

Spring 1-15-2015

# ENG 4775-001: Literary Theory, Culture, and Criticism

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TOPIC: Gender and Sexual Identity in Literature, Film, and Society

English 4775: Literary Theory, Culture, and Criticism  
Spring 2015

**PROFESSOR:** Dr. Ruben Quesada

**CLASS HOURS:** MW 6:00 p.m. – 7:15 p.m. **LOCATION:** Coleman 3120

**OFFICE HOURS:** MON & WED 12PM – 3PM **LOCATION:** Coleman 3562

**SKYPE:** skype.quesada (TUE/THUR by appointment)

**EMAIL:** rmquesada@eiu.edu -- **PHONE:** 217 5812428

***COURSE CATALOGUE DESCRIPTION***

An examination of literary theory, culture, and criticism with a focus on a specific school of criticism, or the examination of major aesthetic questions.

***COURSE OBJECTIVES***

Upon completion of this course on Literary Theory, Culture, and Criticism, you should be able to:

1. IDENTIFY issues relevant to this course topic
2. EXPLAIN issues relevant to course topic
3. DEMONSTRATE how these issues relate to society
4. ANALYZE how these issue relate to literature and media
5. EXAMINE historical issues relevant to this course topic

***COURSE TEXTS***

1. Aaron, Michele. *New Queer Cinema: A Critical Reader*.
2. Foucault, Michel. *The History of Sexuality, Vol. 1*.
3. Butler, Judith. *Gender Trouble: Feminism & the Subversion of Identity*.
4. Bernstein, Matt. *Nobody Passes: Rejecting the Rules of Gender and Conformity*.
5. Benschoff, Harry M. *Monsters in the Closet: Homosexuality and the Horror Film*.
6. Murray, Olivia J. *Queer Inclusion in Teacher Education: Bridging Theory, Research, and Practice*.

***MINIMUM TECHNOLOGY REQUIREMENTS***

1. Using the learning management system
2. Using email (EIU) and Internet
3. Creating and submitting files in commonly used word processing programs formats
4. Copying and pasting
5. Downloading and installing software
6. Using Cloud or digital space
7. Video editing software (iMovie preferred. No previous knowledge required)

***READING EXPECTATIONS***

1. Read all assigned texts and resources for major ideas.
2. Keep digital notes of all you read. Save a file for every text for future reference.

3. Create questions about assigned reading material. Share questions in class & online.
4. Ask classmates thoughtful questions about the reading. Then,
5. Ask your professor thoughtful questions about the reading.
6. Re-read reading. Imagine you have to give a presentation on it in the future. Know it.

### ***ETIQUETTE EXPECTATIONS***

All communications must be checked for:

1. Spelling and grammar correctness
2. Awareness of and sensitivity to cultural differences
3. Speaking style/tone requirements (e.g., standard English as opposed to popular abbreviations used online and regional colloquialisms)

Emails must include the following for a reply:

1. A subject line with your last name and course number, e.g., Garcia – ENG4775
2. A salutation, e.g., Dear Dr. Quesada
3. A closing, e.g., Sincerely, Mary Pleasant
4. Clear and complete sentences
5. Do not use abbreviations, slang, or inappropriate language.

### ***CLASS ENVIRONMENT***

We need to be respectful of one another. Among other things, this means that you are expected to listen respectfully when people are speaking and to speak about the work of others with respect. This does not mean being dishonestly positive with commentary, but try to understand that we are all learning. Comments that might be taken by reasonable people to be insulting, especially in regards to gender, race, religion, age, and sexual orientation, aren't welcome here. There may be disagreements in class, but when these disagreements touch on issues of gender, race, religion, and sexual orientation, etc., we need to be respectful of our differences, even as we are emphatic in our positions.

### ***LATE WORK***

Late work is unacceptable. Things are due when specified.

### ***LEARNING ACTIVITIES (TOTAL: 85% or 1700 POINTS)***

Students will provide each other with mutual support and advice on a variety of topics, including test preparation and administrative matters.

### ***REPORTS (1 @ 1000 POINTS EACH)***

Historically, LGBTQ identities of the Midwest have been underrepresented. In an attempt to preserve personal and public histories and to make these histories more accessible there has been a growth in their documentation and archival. This report will enable you to make a significant contribution to LGBTQ history of the Midwest. Your reports will focus on relevant issues of the Midwest region, i.e., Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin.

