

**Dr. Bucher**

**MWF 11:00-11:50, EVA220**

**Office: Evans 225A**

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**Office hours: Monday 2-4 p.m., Wednesday 10-11 a.m. and 1-3 p.m., Thursday 12:30-3:30 p.m., Friday 9-11 a.m., and by appointment**

While homosexuality as a word did not enter the English language until the late 19<sup>th</sup> century, same-sex love, desire, and relationships have existed and been written about since the beginnings of recorded human history. The formal study of same-sex love in literature found its beginnings in conjunction with the development of women's studies courses and programs in the late 1970s and early 1980s. This course will explore gay and lesbian literary studies by focusing on three areas: (1) a basic introduction to gay and lesbian (and queer) literary theory as well as a history of their development (2) gay/lesbian readings of traditional canonical texts and (3) a historical survey of gay and lesbian writers, primarily in the British and American tradition. Students should expect to read and discuss literary texts, as well as examine and discuss the historical, sociological, psychological, and political contexts which have helped to create this thriving field of literary studies.

### **Catalog description**

ENG428 Topics in Language and Literature: Concentrated advanced study in a special topic in Western literature or culture. May be retaken for credit, provided course content varies. *PR: one 200-level literature course.*

HON250 Honors Seminar: Addresses a variety of topics from an interdisciplinary approach, depending on the instructor or instructors. *May be used to satisfy an appropriate general-education requirement. May be repeated once for credit if different topic covered.*

### **Course purpose**

See opening description

### **Student Learning Outcomes**

- 1) To gain a basic knowledge of gay, lesbian, and queer literary theory
- 2) To work to build your own understanding of how to define gay and lesbian and/or queer literature
- 3) To learn how to "do" gay and lesbian and/or queer readings of literary texts
- 4) To become acquainted with the developing canon of gay and lesbian literature and writers in Britain and the U.S.
- 5) To understand the socio-historical factors that have shaped gay and lesbian literature and literary theory
- 6) To continue to hone your critical thinking, reading, and writing skills
- 7) To nurture your passion for the written word

### **Assessment measures**

You will show that you have met the course goals, excepting number 7, by demonstrating an acceptable level of competency and knowledge on daily reaction cards for the readings, a socio-historical project (essay and poster presentation), a 5-8-page critical essay and a take-home final.

### **Method of instruction**

This is a lecture and discussion class, though the emphasis is solidly on the latter. I thrive -- and I suspect most of you do too -- in a class in which instructor and students learn from each other by engaging in a lively exchange of ideas. While I will occasionally talk "at" you, I will also ask you to bear a good bit of responsibility for your own learning. Sharing your ideas and written responses and making oral presentations are some of the ways I will ask you to do so.

### **Required texts and materials**

Baldwin, James. *Giovanni's Room*. (Dell)  
 Brown, Rita Mae. *Rubyfruit Jungle*. (Bantam)  
 Feinberg, Leslie. *Stone Butch Blues*. (Alyson)  
 Kushner, Tony. *Angels in America: Part One Millennium Approaches*. (Theatre Communications Group)  
 Hall, Radclyffe. *The Well of Loneliness*. (Anchor)  
 Isherwood, Christopher. *A Single Man*. (U of Minnesota P)  
 Melville, Herman. *Billy Budd and Other Stories*. (Penguin)  
 Winterson, Jeanette. *Oranges Are Not the Only Fruit*. (Grove P)  
 Other readings online or reserve or handouts  
 Pack of 5 x 8 index cards  
 You'll also need to budget for materials for your poster presentation

### **Course requirements and grading**

Daily summary and reaction cards	35%
Socio-historical project (essay and poster presentation)	30%
5-8 page critical essay	25%
Take-home final exam	10%

**Grading** is done on a 10-point scale with plusses and minuses:

A: 93-100	C+: 77-79
A-: 90-92	C: 73-76
B+: 87-89	C-: 70-72
B: 83-86	D+: 67-69
B-: 80-82	D: 60-66
	F: 59 and below

### **Classroom policies**

**Attendance:** You are expected to attend class. I reserve the right to penalize your final grade for excessive absences (more than four). Absences as a result of sickness, family emergency, or valid campus obligations will be excused with written documentation from an appropriate party. If you know you are going to miss class, try to let me know via phone or e-mail. Also -- please be on time! Consistent tardies will begin counting as absences. You may not turn in a reaction card for a day you miss that is not excused.

