TEACHING PORTFOLIO

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Whether I’m developing a syllabus, an assignment, or a lesson plan, I continually return to this question: What material/ emotional/ pedagogical difference will make in students’ lives?

Keeping this question in mind, I build from what students already know as a way to launch them into discussions of course material. For example, to demonstrate how professional communication can profoundly impact our everyday lives, I asked my Workplace Writing students to research fledgling student organizations and compose recommendation reports that might assist student org leaders as they sought to increase group membership, bolster campus presence, and locate opportunities for community outreach. Employing a similar approach, I used graphic novels as a vehicle for exploring academic discourse in Intro to Literary and Cultural Studies. Using the graphic novel theme, I encouraged students to synthesize theoretical concepts they encountered in the form of semester-long comic strip. Though this project was certainly fun, it also helped students to articulate complex ideas in their own words. Because I create environments where their ideas and lives matter, students are able to engage with course material even as they experience cognitive dissonance.

Of course, interrogating one’s beliefs isn’t always easy. Knowing this, I present students with assignments that help them navigate unchartered ideological waters. For instance, I encouraged my Queer Rhetorics students to revisit a specific instance in their lives where they experienced difficulty responding to someone’s anti-lgbtq viewpoint. I then challenged students to employ Wayne Booth’s “listening rhetoric” in order to listen to their opponents’ arguments, examine their warrants, and (where possible) find a space for dialogue. Anticipating that common ground wouldn’t always be possible, I also challenged students to consider how the discursive breakdowns they experienced might illuminate a shared, ethical obligation to widen our understanding of the human community.

Making peace with the messiness of learning also informs my approach to writing instruction. To demystify academic writing, I assure students that even the best writers must struggle through many drafts before getting it right. My College Composition students see this exemplified in my classes in several ways. First, I introduce major writing assignments at the beginning of each course sequence. Thereafter, I employ course readings to address key components of the assignment so that, by the time their first draft is due, students have the confidence to get writing. I also devote two back-to-back classes to the revision process. The first of these is a writing studio, where I provide feedback to students’ works-in-progress. Not only do students leave the studio with a clear understanding of what I’m looking for in their writing but they also have a model for how to respond to their peers’ papers for the following class—where we engage in a more traditional peer review session. Finally, to encourage intellectual risk-taking, I remind students that I prioritize the quality of their ideas when assigning grades. So as not to overwhelm students with negative feedback on their papers, I offer students three concrete goals to improve style and grammar in their writing—and I hold them accountable for making good on these improvements in subsequent writing.

As an educator, I measure my success by whether students are able to employ course/internship skillsets to make meaningful interventions the public sphere. For example, I was delighted that my students Brian Butterfield and Courtney Lattimore won awards for their academic writing, which was then published in College Composition at Miami. And when Matt Werner’s Season of Upsets and James Robertson’s “Confidential” were accepted for publication, I took pride in knowing that these works originated from my creative nonfiction class. In a different vein, I celebrated with Tariq Lacy...
and Nik Niesel as they leveraged their internships to pursue their career goals. Though I’m certainly proud of their achievements, I am most proud that so many of my students have employed the skills gained in my classroom to elevate community conversations on equity and justice.
Commendation for Influence on Students
Center for the Enhancement of Learning, Teaching & University Assessment, Miami University of Ohio (2015)

Commendation for Influence on Students
Center for the Enhancement of Learning, Teaching & University Assessment, Miami University of Ohio (2012)

Outstanding Teaching Award
English Department, Miami University of Ohio (2011)

Commendation for Influence on Students
Center for the Enhancement of Learning, Teaching & University Assessment, Miami University of Ohio (2010)
The world of old tales existed parallel to ours, as David’s mother had once told him, but sometimes the wall separating the two become so thin and brittle that the two worlds started to blend into each other. — John Connolly

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Course Goals & Description
The aim of English 112 Composition and Literature is to help you become a more effective, and ethical, reader and writer. To this end, we will take up various points of analysis—literary, rhetorical, and historical—to highlight the conceptual/contextual frameworks that undergird cultural texts. Because the Miami Plan emphasizes the link between reflection and informed action, this course will also assist you in furthering your critical thinking skills. Additionally, during the semester, you will have multiple opportunities to engage with other learners as you think through course material.

The fairy tale genre will serve as our particular point of entry in this course. We’ll start the course with what you already know: the classics collected by Hans Christian Anderson, the Brothers Grimm, and others. But along and along, during this semester, we will also trouble the notion that fairy tales are innocent stories about magical beanstalks and gingerbread houses. While fairy tales can be fun, they are also powerful cultural mechanisms for shaping the way we think about gender, race, class, sexuality, ability, and embodiment. As the class progresses, I will ask you to examine more modern iterations of fairytales like John Connolly’s The Book of Lost Things or Cory Edwards, Todd Edwards, and Tony Leech’s Hoodwinked. Finally, building from the insights you’ve gleaned throughout the semester, you (and your group mates) will create your own fairy tale that pushes at some of the social boundaries mentioned above.

Course Texts
• The Book of Lost Things (2007) – John Connolly

Course Overview
Inquiry 1 – Reflection: Reader Histories and Critical Reading Practices (Week 1)
This sequence asks you to unearth your earliest experiences with reading, all the way back to the time you first encountered things like fairy tales and when you first began reading on your own. We will end the sequence by introducing rhetorical strategies for reading and writing about literature and literary theory.

Inquiry 2 – Something Old: Rethinking the Classic Fairy Tale (Weeks 2–5)
Building from the previous week, we will take a closer look at the histories and various purposes of fairy tales like "Little Red Riding Hood," "Beauty and the Beast," "Snow White." Working from the premise that these stories serve a social function beyond mere amusement (and sometimes terrifying children), we will investigate the potential purposes of such stories then and now. To help us in this task, we will read, annotate, and reflect upon critical, academic interpretations of popular fairy tales.

*Inquiry 3 – Something Borrowed: Critical Perspectives on Remixed Tales (Weeks 6–10)*

Drawing from the work we’ve done in the previous inquiry, we will use our new critical lenses to examine John Connolly's *The Book of Lost Things*. Not mere "kids' stuff," Connolly's work is a gritty, modern fairytale for adult audiences. While this remixed tale is certainly entertaining, it is certainly not perfect. Keeping that in mind, I will ask you to write an essay that examines how Connolly's work both pushes at and reaffirms contemporary social boundaries.

*Inquiry 4 – Something New: Refiguring the Fairy Tales (Weeks 11–16)*

In the last weeks of class, you will join several of your peers in an artists/writers collaborative, where you will research, create, and illustrate your own fairy tale. The twist, of course, is that this fairy tale must push at contemporary social boundaries—be it gender, race, sexuality, embodiment, ability, gender identity, class, etc. This group project will count as your final exam.

**Assignments and Grades**

You can earn up to 100 total points in this class. Please see the breakdown of points below:

65 Points—Three Final Papers/Projects
You will complete three major projects for this class. Because these assignments represent such a large portion of your grade, we will incorporate peer response during the drafting phase of these papers. I will also distribute your writing assignment prompt (with all pertinent due dates posted) at the beginning of each sequence.

- 15 Points—Assignment #1: Annotated Bibliography and Reflection
- 20 Points—Assignment #2: Literary Analysis
- 20 Points—Assignment #3: Research Project
  - Final Project (15)
  - Project Introductory Letter (4)
  - Confidential Peer Evaluations (1)

10 Points—Peer Response
For Assignment #1 and Assignment #2, you will be required to meet with your assigned writing group and offer detailed responses to their drafts. I will grade you for these efforts. Each peer review session is worth 5 points.

20 Points—Quizzes
During the semester, you will take five pop quizzes. Each quiz will be worth 4 points.

15 Points—Class Participation
I expect a high level of participation in this class. Be prepared to speak about readings thoughtfully and to answer and ask questions that engage others. You can earn (or lose) fifteen total participations points during the semester. As a point of reference, each week of class (less the first meeting) is worth 1 point (or ½ point per class session). Here's my rating system for participation:
• 1 Point: The student comes to class every day prepared to take part in class discussion. The student offers engaging questions and thoughtful responses to course material. The student is attentive in class, actively taking notes related to class discussion. The student is always respectful of her teacher and peers. This student is never tardy and never misses class.

• ¾ Point: The student frequently comes to class prepared to take part in class discussion. The student offers engaging questions and thoughtful responses to course material. The student is attentive in class, actively taking notes related to class discussion. The student is always respectful of her teacher and peers. This student is rarely tardy and rarely misses class.

• ½ Point: The student sometimes comes to class prepared to take part in class discussion—though habitually the student is unprepared to participate in class. The student offers questions and responses to course material—though sometimes these questions/responses are half-hearted. The student is sometimes attentive in class, actively taking notes related to class discussion. At other points, the student is not attentive. The student is always respectful of her teacher and peers. This student is occasionally tardy and occasionally misses class.

• 0 Points: The student rarely comes to class prepared to take part in class discussion. The student rarely offers questions and responses to course material. The student is rarely attentive in class—which is made apparent by falling asleep in class, texting in class, talking out of turn to peers, or otherwise "multi-tasking" in class. The student is somewhat disrespectful of her teacher and/or peers. This student is occasionally tardy and occasionally misses class.

Classroom Policies

Academic Integrity

Miami University has a zero tolerance policy for plagiarism, which is the act of presenting another's ideas as your own. Turning in another student's work, turning in work you have composed for another course, paraphrasing a text slightly without giving proper credit to the original author, and using unique concepts without reference to their original thinking are all instances of plagiarism.

Attendance

Attending class on time is mandatory. Every 3 times you are late will count as 1 absence. If you miss more than 2 classes, your overall course grade will be lowered by 1/3 (e.g. from a B to a B-). If you miss 7 or more classes, you will automatically fail the course. If you miss a class, you are responsible for getting the assignments and notes from a classmate. Sometimes, however, emergencies happen and folks miss more than one class. If you have a legitimate reason for missing more than one class (experiencing a serious illness, having to care for a sick child, or attending a funeral), I do make exceptions to this rule. However, I do ask that you contact me immediately to let me know that you will miss class, and I also ask that you provide some kind of documentation when you return to class. Please keep in mind that having to miss class for work, for roommate drama, for your kid's dance recital, or for vacation, etc. do not count as legitimate emergencies. Plan accordingly.

Checking Your University Email

Please check your university email account regularly. This will likely be a requirement for most of your classes here at Miami University. Sometimes, things come up (especially with all the winter weather), and email is the easiest way for instructors to communicate in a timely manner to their students. As a rule of thumb, I would recommend checking your email the first thing in the morning, just in case.
Classroom Citizenship
At this university, students and faculty are afforded an academic environment that allows for intellectual and creative expression. Challenging issues and ideas may arise, because one of the goals of a university is to challenge us to rethink all that we know (and all that we don't know). This demands that we all share responsibility for creating and maintaining an environment that encourages civil interaction. In part, this means that we must be sensitive to what we say and do, how we act, how our words and actions have consequences, and how our words and actions affect others. In order to build our community of writers and thinkers, we must feel safe expressing our opinions, trusting that others will listen and respond with consideration. As your teacher, I pledge that I will treat each of you with respect, and I expect each of you to do the same. Offensive remarks (concerning race, gender, gender identity, ability, ethnicity, sexual orientation, etc.) will not be tolerated. If, at any time, you feel the group is not fulfilling our goal of maintaining a respectful and civil environment, you have the right and responsibility to share your concerns with me or with the class.

Electronic Devices
Students may not use personal technology devices in the classroom without the permission of the instructor. Such devices include mobile email devices, smartphones, mobile phones, iPods, iPads, laptops, and similar technologies. These items may be brought to class, but they may be taken out and used by students only with the instructor's specific direction to do so and for purposes of achieving the learning objectives of the course. Notes may be taken using paper and pen/pencil, and students may type (word-process) notes outside of class time if they wish to do so. All mobile phones must be turned off during class. Any student who fails to follow these guidelines will be asked to leave class. Exceptions will be made in the case of students who need personal technology devices in order to learn course content due to documented disabilities (e.g.: visual or auditory disabilities).

Late Work
Papers and other assignments are due at the beginning of the class period on the date listed. While I appreciate that sometimes things go awry in our schedules, please note that every day that an assignment is late, it goes down by 1/2 a letter grade. (So, for example, a grade that might have received a B will receive a C+.) The only exception to this is in the case of a serious emergency (e.g. serious illness, death in the family, etc.). In these cases, please contact me as soon as possible.

