

ENGL 283.08E
Transgender in Literature

Fall 2019
Dr. Caughie

Required Readings:

Full-length narratives:

Barnes, Djuna. *Nightwood* (1936)
Hall, Radclyffe. *The Well of Loneliness* (1928)
Hoyer, Niels, ed. *Man into Woman* (1933)

Essays:

Amin, Kadji, "Glands, Eugenics, and Rejuvenation in *Man into Woman* (2018)
Caughie, Datskou, and Parker, "Storm Clouds on the Horizon" (2018)
Stryker, Susan. Chapters 1 and 2 from *Transgender History* (2008, online access at LUC)
Stryker and Whittle, eds. *The Transgender Studies Reader*, first two chapters (pdf)

Weekly Assignments

Introduction to the course: Transgender history and the Lili Elbe project

- August 27: A short history of transgender and the *Lili Elbe Digital Archive* project
Susan Stryker, *Transgender History* (2008), chs. 1 and 2 (online LUC access)
- August 29: Sexology: case histories from *The Transgender Studies Reader*, pp. 19-40 (Sakai)
How to use the *Lili Elbe Digital Archive*; Creating a timeline and scene collation
- September 3: Hoyer, *Man into Woman* (1933), chapters 1-VIII
- September 5: Hoyer, *Man into Woman*, chapters IX-XIII
- September 10: Hoyer, *Man into Woman*, chapters XIV-XVII
- September 12: Hoyer, *Man into Woman*, chapters XVIII-Dusk (the end)
- September 17: Stone, Sandy. "The Empire Strikes Back" (1992) (Sakai)
Introduction to Version Control Software (Git): Caroline McCraw, Guest Instructor
- September 19: Amin, "Glands, Eugenics, and Rejuvenation in *Man into Woman* (Sakai)
Exercise on Git
- September 24: "Storm Clouds on the Horizon," by Caughie, Datskou and Parker (Sakai)
Introduction to Digital Humanities: Prosopography
- September 26: Introduction to Mark-up Languages (Caroline McCraw)
Establish groups for projects

For assignments on the digital component of the course, please see the link to the Lili Elbe Archive GitHub at <http://bit.ly/ELearnors> (also under Resources in Sakai)

October 1: Group Exercises in encoding in TEI

October 3: Group Exercises in encoding in TEI

October 8: **Fall Break**

October 10: Group work on projects

October 15: Group work on projects

October 17: Group work on projects

October 22: Group work on projects

October 24: Group work on projects

October 29: Group work on projects

October 31: Draft blog posts

November 5: Hall, *The Well of Loneliness*, Book One

November 7: Hall, *The Well of Loneliness*, Book Two

November 12: Hall, *The Well of Loneliness*, Book Three

November 14: Hall, *The Well of Loneliness*, Book Four

November 19: Hall, *The Well of Loneliness*, Book Five

November 21: Barnes, *Nightwood*, “Bow Down” and “La Somnambule”

November 26: Barnes, *Nightwood*, “Night Watch” and “The Squatter”

December 3: Barnes, *Nightwood*, “Watchman, What of the Night?”, “Where the Tree Falls”

December 5: Barnes, *Nightwood*, “Go Down, Matthew” and “The Possessed”
Blog Posts due

TBA (an alternative day/time to our exam period): Group Presentations

Dr. Pamela Caughie **Crown Center 425** pcaughi@luc.edu
Office hours: T and TH 4-5:30 p.m. and by appointment

Caroline McCraw **CTSDH, Loyola Hall** cmccraw@luc.edu
Office hours by appointment

Course Guidelines

COURSE DESCRIPTION

In this engaged learning course, students will study transgender literature and history of the early 20th century and will assist in producing a digital scholarly edition and archive of one such narrative: *Man into Woman*, the life narrative of Lili Elbe, one of the first persons to undergo a surgical change in sex in 1930. The primary work will be supplemented by essays on transgender history and on digital humanities; case studies by sexologists of the late 19th and early 20th centuries; and related early 20th century novels. Students will immerse themselves in this history to better understand, and work with, the primary text. In addition, all students will be trained in how to encode materials according to TEI (Text Encoding Initiative) standards, how to use version control software, and how to collate editions.