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Develop a team report (3 – 4 people) on the history of an issue relevant to this course topic AND examine the issue IN WRITING (7 – 9 pages) and create a VIDEO ESSAY (a 5 – 10 minute visual interpretation of the report's thesis). **SEE** Video Essay Assignment Sheet for directions and grading rubric.

*MEDIA DISCUSSIONS WEEKLY (5 @ 40 PONTS EACH)*

Each student submits one critical thinking question about a media topic related to the class. The question should be posted to discussion forum (D2L). Each student is then responsible for leading the discussion that generates from his/her question. In other words, you become the facilitator of your own discussion thread. In order for this to work, students are required to participate in at least 2 – 3 discussion threads in addition to their own (you can participate in more if you want).

*SHORT ESSAYS (4 @ 125 POINTS EACH)*

You will write four (3 – 4 pages) of these essays over the course of the semester. When they are due is based on the first letter of your last name (**SEE** Schedule for dates). You will write about the ideas scheduled in that day's reading and you'll need to be prepared to discuss your ideas in class on that day. These essays are NOT "response papers" in which you simply provide your personal reaction to the reading. Instead, your essays should have a thesis statement and should engage analytically with the ideas from the reading. You should make an argument about what you have read. **NOTE:** In order to get credit for these assignments you must 1) be present on the day they are due and 2) contribute to that day's discussion in some way.

***ACTIVITY ASSESSMENT (15% OR 300 POINTS)***

A brief comment about your discussion participation:

Students often wonder how their participation in class is going to be evaluated. Although I know that your grade here is probably not your greatest concern, you may be interested in knowing how I will be determining the participation portion of your course grade.

Suffice it to say that there are two fundamental principles I consider when calculating this portion of your grade:

(1) No one is punished for not speaking up, i.e., you all will receive a minimum amount of points (210/300) for participation since I'm assuming you're reading all of the notes;

(2) I'm more interested in quality over quantity whenever possible, i.e., notes on an issue raised in text/lecture or information about new developments in a related field are always going to carry significant weight. The main point is that active discussants will be receiving more points.

Nevertheless, sometimes the group discussion steers into a topic that doesn't wag your tail. In those instances, it's tempting to sit in the corner and work on your own, (I know, because that's what I do -- except for the tail-wagging part).

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But here in the virtual classroom, you have the opportunity to "interrupt" and change the subject without being rude! Isn't that great? You can simply jump in and introduce a new idea -- classmates can ignore you and continue "talking" or some/all can switch over to the new topic.

My suggestion is to forget about how I, or anyone else, envision the class discussions and simply comment when you feel led to. If the discussion topics aren't about what you'd like to talk about, then bring up a new topic. There are enough of us participating in the course to give us plenty of opinions on the various issues.

So if the current topics under discussion don't seem to float your boat, then jump in and ask for comments on your own areas of interest. You know that people will have opinions on everything and are probably more than willing to let you know how they feel. Online courses depend heavily on class discussions to drive the learning process. (Dale Maeder, Professor of Educational Psychology, UCLA)

### ***ACADEMIC INTEGRITY***

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

### ***STUDENTS WITH DISABILITIES***

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

### ***THE STUDENT SUCCESS CENTER***

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

### ***ATTENDANCE***

Your consistent attendance and participation are necessary to make this class the vibrant exchange of ideas it should be and I take attendance. You are permitted no more than two unexcused absences. Each unexcused absence after two will lower your final grade by one letter grade. Excused absences are accompanied by appropriate legal or medical documentation.

### ***CONFERENCES***

The hours listed above are times when I will be in my office ready to meet with students. You can also make a special appointment to see me if you are unable to come during

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office hours. I encourage you to come and talk to me about your work as often as you like.