Missing Peer Review
Ideally, on the day we get into groups to workshop papers, everyone shows up (all bright and happy) and everyone has their papers. But sometimes it doesn't work out that way, so here's the deal. If you show up to class without a full draft of your paper, you can still participate in the workshop by reading your peers' papers. However, since you haven't come in with your own work, you will only be eligible to receive 2.5 points for peer review (instead of the full 5 points). If you are absent on peer review day, you will not receive any points for peer review. Be careful of this. It is better to show up empty-handed and receive half points than it is to receive no points. I have seen good grades tank pretty quickly when folks skip out on peer review. All that said, if you miss peer review for a legitimate reason, you may make up these peer review points by having an MUH writing tutor review your draft. Make sure to get documentation to prove that you saw a tutor.

Missing Quizzes
You cannot make up missed quizzes. The only exception to this is in the case of a serious emergency (e.g., serious illness, death in the family, etc.). Also, please know that I will not repeat pop quiz questions for you if you come to class late. If you show up during the middle of the third question, such is life. Take the quiz from that point and move on. In general, however, I will give six pop quizzes during the semester and drop your lowest score.

Revising Papers
You may choose to revise Assignments #1 and #2 for a better grade. Revision is not editing but instead a thoughtful process wherein you re-think and re-see your writing. For this reason, I expect more than superficial changes to your work. All revisions must be printed out and resubmitted in a project folder that includes the previously graded draft, your new draft, all informal writing toward revision, and a writer's memo detailing the changes you've made. Your folder must contain all of these documents at the time you hand it to me; otherwise, I will not review your revised paper. I will average your two grades together to determine your final grade.

Students With Disabilities
I am happy to accommodate students with disabilities. As soon as possible, please make me aware of your situation. Miami University also provides assistance for eligible disabled students. On the Oxford campus, please contact the Disability Resources office (19 Campus Avenue Building) or the Learning Disabilities Program (23 Campus Avenue Building) for more information. The telephone number is 513-529-8741. On the Hamilton Campus, please contact Stephanie Dawson (dawsonsd@muohio.edu). You might also find it helpful to visit MUH's website for Disability Services <http://www.ham.muohio.edu/disability_services/index.htm>.

Writing Resources
Ideally, if you need help with your writing, I'd like you to attend my office hours. Still, there may be times when you cannot make my office hours—or you might need more sustained one-on-one time with your writing. On the Hamilton campus, you can contact the Office of Learning Assistance via phone (513.785.3139) or email (muhla@muohio.edu), or you can swing by their office in 102 Rentschler to make an appointment for writing help. If you are interested in more intensive writing assistance, please consider contacting MUH's writing specialist, Janet Valente, via email (valentj@muohio.edu) or via phone (513.785.3194). On the Oxford campus, you can also get assistance with your writing by contacting The Howe Writing Center, located on the main floor of King Library. Make an appointment online at: <http://www.units.muohio.edu/cwe/>.
English 112 Tentative Course Schedule

(Week 1) Inquiry 1: Reader Histories and Critical Reading Practices

Tuesday, August 27
Review Syllabus
Introduce Course Niihka Site
Group Work: "The Top 10"

› HOMEWORK
• Purchase a copy of John Connolly's *The Book of Lost Things*.

Thursday, August 29
Introduce Semester-Long Extra Credit Opportunity
Practice Active Reading with Gibson and Zaidman's "Death in Children's Fairytales"
In-Class Journal: In two sentences or less, what was the Gibson and Zaidman article about? Also, what information was surprising and/or new to you? Why?

› HOMEWORK

(WEEKS 2-4) Inquiry 2: Something Old: Rethinking the Classic Fairy Tale

Tuesday, September 3
Videos of Remixed Fairytales
Discuss "Rumpelstiltskin," "The Water of Life," and "Little Red Riding Hood"
In-Class Journal: Choose one of the assigned fairy tales for today, then comment on: the history of the story, the patterns you see emerging in the story, whether or not—and how—those patterns manifest themselves in other stories you’ve heard.

› HOMEWORK
• Read "Hansel and Gretel" 371–382 and "Snow White and the Seven Dwarfs" 387–400 in Connolly's *The Book of Lost Things* appendix.
• Read Jack Zipes' "Breaking the Disney Spell."

Thursday, September 5
Note-Taking for Academic Articles with "Breaking the Disney Spell"
Discuss "Hansel and Gretel" and "Snow White and the Seven Dwarfs"
Snow White Prezi
Introduce Assignment #1

› HOMEWORK
• Read articles for Assignment #1.

Tuesday, September 10
Review Annotated Bibliography Example
Practice Annotated Bibliography Entry for Gibson and Zaidman article

› HOMEWORK
• Read articles for Assignment #1.
• Begin drafting Assignment #1.
• **Extra Credit Opportunity:** Email me your paper by 5 PM on Monday, September 10th for extra credit. I will use the first 2-3 student papers as workshop models. Not only will you get extra credit if I use your paper, but you will also already have my feedback. 😊

**Thursday, September 12**
In-Class Reading for Assignment #1

**HOMEWORK**
• Finish reading articles for Assignment #1.
• Complete the first draft of your Assignment #1 paper. Bring a copy of it with you to class on Wednesday.

**Tuesday, September 17**
Writing Studio for Assignment #1

**HOMEWORK**
• Type and finalize your Assignment #1 draft. This draft should be the best that you can get it. Print two copies of your paper and bring them to class. As you prepare for your peer review session on Monday, think about the questions you'd like to ask your peers about your writing.

**Thursday, September 19**
Introduce Peer Review Form
Peer Review for Assignment #1

**HOMEWORK**
• Read 1-22 of John Connolly's *The Book of Lost Things*.
• Assignment #1 due at the beginning of class on Wednesday, September 19th.

*(Weeks 5-10) Inquiry 3: Something Borrowed: Critical Perspectives on Remixed Tales*

**Tuesday, September 24**
Assignment #1 Due
Discuss 1-22 of Connolly's *BLT*
In-Class Journal: What kind of character is David? How is he typical/atypical for the boy hero in a fairy tale?

**HOMEWORK**
• Read 23-54 of John Connolly's *The Book of Lost Things*.

**Thursday, September 26**
Introduce Assignment #2
Discuss 23-54 of *BLT*
In-Class Journal: In this section, we begin to see a kind of slippage happening between David's world and another world of books. Find three instance of this happening in the text. What do you think this means?

**HOMEWORK**
• Read 55-120 of John Connolly's *The Book of Lost Things*. 
**Tuesday, October 1**
Discuss 55–120 of *BLT*
In-Class Journal: In this section, the Woodsman tells David two tales that should seem familiar to you—the tale of Red Riding Hood and the tale of Hansel and Gretel. But Connolly’s versions of these stories are a bit different. Reflect on how these stories are different and what Connolly might be trying to get at here.

**HOMEWORK**
- Read 121–176 of John Connolly's *The Book of Lost Things*.

**Thursday, October 3**
Discuss 121–176 of *BLT*
In-Class Journal: In this section, we meet Snow White and the Huntress—and Connolly paints neither of these women in a flattering light. And if we look back to the story of Red Riding Hood, she's not looking so great either? How do these representations both push at and reaffirm social boundaries in terms of femininity and gender?

**HOMEWORK**
- Read 177–232 of John Connolly's *The Book of Lost Things*.

**Tuesday, October 8**
Discuss 177–232 of *BLT*
In-Class Journal: In this section, the Crooked Man attempts to turn David away from Roland. How does he attempt to do this? And what's the irony here—who's really the dangerous one between the two? Related to this, what larger social commentary might Connolly be trying to make here? And how might his representation of Roland both push at and reaffirm social boundaries?

**HOMEWORK**
- Read 233–279 of John Connolly's *The Book of Lost Things*.
- Begin drafting Assignment #2.
- **Extra Credit Opportunity**: Email me a draft of your Assignment #2 paper by 5 PM on Wednesday, October 10th for extra credit. I will use the first 2–3 student papers as workshop models. Not only will you get extra credit if I use your paper, but you will also already have my feedback.

**Thursday, October 10**
Discuss 233–279 of *BLT*
Representations of Race, Class, Stature, Gender, Age, and Sexuality in *The Book of Lost Things*
In-Class Journal: In this section, we begin to see David inhabit a different form of teenage masculinity—one more typical for the boy hero in a fairy tale. Does this serve to reaffirm social boundaries in terms of how a boy-child "ought" to be? Why or why not? How so?

**HOMEWORK**
- Read 281–339 of John Connolly's *The Book of Lost Things*.
- Continue drafting your paper for Assignment #2.

**Tuesday, October 15**
Discuss 281–339 of *BLT*
Review Summary v. Analysis
Review Thesis, Topic Sentence, Evidence

In-Class Journal: Revisit the prompt for Assignment #2. Brainstorm ways that you might approach this paper. Start with examples from the text. Once you've got lots of examples, see what patterns emerge. What arguments can you make about these patterns? Finally, how might you come up with a general, arguable thesis statement that describes these patterns?

HOMEWORK
• Complete the first draft of your Assignment #2 paper. Bring a copy of it to class with you on Monday.

Thursday, October 17
Writing Studio for Assignment #2

HOMEWORK
• Type and finalize your Assignment #2 draft. This draft should be the best that you can get it. Print two copies of your paper and bring them to class. As you prepare for your peer review session on Wednesday, think about the questions you'd like to ask your peers about your writing.

Tuesday, October 22
Peer Review for Assignment #2

HOMEWORK
• Assignment #2 due at the beginning of class on Monday, October 22^nd.
• Send GPat an email by Sunday, October 21^st that details some of the more interesting things you've learned about how people are represented in fairy tales. If you could investigate any of these issues further, which ones would you choose?

(Weeks 10–16) Inquiry 3: Something New: Refiguring the Fairy Tales

Thursday, October 24
Introduce Assignment #4 Project
Assign Groups
Discuss Interests
Brainstorm for Topic

HOMEWORK
• Begin preliminary research for sources. Return to the articles you read for Assignment #1. Find one that applies to your groups interests, re-read it, take notes. Bring your notes to class.

Tuesday, October 29
Discuss Article
Group Research: Working from the Assignment #1 Archive
Navigating Miami's Library Website

HOMEWORK
• Return to the available readings listed for Assignment #1. Find one that you didn't read at the time but that now applies to your groups interests. Re-read it, take notes, and bring your notes to class.
• Login to Miami's library webpage and search for 2–3 articles that might assist your group in the topics you've chosen. These articles must be from peer reviewed academic journals. You don’t have to read these articles just yet, but you should read the abstracts to get a sense of what the articles are about. Copy the citation information, jot a sentence or two on what the article appears to be about. Bring these notes with you to class.

Thursday, October 31
Discuss Article from the Assignment #1 Archive
Review Potential Outside Sources

HOMEWORK
• Read and take notes on article(s) your group has selected from outside research. Bring these notes with you to class.

Tuesday, November 5
Discuss Article from Outside Research
Review Group Ideas in Lieu of Research

HOMEWORK
• Write a one-page reflection on your research, ending with a vision statement regarding your final project. Comment on how the sources should ground your project. How might this change your group’s plans for the project? What direction would you like to see the project take? How is your vision for the project relevant in terms of pushing at social boundaries? Bring this reflection with you to class.

Thursday, November 7
Exchange Reflections
Begin Drafting Group Project Proposal
Sign Up for Meetings with GPat

HOMEWORK
• Draft your three-page proposal for Assignment #3. Your proposal should answer the following questions:
  o First, what are the social boundaries that you’d like to push at in your project? Why does your group feel that it is important to push at these social boundaries?
  o What project format does your group want to take on (e.g. audio-book, film storyboard, or traditional print book)?
  o Very briefly, what kind of story do you think you might want to explore? I'm not looking for a specific storyline here. I'm mostly looking for a brief sketch of your main character and the overarching idea/problem of the story.
  o Finally, and this should take up the majority of the last page, what sources will your group use to inform this project? How will these sources serve as a touchstone for the project—a way to ensure that you're pushing at social boundaries?
  • Revise your group's proposal for Assignment #3. Bring a print copy to your group's meeting with GPat.

Tuesday, November 12
Project Proposals Due
Meet with GPat
Group Work

HOMEWORK
• Determine group mates' strengths. Assign leadership positions.
• Draft detailed calendars.
• Begin working on your project, begin a project log.

