

ENGLISH 2150: LITERATURE IN 20TH & 21ST CENTURY CONTEXTS
LGBTQ+ Literature and Queer Identity
CLEMSON UNIVERSITY, FALL 2021

Section #15, TR 12:30-1:45; Section #16, TR 2:00-3:15—Daniel Hall 211
Section #17, TR 3:30-4:45; Section #24, TR 5:00-6:15—Daniel Hall 211

Instructor: Dr. Gregory Luke Chwala

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Virtual Office: provided Zoom link

Office Hours: TR 10:30-12:00 & by appt.



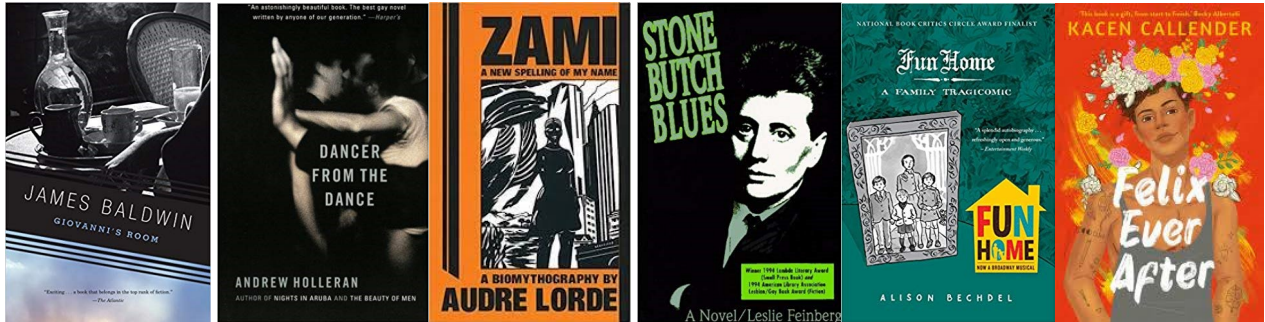
Illustration of Stonewall Inn, New York City, a pivotal place of the LGBTQ+ Civil Rights Movement

Course Description

When asked about LGBTQ+ political issues, most people's first thought will be of marriage equality, with perhaps some additional thoughts about workplace inclusion and hate crimes laws. Yet these are only a small part of the history and reach of lesbian, gay, bisexual, transgender and queer movements and communities in the USA and beyond. This course will explore the experiences of lesbian, gay, bisexual, transgender, and queer writers with an aim to better acquaint students with the struggles of LGBTQ+ people in America from the mid-20th century through today. Examining queer fictional and non-fictional texts will reveal how sexual orientation and non-binary gender influence authors' creative interpretations of themselves, their culture, and the world at large. Themes of growing up queer, coming out, families, relationships, communities, homophobia, loss, and identity formation are explored. Using interdisciplinary approaches that incorporate race, class, gender, and nation as analytical categories alongside sexuality, we will look at the tools LGBTQ+ studies offers for understanding power and culture. Students will learn to think more critically about human differences of gender and sexuality, and why understanding LGBTQ+ perspectives is important for their academic studies, careers, and lives. Readings will be taken from history, literature, critical theory, and contemporary journalism. Assignments include participation in online discussion forums, written analyses, and a multimedia presentation on an LGBTQ+ visual text, such as a film, TV series, music video, or website.

Required Course Texts

<i>Giovanni's Room</i> (1956) by James Baldwin	ISBN: 9780345806567
<i>Dancer from the Dance</i> (1978) by Andrew Holleran	ISBN: 9780060937065
<i>Zami: A New Spelling of My Name</i> (1982) by Audre Lorde	ISBN: 9780895941220
<i>Stone Butch Blues</i> (1993) by Leslie Feinberg (free online PDF)	www.lesliefeinberg.net
<i>Fun Home: A Family Tragicomic</i> (2006) by Alison Bechdel	ISBN: 9780544709041
<i>Felix Ever After</i> (2020) by Kacen Callender	ISBN: 9780062820266



Exact editions are required! Additional required readings may be posted on Canvas. You must print these texts, read, annotate them as you would the texts above, and bring them to class for discussion.

Critical Thinking and Student Learning Outcomes

This course is a Clemson Thinks2 critical thinking seminar. CT2 is a campus-wide initiative developed to increase and enhance students' critical thinking skills. What is critical thinking? For the purposes of this course, we understand critical thinking to be "a habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion" (AAC&U 2009). Critical thinking is a self-aware process of thinking in a clear and systematic way in order to gain a deeper understanding. To do so requires engaging in meta-cognition, which means reflecting on our own thinking by recognizing our biases, assumptions, and considering how we create knowledge.

