



ENG 3060J
Section 100
CN 3334
Online Course
Summer 2020
Ohio University

Dr. Edmond Y. Chang
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Virtual Office Hours
by Appointment
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"I'm standing on the mouth of hell, and it's going to swallow me whole. And it'll choke on me...They want an apocalypse? Oh, we'll give 'em one. Anyone else who wants to run...do it now. Because we just became an army. We just declared war. From now on we won't just face our worst fears, we will seek them out. We will find them and cut out their hearts one by one until the First shows itself for what it really is. And I'll kill it myself. There's only one thing on this earth more powerful than evil. And that's us. Any questions?"
—Buffy

WHEN *BUFFY THE VAMPIRE SLAYER* debuted in 1997, no one could have foreseen the cult following, spinoffs, cultural phenomenon, and critical and scholarly interest it would inspire. In fact, "*Buffy Studies*" is now an established field that draws on a range of disciplines and perspectives. As Rhonda V. Wilcox and David Lavery say in their introduction to *Fighting the Forces: What's at Stake in Buffy the Vampire Slayer* (2002), "The many meanings of Buffy are reflected in [s]cholars from English, communications, women's studies, sociology, religion, and other fields...[who] present their different perspectives, sometimes analyzing the series and lines in radically different fashion, from cultural studies to Jungian analysis, from problematizing to praise...their multiplicity reflects the polysemic variety of this rich text" (xxvi).

IN HONOR of more than two decades of *Buffy*, our class will take up some of these critical approaches including media studies, feminism, queer theory, and fandom studies. Given that Joss Whedon has been praised and criticized for his representations of women and characters of color, particularly in light of recent controversies, our class will address the questions "Why *Buffy*?" and "Why now?" We will explore how might *Buffy* help us think about the proliferation of the "supernatural romance," about the role of monsters, and about cultural anxieties over race, gender, sexuality, and bodies, analyzing the intersections of identities and embodiments in selected episodes, scholarship, and fan communities.

A REQUIREMENT for this class is a well-developed curiosity and a willingness to explore and interrogate interdisciplinary lines of inquiry. Our class will be organized around a survey of texts engaging scholarship, media, and popular culture. This class will take up everyday culture as critical practice, explore what it means to close read and think critically, and how popular culture can be deployed as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience.

THIS ONLINE COURSE will engage in watching, close reading, guided discussion, and some researching and analytical writing about how and what these texts argue, reveal, narrate, hide, perpetuate, and complicate the world we live in. You will be required to screen select *Buffy* episodes (and perhaps other things from the Whedon universe) as the focus of discussion and academic critique. Discussions, papers, and other assignments will be held online via the course website and Blackboard portal.

SPECIFICALLY, our course goals include (the formal junior composition outcomes are in bold, see the course Blackboard for a full listing of the outcomes):

- **We will write for specific purposes, audiences and situations.** To that end, we will develop and demonstrate a familiarity with a range of texts, terms, and theories of the study of *Buffy*, feminist media studies, and popular culture.
- **We will read a variety of texts and genres.** We will identify and articulate different ways to explore, close read, analyze, and critique literature, film, television, and popular culture.

"...the hardest thing in this world...is to live in it. Be brave. Live. For me."
—Buffy

"I think it's always important for academics to study popular culture, even if the thing they are studying is idiotic. If it's successful or made a dent in culture, then it is worthy of study to find out why."
—Joss Whedon



Required Course Texts & Materials

- Access to *Buffy the Vampire Slayer* episodes via Facebook, Hulu, or Amazon.
- Short readings will be available via Blackboard.
- Web and Blackboard access, an active Gmail account, and an active Ohio University email account.

- **We will research a variety of academic databases using appropriate and effective strategies.** We will explore of a range of research tools and resources, and we will find and evaluate sources appropriate to our reading, writing, and study.
- We will consider questions and intersections of race, gender, sexuality, ability, class, nation, culture, and power.
- We will use television and popular culture as vernacular theory to think, talk, write, and interrogate the world around us.