Thursday, November 14
Project Proposals Due
Meet with GPat
Group Work

HOMEWORK
• Determine group mates' strengths. Assign leadership positions.
• Draft detailed calendars.
• Begin working on your project, begin a project log.

Tuesday, November 19
Group Calendars Due
Group Work

HOMEWORK
• Continue to work on Assignment #3 according to group calendar.
• Continue to maintain a detailed project log.

Thursday, November 21
Group Work

HOMEWORK
• Continue to work on Assignment #3 according to group calendar.
• Continue to maintain a detailed project log.

NO CLASS: NOVEMBER 26–DECEMBER 1

Tuesday, December 3
Review Introductory Letter
Group Work

HOMEWORK
• Continue to work on Assignment #3 according to group calendar.
• Continue to maintain a detailed project log.

Thursday, December 5
End of the Semester Checklist
Course Evaluations

HOMEWORK
• Finalize Assignment #3 materials for peer review.
• Continue to maintain a detailed project log.
HOMEWORK

- Finalize Assignment #3, and maintain project log until completion.
- Assignment #3 (project, introductory letter, project logs, and confidential peer evaluations) and revisions of Assignments #1 and #2 (optional) are due on Friday, December 13th from 12:00–2:00 PM. All documents for Assignment #3 must be submitted together in a folder and handed in on this day. Optional revisions to Assignments #1 and #2 must also be submitted in a folder. See revision policy in syllabus.
English 112 Extra Credit Assignment
Reflecting on Fairy Tales in Contemporary Film

Lucky you! There are some fun and totally appropriate-for-this-class extra credit assignments just waiting for you on DVD.

Double-lucky! You can complete this extra credit assignment three times.

The assignment is simple:

1. Watch one of the films above. That was easy.
2. Write a one-page, double-spaced reflection on how the film you watched speaks to conversations that we're having in class. Don't just summarize the film—analyze it in terms of what we are talking about in class. While each one of these films is indeed doing something different in terms of pushing at social boundaries, each of these films also reaffirms social boundaries. I want you to think about what all this means.
3. You're done. Success! Print it out, hand it in, and receive your shiny new point of extra credit.
ENG 112 Assignment #1
Re/Searching the Fairytale

In this inquiry, we have read some of the fairytales that John Connolly includes in The Book of Lost Things. Along the way, we have also read two different academic articles that have helped us complicate and historicize the social function of the fairytale. Twice during class time, we have also talked about strategies for closely reading academic works. I will now ask you to build on what you’ve learned so far—both in terms of stretching your understanding of fairytales and in terms of reading academic works.

In the first part of this assignment, I will ask you to compose an annotated bibliography that reviews four academic works. To begin, I will ask you to write bibliographic annotations of two works we’ve already read for class: Zipes’ "Breaking the Disney Spell" and Gibson and Zaidmann’s "Death in Children’s Literature." You must also pick two articles that we haven’t read in class and write annotations for each of these articles as well. The articles you may choose from are listed on our Niihka site under Resources > Course Documents > Inquiry 2 Readings.

Each entry in your annotated bibliography should be approximately 100–150 words (i.e. a modest size paragraph). The entry should begin by articulating the author’s main argument. From here, you should give some indication of the supports—found in the body of the article—that the author uses to illustrate this point. Finally, you should close each entry with a brief reflection on how this helps you "stretch" your previous understanding about the fairytale genre. All annotated bibliographies must follow proper MLA formatting. The annotated bibliography should be approximately 1–1½ pages single-spaced (12 font, one-inch margins).

In the second part of this assignment, I would like you to write a 2–2 ½ page, double spaced paper (12 font, one-inch margins) that reflects on how the articles you’ve chosen in your annotated bibliography equip you to look at fairytales differently. In thinking about what to write in this reflection paper, keep in mind the theme that we’ve returned to often in class: Fairytales are not politically innocent, and they replicate community values—including who is valued and devalued in society.

In writing this reflection, please think of three concrete examples of how the articles you’ve chosen "stretch" your understanding of the fairytale. You will also want to reflect on the value of being able to understand the fairytale genre in this different light. In the reflection, you must reference at least two articles from your annotated bibliography, and one of these sources must be a source that we didn’t read in class.
English 112 Assignment #2

Rethinking the Fairytale: Analyzing Connolly's *The Book of Lost Things*

In the previous inquiry, I asked you to read and reflect on academic discussions of the fairytale, and its cultural and political significance. Specifically, I asked you to look at these articles as a means to stretch your previous understanding of the fairytale genre. I also asked you to rethink the fairytale as an evolving genre and as a genre rife with political implications. Indeed, fairytales narrate community values, which often take the form of expressing who is valued—and devalued—in a particular community. Now, I would like you to use your new knowledge of fairytales as a lens for thinking about John Connolly's *The Book of Lost Things*.

During this inquiry, I've asked you to look for patterns that appear in Connolly's *Book of Lost Things*. For example, you might have noticed the intertextual use of fairytales and how Connolly has revised them in *BLT*. You might have also noticed Connolly's commentary on gender and/or sexuality. Or, some of you might have noticed a more specific commentary—perhaps on motherhood, father figures, or villains. (I'm sure there are more patterns, but you get the point.) All of these patterns reflect purposeful interventions on Connolly's part—what remains is for you to interpret the political significance of these patterns.

What I'd like for you to do for this paper is find a pattern that interests you. Follow that pattern throughout the book. Watch how it develops. Take notes on this, if you haven't already. From these notes, I want you to develop an original idea/thesis about (a) how this pattern functions within the story (b) how it's similar/different to more traditional fairy tale patterns, and (c) how this pattern challenges/reaffirms already existing social boundaries in fairytales. Finally, in your conclusion, I want you to explain why your analysis of this pattern matters and what consequences it might have on a larger scale.

Try not to spread yourself too thin. These papers ought not exceed 5–6 pages. I would like you to quote from the text to support your argument, but take care not to quote from the text just to quote it. As a rule, do not use any quote longer than two typed lines. And don't forget that you can also cite a text by paraphrasing and using in-text citations.

As a rule of thumb, you should first refer to your class notes about how to outline this paper. You should also use your class notes to remind yourself of difference between a summary and an analysis—and how to cite the text using both paraphrasing and direct quotes.
English 112 Assignment #3
Remixing the Fairy Tale

Your final project in this class will reflect a creative application of the cultural knowledge you have gained about fairy tales. In this project, you and your group mates will introduce, write, and illustrate/perform an original fairytale that pushes at social boundaries. In addition to the creative aspect of your paper, your group will submit a two-page, single-spaced letter that introduces your project and explains how it pushes at social boundaries. This letter should draw from the 3–4 academic sources that your group used to create the project.

To shake things up a bit, imagine that you are submitting projects for the following scenario:

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Move over, Walt Disney! Remixed Fairytales for the Next Generation

Push!™ is a nonprofit organization that funds the production/publication of cutting-edge stories for children and young adults. Push!™ funds the following types of projects: film, audio-books, and traditional illustrated books.

Currently, our organization is looking for emerging filmmakers, artists, and authors who have the talent and creativity to "break the Disney spell" and create remixed fairy tales for the next generation. Because Push!™ is invested in creating more socially diverse and equitable fairy tales, we will only consider those submissions that attempt to do something new when it comes portrayals of gender, gender performance, embodiment, race, ethnicity, ability, sexuality, and age. We're tired of the same old characters and storylines—and we hope you are too.

Push!™ takes its mission seriously. We will not accept projects that lampoon our commitment to social justice and ethically representing human diversity. Push!™ wants to show the next generation that fairy tales can be entertaining and inspiring without falling back on well-worn stereotypes and social hierarchies.

To submit your manuscript, audio-book, or film idea for consideration, please refer to the following guidelines:

• For audio-books and illustrated books, please submit your completed project with an introductory letter that introduces your project and explains how it fits Push!'s™ mission. Illustrations, audio recording, and voice acting must be of professional quality.

• For film ideas, we require a detailed storyboard of your project, presented in either PowerPoint or Prezi format. In this presentation, we ask that you introduce all major and minor characters, including illustrations and brief character bios. We also ask that you consider the actors who might play these roles, and we'd also like you to offer a brief rationale for the actors that you choose. We also require a synopsis of the film's major plot points and settings—along with overall morals and themes to be gleaned from the story. Finally, in addition to this presentation, we require an introductory letter that introduces your project and explains how it fits with Push!'s™ mission.
With all projects, we encourage our applicants to research the fairy tale genre and its social implications. All applicants must demonstrate a critical awareness of how their project pushes at the social boundaries that often go untroubled in the fairy tale genre.

Assignment #3 is worth 20 points.

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Please Note: I will not accept late work for Assignment #3. If it's late, you've lost the points. Plan accordingly. Also, please understand that a class absence does not exempt you from turning in assignments or from getting in touch with your peers. You must contact your peers (and me) on the day you miss class. All group mates will be expected to exchange phone numbers and email addresses. In the event that you miss class, you must contact all of your group mates so that you can stay on the same page. Most importantly, please note that your peers will evaluate the quality and quantity of your participation in the project. If you are found to be slacking, I reserve the right to lower your grade on the group project. Likewise, if you flake out completely, you will fail the final.
Two or three things I know for sure, and one of them is that telling a story the way through is an act of love. – Dorothy Allison

English 323 HA: Creative Nonfiction
Spring 2013 | Section HA | W: 4:00–6:40 PM | 316 Mosler Hall

Dr. G Patterson | pattergr@miamioh.edu | 785–3033
Office Hours: W 2:00 PM – 4:00 PM | 231 Rentschler Hall
Office Mailbox: 1st floor of Mosler Hall

Course Description
The aim of this course is to make you a writing rock-star. True story.

While this course may build from the skills you've acquired in other English classes like 111, 112, or 113, the purpose here is to challenge the notion that all academic writing is dry and soul-sucking and that all creative writing is natural, if not divinely inspired. Nope. Creative writing is real-deal work that requires lots of drafting and sometimes (gasp!) research. And contrary to popular belief, academic writing can be both transactional and expressive. It can even be fun.

To prove this to you and to get you on your way to rock-stardom, in this class, we will use the techniques and forms of creative nonfiction to revise papers that you've previously written for other classes. By papers, I'm not just talking about "the pretties." I'm also talking about the awkward ones—the ones sitting on the sidelines, drinking punch, and fidgeting in their dresses at the high school sock-hop. And by revision, I'm not just talking about adding some commas or reorganizing some paragraphs. I'm talking about some radical revision here. Your tired academic papers are gonna get an ambush makeover!

Course Goals: The Four Rs
• Radically rethink the revision process
• Respect your audience by talking to them, not at them
• Recognize and cultivate the potential in your writing and in your peers' writing
• Realize that "good writing" is as much about knowing the rules as it is about knowing when to take a risk and break them

Required Books & Materials
• Writing journal, fun pens, and other artsy supplies (e.g. colored pencils, markers, etc.)
• Tell It Slant – Brenda Miller and Suzanne Paola
• Your old papers – from any class, loved or unloved
• "Course Documents" – on our course Blackboard site
• Please Note: You must bring to class your syllabus, course schedule, reading journal, print copies of scheduled reading assignments, print copies of old paper drafts, and any pertinent handouts.
Course Overview: Four Writing Questions
This course is organized around (you guessed it) four questions about writing. I've chosen these questions as a frame for the class because these happen to be the most frequently asked questions I get about writing. To answer these questions, we'll look to the stylings of both creative nonfiction writers and academic writers who push at the boundaries of academic writing.

Question 1: Is this paper even worth revising? (Weeks 1–3)
The short answer is, "Yes." As a way to prove this, we will begin the course by taking your most unloved papers and turning them into found poems and erasure poems. But here's the twist: For this assignment, you won't just be working with your own writing; you'll also be working with a misfit draft authored by one of your peers. To prep us along the way, we'll be looking at some rockin' found poetry and erasure poetry by folks like Annie Dillard, Travis MacDonald, Claire Farris, and others.

Question 2: Where am I in this paper? (Weeks 4–7)
That's an excellent question. Lots of folks think that good writing—especially academic writing—must avoid personal expressions. But here's a secret: Almost all of the writing you'll ever do (even grocery lists) will be chock-full of personal investments. Such investments should fuel our writing, because when we care, our readers will care too. Neat-o. For this assignment, you will work from a previous paper where you've written yourself out of the draft. Using the guidance of folks like Nancy Mairs, Morris Young, David Sedaris, and Julie Lindquist, we're going to put you back into your writing.

