

**San José State University**  
**Department of English**  
**ENGL 190: Honors Seminar, Fall 2018**

**Course and Contact Information**

<b>Instructor:</b>	Dr. Adrienne Eastwood
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<b>Office Hours:</b>	Mondays and Wednesdays, 10:30 a.m. – 11:45 and by
<b>Class Days/Time:</b>	Mondays and Wednesdays, 12:00 noon – 1:15 p.m.
<b>Classroom:</b>	BBC 221
<b>Prerequisites:</b>	3.5 (or higher) GPA in the Major is recommended

**Course Format**

Lecture/Discussion

**Faculty Web Page and MYSJSU Messaging (Optional)**

*Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://my.sjsu.edu) at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates.*

**Course Description: Pride and/or Prejudice: The Emergence and Suppression of Queer Identities in Literature**

This course will trace the emergence of what we now proudly (post Stonewall) claim as “homosexual” identities as they have appeared in literature from the 16<sup>th</sup> century to today. I will present a variety of literary and cultural texts that treat issues of homoeroticism, cross-dressing, sodomy, and female masculinity, including, whenever possible, materials (both secondary criticism and primary sources) related to the social and political reception of such texts. Ideally, this course will enable an examination of the shifting cultural attitudes about same-sex desire in order to more thoroughly ground our contemporary appreciation of queerness in a nuanced understanding of its history. The central discussion will take shape around the consideration of the ways in which literature serves both to express and to suppress homosexual desire.

We will be reading a variety of materials for this course including novels, plays, poetry, diaries, political pamphlets, and critical texts.

**Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, and/or rhetoric (Familiarity with dramatic forms through reading, lecture, and discussion-assessed by participation grade.)\
2. Show familiarity with major literary works, genres, periods, and critical approaches to British literature (Final Exam)
3. Write clearly, effectively, and creatively (Essays, Film Reviews, Final Project)
4. Develop and carry out research projects (Performance Research Project)
5. Articulate the relations among culture, history, and texts (Lecture, Final, Essays)

This course serves the department's Course Learning Outcomes (CLO) 1 and 2 by introducing you to texts in several different forms (essays, diaries, poetry, prose). Students will read closely throughout the course and will have ample opportunity to discuss and write about what they learn. Success in CLO 1 and 2 will be measured by the final grade in the course.

Students are asked to write several essays for this course (a total of at least 5,000 words) including one research assignment; this clearly serves CLOs 3 and 4 (CLO3 and CLO4). Assessment of student success in CLO3 and CLO4 will be measured by their grades on these essays.

All of my classes are discussion based. Students are asked to come to class prepared to talk about the material they read, and my lectures aim to help students to realize the relations among culture, history, and the texts we read. The ability to articulate the relationships listed in Course Learning Objective 5 (CLO5) is measured by the students' participation grade in the course.

## Required Texts/Readings

### Textbook

Bechdel, Allison. *Fun Home: A Family Tragicomic*. Houghton Mifflin Harcourt. (2006) ISBN 10 - 0618477942

Feinberg, Leslie. *Stone Butch Blues*. Alyson Books. (1993). ISBN 1-555830853-7.

Marlowe, Christopher. *Edward II*. In the *Complete Plays*, Penguin Classics. ISBN 10-0140436332

Middleton, Thomas and Dekker, Thomas. *The Roaring Girl*. Revels Plays Edition. Manchester University Press. ISBN 10-0719016

Puig, Manuel. *Kiss of the Spider Woman*. (1991) Vintage International. ISBN 0-679-724494

Wilde, Oscar. *The Picture of Dorian Gray*. Oxford World's Classics. ISBN 10-0199535981

Williams, Tennessee. *A Streetcar Named Desire*. Signet Classics, 25<sup>th</sup> Edition. ISBN 0451167783.

Wintersen, Jeanette. *Oranges are Not the Only Fruit*. Grove Press, 1997. ISBN 10-0618477942

All texts are readily available from online or brick and mortar retailers.

### Other Readings

Michel Foucault, *The History of Sexuality*

<http://home.ku.edu.tr/~mbaker/CSHS503/FoucaultHistorySex.pdf>

For some of the readings in this class you will have to log on to SJSU's Early English Books Online (EEBO) database and search for the title. The Reading Schedule will indicate which texts are available on EEBO.

## Course Requirements and Assignments

**Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following 1-unit course enhancement:**

**Increased course content and/or collateral readings and a final project.**

This is a seminar, and as such, each of us is responsible for the quality and usefulness of our meetings. I expect that you will find the readings both interesting and valuable, and I encourage you to express and explore your particular interests as we work through the material.

**Participation:** Because a large portion of this course involves discussion, workshops, and oral performances, regular attendance and active participation are imperative. Students will be expected to discuss the plays in detail, and to deliver and evaluate a variety of performances.

Participation also includes bringing your book to class and following along as directed. In other words, OPEN your book. Maintain proper posture and a polite demeanor: this means appearing awake and conscious while in class.

**Presentations:** Each student will be responsible to produce a presentation for the class on some aspect of queerness and identity gleaned from the readings and discussions. Use this assignment to research something that we touch on in class that peaks your interest. For example, you might choose to look into the Molly houses of the eighteenth century, female husbands, cross-dressing, etc. The duration of your presentation will be determined by the number of students in the class. You should provide a handout for the class, and a separate write-up for me that includes a bibliography.