The primary goal of sophomore literature classes at Clemson is to provide students with the critical thinking skills necessary to engage closely and critically with any given text. In short, you'll be learning to pay attention to the details of what you read and tease out the ramifications that these details have on the ideas that each author has to share. You may find that you agree with some of these ideas, and you may find that you disagree with some of them. Regardless, by the end of this class, you should be able to engage with these ideas by paying close attention to the details that these authors choose to include, by asking good (i.e. not obvious) questions about our readings, by making connections between various works/ideas/movements, and by creating your own arguments that build on, rather than reiterate, ideas. In sum, by the end of the semester, students should:

- apply the historical context for LGBTQ+ identities and social movements in the United States to literature
- evaluate LGBTQ+ literature, its themes, and contributions to the coming of age genre of literature
- recognize and identify queer themes, motifs, and tropes in historical and contemporary texts and contexts
- analyze queer texts as discourses on hierarchies of race, gender, class, disability, and sexual orientation
- develop the interpretive strategies and critical vocabulary needed to discuss/write about queer literature
- understand the relationship of literature to society and to a human experience that includes queer identity
- form/express critical opinions of queer literature through cooperative learning strategies in class/online
- improve communication skills through the development of written analyses and a presentation
- create thesis-driven, coherently organized, evidence-based, academic written analyses of queer literature
- develop skills of close, critical reading of and written response to queer fictional texts and criticism

Clemson Thinks2 and General Education Competencies

Critical thinking is a matrix of behaviors, skills, and attitudes that work in conjunction to produce better thinking. The School of Architecture, Arts, and Humanities general education competencies align with the goals of this CT2 Seminar. These general education competencies are as follows:

Arts & Humanities: to analyze, interpret, and employ aesthetic, ethical, linguistic, and/or philosophical discourse in relevant contexts; and to create, perform, interpret, reinterpret, and/or criticize artistic works.

Communication: to present logical, well-reasoned arguments in written and oral forms in analysis of print and digital media.

Critical Thinking: to demonstrate practices of close reading and interpretation applicable to literary works by analyzing a wide variety of literature to engage in the highest levels of analysis, reasoning, critical thinking, and problem solving.

Cross-Cultural Awareness: to explain how aspects of culture are integrated into a comprehensive worldview; and then demonstrate how culture influences human behavior.

Ethical Judgment: to demonstrate an ability to identify, comprehend, and deal with ethical problems and their ramifications in a systematic, thorough, and responsible way.



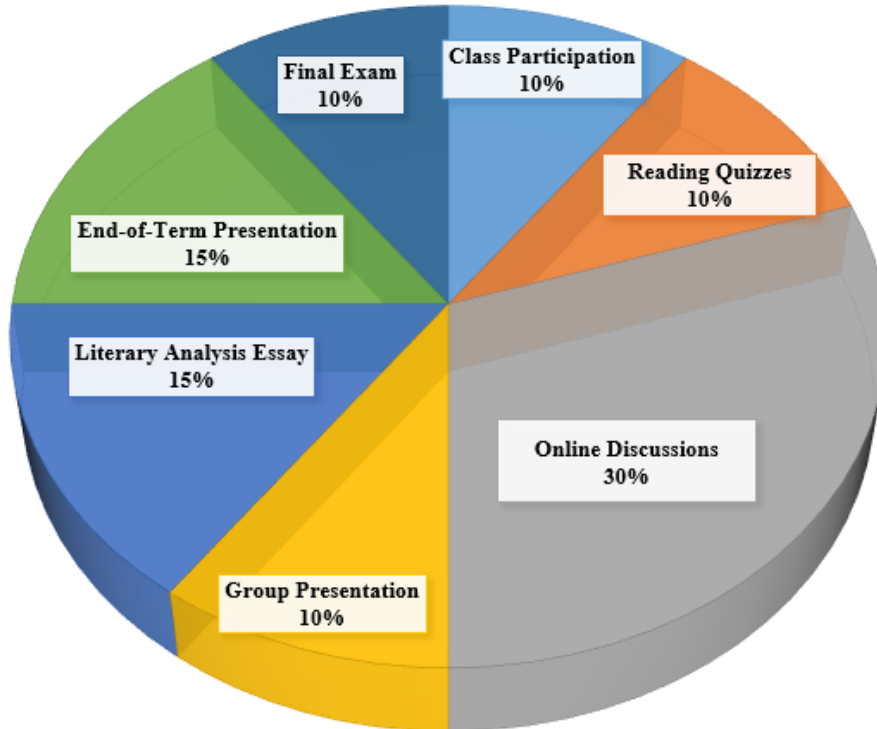
Alignment with CT2 SLOs

Clemson Thinks2 Learning Outcomes	SLOs as realized in this course
Explore complex challenges.	Forming and expressing critical opinions through cooperative learning strategies in class and online.
Analyze multi-dimensional problems.	Analyzing queer texts as discourses on hierarchies of race, gender, class, disability, and sexual orientation
Extrapolate from one conceptual content to others.	Applying the historical context for LGBTQ+ identities and social movements in the United States to literature.
Synthesize alternative solutions to multi-dimensional challenges.	Developing the interpretive strategies and critical vocabulary needed to discuss and write about literature.
Communicate complex ideas effectively.	Creating thesis-driven, coherently organized, evidence-based, academic written analyses of literature.