Question 3: What on earth am I saying in this paper? (8–11)
Again, good question. All of us get lost in our writing. Sometimes, we get lost because our sentences read like a 1983 Ford Pony loaded down with bags upon bags of kitty litter, so that we can hit the snowy Ohio roads without spinning out. Clunky prose gets us by—until we can save up for that nice 2008 Subaru Outback with four-wheel drive (wink). Other times, we skip the car altogether and find ourselves on a friggin' spaceship headed toward Mars. In this assignment, you will find a paper where your writing is bogged down—or otherwise spaced out. And taking the lead from folks like Eula Biss, Anthony Farrington, Gloria Anzaldúa, Margaret Atwood, and others, we'll revise our papers into fabulous lyric essays.

Question 4: Why is my research paper so borrrrrrrrring? (Weeks 12–16)
Here's a follow-up question—whoyatalkin'to? There are two major culprits behind the boring research paper: writing about something you could care less about and/or writing to "no one in particular" (i.e. writing to your teacher). For this assignment, we're going to focus on the latter of these boring paper offenders. Using literary journalism and researched essays as our models, and drawing from writers like John McPhee, Jennifer Price, Mike Rose, Erica Rand (and more), we'll revise our papers so that we're talking to (rather than at) an actual audience. What fun!

Assignments & Grades
You can earn up to 100 total points in this class. Please see the breakdown of points below:

50 Points—Writing Portfolio
At the end of the semester, you will revise and reflect on your essays and compile them into a portfolio. Your final portfolio should include:
• Significant revisions of your found poetry, personal essays, lyric essays, and journalistic/research essays. Each of these assignments is worth 10 points.

• A 2–3 page reflection that addresses some of the following questions: How would you describe your writing? In what ways did your writing improve this semester? What have you learned? What do you still struggle with? In the future, how will you stretch your writing boundaries? What kind of writing would you like to work on later? What would you like to read in the future? Your reflection is worth 5 points.

• A 1–2 page manifesto addressing your standards for good creative nonfiction. According to you and your aesthetics, what does good creative nonfiction seek to do? What elements does it contain? How do you know when you spot it? Whose work do you use as models, and why? Your manifesto is worth 5 points.

10 Points—Essay Drafts
We will workshop four pieces for class: your found poems, your personal essay, your lyric essay, and your journalistic/science essay. Because the emphasis here is on work-shopping, I understand that these will be drafts. Keeping that in mind, these drafts must be relatively error-free, and they must be complete—having a beginning, a middle, and an end. You will be required to make photocopies of your draft for each of your group mates. Each of these drafts is worth 2.5 points.

10 Points—Peer Review
You are required to give your peers quality feedback for each of their four major assignments. In addition to a single-spaced, half-page editor's letter, your feedback will also consist of writing notes/questions in the margins of your peer's photocopied paper. Your peers, in turn, will each rate the quality and usefulness of your feedback. Each of these peer review sessions is worth 2.5 points.

20 Points—Writing Journal
During the course, you will be required to keep a writing journal. You will use this journal for writing exercises and reflections—both in and outside of class. Ten of the entries in this journal must be written outside of class. Use the journal writing prompts from the course syllabus. (There are thirteen total journal prompts, and you can complete the other three for extra credit at ½ point each.) These entries must be approximately 200 words (or more); each of these eight entries is worth 2 points.

10 Points—Class Participation and Citizenship
Participation indicates more than just speaking in class; it also reflects your dedication. Good participation means coming to class on time, having completed assignments and having read the material assigned for the day, being prepared to contribute your views on the assigned reading, showing a positive attitude, collaborating enthusiastically, and showing respect to your classmates and to your instructor. It also means turning all electronic devices to an off or quiet mode, and tucking them out of sight. For each instance that you use your electronic device during class, you will receive a half-point deduction of your participation grade.

Course Policies
Please read these course policies carefully. Actually—scratch that. Read the entire syllabus carefully. The course syllabus is a contract of sorts between the teacher and the student. More importantly, if you follow the guidelines set up in the syllabus, you're more likely to be successful in the class. Yay.

Classroom Citizenship
At this university, students and faculty are afforded an academic environment that allows for intellectual and creative expression. Challenging issues and ideas may arise, because one of the goals of a university is to challenge us to rethink all that we know (and all that we don't know). This demands that we all share responsibility for creating and maintaining an environment that encourages civil interaction. In part, this means that we must be sensitive to what we say and do, how we act, how our words and actions have consequences, and how our words and actions affect others. In order to build our community of writers and thinkers, we must feel safe expressing our opinions, trusting that others will listen and respond with consideration. As your teacher, I pledge that I will treat each of you with respect, and I expect each of you to do the same. Offensive remarks (concerning race, gender, ethnicity, sexual orientation, etc.) will not be tolerated. If, at any time, you find something offensive or you feel the group is not fulfilling our goal of maintaining a respectful and civil environment, you have the right and responsibility to share your concerns with me or with the class.

**Attendance**
Attending class *on time* is mandatory. Every 2 times you are tardy will count as 1 absence. If you miss more than 2 classes, your overall course grade will be lowered a half letter (e.g. from a B to a C+). If you miss 4 or more classes, you will fail the course. If you miss a class or are late to class, you are responsible for getting assignments and notes from a classmate.

**Late Work**
Work-shopping days are super-duper important. Since I'll put you into peer review groups in advance of class workshops, I expect you to exchange drafts and respond to your peers' drafts in a timely manner—even if you happen to miss class. If you miss class, email your peers (and me) as soon as possible. Send them an attachment of your paper, along with any relevant introductory comments about your draft. Your peers, in turn, will be expected to email you their papers.

**Checking Your University Email**
Please check your university email account regularly. This will likely be a requirement for most of your classes here at Miami University. Sometimes, things come up (especially with all the winter weather), and email is the easiest way for instructors to communicate in a timely manner to their students. As a rule of thumb, I would recommend checking your email the first thing in the morning, just in case.

**Electronic Devices**
Students may not use personal technology devices in the classroom without the permission of the instructor. Such devices include mobile email devices, smartphones, mobile phones, iPods, iPads, laptops, and similar technologies. These items may be brought to class, but they may be taken out and used by students only with the instructor's specific direction to do so and for purposes of achieving the learning objectives of the course. Notes may be taken using paper and pen/pencil, and students may type (word-process) notes outside of class time if they wish to do so. All mobile phones must be turned off during class. Any student who fails to follow these guidelines will be asked to leave class. Exceptions will be made in the case of students who need personal technology devices in order to learn course content due to documented disabilities (e.g.: visual or auditory disabilities).

**Students With Disabilities**
I am happy to accommodate students with disabilities. As soon as possible, please make me aware of your situation. Miami University also provides assistance for eligible disabled students. On the Oxford campus, please contact the Disability Resources office (19 Campus Avenue Building) or the Learning Disabilities Program (23 Campus Avenue Building) for more information. The telephone number is 513-529-8741. On the Hamilton Campus, please contact Stephanie Dawson (dawsonsd@muohio.edu). You might also find it helpful to visit MUH's website for Disability Services <http://www.ham.muohio.edu/disability_services/index.htm>.

**Writing Resources**

Ideally, if you need help with your writing, I'd like you to attend my office hours. Still, there may be times when you cannot make my office hours—or you might need more sustained one-on-one time with your writing. On the Hamilton campus, you can contact the Office of Learning Assistance via phone (513.785.3139) or email (muhla@muohio.edu), or you can swing by their office in 102 Rentschler to make an appointment for writing help. If you are interested in more intensive writing assistance, please consider contacting MUH's writing specialist, Janet Valente, via email (valentj@muohio.edu) or via phone (513.785.3194). On the Oxford campus, you can also get assistance with your writing by contacting The Howe Writing Center, located on the main floor of King Library. Make an appointment online at: <http://www.units.muohio.edu/cwc/>. 
English 225 Course Schedule & Assignments

**Question 1: Is this paper even worth revising? (Weeks 1–3)**

**Week One**  
**Wednesday, January 16**  
Course Introductions  
Introduce Erasure Poetry

- Read and Discuss: svv's "night," rawbbie's "X," katiekaite's "The Zombie's Lament," Wendy Xu's "Sean Bishop on Erasure Poetry"  
- Writing Journal #1: Find a copy of *The Miami Student* and flip to the crime reports. Drawing from insights of Sean Bishop and others, create an erasure poem of one (or several) of the reports. Afterwards, reflect on the rhetorical usefulness of erasure poetry. For example, how might erasure poems serve as an appropriate vehicle to comment on things often reported in newspapers like beauty ads, unemployment reports, and the like?

**Homework**

- Buy course text. Bring writing journal and supplies to next week's class.  
- Read: Alan Feuer's "Near but Far, and Perhaps Unattainable;" Hart Seely's "The Poetry of D.H. Rumsfeld: Recent Works by the Secretary of Defense;" and Annie Dillard's "Author's Note," "Mornings Like This," and "I am Trying to Get at Something Utterly Heartbroken"  
- Writing Journal #2: Visit CraigsList.org (http://www.craigslist.org/about/sites) and find the listed city closest to your hometown (or, alternatively, closest to where you live now). From here, find the heading "For Sale" and click on the subheading "General." Find the most interesting, bizarre, or mundane ad and create a found poem from this listing. Afterwards, reflect on the rhetorical usefulness of found poetry. How is it similar and/or different from erasure poetry? Curiouser still, how might your previous experiences of place influence the kinds of poetry you create?  
- Dig through your archive of papers, find your least two favorite papers, photocopy them, and bring them to class with you on Wednesday.

**Week Two**  
**Wednesday, January 23**  
Discuss "Near But Far," "The Poetry of D.H. Rumsfeld," "Author's Note," "Mornings Like This," and "I am Trying to Get at Something Utterly Heartbroken"  
Discuss Writing Journals  
Introduce Assignment #1  
Exchange Unloved Papers

**Homework**

- Read: Anne Lamott's "Shitty First Drafts" and "Perfectionism"  
- Writing Journal #3: Read your peer's unloved papers and circle your favorite passages. Think about your most unloved papers. What was it about these papers that made them so unloved (e.g. the topic, the grade, the writing process, etc.?)
• Draft: Look through your peer's paper again, paying particular attention to the words/phrases you've circled. From these passages, create one found poem and one erasure poem. Bring three photocopies of your poems to class.
• Bring a second, unloved paper with you to class.

Week Three
Wednesday, January 30
Return Poems to the Paper Author
• Read: Your Peer's Found/Erasure Poems, your second unloved paper
• Draft: I asked you to locate two of your most unloved papers. Using one of these papers, your peer has created found/erasure poetry. Good times. Now, it's your turn. Use your second unloved paper—the one you didn't exchange with your peers. Circle key phrases and passages in your paper. Underline words that you like. From here, create one found poem and one erasure poem from your unloved paper.

Discuss Found/Erasure Poems

Homework
• Read: 53–60 and 91–104 of Tell It Slant.
• Read: Nancy Mairs' "On Being Cripple," David Sedaris' "Jesus Shaves," Margaret Atwood's "She" by H. Rider Haggard" and "To the Lighthouse" by Virginia Wolf"

• Assignment #1
In this sequence we have read and experimented with found poetry and erasure poetry. You've created poems using your peer's unloved papers, and you've created poems using your own unloved papers. Drawing from Anne Lamott's wisdom about perfectionism and shitty drafts, and keeping in mind the exercises we've done so far in class, reflect on your unloved drafts using the following questions as guides:

  o Did your peer's poems help you think of your paper in a different light?
  o What was the difference, if any, in creating found/erasure poems of your own work?
  o How have you thought about revising your papers in previous classes?
  o How might found poems and erasure poems also be a form of revision?
  o What might they help you see?

This reflection should be two double-spaced pages. You should submit this reflection with copies of your peer's found/erasure poems (of your first unloved paper) and your found/erasure poems (of your second unloved paper). This assignment is due on Wednesday, February 6th at the beginning of class.

Question 2: Where am I in this paper? (Weeks 4–7)

Week Four
Wednesday, February 6
Assignment #1 Due
Discuss pp. 53–60 and pp. 91–104 of Tell It Slant.
Discuss "On Being Cripple," "Jesus Shaves," "She" by H. Rider Haggard, "To the Lighthouse by Virginia Wolf"

- Writing Journal #4: Reflect on how Keats' article looks a bit like a reading narrative. How is Keats' personal essay similar/different to Mairs and Sedaris' essays? Think of literary analyses that you've written for previous classes. How might you revisit this paper in the form of a personal essay?