COURSE FORMAT AND OBJECTIVES

The class format will combine discussions of the readings in transgender history and literature, with training in and work on mark-up languages and versioning control software for the digital portion of the course. All engaged learners will present their projects to the class and the project team during the last week of the term.

Core-specific objectives for this class include (1) “gaining a broader understanding and appreciation of intellectual/cultural activity (including literature),” and (2) “gaining knowledge of or experience in discipline-specific language, research ethics, skills in research methodologies, and important scholarship” (University Core Curriculum).

COURSE READINGS/VIEWINGS

The books for this course have been ordered through the Loyola bookstore. You should use the same editions that I ordered. Unless otherwise indicated, *you must read the materials in print version, not e-books*. I do not allow the use of iPads, iPhones, or Kindles in the classroom. Laptops will be used for certain readings and for the training for and work on the digital archive. Essays and supplemental materials will be posted on Sakai. **Due to copyright laws, materials on Sakai and in our Git repository may not be shared without written permission.**

COURSE REQUIREMENTS

Assigned readings are to be completed by the date on the syllabus. Participation in class discussions will be evaluated as well as written assignments and quizzes on the readings. In addition to the readings, quizzes, and class discussions, students will:

1. Participate in the production of the digital edition and archive, *working 8-10 hours per week* on assigned tasks that they select in conjunction with the professor and the project manager. Tasks include encoding materials in TEI mark-up (a required group assignment); proofing encoded materials; collating editions; creating a timeline and social mappings; testing the website; and, researching specific events and names mentioned in the narrative and supplemental materials.

2. Learn TEI mark-up language and practice encoding materials.
3. Track their hours and progress on assignments weekly in a Google spreadsheet monitored by the professor and the project manager (Emily Datskou).
4. Write blog posts reflecting on the work you did on the edition and what you learned from that process. Students will share these reflections as well as their final product (for example, an encoded text, a sample collation, a timeline) in a project team meeting at the end of the term.

Quizzes (100 points): Short quizzes will be given on readings at the start of the class. *Quizzes cannot be made up later*; however, I drop the two lowest quiz grades. Quiz points will total 100.

Participation (200 points): *The Undergraduate Catalog states that every student is expected to attend all class sessions.* I evaluate participation based on how often you take part in the discussions and how well prepared you are for each class. Each class period counts for 5 points, with the exception of the following weeks when points are doubled to 10 points per class because the training, group work, and in-class assignments in those weeks are essential to the engaged-learning project: **September 17-October 31**. The required presentation also counts for 10 points. *Let me and your group mates know well ahead of time if you must miss class.* Participation points total 200 (includes excused absence for three 5-point days or one 10-point and one 5-point day).

Project (200 points): Completion of the semester project will depend upon the type of assignment each student takes on. Projects will be evaluated in terms of accuracy, presentation (appearance and exhibition), mastery of essential skills and concepts, team work, and ethical conduct in research. *Failure to submit the required weekly progress report will result in a reduction of 5 points for each week missed; failure to meet assigned deadlines, unless given an extension by the professor and/or project manager, will also result in a 5-point loss for each missed deadline.* Team work, accuracy, and responsibility are essential to this work.

Blog post and reflection paper (100 points): All engaged learners are asked to write a summary reflective paper addressing the question, *How did the Engaged Learning experience in this course affect your personal, intellectual, civic, and/or professional development?* This paper will be part of a longer blog post that each student will write describing the work they did on the digital edition and archive, what skills they acquired in doing that work, and what they learned about (1) the history and literature of transgender and (2) discipline-specific research ethics, methodologies, and scholarship. Blog posts should be 1500 to 2500 words, double-spaced in 12-point font. They will be evaluated in terms of the writing as well as the content. We will share drafts in class on October 31; final versions are due December 5.