**Late work:** You lose half a letter grade for every day (not every class day) it's late.

**Cell phones and laptops:** Please turn off all cell phones before coming into the classroom; do not check or send text messages during class. I prefer you not use laptops in class, but if you do so, please make sure you are taking notes on it. Please don't make me have to act like a high school teacher and come around to see you on Facebook or surfing or gaming or checking email.

**Office hours:** Please feel free to come and see me during office hours. That time is yours. When you come to see me, please come prepared with specific questions you have about the writing/essay/reading you are working on.

**Academic integrity / plagiarism:** Don't cheat and don't turn in as yours something which is not. Document all sources you use. Cheating of any kind will result in failure on the particular assignment and may cause you to fail the course. Cheating may also jeopardize your attendance at Berry. Please see the policy on academic integrity in the catalog p. 27 and the *Viking Code* pp. 16-17.

**Americans with Disabilities Act:** Any student who requires accommodations in this course under the Americans with Disabilities Act is urged to contact the Ms. Van Cise at the Academic Support Center in Krannert 301 (ext. 4080) immediately. Failure to contact the center, which will then contact me, will constitute acknowledgment that no disability exists and no accommodations are needed.

**Resources:** The Writing Center in Evans 233 is staffed with tutors who can help you with all aspects of your writing (though they will not simply proofread paper for you). Feel free to use the Center as often as you wish.

Students who believe they may need tutoring in this class are encouraged to contact me as soon as possible so that arrangements can be made with the Academic Support Center to provide a tutor in a timely manner.

### **Manuscript Guidelines for writing assignments**

Use MLA formatting and documentation for all work; this includes the following:

- All work (unless specified otherwise) should be typed and double-spaced (NOTE: everything in the paper should be double-spaced – off-set quotations and works cited page included). Weekly reaction papers are single-spaced.
- Use one-inch margins all around.
- Use 10-12 point font of a traditional type (ie. Times New Roman, Arial, Courier)
- No title pages. Your name, the course number and title, my name and the due date should be typed and double-spaced in the upper-left corner.
- **Number your pages!!!!!!**
- Provide a creative and appropriate title

**Tentative schedule:** Please be aware that the following schedule may change as we move throughout the semester. Though we will try to stay on track, good, productive discussion is more important than staying bound to the schedule, so don't worry if some selections are omitted or if we get behind. **The reading load is heavy, I know.**

### Week One

W Jan 13 Intro to course and syllabus.  
 F 15 **History and theory:**  
 Gregory Bredbeck, "Literary Theory: Gay, Lesbian, and Queer" from glbtq.com;  
 Crew and Richter, "The Homophobic Imagination: An Editorial" from  
*College English* (1974); William J. Spurlin, "Theorizing Queer Pedagogy in  
 English Studies After the 1990s" from *College English* (2002) – all on VW

### Week Two

M 18 **Dr. King Holdiday – no class.**  
 W 20 Jacob Stockinger, "Toward A Gay Criticism" (VW); Terry Castle, "Introduction" to  
*The Apparitional Lesbian: Female Homosexuality and Modern Culture*; Eve  
 Kosofsky Sedgwick, "Introduction" from *The Epistemology of the Closet*  
 F 22 **"Doing" gay/lesbian/queer readings of traditional/ostensibly heterosexual  
 texts:**  
 Leslie Fiedler, from *Love and Death in the American Novel*; Melville, *Billy Budd*,  
*Sailor* (Ch. 1-16, 291-336)

### Week Three

M 25 Robert K. Martin, "Introduction" from *Hero, Captain, Stranger, Billy Budd, Sailor*  
 (Ch. 17-end, 336-385)  
 W 27 Bonnie Zimmerman, "Perverse Reading: The Lesbian Appropriation of  
 Literature"; Kate Chopin, "Fedora" and "Lilacs"  
 F 29 Kate Chopin "Charlie"

### Week Four

M Feb 1 Christina Rossetti, "Goblin Market"  
 W 3 **A partial canon of gay and lesbian literature and writers:**  
 Walt Whitman, *Calamus* poems from *Leaves of Grass*  
 F 5 Walt Whitman, *Live Oak with Mosses*

