

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



**MASTER SYLLABUS**

**ENGL 304 – LGBTQ LIVES AND LITERATURE**

**CIP Code: 230101**

**Created by: Melissa E. Lee, Ph.D.  
Updated by: Melissa E. Lee, Ph.D.**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
FEBRUARY 2020**

A. **TITLE:** LGBTQ Lives and Literature

B. **COURSE NUMBER:** ENGL 304

C. **CREDIT HOURS:**

3 Credit Hours

3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** Yes

E. **GER CATEGORY:** GER 7 (Humanities)

F. **SEMESTER(S) OFFERED:** Fall

G. **COURSE DESCRIPTION:** In this course, students examine 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 identity, 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.

H. **PRE-REQUISITES/CO-REQUISITES:**

a. Pre-requisite(s): ENGL 101: Composition and the Spoken Word and 30 credit hours

c. Pre- or co-requisite(s): None

I. **STUDENT LEARNING OUTCOMES:**

<b><u>Course Student Learning Outcome</u></b> <b><u>[SLO]</u></b>	<b><u>PSLO</u></b>	<b><u>GER</u></b>	<b><u>ISLO</u></b>
a. <b><i>Identify</i></b> factors that contribute to the social construction of sexual and gender identities.			1 [W]
b. <b><i>Describe</i></b> the cultural, political, and social contexts from which queer writings, both nonfiction and fiction, have emerged particularly throughout the late 19 <sup>th</sup> -21 <sup>st</sup> centuries in the U.S. and the United Kingdom.			4 [IK]
c. <b><i>Analyze</i></b> literary works of fiction and creative nonfiction for the ways different authors across a variety of genres have portrayed queer experiences.		7	2 [IA]

d. <b>Design</b> and complete a project that demonstrates knowledge built throughout the course.		7	1 [W]
e. <b>Evaluate</b> primary and secondary nonfiction sources of information about LGBTQ lives and literature.			1 [W]

KEY	<b>Institutional Student Learning Outcomes [ISLO 1 – 5]</b>
ISLO #	ISLO & Subsets
1	<b>Communication Skills</b> Oral [O], Written [W]
2	<b>Critical Thinking</b> <i>Critical Analysis [CA], Inquiry &amp; Analysis [IA], Problem Solving [PS]</i>
3	<b>Foundational Skills</b> <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	<b>Social Responsibility</b> <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	<b>Industry, Professional, Discipline Specific Knowledge and Skills</b>

J. **APPLIED LEARNING COMPONENT:** Yes   x   No \_\_\_\_\_  
 ▪ Research

K. **TEXTS:**

(Representative texts)

**Novels**

- 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.

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: Millennium Approaches*. Theatre Communications Group, 1993.  
Kushner, Tony. *Angels in America: 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.

**L. REFERENCES**

Gibson, Michelle, Jonathan Alexander, and Deborah T. Meem, eds. *Finding Out: An Introduction to LGBT Studies*. SAGE, 2017.

**M. EQUIPMENT: Technology enhanced classroom**

**N. GRADING METHOD: A-F**

**O. SUGGESTED MEASUREMENT CRITERIA/METHODS:**

- Regular homework assignments (reading and writing)
- Quizzes
- Participation
- Midterm
- Final
- Paper(s)

**P. DETAILED COURSE OUTLINE:**

I. 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” and “low art”
  - b. Historical and contemporary controversies and censorship of LGBTQ art
- D. Media
  - a. LGBTQ life in film and television
  - 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