GRADING (600 total points):

A: 600-558	A-: 557-540	
B+: 539-522	B: 521-498	B-: 497-480
C+: 479-462	C: 461-438	C-: 437-420
D+: 419-402	D: 401-378	D-: 377-360
F: 359 and below		

These point totals are based on the following grading scale (percentage):

A	100-93	A-	90-92		
B+	87-89	B	83-86	B-	80-82
C+	77-79	C	73-76	C-	70-72
D+	67-69	D	63-66	D-	62-60

ACADEMIC INTEGRITY

Team projects require sharing materials, ideas, and skills in assisting one another on the completion of assignments. However, any work you turn in must be your own, whether produced alone or in collaboration with others, *with any borrowed material clearly and correctly documented*. Any language and ideas that you have gotten from another source should be correctly noted as well (see the [MLA Handbook for Writers](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html) or Purdue Owl (Online Writing Lab) at https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html, for proper citation of source material).

Here is a definition of plagiarism:

You plagiarize when, intentionally or not, you use someone else's words or ideas but fail to credit that person. You plagiarize even when you do credit the author but use his [or their] exact words without so indicating with quotation marks or block indentation. You also plagiarize when you use words so close to those in your source, that if your work were placed next to the source, it would be obvious that you could not have written what you did with the sources at your elbow.

--From Wayne Booth, Gregory C. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: U of Chicago Press, 1995), 167.

Failure to cite borrowed material and/or to quote someone else's language or contribution will result in failure of that assignment. Knowingly turning in another's work, whether a student's or a scholar's, as your own will result in failure of the course.

See <http://luc.edu/media/lucedu/cas/pdfs/academicintegrity.pdf> on academic integrity.

As specified by College policy, instructors *must* report all incidents of academic misconduct to their chairperson and the Assistant Dean for Student Academic Affairs in CAS.

CONFERENCES

I encourage each of you to take advantage of my office hours for informal, private discussions. Please feel free to stop by to discuss reading assignments, the class format, or your overall progress. When possible, please let me know when you plan to come in case I have a meeting called. See below for office location and hours. *You may also schedule meetings with the technical assistants on the project, but you must copy me on those requests.*

CLASSROOM ETIQUETTE

Please address everyone in the class with respect and courtesy, especially when disagreeing with another's remarks. Make every effort to use appropriate pronouns, but also be understanding if

someone slips. Out of respect for me and your classmates, *please turn off your cell phones* before class, and *please do not get up and leave the classroom before the end of class* unless it's an emergency. University policy prohibits food in classrooms.

TECHNOLOGY POLICY

I do not allow the use of iPhones, iPads, or Kindles in class. Books should be read in print editions. Poor quality electronic or print editions without critical apparatus (e.g., introductions), page numbers, or chapter breaks should not be used. Laptop use will be restricted to certain assignments, such as the encoding work or online readings. Inappropriate use of laptops (e.g., checking e-mail or social media accounts) will be penalized 10 points for each instance.

DIVERSITY STATEMENT

In keeping with the Jesuit mission of the University, my classrooms recognize and show respect for differences in racial, ethnic, class, and cultural backgrounds as well as sexual orientation, gender identity and gender expression, age, physical and mental ability, and religion.

DISCLAIMER (TRIGGER WARNING)

This class will discuss and examine subjects with explicit sexual themes. Readings, especially from a century ago, may contain graphic sexual content, disquieting scenes, and offensive language, including sexual assault, sexual jokes, sexual acts, talk of suicide, and racist, misogynist, or transphobic language. Students should contact the professor if such content affects their ability to learn.

OFFICE HOURS AND LOCATION

Pamela L. Caughie
Professor of English
Associate Faculty, Women's Studies and
Gender Studies Program
(she/her/hers)

Office: Crown Center, 425
Office hours: Tuesdays and Thursdays 4-5:30 p.m.
Wednesdays by appointment
Office Phone: 773-508-2683 (or 2240)
E-mail: pcaughie@luc.edu