WE WILL spend the semester asking and addressing difficult, challenging, and sometimes discomfoting ideas, questions, and topics, focusing on different identities, bodies, histories, desires, experiences, and even struggles and violences. Whether on the page, screen, on campus, or in the community, we will explore and engage multiple perspectives, levels of familiarity with the material, and heady and heartfelt responses. In other words, our class will be a safe, respectful, but not necessarily comfortable space. While pushing boundaries and comfort zones are essential to critical thinking, making connections, and intellectual and personal freedom, see me with concerns and queries, for reasonable accommodations, and for further resources on campus.



Course Requirements

- Presentation (20%)
- Episode Discussion (10%)
- Short Papers (20%)
- Final Paper/Project (20%)
- Class Participation (30%)

Requirements & Grading

Your grade should not be the sole exigence or motivation for this class. It is the hope of the course that you walk away from ENG 3060J with something more. Find some pleasure and some edification and some knowledge from this class (or any class really) and success is usually not far behind. With that in mind, your grade will be a reflection of engagement, effort, close reading, critical thinking, writing, and participation.

Buffy Episode Discussion Curation & Presentation (20%)

You will be a required to sign up individually or in pairs to curate an online discussion **twice** during the course of the term. For your discussion, you will watch the episodes assigned for a particular week, particularly your assigned episode, summarize and articulate two or three main points from the week's scholarly text (as assigned), generate one or two critical questions connecting the theory to the episodes, and facilitate an online discussion for the week. Curations should have a group presentation plan, a substantive framing post, may include media, and each group member must contribute to the post and discussion.

Episode Discussions (10%)

Each week, you will be required to respond to at least two of the week's episode discussions threads (as generated by the instructor or curation groups). These discussion threads will serve as ways to brainstorm ideas, practice the course goals and outcomes, and to build community and collaboration. Your posts will be graded on completion, engagement with the prompt and readings, and your attention to and interaction with the other posts in the thread.

Short Papers (20%)

The majority of writing you will complete will be a number of short, analytical, and academic papers. These papers rehearse a range of genres, rhetorical situations, course goals, and engage the 3060J outcomes. You will write an academic summary, a close reading, a brief annotated bibliography, a research proposal memo, a creative response, and a self-assessment cover letter. They will be graded on clarity, focus, coherence, whether they satisfy the assignment, and on your ability to concisely formulate arguments. You will also have the opportunity to improve one paper grade through careful revision.

"I've been awake all night. I know I'm supposed to teach you self-reliance, but I can't leave you out there to fight alone. To hell with what's right, I'm ready to back you up. Let's find the evil a-and fight it together."

—Giles



"I, I'm having all sorts of...I'm dating. I, I'm having serious dating with a werewolf. And, and I'm studying witchcraft and, and killing vampires. And I didn't have anyone to talk to about all this scary life stuff."

—Willow

"So here is why I write what I do: We all have futures. We all have pasts. We all have stories. And we all, every single one of us, no matter who we are and no matter what's been taken from us or what poison we've internalized or how hard we've had to work to expel it—we all get to dream."

—N.K. Jemisin

Final Paper/Project (20%)

By the end of the semester, you will complete a Final Project that integrates what you have read, explored, and written about in your previous papers, that draws on specific terms, concepts, or issues from the class, and that articulates the critical value of *Buffy* and popular culture. The project asks you to make connections and to create an argument across different kinds of evidence and added research. Your final project can be a traditional research paper, a media production (which includes a substantive analytical component), or a hybrid of the two.