Instructional Strategies and Artifacts

- Classroom discussion and review of identified topics and issues pertaining to LGBTQ+ identities
- Small-group work including textual analysis, locating evidence, debate, and discussion
- Lectures on critical literary theory and historical/cultural context as it relates to course themes and texts
- Reflective students writing exercises both in online discussion threads and in-class writing assignments
- Written essays and multi-modal presentations that analyze and develop arguments of queer themes
- Small-group presentations on background information of texts, including politics, culture, and biography

Grade Distribution



Grading Scale:

A = 90.0 - 100
 B = 79.5 - 89.9
 C = 69.5 - 79.4
 D = 60.0 - 69.4
 F = 59.9 or Below

Grading Rubrics

Writing will be graded according the following criteria:

A: Outstanding or Superior. Contains an insightful thesis; offers an exceptionally well-developed argument in every paragraph. Provides an excellent interpretation and analysis of the material, with an accomplished formal organization. Presents material in a fresh and exciting way.

B: Excellent or Very Good. Contains a discernable thesis; offers a well-developed argument in most paragraphs. Provides a commendable interpretation, well-reasoned in most of its evidence and analysis; presents a clearly organized paper with a minimum of errors in its formal structure. Fulfills requirements.

C: Satisfactory. Contains a vague thesis or one that is too broad, general, or banal; lacks logical development or good reasoning in places. Provides a good interpretation of the topic, with average (i.e., somewhat general, broad, and predictable) handling of the evidence and analysis; exhibits several problems in the organization of the paper. Fulfills all requirements of the assignment.

D: Unsatisfactory. Contains no thesis; falls short on one or more of the assignment requirements; provides a weak interpretation, insufficient evidence, and/or poor.

Participation will be graded according the following criteria:

A: Contributes to class discussion regularly/dependably, multiple times every class; thoughtful contributions, not merely repetitious; participates fully/enthusiastically in all in-class activities; always prepared.

B: Contributes to class discussions regularly, at least once a class period; contributions are thoughtful; participates in all in-class activities; is usually prepared for class.

C: Occasionally contributes to discussions (once a week) participates in-class activities; generally prepared.

D: Rarely contributes to class discussion, may go two class periods without interacting with the material verbally; perhaps does not participate fully during in-class activities; perhaps is engaged in non-class-related activities or provides a distraction for classmates; has problems being prepared for class.

F: Not only never contributes to class discussion, but also is a distraction to classmates and/or is consistently engaged in non-class-related activities; is almost never prepared for class.

Course Assignments and Evaluation

Class Participation

Our class learning environment depends on active critical thinking and discussion, so it is essential that you actively participate. Participation involves volunteering constructive comments to the class online/in-person discussion, asking questions of either the instructor or other class members, active listening at all times, and being prepared with your course texts, syllabus, and assigned work at all meetings. You will be evaluated on how well you meet these criteria. At the end of the semester, you will evaluate your participation by filling out a self-evaluation form in which I'll ask you to score your own participation and explain why you deserve the points you are awarding yourself, so it is important to note times in which you significantly participate in class and that you keep track of your participation. If you don't fill out the form, you'll get a **zero** for participation. You are encouraged to schedule a meeting with me to discuss your work and progress. A grading rubric for your class participation is found in the syllabus, but your feedback can influence this score.

Reading Quizzes

We will begin many of our classes with a short quiz that is taken online via Canvas with an access code that is released on the lesson plan; this helps to ensure that you are reading. Unless you are otherwise notified, all quizzes will be closed-book. Quizzes will begin precisely at the start of class or release of the day's lesson plan (for online asynchronous work). I will drop your two lowest quiz scores at the end of the semester to allow for missed classes, but otherwise there will be no make-up quizzes offered. Online quizzes must be taken by the due date/time noted in Canvas. Excessive missed quizzes can be discussed/remediated. Please make separate arrangements in advance if this policy conflicts with circumstances covered by Title IX.



