

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



COURSE OUTLINE

ENGL 304: LGBTQ Lives and Literature

**Updated by: Melissa E. Lee
April 2015**

**SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
MAY 2015**

- A. **TITLE:** LGBTQ Lives and Literature
- B. **COURSE NUMBER:** ENGL 304
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** Yes
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week
- H. **CATALOG DESCRIPTION:** This course explores the social, cultural, and political themes in the histories of individual lives as well as communities that are categorized as "LGBTQ": lesbian, gay, bisexual, transgender, and queer (a term that is by nature flexible and which is used by many who feel that they in some way fall outside of "norms" of gender identification, gender expression, and/or sexual orientation). Focusing mainly on literature from the U.S. and the United Kingdom, works from the genres of short story, poetry, the novel, creative nonfiction, theatrical productions, and film are supplemented by information and insights offered by an anthology of critical essays as well as texts harvested from contemporary news sources. This is a Writing Intensive course. GER 7.
- I. **PRE-REQUISITES/CO-REQUISITES:**
 - a. Pre-requisite(s): ENGL 101 or ENGL 102 and 30 credit hours
 - b. Co-requisite(s): none

J. GOALS (STUDENT LEARNING OUTCOMES):

By the end of this course, the student will be able to:

<i>Course Objective</i>	<i>Institutional SLO</i>
a. <i>Identify</i> factors that contribute to the social construction of sexual and gender identities.	2. Critical Thinking
b. <i>Describe</i> the cultural, political, and social contexts from which queer writings, both nonfiction and fiction, have emerged particularly throughout the late 19 th -20 th centuries in the U.S. and the United Kingdom.	1. Communication
c. <i>Analyze</i> literary works of fiction and creative nonfiction for the ways different authors across a variety of genres have portrayed queer experiences.	2. Critical Thinking Skills 4. Professional

	Competence
d. <i>Design</i> and complete a project that demonstrates knowledge built throughout the course.	1. Communication 2. Critical Thinking 4. Professional Competence
e. <i>Evaluate</i> primary and secondary nonfiction sources of information about LGBTQ lives and literature.	2. Critical Thinking 4. Professional Competence

K. TEXTS:

(Representative texts)

Novels:

- Arnold, Madelyn. *A Year of Full Moons*. St. Martins, 2000.
 Baldwin, James. *Another Country*. Vintage, 1962.
 Eugenides, Jeffrey. *Middlesex*. Picador, 2007.
 Feinberg, Leslie. *Stone Butch Blues*. Alyson Books, 1993.
 Bechdel, Alison. *Fun Home*. Mariner Books, 2007.
 Green, John. *Will Grayson, Will Grayson*. Speak, 2011.
 Irving, John. *In One Person*. Simon & Schuster, 2012.
 Levithan, David. *Boy Meets Boy*. Alfred A. Knopf, 2005.
 Lourde, Audre. *Zami: A New Spelling of My Name*. The Crossing Press, 1982.
 O’Neill, Jamie. *At Swim, Two Boys*. Scribner, 2003.
 Proulx, Annie. *Brokeback Mountain*. Scribner, 2005.
 Waters, Sarah. *Tipping the Velvet*. Riverhead, 2000.
 Winterson, Jeanette. *Oranges Are Not the Only Fruit*. Grove Press, 1997.

Short Stories:

- Obejas, Achy. *We Came All the Way From Cuba and You Dress Like This?* Cleis Press, 1994.
 White, Edmund, ed. *The Faber Book of Gay Short Fiction*. Faber & Faber, 1991.

Poetry:

- Coote, Stephen, ed. *The Penguin Book of Homosexual Verse*. Penguin, 1986.

Drama:

- Crowley, Mart. *The Boys in the Band*. Alyson Publications, 1996.
 Fierstein, Harvey. *Torch Song Trilogy*. Samuel French, 2011.
 Greenberg, Richard. *Take Me Out*. Stage and Screen, 2002.
 Hare, David. *The Judas Kiss*. Grove Press, 1998.
 Hoffman, William. *As Is*. Random House, 1985.
 Hwang, David Henry. *M. Butterfly*. New American Library, 1988.
 Kaufman, Moisés. *Gross Indecency: The Three Trials of Oscar Wilde*. Vintage Books, 1998.
 Kaufman, Moisés. *The Laramie Project*. Vintage Books, 2001.

Kushner, Tony. *Angels in America: Millenium Approaches*. Theatre Communications Group, 1993.
Kushner, Tony. *Angels in American: Perestroika*. Theatre Communications Group, 1994.
Kramer, Larry. *The Normal Heart*. New American Library, 1985.
Kramer, Larry. *The Destiny of Me*. Plume, 1993.
McNally, Terrence. *Love! Valour! Compassion!* The Fireside Theater, 1995.
Rudnick, Paul. *Jeffrey (Plume Drama)*. Plume, 1994.

L. REFERENCES:

(Representative references)

Abelove, Henry, Michele Aina Barale, and David Halperin, eds. *The Lesbian and Gay Studies Reader*. Routledge, 1993.
Gibson, Michelle, Jonathan Alexander, and Deborah T. Meem, eds. *Finding Out: An Introduction to LGBT Studies*. SAGE, 2013.

M. EQUIPMENT: technology enhanced classroom

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS

- Quizzes
- Papers and projects
- Participation

P. DETAILED COURSE OUTLINE: (must use the outline format listed below)

I. LGBTI/ Queer Lives and Cultures

A. History

- a. Same-sex relationships, varieties of gender expressions, and other aspects of LGBTQ life since ancient Greece
- b. The Modern Homosexual
- c. Queer liberation movements
- d. Post-Stonewall LGBTQ life

B. Politics

- a. Homosexuality: biological or socially constructed?
- b. The LGBTQ person in society: issues of inclusion, exclusion, and in-group diversity
- c. The intersection of race, social class, gender, and biology with the concept of queerness

C. Literature and the Arts

- a. History of LGBTQ “high art”
- b. History of LGBTQ “low art”

- c. The debate over whether to intentionally challenge audiences or represent for intrinsic value
- d. Historical and contemporary controversies and censorship of LGBTQ art

D. Media

- a. LGBTQ life in film and television (20th century)
- b. LGBTQ life and the internet

II. LGBTQ Literature

A. Poetry

- a. Tone
- b. Diction
- c. Imagery
- d. Literal and Figurative Language
- e. Rhythm
- f. Form
- g. Symbol

B. Short Story and Novel

- a. Point of View
- b. Character
- c. Style
- d. Theme
- e. Symbol
- f. Vernacular Languages in Literature

C. Drama

- a. Elements of the Play

Q. LABORATORY OUTLINE: None