Participation and Preparedness (30%)

Preparedness and participation forms a large component of your final grade. It is essential that you prepare for class and regularly participate online. Moreover, negative participation will hurt your participation grade. Participation is determined by 1) your **respectful** presence in the class forums and interactions with me and others, 2) your **willingness** to discuss, comment, and ask questions, 3) your **preparation** for class, which includes having the required materials on hand and doing all of the assigned reading and watching for class, 4) your **engagement** in collaboration, group work, peer review, and presentations, and 5) your care and **daily** use of the class *Blackboard*—henceforth called the “class blog”—bookmark the address, check and comment regularly: https://blackboard.ohio.edu/webapps/blackboard/execute/courseMain?course_id=_542111_1

Guidelines for Online Discussion

Students are expected to conduct themselves on the message board, via email and chat, and in the course in compliance with the Ohio University’s Student Code of Conduct. Consider the class blog, email, chat, and any other communication as if you were in a face-to-face classroom: the rhetorical, cultural, and social context should dictate what you say, how you say it, and why you say it. In other words, do not do anything you would not do in person: be respectful, patient, professional, open, and generous even as we engage differences in beliefs, opinions, perspectives, and approaches. Please bring any communications you believe to be in violation of this class policy to my attention. Active interaction with me, your peers, and the class materials is essential to success in this online course, paying particular attention to the following:

- Students are expected to participate in all graded or required discussions. While there is great flexibility in online courses, this is **not** a self-paced course. Minimum, satisfactory engagement with Blackboard is about 3-4 hours a week.
- Unless indicated otherwise, please complete the readings and view other instructional materials for each week (i.e. episodes, lectures) before participating in the discussion board.
- You are required to participate in Blackboard discussions at least 4-8 times each week (all episode discussions, required tasks, and any two other threads), with your first posts due no later than Wednesday evening and your second set of posts by Saturday evening. Outstanding participation includes additional contributions to lecture and assignment threads, blogging points, and even online office hours.
- Read your posts carefully before submitting them. Keep in mind tone, formality, audience, and language. Challenging the ideas held by others is an integral aspect of critical thinking and the academic process. Please word your responses carefully, and recognize that others are expected to respond and even challenge your ideas.
- In other words, no hate, no spam, no flame, no fluff.



MLA Paper Formatting

1) 1" margins top, bottom, left, and right on each page.

2) Single-spaced block header on the first page only with your name, date, course, my name:

Student Name
ENG 3060J
May 18, 2020
Dr. Chang

3) Short, single-line appropriate title.

4) Print single-sided. Papers are double-spaced with paper page numbers in the upper right hand corner; no extra space between paragraphs.

5) Standard Times Roman Font, 12 point only.

6) Correct MLA citation and bibliographic format. A paper turned in without a bibliography automatically fails and will be returned with no comments.

Assignment Format

All papers must be typed or produced on a word processor. All documents should be saved in Microsoft Word format (or if necessary Rich Text Format). All papers must follow the manuscript format outlined by the assignment. Unless instructed otherwise, **all papers must use MLA citation and documentation conventions.** All papers must be neatly printed (in black), stapled in the top, left-hand corner if necessary, and should not be three-hole punched. Papers that do not follow these format guidelines will not be accepted. They will be returned unread to you. Papers will be regarded as late until they are resubmitted in the proper format.

Always make a backup copy of every paper you turn in, lest you be one of the unhappy people whose paper is eaten by the computer. You may even want to take the precaution of e-mailing your paper to yourself as an attachment during the drafting process and certainly before you exit the document and leave the computer. Or you may want to invest in cloud-based file storage like OneDrive (which all OU students have already have access) or DropBox.

Evaluation Rubric

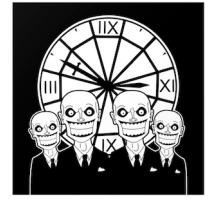
Over the course of the quarter, your assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement. Your grades assess your fulfillment of the assignment, the quality of work, detail, analysis, and argumentation, overall effort, and finally, style, polish, and risk taking. Consider the following evaluation rubric as signposts or a kind of legend to your progress and evaluation:

- **Outstanding (A/A+):** Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course or assignment goal(s), including some appropriate risk-taking and/or creativity.
- **Strong (B+/A-):** Offers a proficient demonstration of the trait(s) associated with the course or assignment goal(s), which could be further enhanced with revision, additional support, and creativity.
- **Good (B-/B):** Effectively demonstrates the trait(s) associate with the course or assignment goal(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- **Acceptable (C/C+):** Minimally meets the basic course or assignment requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate (D/D+):** Does not meet the course or assignment requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