- Homework
  - Read: pp. 3–38 Tell It Slant, Dorothy Allison's Two Or Three Things I Know for Sure (excerpt), Morris Young's Minor Re/Visions (excerpt), Kathy Wilson's Your Negro Tour Guide: Truths in Black and White (excerpt), and Janet Carey Eldred's Sentimental Attachments: Essays, Creative Nonfiction, and Other Experiments in Composition (excerpt)
  - Writing Journal #5: Both Allison and Young use photos and other documents to contextualize their personal essays. Reflect on how these documents add to their stories. Second, using their works as an inspiration, think about what kinds of documents (photos, letters, receipts, report cards, etc.) might supplement your own personal reflections. This would be a perfect time to dive into that "box of old stuff" hanging out in your closet.

Week Five
Wednesday, February 13
Discuss Writing Journals

- Writing Journal #6: Whether it's a city like Cincinnati, a working-class bar, or an author's house, place plays a figural role in these personal essays. In that spirit, complete exercise #1 on pp. 35–36 in Tell It Slant.

- Homework
  - Writing Journal #7: Revisit some of your earlier papers where you felt like you were missing from your writing. For example, perhaps you wrote a rhetorical analysis on an article about the bullying epidemic in schools. Perhaps this article profoundly affected you—or perhaps you have some personal experience in this area. Either way, because of the conventions of the assignment, you had to write yourself out. Alternatively, perhaps you have a rockin' (or not so rockin') analysis of a Shakespeare play—but you wanted to talk about what it was like to read As You Like It. You get the point. Using the authors we've read as a guide, find an old paper and start brainstorming ideas for revising it into a personal essay.

Week Six
Wednesday, February 20
Discuss Writing Journals
Introduce Assignment #2
• **Assignment #2**
  In this sequence we have read, analyzed, and experimented with various types of personal essays. Drawing from the work of Marianna Torgovnick, Julie Lindquist, Morris Young, and others, I want you to find an old paper where you've felt that you were missing from your work and remix it into a personal essay. While there's no set way to approach this assignment, your personal essay remix should look drastically (if not completely) different from its previous iteration. This personal essay 4–6 pages, double-spaced. The first draft of this assignment is due on **Wednesday, February 22nd**, at the beginning of class. You should have three photocopies of your draft for class on Monday. The final draft of your paper is due on **Wednesday, March 1st**.

**Homework**

**Week Seven**
**Wednesday, February 27**
Workshop Personal Essays

**Homework**


• Assignment #2: Revise personal essay. The final draft of your paper is due on **Wednesday, March 6th**.

**Question 3: What on earth am I saying in this paper? (8–11)**

**Week Eight**
**Monday, March 6**
Assignment #2 Due
Walkabout Exercise

• Writing Journal #8: Complete Exercise #9 (p. 115) in *Tell It Slant*.

**Homework**


• Writing Journal #9: Complete Exercises #12 and #13 (p. 115) in *Tell It Slant*.

**Week Nine**
Spring Break – March 10–17 No Class
**Week Ten**  
**Monday, March 20**  
Discuss Writing Journals  
Introduce Assignment #3  
- Writing Journal #10: In preparation for Assignment #3, complete Exercise #8 (p. 115) in *Tell It Slant.*

**Homework**

**Assignment #3**

In this sequence we have read, analyzed, and experimented with various types of lyric essays. For this assignment, find an old paper that somehow "got away from you." In particular, you should look for papers with the following characteristics:

- Superduperclunky clunky prose
- Lots lots and lots of unclear phrases
- Superduper narrative digressions

Drawing from the work of Lorrie Moore, Nancy Willard, Margaret Atwood, and others, remix this paper into a lyric essay. Depending on the issue in your old paper, the lyric essay should help you to rediscover the concrete images that were the heartbeat of your paper all along. Similarly, the lyric essay might also help you to realize that digressions in your paper aren't always such a bad thing after all. In fact, digressions might help you to uncover the story beneath the story in your paper. While there's no set way to approach this assignment, your lyric essay remix should look drastically (if not completely) different from its previous iteration.

This lyric essay should be 4–6 pages, double-spaced. The first draft of this assignment is due on Wednesday, March 27th, at the beginning of class. You should have three photocopies of your draft for class on Monday. The final draft of your paper is due on Wednesday, April 3rd.

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**Week Eleven**  
**Wednesday, March 27**  
Workshop Lyric Essay  

**Homework**

- Read: 61–90 and 117–132 of *Tell It Slant.*
Assignment #3: Revise lyric essay. The final draft of your paper is due on Wednesday, April 3rd.

Question 4: Why is my research paper so boring? (Weeks 12–16)

Week Twelve

Week Twelve

Wednesday, April 3
Discuss 61–90 and 117–132 of Tell It Slant.

• Writing Journal #11: True story—I'm terrified of the ocean. Shark trauma. Nevertheless, one of my favorite things to do before going to bed (because that's how I roll) is to look up random information about sharks and whales on Wikipedia. It turns out that not only are big fish super-scary, they're also super cool. What's the point? I'd like you to complete Exercise #2 (p.131) in Tell It Slant. Have you always wanted to know the history of the "lucky" rabbit's foot? Go find out! Write an entry on it.

• Homework


• Writing Journal #12: Paul Harris and Ruth Nicole Brown use interviews and observations to frame their work. In this spirit, complete Exercise #3 in Tell It Slant.

• Bring your most (un)loved research papers to class.

Week Thirteen

Wednesday, April 10
Discuss Writing Journals
Introduce Assignment #4
Discuss "Hell and High Water," "Bird Blind," Black Girlhood Celebration, "The Undertaking," The Mind at Work, and Troubling the Angels

• Writing Journal #13: In this sequence, we've read works by CNF writers and academic writers who push at the boundaries of "academic" writing. Return to your archive of papers, looking specifically for those research papers. Pick one of your favorite (or least odious) research papers and brainstorm three different ways you might approach this topic with a creative bent.

• Homework
• **Assignment #4**

In this sequence we have read, analyzed, and experimented with various types of research essays and literary journalism. For this assignment, find an old research paper that bored you. I recommend choosing a paper where you loved the topic but hated the writing process. Likely, you had the right topic—just the wrong approach. Oftentimes, what makes these research papers fail is that we're talking "to nobody in particular." In all honesty, we're probably talking to the teacher and proving that we've research the correct amount of sources so that we get the grade we want. That's no fun. Drawing from the work of Mike Rose, Jennifer Price, Erica Rand, and others, you'll remix this tired research paper into a piece of literary journalism or other creative research essay.

While there's no set way to approach this assignment, your journalistic/research essay remix should look drastically (if not completely) different from its research paper predecessor. This essay should be 4–6 pages, double-spaced. The first draft of this assignment is due on **Wednesday, April 17th**, at the beginning of class. You should have three photocopies of your draft for class on Wednesday. The final draft of your paper is due on **Wednesday, April 24th**.

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**Week Fourteen**  
**Wednesday, April 17**  
Literary Journalism/Researched Essay Workshop

- **Homework**
  - Read: Abigail Moore Allerding's "Home" and "Unwrapping Surprises in the Personal Essay" and Emily Chase's "Warping Time with Montaigne" and "Notes Toward a Journey Toward ‘Warping Time’" and Maureen Stanton's "Zion" and "On Writing 'Zion'"

  - Assignment #4: Revise journalistic/research essay. The final draft of your paper is due on **Wednesday, April 24th**.

**Week Fifteen**  
**Wednesday, April 24**  
Assignment #4 Due

Discuss "Home," "Unwrapping Surprises," "Warping Time," "Notes Toward a Journey," "Zion," and "On Writing 'Zion'"

Introduce Writing Portfolio Reflection and Manifesto

- **Homework**
Final Assignment

- Draft: Using Moore, Chase, and Stanton as a guide, write a preliminary draft of your writing portfolio reflection. Your reflection should be 2–3 pages and should address the following questions:
  - How would you describe your writing?
  - In what ways did your writing improve this semester?
  - What have you learned?
  - What do you still struggle with?
  - In the future, how will you stretch your writing boundaries?
  - What kind of writing would you like to work on later?

You should have three photocopies of your reflection draft for class on Wednesday.

- Draft: Write a 1–2 page manifesto addressing your standards for good creative nonfiction. As you write your manifesto, consider the following questions:
  - According to you and your aesthetics, what does good creative nonfiction seek to do?
  - What elements does it contain?
  - How do you know when you spot it?
  - Whose work do you use as models, and why?

Week Sixteen
Wednesday, May 1
Writing Portfolio Reflection and Manifesto Workshop
Portfolio Checklist
Course Evaluation

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Homework

- Writing Journals due by 8 PM Friday, May 7th.
- Writing Portfolios due by 8 PM Friday, May 7th. Your final portfolio should include:
  - Significant revisions of your found poetry, personal essays, lyric essays, and journalistic/research essays, a 2–3 page reflection on your writing, and a 1–2 page manifesto addressing your standards for good creative nonfiction.
English 323 HA: Creative Nonfiction

Assignment #1: Reflecting on Found/Erasure Poetry

In this sequence we have read and experimented with found poetry and erasure poetry. Along the way, you've created poems using your peer's unloved papers, and you've created poems using your own unloved papers.

Drawing from Anne Lamott's wisdom about perfectionism and shitty drafts, and keeping in mind the exercises we've done so far in class, reflect on your unloved drafts using the following questions as guides:

- Did your peer's poems help you think of your paper in a different light?
- What was the difference, if any, in creating found/erasure poems of your own work?
- How have you thought about revising your papers in previous classes?
- How might found poems and erasure poems also be a form of revision?
- What might they help you see?

This reflection should be two double-spaced pages. Along with this reflection, you should submit a copy of your peer's found/erasure poems (of your first unloved paper) and a copy of your found/erasure poems (of your second unloved paper).

This assignment is due on Wednesday, February 6th at the beginning of class.
English 323 HA: Creative Nonfiction

Assignment #2: Crafting the Personal Essay

In this sequence we have read, analyzed, and experimented with various types of personal essays.

Drawing from the work of Marianna Torgovnick, Julie Lindquist, Morris Young, and others, I want you to find an old paper where you've felt that you were missing from your work and remix it into a personal essay.

While there's no set way to approach this assignment, your personal essay remix should look drastically (if not completely) different from its previous iteration.

This personal essay 4–6 pages, double-spaced. The first draft of this assignment is due on Wednesday, February 22nd, at the beginning of class. You should have three photocopies of your draft for class on Monday. The final draft of your paper is due on Wednesday, March 1st.
English 323 HA: Creative Nonfiction

Assignment #3: Writing the Lyric Essay

In this sequence we have read, analyzed, and experimented with various types of lyric essays.

For this assignment, find an old paper that somehow "got away from you." In particular, you should look for papers with the following characteristics:

- Superduperclunky clunky prose
- Lots lots and lots of unclear phrases
- Superduper narrative digressions

Drawing from the work of Lorrie Moore, Nancy Willard, Margaret Atwood, and others, remix this paper into a lyric essay.

Depending on the issue in your old paper, the lyric essay should help you to rediscover the concrete images that were the heartbeat of your paper all along. Similarly, the lyric essay might also help you to realize that digressions in your paper aren't always such a bad thing after all. In fact, digressions might help you to uncover the story beneath the story in your paper.

While there's no set way to approach this assignment, your lyric essay remix should look drastically (if not completely) different from its previous iteration.

This lyric essay should be 4–6 pages, double-spaced. The first draft of this assignment is due on Wednesday, March 27th, at the beginning of class. You should have three photocopies of your draft for class on Monday. The final draft of your paper is due on Wednesday, April 3rd.
Assignment #4: Writing the Journalistic Essay

In this sequence we have read, analyzed, and experimented with various types of research essays and literary journalism. For this assignment, find an old research paper that bored you. I recommend choosing a paper where you loved the topic but hated the writing process.

Likely, you had the right topic—just the wrong approach. Oftentimes, what makes these research papers fail is that we're talking "to nobody in particular." In all honesty, we're probably talking to the teacher and proving that we've research the correct amount of sources so that we get the grade we want. That's no fun.

Drawing from the work of Mike Rose, Jennifer Price, Erica Rand, and others, you'll remix this tired research paper into a piece of literary journalism or other creative research essay.

While there's no set way to approach this assignment, your journalistic/research essay remix should look drastically (if not completely) different from its research paper predecessor. This essay should be 4–6 pages, double-spaced.