### Week Five

M 8 Lillian Faderman, "Introduction" from *Surpassing the Love of Men*; Sarah Orne  
 Jewett, "Martha's Lady"; poems by Amy Lowell  
 W 10 Radclyffe Hall from *The Well of Loneliness*, Ch. 1-2 (11-29); Ch. 8 (72-79); Ch.  
 10-12 (87-107); Ch. 16-20 (128-159)  
 F 12 Radclyffe Hall from *The Well of Loneliness* Ch. 26-27 (191-205); Ch. 31 (237-  
 248); Ch. 34 (264-273); Ch 37-39 (294-317); Ch. 43-44 (338-357).

### Week Six

M 15 Ch. 45-end (357-437)  
 W 17 excerpt from Richard Bruce Nugent, *Gentleman Jigger*; James Baldwin,  
*Giovanni's Room* (1-71, Part One)  
 F 19 James Baldwin, *Giovanni's Room* (75-end, Part Two)

Week Seven

- M 22 excerpts from *Chris and Don*.  
 W 24 Christopher Isherwood, *A Single Man* (9-102).  
 F 26 Christopher Isherwood, *A Single Man* (102-186).

Week Eight

- M Mar 1 Lillian Faderman, "Butches, Femmes, and Kikis: Creating Lesbian Subcultures In the 1950s and 1960s"; Leslie Feinberg *Stone Butch Blues* (Ch. 1-8, 5-90).  
 W 3 Leslie Feinberg, *Stone Butch Blues* (Ch. 9-16, 91-196).  
 F 5 Leslie Feinberg, *Stone Butch Blues* (Ch. 17-26, 197-301).

Week Nine

- M 8 Rita Mae Brown, *Rubyfruit Jungle* (Ch. 1-10, 3-131).  
 W 10 Rita Mae Brown, *Rubyfruit Jungle* (Ch. 11-18, 135-end).  
 F 12 **Critical essay due**  
 Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" and selections from *Twenty-One Love Poems*

Week Ten

- M 15 **Spring Break**  
 W 17 **Spring Break**  
 F 19 **Spring Break**

Week Eleven

- M 22 Audre Lorde, "Scratching the Surface: Some Notes on Barriers to Women and Loving" and excerpts from *Zami: A New Spelling of My Name*  
 W 23 Donna Jo Smith, "Queering the South: Constructions of Southern/Queer Identity"; Harlan Greene, "Charleston, South Carolina"; Mab Segrest, "Lines I Dare': Southern Lesbian Writing"  
 F 25 John D'Emilio, "Laying Claim to Family"; Minnie Bruce Pratt, poems

Week Twelve

- M 29 Jeanette Winterson, *Oranges Are Not the Only Fruit* (1-60)  
 W 31 Jeanette Winterson, *Oranges Are Not the Only Fruit* (61-118)  
 F Apr 2 **Good Friday – no class**

Week Thirteen

- M 5 Jeanette Winterson, *Oranges Are Not the Only Fruit* (118-176)  
 W 7 Tony Kushner, *Angels in America* (3-46, Act One)  
 F 9 **SSSL Conference for Dr. Bucher – reading/work day**

Week Fourteen

- M 12 Tony Kushner, *Angels in America* (47-199, Act Two)  
 W 14 Joseph Beam, "Brother to Brother: Words from the Heart"; Marlon Riggs, "Black Macho Revisited: Reflections of a SNAP! Queen"  
 F 16 **Encyclopedia article due**  
 Randall Kenan, "The Foundations of the Earth"; poems by Essex Hemphill, David Frechette, Melvin Dixon, and Marvin K. White

Week Fifteen

M	19	Jennifer Esposito and Bettina Love, "The Black Lesbians are White and the Studs are Femme: A Cultural Studies Analysis of <i>The L Word</i> " (VW); Sapphire from <i>Push</i>
W	21	poems by Kitty Tsui and Rafael Campo
F	23	Brief interlude – "Straight Writing Gay?" -- Annie Proulx, "Brokeback Mountain"

Week Sixteen

M	26	<b><u>poster presentations</u></b>
W	28	<b><u>poster presentations</u></b>
F	30	<b><u>poster presentations</u></b>

**Final exam period is scheduled for Wednesday, May 5, 1:30-3:30**