to discuss or make up missed work in a timely manner. You are always responsible for all material covered during your absence.

### Assignment Format

All papers must be produced on a word processor. All documents should be saved in Microsoft Word format (or if necessary as a PDF). 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, 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



### Response Paper Formatting

1) 1" margins top, bottom, left, and right on each page.

2) Single-spaced block header with your name, date, course, my name. For example:

Student Name  
ENG 3260  
August 24, 2026  
Dr. Chang

3) Response (week) number and title (e.g. Week #2: Race in *The Great Gatsby*).

4) Response papers are single-spaced, standard indented paragraphing, no page numbers.

5) Standard Times Roman Font, 12 point only.

6) Correct MLA citation and bibliographic format. Bibliography if necessary (not needed for class texts).

7) No generative AI.



### 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.

computer. Or you may want to invest in cloud-based file storage like OneDrive (which all OHIO students have already have access) or DropBox.

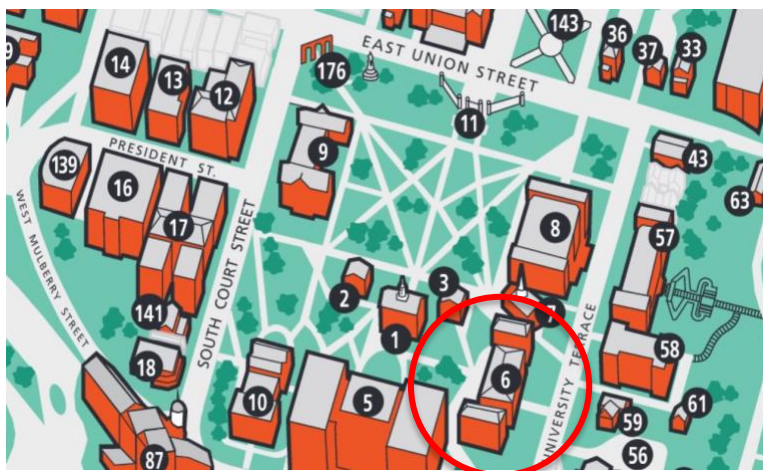
## Evaluation Rubric

Over the course of the semester, 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):** 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. No generative AI.
- **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 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. Some generative AI (with permission).
- **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. Relies on generative AI.

## Finding Help

My office and office hours are listed to the left. I am available during these times or by appointment (which can be held virtually). I encourage you to come by early in the term even if it is just to talk about the class, about the assignments, or about school in general. (Pro tip: office hours count toward weekly participation.) I may ask you to meet when I think a conference would be useful. My office is located on the third floor of Ellis Hall in Room 331.



Otherwise, **email** is the best way to contact me (rather than Teams or other platforms). I will do my best to answer your emails, usually **within 24 hours**. If there is an emergency, please contact the main English office in 201 Ellis Hall.

You can also find additional writing and academic help at the Writing Commons on campus, a good resource for this class and other classes. The Writing



## 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 (this includes generative AI),
- 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.



## Contact Dr. Chang

Office:  
331 Ellis Hall  
Office Hours:  
MW 1:00-2:30 PM  
or by appointment  
E-mail:  
[change@ohio.edu](mailto:change@ohio.edu)

Commons is located in the Academic Advancement Center (AAC) on the second floor of Alden Library and offers a variety of services including help with reading, writing, brainstorming ideas, organization, citation, and research. See <https://www.ohio.edu/student-success/academic-achievement-center> 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/3260/links.html>.

## Generative AI-Free

**This course will be a generative AI free zone.** Students are encouraged to explore and understand their relationship to and limits for technology and to develop a philosophy of technology use that reflects their social, cultural, ethical, environmental, and creative values. **This course asks you to make informed, ethical, and consensual choices about generative AI.** All formal and informal assignments submitted for this course should represent your own thinking and effort and should be prepared entirely by you. There may be times when the use of AI-generated text or images would be appropriate in this course, particularly regarding reasonable accommodations and accessibility, but you should **obtain advance permission** from the instructor for any use of generative AI technologies. Without clearance, the use of generative AI at any stage of your work in this course (as indicated by manual and/or cross-digital detection) will be zeroed and constitutes academic dishonesty, a violation of course policy and of the Ohio University Student Code of Conduct (see below).

## 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 Accessibility Services at 740-593-2620 or visit the Accessibility Services office in Alden Library 230. The OU Accessibility Services website is: <https://www.ohio.edu/accessibility>.

## 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 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 cite sources of specific language and/or passages
- a student submitting someone else's (**including an AI's**) work as their own
- a student submitting their 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, and the Office of Community Standards and Student Responsibility may impose additional sanctions. It is always better to be safe than sorry. Please review the Ohio University Student Code of Conduct, which includes full definitions, procedures, and appeals processes: <https://www.ohio.edu/student-affairs/community-standards/student-code-of-conduct>.

"If you don't tell your story, somebody else will."

—Frank X. Walker



"I can't begin to express how remarkable it feels to finally love who I am enough to pursue my authentic self."

—Elliot Page



"When I look back, I am so impressed again with the life-giving power of literature. If I were a young person today, trying to gain a sense of myself in the world, I would do that again by reading, just as I did when I was young."