**Weekly Posting:** You will be required to post a weekly response to this list by no later than midnight on the Sunday before class. You are required to post once per week, but some of you may wish to engage in a discussion that overflows these parameters. Let me stress here that this is not intended to be an overwhelming burden. Rather, it is intended to provide you with a forum to discuss what you read and get a sense of the interests of the group.

**Written Work:** You will be asked to two essays (one at mid-term and one at the end of the semester) for this class, using both primary and secondary texts. These essays will allow you to more thoroughly develop a line of thinking inspired by the reading and discussions. Your success on this paper will be directly proportional to your knowledge and understanding of the texts.

**Late Papers:** Turning in assignments late is unfair to the other students and to me; therefore, I will lower your grade one full letter for each day the paper is late. In the case of emergencies, please see me. Papers are due at the beginning of class. If I do not receive your paper by 9:15 a.m., I will consider it late.

*I do not accept emailed assignments under any circumstances.*

**Final Project:** As a culminating project, you will be asked to revise one or both of your earlier essays into a longer paper that includes scholarly research. Informal presentations of your work and research will be due on the day of the final.

Additional, more detailed information about all of these assignments will be provided in class.

## Final Examination or Evaluation

In lieu of a final exam, we will meet on the last day of class to present our research projects to the class.

## Grading Information (Required)

### Grading Breakdown:

Contribution and Participation	15%
Presentation	10%
Weekly Postings	15%
Essay 1 (Midterm)	15%
Essay 2 (Final)	20%
Final Project	25%

In order to receive a passing grade in this course, you must complete **all** of the above assignments.

*In ALL assignments, students will be graded on the depth of their knowledge and understanding of the primary works.*

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

## Classroom Protocol

Have the primary and supplementary materials read in full by the time we begin to discuss them in class. Regular attendance and active class participation are encouraged. Please come to class on time, bring your books to every class, and be considerate of the other students should you have to leave the room during our class.

I reserve the right to assign quizzes and written assignments throughout the semester.

Cell phones, laptops, e-readers, and other devices will remain turned off and put away for the duration of the class period unless otherwise instructed by me.

## University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

*If applicable, include links to department and college-level policies, requirements and services.*

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### Reading Schedule (SUBJECT TO CHANGE)

#### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/22	Introductions
2	8/27	Theorizing Queerness Foucault, Part One, “We Other Victorians” and Part Two, “The Repressive Hypothesis. <a href="http://home.ku.edu.tr/~mbaker/CSHS503/FoucaultHistorySex.pdf">http://home.ku.edu.tr/~mbaker/CSHS503/FoucaultHistorySex.pdf</a>
2	8/29	Theorizing Queerness – TBD
3	9/3	LABOR DAY – NO CLASS
3	9/5	Queering The Renaissance. Shakespeare’s <i>Twelfth Night</i> <a href="https://www.folgerdigitaltexts.org/?chapter=5&amp;play=TN&amp;loc=p7&amp;_ga=2.241624449.2086374679.1534277847-110085579.1534277847">https://www.folgerdigitaltexts.org/?chapter=5&amp;play=TN&amp;loc=p7&amp;_ga=2.241624449.2086374679.1534277847-110085579.1534277847</a>
4	9/10	Marlowe, <i>Edward II</i>
4	9/12	Marlowe, <i>Edward II</i>
5	9/17	Historical Detour: Shelley, <i>Frankenstein</i> .
5	9/19	Middleton and Dekker, <i>The Roaring Girl</i>
6	9/24	<i>The Roaring Girl</i> (Cont.) The Diary of Moll Frith - EEBO Hic Mulier and Haec Vir – EEBO
6	9/26	Female Husbands – Henry Fielding’s <i>The Female Husband</i> . ESSAY 1 DUE <a href="https://ebooks.adelaide.edu.au/f/fielding/henry/female-husband/">https://ebooks.adelaide.edu.au/f/fielding/henry/female-husband/</a>
7	10/1	Strolling Players: A Narrative of the Life of Mrs. Charlotte Charke <a href="https://archive.org/details/ANarrativeOfTheLifeOfMrs.CharlotteCharkeYoungestDaughterOfColley">https://archive.org/details/ANarrativeOfTheLifeOfMrs.CharlotteCharkeYoungestDaughterOfColley</a>
7	10/3	Excerpts from the <i>Diary of Anne Lister</i> (I will distribute)
8	10/8	Wilde, <i>The Picture of Dorian Gray</i>
8	10/10	Wilde, <i>The Picture of Dorian Gray</i> The Wilde Trials <a href="http://www.famous-trials.com/wilde">http://www.famous-trials.com/wilde</a>
9	10/15	Williams, <i>Streetcar Named Desire</i>
9	10/17	<i>Streetcar</i>
10	10/22	<i>The Celluloid Closet</i> (Screen)
10	10/24	<i>The Celluloid Closet</i> (Screen)
11	10/29	Feinberg, <i>Stone Butch Blues</i>
11	10/31	Feinberg, <i>Stone Butch Blues</i> ESSAY 2 DUE

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
12	11/5	Puig, <i>Kiss of the Spider Woman</i>
12	11/7	Puig, <i>Kiss of the Spider Woman</i>
13	11/12	VETERAN'S DAY – NO CLASS
13	11/14	Presentations
14	11/19	Presentations
14	11/21	NO CLASS – HAPPY THANKSGIVING!
15	11/26	Wintersen?
15	11/28	Wintersen?
16	12/3	Bechdel, <i>Fun Home</i>
	12/5	Bechdel, <i>Fun Home</i>
	12/10	LAST DAY
Final Exam	12/13	Final Papers due