The first draft of this assignment is due on Wednesday, April 17th, at the beginning of class. You should have three photocopies of your draft for class on Wednesday. The final draft of your paper is due on Wednesday, April 24th.
English 323 HA: Creative Nonfiction

Final Exam Portfolio & Writer’s Manifesto

For your final exam, you will submit a portfolio of three thoroughly revised essays you’ve written for English 323. In addition to this, you will include a portfolio reflection and a manifesto on the craft of writing.

Portfolio Reflection
Using Abigail Moore’s “Unwrapping Surprise in the Personal Essay,” Emily Chase’s “Notes Toward a Journey,” and Maureen Stanton’s “On Writing” as guides, write a preliminary draft of your writing portfolio reflection. Your reflection should be 2–3 pages and should address the following questions:

- How would you describe your writing?
- In what ways did your writing improve this semester?
- What have you learned?
- What do you still struggle with?
- In the future, how will you stretch your writing boundaries?
- What kind of writing would you like to work on later?

Manifesto on Writing
In addition to a portfolio reflection, you will also write a 1–2 page manifesto addressing your standards for good creative nonfiction. As you write your manifesto, consider the following questions:

- According to you and your aesthetics, what does good creative nonfiction seek to do?
- What elements does it contain?
- How do you know when you spot it?
- Whose work do you use as models, and why?
The real burning question is: How did we ever find the courage? From what underground spring did we draw our pride? How did each of us make our way in life, without a single familiar star in the night sky to guide us, to this room where we have at last found others like ourselves? – Les Feinberg

Dr. G Patterson | pattergr@muohio.edu | 513-785-3033
Office Hours: T 2:00 p.m. – 4:00 p.m. | 231 Rentschler Hall
Office Mailbox: 1st floor of Mosler Hall

Course Description
This course takes as its point of reference contemporary public debates about LGBTQ issues. Particularly, we will focus on the disconnect between theories of social justice and their rhetorical practice in U.S. publics. Joining queer and rhetorical theories, this course operates under two assumptions: First, to be effective in reaching a wider audience, queer theory needs rhetorical theory. How do we engage with queer theory at the everyday level of talk? Second, to ethically ground political discourse around LGBTQ issues, rhetorical theory needs queer theory. How can we develop persuasive campaigns for social justice that also proliferate (without reservation) an understanding of humanity?

Course Goals
• Students will develop a working language to talk about power, privilege, oppression, and an intersectionally-informed vision of social justice.
• Students will broaden their knowledge regarding the history, political scope, and rhetorical framing of LGBTQ issues in the United States.
• Students will be able to articulate how the fights against heterosexism, genderism, and cissexism are inseparable from the fights against racism, ageism, ableism, classism, sexism, ethnocentrism, and various other forms of injustice.
• Working individually and in collaborative situations, students will theorize what it means to deploy queer rhetorics and then test their theories in practice.

Required Materials
• Privilege, Power, and Difference (2006) – Allan Johnson
• Course Documents: All other readings will be posted on our Niihka course site.
• Please Note: Each meeting, you must bring to class your syllabus, course schedule, print copies of scheduled reading assignments, and any pertinent handouts.

Assignments & Grades
You can earn up to 100 total points in this class. Please see the breakdown of points below:
10 Points—Assignment #1: Talking Queer Rhetorics
Once during the semester, you will be required to give a ten-minute presentation that focuses on the relationship between course readings and a current event of your choice pertaining to LGBTQ issues. Think of this as a semiformal talk that will help initiate a larger discussion of the day’s scheduled reading. To accompany your presentation, you must also prepare a one-page handout for your peers.

15 Points—Assignment #2: Queer Rhetorics, Difficult Dialogues
For this assignment, you will write a 3–4 page paper that focuses on an unsuccessful (or otherwise stressful) conversation that you’ve had regarding LGBTQ issues. After briefly explaining this difficult dialogue, you will analyze the possible shortcomings of the conversation as a way to theorize rhetorical engagement in retrospect. Drawing from course readings, you will also reflect on the importance (and limits) of listening, the (im)possibilities for common ground, and the imperative that we engage in difficult dialogues even when persuasion seems unlikely.

20 Points—Assignment #3: Applied Studies in Queer Rhetoric
In your second major writing assignment, you will examine an issue of social justice relevant to the course. Engaging in primary research, you will locate common rhetorical tropes that circulate around this issue. Drawing from course readings, you will analyze these tropes, concluding your paper by theorizing what a queer rhetorics might look like with regard to your chosen topic.

25 Points—Assignment #4: Queer Rhetorics in Action
Mid-semester you will form an intellectual/activist collaborative with peers based on your related interests. Your group will meet regularly to discuss what it might mean to put a queer rhetoric in action. Working from these ideas, you will plan and stage a creative intervention that engages in your chosen area of social justice work. Accompanying this project, your group will co-author a manifesto on queer rhetoric. Finally, on the last day of class, your collaborative will give a presentation, reflecting on your efforts. This project will count as your final exam.

15 Points—Quizzes
During the semester I will give 5 pop quizzes on the assigned reading. Each quiz will be worth 3 points. As a general rule, I will pick more obvious points in the reading. If you are late or absent, you cannot make up a quiz. To be fair, I’ll give six quizzes and drop the lowest of your quiz scores.

15 Points—Class Participation
I expect a high level of participation in this class. Be prepared to speak about readings thoughtfully and to answer and ask questions that engage others. You can earn (or lose) fifteen total participations points during the semester. As a point of reference, each week of class (less the first meeting) worth 1 point. Here’s my rating system for participation:

- 1 Point: The student comes to class every day prepared to take part in class discussion. The student offers engaging questions and thoughtful responses to course material. The student is attentive in class, actively taking notes related to class discussion. The student is always respectful of her teacher and peers. This student is never tardy and never misses class.
- ¾ Point: The student frequently comes to class prepared to take part in class discussion. The student offers engaging questions and thoughtful responses to course material. The student
is attentive in class, actively taking notes related to class discussion. The student is always respectful of hir teacher and peers. This student is rarely tardy and rarely misses class.

- ½ Point: The student sometimes comes to class prepared to take part in class discussion—though habitually the student is unprepared to participate in class. The student offers questions and responses to course material—though sometimes these questions/responses are half-hearted. The student is sometimes attentive in class, actively taking notes related to class discussion. At other points, the student is not attentive. The student is always respectful of hir teacher and peers. This student is occasionally tardy and occasionally misses class.

- 0 Points: The student rarely comes to class prepared to take part in class discussion. The student rarely offers questions and responses to course material. The student is rarely attentive in class—which is made apparent by falling asleep in class, texting in class, talking out of turn to peers, or otherwise "multi-tasking" in class. The student is somewhat disrespectful of hir teacher and/or peers. This student is occasionally tardy and occasionally misses class.

Course Policies
Please read these course policies carefully. Actually—scratch that. Read the entire syllabus carefully. The course syllabus is a contract of sorts between the teacher and the student. More importantly, if you follow the guidelines set up in the syllabus, you're more likely to be successful in the class. Yay.

Attendance
Attending class is mandatory. If you miss more than 1 class, your overall course grade will be lowered by 1/3 (e.g. from a B to a B-). If you miss 4 or more classes, you will automatically fail the course. If you miss a class, you are responsible for keeping up with the course schedule and getting notes from a classmate. Sometimes, however, emergencies happen and folks miss more than one class. If you have a legitimate reason for missing more than one class (experiencing a serious illness, having to care for a sick child, or attending a funeral), I do make exceptions to this rule. However, I do ask that you contact me immediately to let me know that you will miss class, and I also ask that you provide some kind of documentation when you return to class. Please keep in mind that having to miss class for work, for roommate drama, for your kid's dance recital, or for vacation, etc. do not count as legitimate emergencies. Plan accordingly.

Checking Your University Email
Please check your university email account regularly. This will likely be a requirement for most of your classes here at Miami University. Sometimes, things come up (especially with all the winter weather), and email is the easiest way for instructors to communicate in a timely manner to their students. As a rule of thumb, I would recommend checking your email the first thing in the morning, just in case.

Classroom Citizenship
At this university, students and faculty are afforded an academic environment that allows for intellectual and creative expression. Challenging issues and ideas may arise, because one of the goals of a university is to challenge us to rethink all that we know (and all that we don't know). This demands that we all share responsibility for creating and maintaining an environment that encourages civil interaction. In part, this means that we must be sensitive to what we say and do, how we act, how our words and actions have consequences, and how our words and actions affect others. In order to build our community of writers and thinkers, we must feel safe expressing our
opinions, trusting that others will listen and respond with consideration. As your teacher, I pledge that I will treat each of you with respect, and I expect each of you to do the same. Offensive remarks (concerning race, gender, gender identity, ability, ethnicity, sexual orientation, etc.) will not be tolerated. If, at any time, you feel the group is not fulfilling our goal of maintaining a respectful and civil environment, you have the right and responsibility to share your concerns with me or with the class.

Electronic Devices
Students may not use personal technology devices in the classroom without the permission of the instructor. Such devices include mobile email devices, smartphones, mobile phones, iPODs, iPads, laptops, and similar technologies. These items may be brought to class, but they may be taken out and used by students only with the instructor’s specific direction to do so and for purposes of achieving the learning objectives of the course. Notes may be taken using paper and pen/pencil, and students may type (word-process) notes outside of class time if they wish to do so. All mobile phones must be turned off during class. Any student who fails to follow these guidelines will be asked to leave class. Exceptions will be made in the case of students who need personal technology devices in order to learn course content due to documented disabilities (e.g.: visual or auditory disabilities).

Late Work
Papers and other assignments are due at the beginning of the class period on the date listed. While I appreciate that sometimes things go awry in our schedules, please note that every day that an assignment is late, it goes down by 1/2 a letter grade. (So, for example, a grade that might have received a B will receive a C+.) The only exception to this is in the case of a serious emergency (e.g. serious illness, death in the family, etc.). In these cases, please contact me as soon as possible.

Missing Quizzes and/or Discussion Launches
You cannot make up missed quizzes. The only exception to this is in the case of a serious emergency (e.g. serious illness, death in the family, etc.). Also, please know that I will not repeat pop quiz questions for you if you come to class late. If you show up during the middle of the third question, such is life. Take the quiz from that point and move on. In general, however, I will give six pop quizzes during the semester and drop your lowest score.

Students With Disabilities
I am happy to accommodate students with disabilities. As soon as possible, please make me aware of your situation. Miami University also provides assistance for eligible disabled students. On the Oxford campus, please contact the Disability Resources office (19 Campus Avenue Building) or the Learning Disabilities Program (23 Campus Avenue Building) for more information. The telephone number is 513-529-8741. On the Hamilton Campus, please contact Stephanie Dawson (dawsonsd@muohio.edu). You might also find it helpful to visit MUH’s website for Disability Services <http://www.ham.muohio.edu/disability_services/index.htm>.

Writing Resources
Ideally, if you need help with your writing, I’d like you to attend my office hours. Still, there may be times when you cannot make my office hours—or you might need more sustained one-on-one time with your writing. On the Hamilton campus, you can contact the Office of Learning Assistance via phone (513.785.3139) or email (muhla@muohio.edu), or you can swing by their office in 102 Rentschler to make an appointment for writing help. If you are interested in more intensive writing
assistance, please consider contacting MUH's writing specialist, Janet Valente, via email (valentj@muohio.edu) or via phone (513.785.3194). On the Oxford campus, you can also get assistance with your writing by contacting The Howe Writing Center, located on the main floor of King Library. Make an appointment online at: <http://www.units.muohio.edu/cwc/>.
ENG 310/ WGS 370: Queer Rhetorics
Tentative Course Schedule

(Weeks 1–3) The Building Blocks of Queer Rhetorics: Power, Privilege, Oppression, and Social Justice

Tuesday, August 21st
Introduce Syllabus
Talking Rhetoric: Booth, Butler, and Some Thoughts on the Power of Words
Introduce Assignment #1: Talking Queer Rhetorics
Discussion Launch Sign-Up

 HOMEWORK
• Read: Introduction and Chapters 1–5 from Allan Johnson's Privilege, Power, and Difference (2006)
• Read: Susan Stryker's "An Introduction to Transgender Terms and Concepts" from Transgender History (2008)

Tuesday, August 28th
Discuss Privilege, Power, and Difference, "An Intro to Transgender Terms," and "Cisgender Privilege."

