



ENGL 374
 Section 001
 Wednesdays
 1:15-3:45 PM
 HS 3
 Autumn 2013
 Drew 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

WHAT DOES IT MEAN then 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. Siobhan Somerville defines "queer" as a way "to denaturalize categories such as 'lesbian' and 'gay' (not to mention 'straight' and 'heterosexual'), revealing them as socially and historically constructed identities that have often worked to establish and police the line between the 'normal' and the 'abnormal.'"

WITH THESE IN MIND, this class will engage close readings and analyses of sex, gender, sexuality, race, class, nation, and other intersectionalities. 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, Annie Proulx, and Alison Bechdel.

A REQUIREMENT for this class is a well-developed curiosity and a willingness to explore and interrogate interdisciplinary lines of inquiry. Our class will be organized around an intensive survey of readings engaging literature, scholarship, old and new media, and popular culture. This class will take up reading and rereading as critical practice, extend and expand what it means to close read, and how literature can be deployed as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience. This class will spend the semester reading, thinking, researching, and writing about various narratives and how and what these texts argue, reveal, narrate, hide, perpetuate, and complicate the world we live in.

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 English 374 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 (20%)

You will be a required to sign up for an oral presentation during the course of the semester. For your presentation, you will read the texts assigned for a particular week, research a scholarly essay relevant to the texts and course, distribute the essay to the class the week prior, generate a critical question, and lead the class discussion for the day.

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

"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

- ENGL 374 Course Reader (available in Sitterly 108)
- Fitzgerald, F. Scott. *The Great Gatsby*.
- Hemingway, Ernest. *In Our Time*.
- Larsen, Nella. *Passing*.
- Vidal, Gore. *The City and the Pillar*.
- Salinger, J.D. *The Catcher in the Rye*.
- Ginsberg, Allen. *Howl*.
- Williams, Tennessee. *Cat on a Hot Tin Roof*.
- Baldwin, James. *Another Country*.
- Bechdel, Alison. *Fun Home*.
- Web access and an active Drew email account.



Research Proposal Memo (10%)

At midterm to prepare you for your Seminar Paper, you are required to prepare a one page memorandum addressed to me that outlines your specific paper topic and working claim, a brief outline of the paper and possible subclaims, a proposal arguing why the paper is relevant and doable, and a brief bibliography of useful research. You will turn in the research proposal at a one-on-one conference with me. You cannot proceed with your major paper without a completed and approved research proposal and paper topic.

Seminar Paper (30%)

The semester culminates in an 8-12 page seminar paper building on the critical question, claim, and research you started with your Research Proposal. The seminar paper must focus on one (or two) of the course's novels, articulate a specific analytical argument that engages one or more of the theoretical and critical lenses raised by our class, and integrate and incorporate recent, relevant academic research. A substantive draft, which will count toward your seminar paper's final grade, will be due approximately two weeks before the final is due. See the seminar paper prompt for more information.

Critical Review (10%)

You will be required to write a short, 500-750 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 and is due by the last day of instruction.

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** in group work, and 5) your care and use of the class *moodle*—henceforth called the "class blog"—bookmark the address, check and comment regularly, think of the blog as an extension of class: <https://moodle.drew.edu/2/course/view.php?id=676> Finally, failure to turn in homework, incomplete assignments, or late papers will negatively impact your participation grade.

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 ten class session (60% of class time) will result in a failing grade regardless of**

Course Requirements

- Presentation (20%)
- Research Proposal (10%)
- Seminar Paper (30%)
- Critical Review (10%)
- Class Participation (30%)

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

"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



"I don't pretend we have all the answers. But the questions are certainly worth thinking about."
—Arthur C. Clarke

"Literature is analysis after the event."
--Doris Lessing

"Read in order to live."
—Gustave Flaubert



reason. 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.

Assignment Format

All papers must be typed or produced on a word processor. All documents should be saved in Microsoft Word format; if you do not have access to Word, then save your documents in RTF or Rich Text Format.

All papers must follow the manuscript format outlined by the assignment. **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. The Research Proposal and the Critical Review have different manuscript guidelines detailed by their assignment prompts.

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 at least a couple of times during the drafting process and certainly BEFORE you exit the document for the last time and leave the computer. This way, even if you lose your flash drive or your paper gets mysteriously erased, you still have a copy in your e-mail files.

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/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 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.

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
ENGL 374
September 3, 2013
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.



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.



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 semester 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 third floor of Sitterly House (southeast of Brothers College), Room 303. See <http://www.drew.edu/map/buildings/sitterly-house/>.