Online Instruction and Finding Help

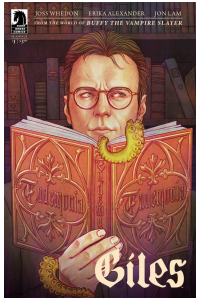
My role in the course, as with any course, is to frame the goals and intellectual conversations of the class, to scaffold readings, assignments, and other tasks, to mentor and moderate projects and discussions, and to assess and grade your work. Given the online nature of the class, I will do my best to engage each and every one of you and the class as a whole in the following ways:

- Short videos or "lecturettes," which first let you see a real "live" person who is professing as professor to the class, and second, are meant to be explanatory, clarifying, and hopefully, interesting.
- Curating blogging points, assignment Q&A, and other discussions, which will complement and supplement your posts and responses.
- Providing regular check-ins via email, blog posts, and online conferences. I will be available electronically by email, course blog,



Late Assignments

All assignments must be done completely and turned in on time. Late assignments will be penalized half a grade for every day that they are late. So, if your essay is late by one day and you received a B- for your work, then your final grade would be a C+. Moreover, I will not comment on late work. However, you still need to complete late work or you will receive a zero. If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me as soon as possible. **Unless previously arranged, I DO NOT accept assignments via email.** Remember that a paper has not been officially handed in until it is in my hands. Never turning anything in late is always the best policy.



Contact
Dr. Chang

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Office Hours:
online by
appointment
E-mail:
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Google Talk:
EDagogy

and virtual office hours. Email and the blog are the best means of contacting me. I will do my best to answer your emails and blog posts, usually **within twenty-four hours**.

- Holding virtual office hours via Google Hangout twice a week; virtual office hours are posted in the sidebar. Please note that group chat is public to the entire class and allows for group discussions. If you would like to converse with me individually, you can use Google chat (**nickname: EDagogy**). If you are not able to attend virtual office hours, email me your availability to set up an appointment, and I will do my best to accommodate your schedule. Otherwise, if you see that I am logged in to chat, during reasonable hours, you are more than welcome to discuss the class or ask questions. Please, when you initiate an IM conversation for the first time, please identify yourself to me; also, be **patient** because my responses may not be immediate.

You can also find additional writing and academic help at the Student Writing Center (SWC) on campus, a good resource for this class and other classes. The SWC is located in the Academic Advancement Center (AAC) on the second floor of Alden Library and offers a variety of services including help with reading, papers, brainstorming ideas, and research. See <https://www.ohio.edu/uc/aac> to make an appointment and for more information. Further resources, both on- and off-campus can be found on the Links page of the course website:

<http://www.edmondchang.com/courses/3060/links.html>

Academic Integrity

All students are required to uphold the highest academic standards. Plagiarism, or academic dishonesty, is presenting someone else’s ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people’s thoughts and writing—as long as you cite them. Many students do not have a clear understanding of what constitutes plagiarism, so feel free to ask questions at any time. For our class, plagiarism includes:

- a student failing to cite sources of ideas
- a student failing to cite sources of paraphrased material
- a student failing to cite sources of specific language and/or passages
- a student submitting someone else’s work as his or her own
- a student submitting his or her own work produced for another class

If you have any doubt about how to cite or acknowledge another’s writing, please talk to me. Any plagiarism or academic dishonesty will result in failure of an assignment or of this course. It is always better to be safe than sorry. Please review the Ohio University’s Academic Misconduct page at <https://www.ohio.edu/communitystandards/academic/students.cfm>

Accommodations

Any student who feels they may need an accommodation based on the impact of a disability should see me or contact me **in the first week of class** to discuss their specific needs and provide written documentation from Student Accessibility Services. If you are not yet registered as a student with a disability, please contact Student Accessibility Services at 740-593-2620 or visit the SAS office in 348 Baker University Center. The SAS website is: <https://www.ohio.edu/uc/sas/index.cfm>