 HOMEWORK
• Read: Introduction and Chapters 6–9 from Allan Johnson's Privilege, Power, and Difference (2006)
• Read: Iris Marion Young's "Five Faces of Oppression" (excerpt) from Readings for Diversity and Social Justice (2010)
• Read: Stacey Young's "Dichotomies and Displacement: Bisexuality in Queer Theory and Politics" from Playing with Fire: Queer Politics, Queer Theories (1997)

Tuesday, September 4th
Introduce Assignment #2: Queer Rhetorics, Difficult Dialogues
Discuss Privilege, Power, and Difference, "Five Faces" (excerpt), and "Dichotomies and Displacement"

 HOMEWORK
• Extra Credit Opportunity: Email me a full, rough draft of your Assignment #2 paper by 5 PM on 9 September 2012.
• Read: Tina Fetner's "The Roots of Activism" and "Where's the Party?" from How the Religious Right Shaped Gay and Lesbian Activism (2008)
Optional Reading

(Weeks 4–5) Rhetorical Tropes in the U.S. "Debate" of LGBTQ Issues

Tuesday, September 11th
Writing Studio for Assignment #2
Talking Rhetoric: Some Thoughts on Activist Rhetoric with Mathieu, Warner, and Sandoval
Discuss *Queer (In)Justice* (excerpts), *How the Religious Right Shaped* (excerpts), and "Prisons for Our Bodies"

🍎 HOMEWORK
- **Write:** Bring to class with you on 18 September 2012 one print copy of your Assignment #2 paper. It’s fine if the paper is still in the draft stages, but it must be a working draft.
- **Read:** Sharon Crowley's "On (Not) Arguing About Religion and Politics" from *Toward a Civil Discourse: Rhetoric and Fundamentalism* (2006)
- **Read:** Michael Warner's "What's Wrong with Normal?" from *The Trouble with Normal: Sex, Politics, and the Ethics of Queer Life* (1999)

Optional Reading
- Sharon Crowley's "Belief and Passionate Commitment" from *Toward a Civil Discourse: Rhetoric and Fundamentalism* (2006)

Tuesday, September 18th
Peer Review for Assignment #2
Discuss "On (Not) Arguing," *Love the Sin* (excerpts), and "What's Wrong with Normal?"

🍎 HOMEWORK
- **Revise:** Assignment #2 paper due at the beginning of class on 25 September 2012.
- **Read:** Cynthia Burack's "Speaking Right" from *Sin, Sex, and Democracy: Antigay Rhetoric and the Christian Right*
- **Read** Arlene Stein's "Shamed Again" and "Revenge of the Shamed" *Shameless: Sexual Dissidence in American Culture* (2006)

Optional Reading
(Weeks 6–7) Intersections: Religious Discourse and LGBTQ Issues in U.S. Publics

Tuesday, September 25th
Assignment #2 Due
Talking Rhetoric: Thoughts on Persuasion and Belief, with Burke, Ronald, and Roskelly
Discuss "Speaking Right," Love the Sin (excerpts), and Shameless (excerpts)

HOMEWORK
• Read: Mark Jordan's "Scriptural Authorities" and "Crimes Against Nature" from The Ethics of Sex (2002)
• Read: Anna Louise Keating's "I am a Citizen of the Universe": Gloria Anzaldúa's Spiritual Activism as Catalyst for Social Change" from Feminist Studies 34. ½ (2008)

Optional Readings
• Dervla Sara Shannahan's "Some Queer Questions from a Muslim Faith Perspective" from Sexualities 13.6 (2010)
• Ann Pellegrini's "Queers Are Like Jews, Aren't They? Analogy and Alliance Politics" from Queer Theory and the Jewish Question (2003)
• Irene Monroe "When and Where I Enter, the Whole Race Enters with Me" from Take Back the Word: A Queer Reading of the Bible (2000)

Tuesday, October 2nd
Introduce Assignment #3: Applications in Queer Rhetoric
Discuss The Ethics of Sex (excerpts), "Citizen of the Universe," and Love the Sin (excerpts)

HOMEWORK

Optional Readings
• Eithne Lubheid's "Looking Like a Lesbian: Sexual Monitoring at the U.S. Mexico Border" from Entry Denied: Controlling Sexuality at the Border (2002)

(Weeks 8–9) Intersections: Economic Rhetorics and LGBTQ Issues in Late Capitalism

Tuesday, October 9th
Introduce Assignment #4: Queer Rhetorics in Action
Discuss Twilight of Equality (excerpts), "Entry Denied," and "Why Black Sexual Politics?"
HOMEWORK


Optional Reading

- Dorothy Allison's "A Question of Class" from *Skin: Talking About Sex, Class, and Literature* (1994)
- Read: Grace Kyungwon Hong's "Existentially Surplus: Women of Color Feminism and the New Crises of Capitalism" from *Gay and Lesbian Quarterly* 18.1 (2011)

Tuesday, October 16th


HOMEWORK


Optional Readings


*(Weeks 10–11) Intersections: Rhetorics of the Nation: LGBTQ Issues, Education, and Social Justice*
Tuesday, October 23rd
Talking Rhetoric: Freire, Foucault, and Britzman on Knowledge
Discuss Common Sense (excerpts), The Twilight of Equality (excerpt), and "Religion, Sexual Orientation, and School Policy."

HOMEWORK

- Read: Shaunga Tagore's "A Slam on Feminism in Academia" and Megan Lee's "Maybe I'm Not Class-Mobile; Maybe I'm Class Queer: Poor Kids in College, and Survival Under Hierarchy" from Feminism for Real: Deconstructing the Academic Industrial Complex of Feminism (2011)
- Read: Audre Lorde's "The Master's Tools Will Never Dismantle the Master's House" from Sister Outsider: Essays and Speeches by Audre Lorde (2007)
- Read: Debanuj DasGupta's Queering Immigration: Perspectives on Cross-Movement Organizing from The Scholar and Feminist Online 10.1/10.2 (2011/2012)
- Read: Raúl Al-qaraz Ochoa's My Painful Withdrawal of Support for the DREAM Act from Un Pueblo Sin Fronteras 17 September 2010
- Read: Aliya King's The Mean Girls of Morehouse from Vibe 11 October 2010
- Read: Latoya Peterson's Where Is the Proof That It Gets Better? Queer POC and the Solidarity Gap from Racialicious 19 October 2011
- Read: Ann Pellegrini's Making It Better in the Classroom: Pedagogical Reflections from Social Text Journal 21 November 2010
- Read: Jasbir Puar's In the Wake of It Gets Better from The Guardian 16 November 2010

Optional Readings

- Carlos Amador's "This is Our Country Too: Undocumented Immigrant Youth Organizing and the Battle for the DREAM Act" from Critical Planning (2011)
- Jack Halberstam's It Gets Worse . . . from Social Text Journal 20 November 2010

Tuesday, October 30th

HOMEWORK

- Extra Credit Opportunity: Email me a full, rough draft of your Assignment #3 paper by 5 PM on 3 November 2012.
- Read: Jason Cromwell's Queering the Binaries: Transsituatated Identities, Bodies, and Sexualities from The Transgender Studies Reader (2006)
- Read: Iris Marion Young's The Scaling of Bodies and the Politics of Identity from Justice and the Politics of Difference (1990)
- Read: Ann Fausto-Sterling's Of Gender and Genitals: The Use and Abuse of the Modern Intersexual" from Sexing the Body (2000)

Optional Readings
• Susan Stryker's "The Difficult Decades" from Transgender History (2008)
• Ellen Feder's "Imperatives of Normality: From Intersex to Disorders of Sex Development" from Gay and Lesbian Quarterly 15.2 (2009)
• Alice Dreger, Ellen Feder, and Anne Tamar-Mattis' "Prenatal Dexamethasone for Congenital Adrenal Hyperplasia: An Ethics Canary in the Modern Medical Mine" from Bioethical Inquiry 9 (2012)
• Steven Angelides' "Feminism, Child Sexual Abuse, and the Erasure of Child Sexuality" from Gay and Lesbian Quarterly 10.2 (2004)

(Weeks 12–14) Intersections: Rhetorics of the Body: LGBTQ Issues and Healthcare

Tuesday, November 6th
Writing Studio: Assignment #3
Talking Rhetoric: Thoughts on Embodiment, with Wilson, Lewiecki-Wilson, Johnson, and Young Discuss: "Queering the Binaries," "The Scaling of Bodies," "Why We Can't Wait," and "Of Gender and Genitals."

 HOMEWORK
• Write: Bring to class with you on 13 November 2012 one print copy of your Assignment #3 paper. It’s fine if the paper is still in the draft stages, but it must be a working draft.
• Read: Jeff Krehely's "How to Close the LGBT Health Disparities Gap" from Center for American Progress 21 December 2009
• Read: Zoë Meleo-Erwin's "Disrupting Normal: Toward the 'Ordinary and Familiar' in Fat Politics" from Feminism and Psychology 23.2 (2012)
• Read: Linn Sandberg’s "The Old, the Ugly, and the Queer: Thinking Old Age in Relation to Queer Theory" from Graduate Journal of Social Science 5.2 (2008)

Optional Readings
• Zakia Luna's "From Rights to Justice: Women of Color Changing the Face of US Reproductive Rights Organizing" from Societies Without Borders 4 (2009)
• Ian Marsh's "Queering Suicide: The Problematic Figure of the 'Suicidal Homosexual' in Psychiatric Discourse" from Queering Paradigms (2009)

Tuesday, November 13th
Peer Review Assignment #3
Discuss "LGBT Health Disparities," "My Body, My Closet," "Sex Education," "Disrupting Normal," and "The Old, the Ugly, and the Queer"

 HOMEWORK
• **Revise:** Assignment #3 paper due at the beginning of class on 20 November 2012.

**Tuesday, November 20th**
Assignment #3 Due
Watch *Gen Silent*
Watch *Southern Comfort*

★★ HOMEWORK★★

• **Write:** Bring to class with you on 27 November 2012 one print copy of your co-authored Assignment #4 reflection/manifesto. It's fine if the paper is still in the draft stages, but it must be a working draft.
• **Read:** Joey Mogul, Andrea Ritchie, and Kay Whitlock's "False Promises: Criminal Legal Responses to Violence Against LGBT People" and "Over the Rainbow: Where Do We Go From Here?" from *Queer (In)Justice: The Criminalization of LGBT People in the United States* (2011)
• **Read:** Gloria Anzalúa's "Making Alliances" from *Sexualities and Communication in Everyday Life* (2007)
• **Read:** Les Feinberg's "We Are All Works in Progress," "Allow Me to Introduce Myself," and "In the Spirit of Stonewall" from *Trans Liberation: Beyond Pink or Blue* (1998)

**Optional Readings**

• Qwo-Li Driskill's "Doubleweaving Two-Spirit Critiques: Building Alliances Between Native and Queer Studies" from *Gay and Lesbian Quarterly* 16.1–2 (2010)
• Janet Jakobsen's "Perverse Justice" from *Gay and Lesbian Quarterly* 18.1 (2011)

*(Weeks 15–16) Praxis, Praxis, Praxis: Some Thoughts on Queer Rhetorics in Action*

**Tuesday, November 27th**
Assignment #4 Workshop
Discuss *Queer (In)Justice* (excerpts), "Making Alliances," *I Am Your Sister* (excerpts), and *Trans Liberation* (excerpts)
Teacher Evaluations
★★ HOMEWORK★★

• Finalize your group projects for presentation. Final projects and co-authored reflection/manifesto on Queer Rhetorics due at the beginning of class.

**Tuesday, December 4th**
Assignment #4 Due
Presentations
This assignment asks you to give a ten-minute presentation that focuses on the relationship between the day's scheduled readings and a current event of your choice pertaining to LGBTQ issues. The purpose of this exercise is to develop your skills as a orator, while also applying queer and rhetorical theories to real-world scenarios. Though this is a semiformal presentation, I would like you to think of the assignment as an icebreaker of sorts—a way to initiate class discussion.

First things first, you will need to read the scheduled course materials. Afterward, spend some time on the web scanning the coverage of LGBTQ issues presented in various blogs, vlogs, video newscasts, or traditional print media (report, editorial, exposé, etc.). Choose a document from your search that offers an interesting window to discuss scheduled readings. Make sure to copy the link for this source so that you might use it as a visual aid during your presentation.