Contact Ed

Office:
Sitterly 303
Office Hours:
TTh 9-11:30 AM or by
appointment
E-mail:
echang@drew.edu
AIM or Google Talk:
EDagogy



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 Sitterly 108. Furthermore, when time permits, I will supplement my office hours with virtual hours via AOL Instant Messenger or 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 help at the Drew University Writing Center, a good resource for this class and other classes. The Writing Center is located on the first floor of Brothers College (opposite Java City) and offers a variety of services including help with papers, brainstorming ideas, help with reading, and research. See <http://www.drew.edu/writingstudies/writing-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/374/links.html>.

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

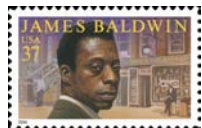
"When I read great literature, great drama, speeches, or sermons, I feel that the human mind has not achieved anything greater than the ability to share feelings and thoughts through language."
—James Earl Jones



"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

"I have never let my schooling interfere with my education."
—Mark Twain

"You don't have to burn books to destroy a culture. Just get people to stop reading them."
—Ray Bradbury



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

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.

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 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. It is always better to be safe than sorry. Any case of academic dishonesty will be dealt with according to the guidelines and procedures outlined in Drew University's "Standards of Academic Integrity: Guidelines and Procedures." A copy of this document can be accessed on the CLA Dean's U-KNOW space by clicking on "Academic Integrity Standards." **Play it smart, don't plagiarize!**

Accommodations

Should you require academic accommodations, you must file a request with the Office of Disability Services (BC 119B, 973-408-3962, anambiar@drew.edu). It is your responsibility to self-identify with the Office of Disability Services and to provide faculty with the appropriate documentation from that office at least one week prior to any request for specific course accommodations. There are no retroactive accommodations. The deadline to request Letters of Accommodations for all students currently registered with the Office of Disability Services is 09/10/2013.

"It is very nearly impossible...to become an educated person in a country so distrustful of the independent mind."
—James Baldwin



"I entered the classroom with the conviction that it was crucial for me and every other student to be an active participant, not a passive consumer...[a conception of] education as the practice of freedom.... education that connects the will to know with the will to become. Learning is a place where paradise can be created."

—bell hooks

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

Chang / ENGL 374-001 / Autumn 2013 / Drew Washington

Week 1: September 2-6

Introduction to the Course & Syllabus
Charlotte Perkins Gilman, "If I Were a Man" (1914)
Sherwood Anderson, "Hands" (1919)
Keywords, "Queer" & "Gender"
Sedgwick, "Queer and Now"
Butler, "Critically Queer"
Johnson, "Quare Studies"
Anonymous, "Queers Read This"

Week 2: September 9-13

F. Scott Fitzgerald, *The Great Gatsby* (1925)

Tue 9/3
First Day of Classes

September

Su	Mo	Tu	We	Th	Fr	Sa
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 3: September 16-20
Ernest Hemingway, *In Our Time* (1925)

Week 4: September 23-27
Nella Larsen, *Passing* (1929)

Week 5: September 30-October 4
Gore Vidal, *The City and the Pillar* (1948)

Week 6: October 7-11
Vidal, *The City and the Pillar* (cont.)
J.D. Salinger, *The Catcher in the Rye* (1951)

Week 7: October 14-18
Salinger, *The Catcher in the Rye* (cont.)

Week 8: October 21-25
Allen Ginsberg, *Howl* (1955)

Week 9: October 28-November 1
Tennessee Williams, *Cat on a Hot Tin Roof* (1958)

Week 10: November 4-8
James Baldwin, *Another Country* (1962)

Week 11: November 11-15
Baldwin, *Another Country* (cont.)

Week 12: November 18-22
Toni Morrison, *Sula* (1973)

Week 13: November 25-29
Annie Proulx, "Brokeback Mountain" (1997)
No Class: Thanksgiving Break

Week 14: December 2-6
Alison Bechdel, *Fun Home* (2006)

Week 15: December 9-13
12/9 Last Day of Instruction
12/10 Reading Day
12/11 Reading Day
12/12 Finals Begin

October

Su	Mo	Tu	We	Th	Fr	Sa
		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		

Research Proposal
Due

Mon 10/14 &
Tue 10/15
Autumn Break

November

Su	Mo	Tu	We	Th	Fr	Sa
					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

Wed 11/27-
Fri 11/29
Thanksgiving Break

12/9 Critical Review
Due

Seminar Paper Due

December

Su	Mo	Tu	We	Th	Fr	Sa
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				