Harassment, Discrimination, and Sexual Misconduct

Ohio University and this course are committed to a safe, supportive, and inclusive learning environment. Title IX makes clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and support applied to offenses against other

“For a thousand years I wielded the powers of the Wish. I brought ruin to the heads of unfaithful men. I brought forth destruction and chaos for the pleasure of the lower beings. I was feared and worshipped across the mortal globe. And now I’m stuck at Sunnydale High. Mortal. Child. And I’m flunking Math.”
—Anya



“My imagination makes me human and makes me a fool; it gives me all the world and exiles me from it.”
—Ursula K. Le Guin



“If one is lucky, a solitary fantasy can totally transform one million realities.”
—Maya Angelou

“Some of my favorite places I have been in my life exist only in dreams.”
—Nisi Shawl

protected categories such as race, national origin, and so on. As your instructor, I am a mandatory reporter and am required by law to share with the University any information regarding sexual misconduct or information about a crime that may have occurred on campus. For more information about policies and resources or confidential reporting options, see the Office of University Equity and Civil Rights Compliance: <https://www.ohio.edu/equity-civil-rights/> or the Division of Student Affairs page on Student Conduct & Community Standards:

<https://www.ohio.edu/communitystandards/process/sexualassault.cfm>

syl-la-bus: n 1: a summary outline of a discourse, treatise, or course of study or of examination requirements 2: subject to change

Dr. Chang / ENG 3060J / Summer 2020 / Ohio University / Online

Week 1: May 11-15: INTRODUCTION

Introduction to the Course & Syllabus

McFarland, "[Once More, with Feeling: Buffy the Vampire Slayer Turns 20](#)"

Bastien, "[The Enduring Legacy of Buffy the Vampire Slayer, 20 Years Later](#)"

Head, "[Buffy the Vampire Slayer was a Feminist Parable for Everyone](#)"

Whedon, "[On Strong Women Characters](#)"

Jowett, "Introduction," *Sex and the Slayer*

Lipsitz, "The Case for Studying Popular Culture"

Watch:

Episode 1.1 "Welcome to the Hellmouth"

Episode 1.2 "The Harvest"

Week 2: May 18-22: GENDER & BUFFY (Part I)

Kociemba, "From Beneath You, It Foreshadows"

Halberstam, "Gender," *Keywords*

Georgiou, "Identity," *Keywords*

Watch:

Episode 1.4 "Teacher's Pet"

Episode 1.6 "The Pack"

Week 3: May 25-29: FEMININITY & BUFFY

Pender, "'I'm Buffy, and You're...History'"

Early, "Staking Her Claim: Buffy...as Transgressive Woman Warrior"

Watch:

Episode 1.7 "Angel"

Episode 1.12 "Prophecy Girl"

Week 4: June 1-5: MASCULINITY & BUFFY

Jowett, "Tough Guys," *Sex and the Slayer*

Jowett, "New Men," *Sex and the Slayer*

Watch:

Episode 2.7 "Lie to Me"

Episode 2.14 "Innocence"

5/11
First Day of Classes

May

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Short Paper 1:
Summary Of
Due Mon 6/1

Assign Summary Of

Assign Close Reading
Of

June

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Draft of Short Paper 2: Close Reading Of Due Mon 6/15 (for Peer Review)

Week 5: June 8-12: RACE & BUFFY (Part I)

Ono, "To Be a Vampire on *Buffy the Vampire Slayer*"
Ferguson, "Race," *Keywords*
Gray, "Race," *Keywords*

Watch:
Episode 2.17 "Passion"
Episode 2.21 "Becoming (Part I)"
Episode 2.22 "Becoming (Part II)"

Short Paper 2: Close Reading Of Due Mon 6/15

Week 6: June 15-19: SEXUALITY & BUFFY

McCracken, "At Stake: Angel's Body, Fantasy Masculinity, and Queer Desire"
Barker, "Slashing the Slayer"
Burgett, "Sex," *Keywords*

Watch:
Episode 3.6 "Band Candy"
Episode 3.9 "The Wish"