Ideally, I would like you to give this presentation without the use of notecards. I want you to be comfortable enough with the scheduled reading and with your chosen source that you can speak confidently, "off the cuff." That said, it's always a nice thing to give your audience something to hold onto, and so I will also ask you to prepare a one-page (single-spaced) handout to distribute before your talk. Please include the following information on your handout:

- Per MLA formatting, type your name and relevant course information, adjusted to the top left corner of your handout.
- You will also need to include a creative title for your talk, center adjusted on the page.
- In your first paragraph, provide a brief summary of your chosen source. Aim for 4–5 sentences.
- Follow this up in your second paragraph with a concise explanation of how the current event you have chosen relates to the scheduled reading. Aim for 4–6 sentences.
- Drawing from your current event as a starting point, pose three open-ended questions that will launch us into discussing the scheduled readings. Be prepared to reference particular page numbers in the reading to assist your peers as they consider your questions.
- Finally, provide the citation information for your source. Again, use MLA formatting.

This assignment is worth 10 points, due at the beginning of class on the day you present. You will be graded for the relevance of the source you have chosen, the clarity of your explanation of the event, the thoughtfulness of your discussion questions, the quality of your overall presentation, and finally, your demonstrated knowledge of scheduled readings.
Here's the gist. As a way to get us thinking about what queer rhetoric might look like on the ground, I would like you to write a 3–4 page reflection on an unsuccessful conversation you've had pertaining to LGBTQ issues.

**The Theory**

That old saying about sticks and stones isn't altogether true. Words are never just words. They do something; they have consequences for people's lives. Sometimes, the stories we tell (the stories we repeat, and also the stories we refuse) can create a world that is unbearable for people to inhabit. Mercifully, language is also in our hands. We have the opportunity to tell new stories—stories that in turn expand who can be seen as human.

In constructing this assignment, I draw from the readings we've already encountered in the semester. For example, I'm asking you to operate under the assumption that (while tempting) disengaging from oppressive stories isn't an option. If there's no engagement, there's no opportunity to change the story. I'm also asking you to operate under the assumption that most of us, when pressed, tend to engage badly during difficult dialogues. Rarely do we listen to hear. More often than not, we engage only to persuade, and the weight of our words get lost in a zero-sum game of "winning."

**The Problem**

When faced with defending and/or advocating for social justice issues, it's not uncommon to feel flustered, sad, or angry. Such is life. The bad part is that many of these conversations don't go well because of a tendency toward fight-or-flight responses. You know the ones. They go something like this:

- In the face of an oppressive position on LGBTQ social justice issues, you might feel inclined to cut the person off at the pass so as to avoid the conversation altogether—better known as the "Daaaaad . . ." or "Uncle Harrrrrrrrry . . ." response.
- If you're feeling particularly snarky, there's also the inclination to shame folks. We might call this the "Dude, you're an asshole" response—which isn't the best way to start off a conversation when you're hoping to be taken seriously.
- As a way to ultimately disengage from the conversation, there's the inclination to perform neutrality or to assert, "Well, I guess we can just agree to disagree." While this seems appropriate enough, what it actually communicates is that all views are equally valid—even oppressive ones. Yikes.
- Finally, there's also the possibility that we remain silent. While some may adopt this approach for physical and/or emotional safety, this approach can also stem from the desire to "not rock the boat."

Certainly, none of us are going to develop Jedi rhetorical powers, where we are instantaneously able change people's minds. The most we can hope for is to plant a seed of social justice and trust that it might eventually take root. But for that to happen, we've got to engage in difficult dialogues. In that spirit, the purpose of this exercise is to develop your sense of reflexivity in potentially tense rhetorical situations.

**The Assignment**
To practice this, I would like you to recall a time when you’ve had trouble dialoguing with others about LGBTQ issues. Whether this difficult dialogue occurred in an actual face-to-face conversation or via text, email, or Facebook doesn't matter. The key is to find that fist-clenching, tongue-biting, I-need-a-shot-of-bourbon moment. I'm not much of a gambler, but I'm guessing that a scenario or two will readily come to mind.

Got one? Good. Here's what I'd like you to do:

First, begin with your deer-in-headlights moment and highlight key points. What was the conversation (or argument) about? What was the gist of the exchange? How'd the situation end? Think of this as the introductory portion of your assignment. Don't go overboard here—two paragraphs max.

Second, allowing yourself some distance from the situation, reflect on what the hell went wrong. In saying this, I don't mean to encourage diatribes against Uncle Harry, rants about your jerky coworker, Holly, or laments on how thickheaded your cousin Jamie can be. (Wrong assignment. That's the material for a good Sedaris-style short story though. Hang on to it.) Rather, what I'd like you to do is think about the roots of this impasse. For example, how might a clash in social locations contributed to your ability to hear each other? How might emotional investments (yours and others) have come into play? Might this failure have hinged upon a lack of resources to bolster your claims? Think of this as locker room talk in a rhetorical half-time. Be as honest with yourself as possible.

Finally, reflect on your encounter in light of course readings. While I'd like to keep the piece casual, you might consider how employing Booth's LR-A allows you to reconsider the conversation in retrospect. What couldn't you hear then that you can now, for instance? Why might this be important? Or, in another vein, you might use Butler's critique on the violences and exclusions of "community" constructs to question whether or not achieving common ground is always a desirable end. Finally, drawing from Johnson's thoughts on Ally work, you might reflect on other reasons to enter difficult dialogues—even when the possibility of persuasion seems unlikely.

The Writing
As a general rule, I much prefer thoughtful, plain prose over clunky, fancy prose. In my experience, folks bring out their clunky, fancy prose to impress or (conversely) to hide behind. While I appreciate the necessity of theoretical language, and especially its careful ability to illuminate ideas, I also believe that theoretical language can be misused to obfuscate. Since this is a queer rhetorics class, I'd really like us to practice mindfulness when it comes to language. In that spirit, here are two meditations:

• "You keep using that word. I do not think it means what you think it means." – Inigo Montoya, from The Princess Bride
• "Better than a thousand hollow words is a single word that brings peace." – Gautama Buddha, from the Dhammapada

Feel free to add to the list. 😊
English 310 | WGS 370E
Assignment #3: Applied Studies in Queer Rhetoric

Throughout the semester we have examined the various ways that LGBTQ issues are taken up in public discussions about religion, economics, education, and healthcare. We have also, I hope, seen that LGBTQ justice goes beyond challenging gender normativity, cisism, and heterosexism. Working from an intersectional understanding of queer rhetorics, we have examined how LGBTQ social justice necessarily includes challenges to racism, sexism, ageism, ableism, classism, ethnocentrism, and various other forms of injustice in the age of neoliberal capitalism. At this point, you have no doubt encountered an issue piques your interest or political passions. Now is the time to investigate this topic further.

Once you’ve decided on a topic, head to the interwebz and locate 5–8 primary sources that feature popular discussions of the issue you’ve chosen to investigate. These primary sources can be blogs, vlogs, documentaries, editorials, speeches, films, songs—even Facebook comments on articles you’ve posted. Examine these sources, looking for common rhetorical tropes that surface during discussions of your issue. After you’ve located these tropes, you will write a 7–10 page paper that analyzes popular discussions of your topic. In the paper, I expect you to draw from course readings to support your analysis. Because we’ve read gobs of scholarship on LGBTQ issues, I will not require you to locate academic sources outside of those in course schedule (unless, of course, your topic warrants it).

While this assignment is somewhat akin to a traditional research paper, I’d prefer that you aim for a narrative tone of discovery in your writing. Following this narrative theme, begin your paper by explaining how you came to your topic, why you are invested in this particular issue, and all that good stuff.

From there, the first major movement in your paper should feature analysis of the tropes you’ve identified in your primary research. Drawing from your intersectionally-informed knowledge of queer rhetorics, I would like you to discuss the problems, potential limits, and lingering silences that surround the discussion of your topic. In the second major portion of your paper, I would like you to theorize a queer rhetorics of _____ [insert topic]. While I am not suggesting that you come up with the answer to the problems of public discourse about _____ [topic], I would like you to tinker with ways that we might advocate for social justice without being reductive or “throwing folks under the bus.” Specifically, think about what it might mean to develop means of persuasion that widens (rather than forecloses) our understanding of the human community. No big deal, right?

Finally, I would like you to reflect on how embarking on this research will shape your own future practices of queer rhetoric. I do not, however, expect a Halmark story here. Practicing a queer rhetoric ain’t easy. For that reason, discuss the possibilities of practicing a queer rhetorics of _____ [topic!] alongside the potential speed-bumps and roadblocks you might encounter along the way.

On a separate page, please cite all primary and secondary sources. Refer to your MLA handbook for guidelines.
Manifestos are different. Some are short; some are long. What manifestos have in common, however, is that they convey a condensed (in your face) vision statement about a particular topic. In this case, you will write a manifesto on what it means to practice queer rhetoric. This will require you to go through your course notes and review what you think are the "pearls of wisdom" you've gained from this class.

Note: This assignment is short, but it is no less serious. I don't want you to simply make shit up—or rephrase ideas you already had about queerness or LGBT issues before you came into the class. Really review those readings, because I am grading this assignment based upon your demonstrated knowledge of course content and your ability to "own" queer rhetoric's principles by stating them in your own words.

The format of your last assignment will look something like this handout: It will begin with a brief 2–3 paragraph reflection on how you came up with content of your manifesto. Following this, you should present 10–15 statements (set off in a bulleted or numbered list) that convey the essence of practicing queer rhetoric.

Your assignment is due on December 14, 2012—the last day of finals week. I will be in my office to collect this assignment from 12 PM to 3 PM. Keep in mind that I won't accept late submissions for this assignment. Also, you must print out your manifesto; you cannot email it to me.

To successfully complete this project, you might want to reflect on these questions:

- What is rhetoric?
- What does queer mean?
- How might queer rhetoric differ from queer theory?
- What does it mean to practice rhetoric ethically?
- What is privilege, and why is it important to understand how it works?
- What is gender normativity, heterosexism, and cis-sexism—and how do these forms of privilege overlap with racism, classism, able-ism, size-ism, etc.?
- What is the history of LGBTQ politics in the United States?
- What is neoliberalism, and how does it influence LGBTQ politics?
- How do we determine what counts and what doesn't count as a queer issue?
- Why is building coalitions important, and what are some difficulties of maintaining coalitions?
- How does your knowledge of these concepts shape the way you understand the power of discourse, its consequences, and your accountability toward others for how you use it? (Who counts in this vision of "others"?)
COURSE EVALUATIONS

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Based on a 4.0 Scale
4 (One of the Best), 3 (Above Average), 2 (Average), 1 (Below Average), 0 (Poor)

Sample Student Evaluations of ENG 112 Composition & Literature
"This was my favorite English course I have taken throughout my entire school career. It was extremely fun and I have walked away with some great knowledge. I would recommend this class to anyone looking to take English 112. Ms. Patterson was very enthusiastic and made the class very interesting and fun. She is very approachable as a professor. She always explained things very clearly and made things very understandable. Awesome course and amazing professor!!!"

"I thought this course was very successful. The instructor made the class very enjoyable. I did not miss one class because I was always curious as to what fun topic we would discuss. The instructor is so nice and really cares for the status of her students. I am very glad I took this course. I had fun reading the novel and analyzing fairytales. I would recommend this course to incoming freshman."

"The course explored interesting concepts in literature that also pertain to everyday life. The instructor made the class interesting while still making sure we were getting the necessary information from the material. Really great semester in this class and with this instructor. She is awesome!"

Sample Student Evaluations of ENG 323 Creative Nonfiction
"Class is very informative and has helped me put myself back into papers so that essays and research papers are not only dogmatic but interesting as well."

"I really enjoyed this class. It made me realize I still have a lot to learn when it comes to nonfiction writing. I liked the system of grading at the end, since it gave us a chance to experiment. I liked the peer work."

"Most if not all of the assigned readings were well chosen to prepare and teach students how to properly complete each assignment. The in-class discussions were extremely helpful in filling in any
blank spots and making sure that everyone understood the material. The professor was always helpful and available during office hours. The professor also responded to student emails in a timely manner with great efficacy."

"CNF has inspired me to actually take my writing seriously, and I’m even considering it as a career. This was, by far, one of the best classes I’ve had my entire college career."

**Sample Student Evaluations of ENG 310/WGS 370 Queer Rhetorics**

"Gina is a professor who is unmatched in her ability to engage students with the material, and is always available to help students. Altogether awesome."

"I absolutely loved this class. The content of the course was highly interesting and opened my mind on how to apply rhetoric in any situation, while still keeping queer issues in mind. Since day one, I found myself applying what I learned through discussions and readings in my everyday life! This class should be a requirement of the Miami Plan!"