—Maya Angelou

## Harassment, Discrimination, and Sexual Misconduct

Ohio University and our course are committed to a safe, supportive, and inclusive learning environment. All OHIO faculty and staff share in the responsibility to create a safe learning environment for students and for the campus as a whole. With the exception of the confidential resources listed below, all OHIO employees are required to report any instances of sexual harassment or other sexual misconduct to the Title IX Coordinator in the Office of Civil Rights Compliance (CRC), even if they learn of it through classroom assignments, discussions, or the like. Reports are made to the Title IX Coordinator in the Office of Civil Rights Compliance and can be made electronically at <https://www.ohio.edu/civil-rights> by selecting the “report sexual misconduct” tab, by phone at 740.593.9140, by fax at 740.593.9168, or by email at [titleix@ohio.edu](mailto:titleix@ohio.edu) or [civilrights@ohio.edu](mailto:civilrights@ohio.edu). If you are not yet ready to have something that happened to you or someone else reported to CRC, you can speak confidentially with the Survivor Advocacy Program (740-597-SAFE or <https://www.ohio.edu/survivor>), Counseling and Psychological Services (740.593.1616 or <https://www.ohio.edu/student-affairs/counseling>) or Campus Care (740.592.7100).

## Other Policies

See the Course Policies & Syllabus page on the class Canvas for a more detailed list of statements, requirements, and guidelines:

<https://ohio.instructure.com/courses/80622>

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

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### Week 1: August 24-28: INTRODUCTION, CLOSE READING

Introduction to the Course, Outcomes, & Syllabus

Defining Queer Joy

Charlotte Perkins Gilman, “If I Were a Man” (1914)

Sherwood Anderson, “Hands” (1919)

Wright & Burkholder, “Introduction to the Special Issue ‘Mobilizing Queer Joy’”

Halberstam, “Gender” & Somerville, “Queer,” *Keywords*

### Week 2: August 31-September 4: REPRESENTATION

Richard Meeker, *Better Angel* (1933)

Sedgwick, “Queer and Now”

“American Dream,” [https://en.wikipedia.org/wiki/American\\_Dream](https://en.wikipedia.org/wiki/American_Dream)

Henderson, “Representation,” *Keywords*

### Week 3: September 7-11: REPRESENTATION

Richard Meeker, *Better Angel* (cont.)

### Week 4: September 14-18: RACE & MASCULINITY

James Baldwin, *Giovanni’s Room* (1956)

Armengol, “In the Dark Room: Homosexuality and/as Blackness in James Baldwin’s *Giovanni’s Room*”

Ferguson, “Race,” *Keywords*

Mon 8/24  
First Day of Classes

-AUGUST-

| 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 |    |    |    |    |    |

Mon 9/7  
Labor Day

Sign Up for  
Presentations

Week 1 or 2 CR  
required.

-SEPTEMBER-

| 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 |    |    |    |    |



**Week 5: September 21-25: RACE & MASCULINITY**

James Baldwin, *Giovanni's Room* (cont.)

Ginsberg, "Howl" (1955)

Ginsberg, Shinder, Gornick, et al., "From The Poem That Changed America: 'Howl' Fifty Years Later"

**Week 6: September 28-October 2: GENDER & FEMININITY**

Rita Mae Brown, *Rubyfruit Jungle* (1973)

Sedgwick, "Paranoid Reading and Reparative Reading"

Lorig, "'Just a Couple of Queer Fish': The Queer Possibilities of Rita Mae Brown's *Rubyfruit Jungle*"

**Week 7: October 5-9: GENDER & FEMININITY**

Rita Mae Brown, *Rubyfruit Jungle* (cont.)

**Week 8: October 12-16: CAMP**

Willyce Kim, *Dancer Dawkins and the California Kid* (1985)

Nielsen, "Lesbian Camp: An Unearthing"

Wu, "Gender," *Keywords*

Manalansan, "Queer," *Keywords*

**Week 9: October 19-23: PERFORMATIVITY**

*Paris is Burning* (1992)

Munoz, "Introduction: Performing Disidentifications"

**Week 10: October 26-30: BODIES & PLAY**

Qui Nguyen, *She Kills Monsters* (Young Adventurer's Edition, 2011, play)

Bray, "Off-Off-Broadway's Performance of Geek Culture"

Adams, Reiss, Serlin, "Disability," *Keywords*

**Week 11: November 2-6: INDIGINEITY**

Joshua Whitehead, *Jonny Appleseed* (2018)

Cooper, "A Future Perfect: Queer Digital Sovereignty in Joshua Whitehead's *Jonny Appleseed* and full-metal indigiqueer"

Warrior, "Indian," *Keywords*

**Week 12: November 9-13: INDIGINEITY**

Joshua Whitehead, *Jonny Appleseed* (cont.)

**Week 13: November 16-20: YOUNG ADULT**

Akwaeke Emezi, *Pet* (2019)

Sansonetti, "Black Trans Girlhood, Healing, and Transformative Justice in Akwaeke Emezi's *PET*"

Enke, "Cis," *Keywords*

Lau, "Trans," *Keywords*

**Week 14: November 23-27: GRAPHIC NOVELS**

Gabby Rivera, *Juliet Takes a Breath* (2020, graphic novel)

Nam, Banack, et al., "What Does Representation Look Like? Race, Sexuality, and Intersectionality in YA Graphic Novels"

Oksman, "Graphic Novel," *Keywords*

Week 5 or 6 CR recommended.

Fri 10/2  
Fall Break

Week 10 or 11 CR recommended.

Fri 10/30  
Last Day to Drop



Wed 11/11  
Veterans Day

11/25-11/27  
Thanksgiving Recess



**Week 15:** November 30-December 4: TRANSGENDER  
*Disclosure (2020)*

**Week 16:** December 7-11: FINALS WEEK

Final Reflection due.