Assign Annotated Works Cited

Week 7: June 22-26: DISABILITY & BUFFY

Fixler, "Identity and Mental Health in *Buffy the Vampire Slayer*"
Camron, "The Importance of Being the Zeppo"
Adams, Reiss, Serlin, "Disability," *Keywords*

Watch:
Episode 3.11 "Gingerbread"
Episode 3.13 "The Zeppo"

Assign Proposal Memo, Cover Letter, and Final Paper/Project

Short Paper 3: Annotated Works Cited Due Mon 6/29

Week 8: June 29-July 3: QUEERNESS & BUFFY

McAvan, "'I Think I'm Kinda Gay': Willow Rosenberg and the Absent/Present Bisexual in *Buffy the Vampire Slayer*"
Beirne, "[Queering the Slayer-Text: Reading Possibilities in *Buffy*](#)"
Somerville, "Queer," *Keywords*

Watch:
Episode 3.14 "Bad Girls"
Episode 3.16 "Doppelgangland"
Episode 3.18 "Earshot"

Assign Short Fan Fic

Short Paper 5: Short Fan Fic Due Mon 7/20

Week 9: July 6-10: LANGUAGE, GENRE, & BUFFY

Wirth, "Horror and Fairytale Elements in the *Buffy the Vampire Slayer*"
Overbey & Preston-Matto, "Staking in Tongues: Speech Act as Weapon"

Watch:
Episode 4.10 "Hush"
Episode 4.17 "Superstar"

Assign Revision Of

Draft of Short Paper 6: Revision Of Due Mon 7/13 (for Peer Review)

Week 10: July 13-17: RACE & BUFFY (Part I)

Pannekoek and Anderson, "Gender, Race, and Animality in *Buffy the Vampire Slayer*"
Fuchs, "Race and Displacement in *Buffy* and *Dark Angel*," *Undead TV*

Watch:
Episode 4.21 "Primeval"
Episode 4.22 "Restless"

July

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
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12	13	14	15	16	17	18
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Short Paper 4:
Project Proposal and
Conferences Due by
Mon 7/20

Short Paper 6:
Revision Of
Due Mon 7/20

Week 11: July 20-24: BODIES & BUFFY

Masson and Stanley, "Queer Eye of That Vampire Guy"
Fletcher, "'Is She Cold?': Telaesthetic Horror and Embodied Textuality in 'The Body'"

Watch:

Episode 5.7 "Fool for Love"
Episode 5.16 "The Body"

Week 12: July 27-31: MUSIC, GENRE, & BUFFY

Middents, "A Sweet Vamp: Critiquing the Treatment of Race in *Buffy* and the American Musical Once More (with Feeling)"
Battis, "Willow As Hybrid Hero in *Buffy the Vampire Slayer*"

Watch:

Episode 6.7 "Once More with Feeling"
Episode 6.22 "Grave"

Week 13: August 3-7: GENDER & BUFFY (Part II)

Large, "Selfless: Buffy's Anya and the Problem of Identity"
Wilcox, "Segments and Connections in 'Conversations with Dead People'"

Watch:

Episode 7.5 "Selfless"
Episode 7.7 "Conversations with Dead People"

Week 14: August 10-14: IS BUFFY FEMINIST?

Dries, "[Watch Joss Whedon Make a Perfect Speech About the Word Feminist](#)"
Berlatsky, "[What Joss Whedon Gets Wrong About the Word 'Feminist'](#)"
Baroza, "[What's the Deal with All of the POC on Agents of S.H.I.E.L.D.?](#)"
Andrews, "['Hypocrite Preaching Feminist Ideals': Director Joss Whedon's Ex-Wife Accuses Him of Cheating](#)"
Williams, "[I Love Joss Whedon, and I'm Done with Joss Whedon](#)"
Vint & Canavan, "Whedon Studies after Whedon"

Watch:

Episode 7.22 "Chosen"

Draft of Final Project
Due Mon 8/14 (for
Peer Review)

Prepare Draft of Final
Project

August

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Cover Letter and
Final Project Due
TBD