***PLAGIARISM***

Plagiarism is defined as appropriating words or ideas that are not your own without giving proper credit. The consequences of plagiarism are dire and can result in a grade of F for the assignment and even for the course. Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

**GRADE SCALE (OUT OF 2000 POINTS)**

A	> 1800	=	90.0 – 100%
B	1600 – 1799.9	=	80.0 – 89.9%
C	1400 – 1599.9	=	70.0 – 79.9%
D	1200 – 1399.9	=	60.0 – 69.9%
F	< 1200	=	00.0 – 60.0%

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**COURSE OUTLINE**

I. STEREOTYPES

**Lesson Outcome:** Identify stereotypes of gender and sexual identities.

**Screen:** Excerpts from *The Celluloid Closet*. Documentary. – Amazon  
Mike Wallace, “The Homosexuals” (CBS, 1967) [44 min.] – YouTube/(D2L)  
*The Boys in the Band* (William Friedkin, 1970) [118 min.] – YouTube  
*Will and Grace*, “Acting Out” {season 2} (NBC) [22 min.] – YouTube/(D2L)

**Readings/Activities:**

✓ WEEK ONE

1/12 Self-Introductions, Course Review

1/14 Mitchell. “Representation” (D2L)  
Kavanagh, James H. “Ideology” (D2L)

✓ WEEK TWO

1/19 – UNIVERSITY HOLIDAY (NO CLASS)

1/21 Dyer, “The Role of Stereotypes” (D2L)  
Dean, “Straights: Introduction.” (D2L)  
*Nobody Passes*: Sycamore, “Reaching Too Far”

✓ WEEK THREE

1/26 Doty. *Flaming Classics* (D2L)  
*Nobody Passes*: Spade, “Undermining Gender Regulation”  
*New Queer Cinema*: Smelik. “Art Cinema and Murderous Lesbians.”

II. THE CLOSET

**Lesson Outcome:** Identify how gender and sexual identities may be concealed.

**Screen:** Excerpts from *The Celluloid Closet*. Documentary. – Amazon  
*The Killing of Sister George* (Robert Aldrich, 1968) [138 min.] – YouTube/(D2L)  
*Rope* (Alfred Hitchcock, 1948) [80 min.] – Amazon  
*Ellen*, “The Puppy Episode” {season 4} (ABC) [46 min.] – YouTube/(D2L)

**Readings/Activities:**

1/28 BEGIN SHORT ESSAY DISCUSSIONS (C, G, Re, Sch)  
*The History of Sexuality, Vol. 1*: Foucault, “We ‘Other Victorians.’”  
*Queer Inclusion in Teacher Education*: Murray, “Theory and Inclusion in Education Framework.”

✓ WEEK FOUR

2/2 Joyrich. “Epistemology of the Console” (D2L)

2/4 SHORT ESSAY DISCUSSION (D, H, Ro, T)

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*Monsters in the Closet*: Benschhoff, “Intro: The monster and the homosexual.”  
Custen, “Where is the Life that Late He Led?” (D2L)

✓ WEEK FIVE

2/9 *Monsters in the Closet*: Benschhoff, “Defining the monster queer...”

2/11 SHORT ESSAY DISCUSSION (E, M, Sca)  
*Nobody Passes*: Boyd, “Persephone” + André, “And Then You Cut Your Hair”

III. IDENTITIES

**Lesson Outcome:** Determine how depictions of gender and sexual identities inform our understanding of gender.

**Screen:** Excerpts from *The Celluloid Closet*. Documentary. – Amazon  
*Tongues Untied* (Marlon Riggs, 1989) [55 min.] – DailyMotion/(D2L)  
*The Brandon Teena Story* (1998) [90 min.] – Hulu/(D2L)

**Readings/Activities:**

✓ WEEK SIX

2/16 Mercer. "Black Gay Men in Independent Film" (D2L)  
Cvetkovich. "In the Archives of Lesbian Feelings" (D2L)

2/18 SHORT ESSAY DISCUSSION (C, G, Re, Sch)  
Stryker, “Transgender History, Homonormativity, and Disciplinarity.” (D2L)  
Alexander. “Transgender Rhetorics” (D2L)

✓ WEEK SEVEN

2/23 *New Queer Cinema*: Contreras, “Spectacle, Race, Utopia.”  
*Gender Trouble*: Butler, “Preface.”

2/25 SHORT ESSAY DISCUSSION (D, H, Ro, T)  
Dr. David Gracon, Comm. Dept., Guest Lecture on Documentary Filmmaking.  
Bersani, “Cinema: Forms of Being” (D2L)

IV. SEX

**Lesson Outcome:** Evaluate depictions of gender and sexual identities.

**Screen:** Excerpts from *The Celluloid Closet*. Documentary. – Amazon  
*Pink Flamingos* (John Waters, 1972) [90 min.] –Booth Library  
*Boys Don't Cry* (Kimberly Peirce, 1999) [118 min.] – Booth Library/Amazon

**Reading/Activities:**

✓ WEEK EIGHT

3/2 SHORT ESSAY DISCUSSION (E, M, Sca)  
Dyer, “Coming to Terms: Gay Pornography” (D2L)  
Fung, “Looking for my Penis: The Eroticized Asian in Gay Video Porn.” (D2L)

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- 3/5 *New Queer Cinema*: Pearl, "AIDS and the New Queer Cinema."  
Siobhan Somerville, "the Homosexual Body" (D2L)

✓ WEEK NINE

3/9 – TAKE HOME MIDTERM (NO CLASS)

- 3/11 SHORT ESSAY DISCUSSION (C, G, Re, Sch)  
*The History of Sexuality, Vol. 1*: Foucault, "The Incitement to Discourse."  
Babuscio, "The Cinema of Camp." (D2L)

**3/16 – 3/20 – SPRING BREAK**

V. PERFORMANCE

**Lesson Outcome:** Identify how gender and sexual identities are performed.

**Screen:** *Paris Is Burning* (Jennie Livingston, 1990) [71 min.] – Veoh/(D2L)  
*Pedro Zamora | The Real World* (MTV, 1993) [117 min.] – YouTube/(D2L)  
*An American Family Revisited* (HBO/PBS, 1993) [60 min.] – PBS online/(D2L)

**Reading/Activities:**

✓ WEEK TEN

- 3/23 SHORT ESSAY DISCUSSION (D, H, Ro, T)  
*Gender Trouble*: Butler, "The Compulsory Order of Sex/Gender/Desire." +  
"Prohibition, Psychoanalysis, and the Production of the Heterosexual Matrix."

- 3/25 *Gender Trouble*: Butler, "Lacan, Rivere and the Strategies of Masquerade."  
Muñoz, "Pedro Zamora's Real World of Counterpublicity: Performing an Ethics  
of the Self."

✓ WEEK ELEVEN

- 3/30 SHORT ESSAY DISCUSSION (E, M, Sca)  
*Cruising Utopia*: Muñoz, "Introduction: Feeling Utopia" (D2L)

- 4/1 – STUDENT RESEARCH DAY (NO CLASS)  
*Gender Trouble*: Butler, "Gender Complexities and the Limits of Identification."  
Rich, "Compulsory Heterosexuality and Lesbian Existence." (D2L)

✓ WEEK TWELVE

- 4/6 Discuss Readings. Individual Check In.

- 4/8 – STUDENT RESEARCH DAY (NO CLASS)  
*Gender Trouble*: Butler, "Language, Power and Strategies of Displacement." +  
"Bodily Inscriptions, Performative Subversions."

VI. MAINSTREAM

**Lesson Outcome:** Show how gender and sexual identities are maintained.

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**Screen:** *The Kids Are All Right* (Lisa Cholodenko, 2010) [106 min.] – Booth Library  
*Brokeback Mountain* (Ang Lee, 2005) [134 min.] – Booth Library  
Selections "It Gets Better" - YouTube /(D2L)

**Readings/Activities:**

✓ WEEK THIRTEEN

4/13 SHORT ESSAY DISCUSSION (C, G, Re, Sch)  
*The History of Sexuality, Vol. 1*: Foucault, "Scientia Sexualis."  
*New Queer Cinema*: Benschhoff. "Reception of a Queer Mainstream Film."

4/15 Sedgwick, "How to Bring Up Your Kids Gay." (D2L)  
Jack Halberstam, "The Kids Aren't All Right!"  
(<http://bullybloggers.wordpress.com/2010/07/15/the-kids-arent-alright/>).

✓ WEEK FOURTEEN

4/20 SHORT ESSAY DISCUSSION (D, H, Ro, T)  
*Monsters in the Closet*: Benschhoff, "Satan spawn and out and proud..."  
Ahn, "Queer Approach to Media" (D2L)

4/22 "ACU - Queer Theory's Relevance to Student Learning" (D2L)

✓ WEEK FIFTEEN

4/27 SHORT ESSAY DISCUSSION (E, M, Sca)  
*Queer Inclusion in Teacher Education*: Murray, "Chapter 6, Teacher Educators  
Queer Their Practice."

4/29 *Queer Inclusion in Teacher Education*: Murray, "A Call to Action."