Online Discussions

On noted days, there will be an online question or prompt that is to be completed. You will also be required to respond to two of your peers. The due date/time of your main post is by 11:59 p.m., and the due date for your peer responses is within 48 hours following, also by 11:59 p.m. Some issues deriving from your responses might be discussed in class. Sometimes the writing prompt will be an exercise to help you with your writing; other times, the purpose will be for you to reflect and engage in critical thinking to show what you have learned. Your main post should contain a minimum of 250 words, and your peer responses should be a minimum of 150 words. I will respond to select posts, but be assured that I read each student post. To maximize your score, peer responses must be posted on two different days.

In your response, you can discuss the significance of the particular passage that you've chosen, how it relates to the rest of the piece and/or other readings, what it implies, what it explicitly states, and anything else that you find relevant to discuss. These discussion responses are an excellent way to demonstrate your engagement with the text. Furthermore, they may be mined for content as you prepare your essays later in the semester. If asked, you must include a quote/passage in your post (though it does not count towards your overall word count), along with page numbers. If your post does not integrate a specific quote/passage, it will be given less credit. A grading rubric will be distributed. You can expect a grade within two weeks.

Group PPT Presentation

In groups, you will be responsible for introducing and leading the discussion of one of our primary works, making use of historical material via research. Your aim is to generate discussion by framing useful questions for textual analysis for the class. You will introduce the material to the class in a brief PowerPoint presentation (6-10 slides) that should make use of some sort of 5-minute video clip to provide the class with an overview of the author's biography or the context of their life. You will then present on the author's biography, the text itself, and the historical, political, and cultural contexts of the author's life. Finally, the last slide of the PowerPoint should provide 5 prepared discussion questions that ask the class to engage with the text in a close reading. A handout should also be prepared. Students will then prepare answers with textual support for one of your questions, which will act as material for the discussion thread. The PowerPoint and handout must be emailed to me by 6 pm the day before the scheduled class so that I can upload them to Canvas. It is suggested that the group assign members responsibilities and collaborate using Google Slides/Google Docs. A grading rubric will be distributed. You can expect a grade within two weeks.

Literary Analysis Essay

The essay that you write this semester will serve as an opportunity to demonstrate your grasp of the concepts that we have discussed in class and the close and critical analysis that you have conducted while you read the course material. This essay will be a close reading of selected passages that will rely upon your careful analysis from one (1) chosen course novel; it does not require outside research. It should, however, be a thesis-driven, coherently organized, evidence-based, academic written analysis. You should also cite supporting evidence from your text using correct MLA-style documentation and include a Work Cited page. Please note that **this is not a book report**. Essays with strong summaries of the work but little or no analysis will receive a grade no higher than a C-. Your literary analysis essay is to be 1500-2000 words long (approximately 6-8 double-spaced pages in times new roman 12 point font). You will be graded according to a distributed grading rubric. You can expect feedback within two-three weeks of the assignment due date.

End-of-Term Presentation

For the last week of class, you will prepare a brief presentation (the equivalent of 5-8 minutes if it were to be given in person) on a fictional LGBTQ+ text that is delivered through audio-visual or new media. Your chosen text might be a film, TV series, music video, video game, social media site, or other form of digital media. You will be required to summarize the fictional text and how the general public has responded to it, explain its LGBTQ+ context, and show how our course has helped you to understand it. However, this presentation must be organized based on criteria appropriate for an evaluation of audio-visual media: acting, graphics, sound, costuming, etc. You may show brief clips/images, but the presentation should be dominated by your evaluation of the text based on established and appropriate criteria. No voiceover for a PowerPoint is required, and Spark pages are also welcome. You should also prepare a handout. A grading rubric will be distributed.

Final Exam

This will be a written exam based on short-answer questions that will require you to show your knowledge of the texts we read throughout the semester. You will be expected to write about these texts using literary terminology and critical modes of analysis. Your responses will need to show your ability to link texts and think critically about them. You may be required to write 1-2 five-paragraph critical analysis essays from a choice of provided prompts/questions and/or write fully developed and supported paragraph responses. To prepare for this exam, it is important to take good notes, annotate your required edition texts, and study.

Course Polices, Information, and University Resources

Student-Instructor Communication

I will be available during my Zoom office hours and by appointment. You can also email me, and I will try to get back to you within 48 hours. I am happy to answer your questions, but first please check our syllabus to make sure that you cannot find an answer there. If you have any questions concerning a grade, I will be happy to talk to you about it up to one week from receiving the grade. I will periodically update the course site with your grades. If you see a discrepancy, it is your responsibility to let me know within a week.

Technology Policy

College marks the beginning of your professionalization into your chosen career. Part of being professional is being attentive in meetings and knowing when to turn your phone on silent. I require that during class time you silence your cell phone and put it away before class begins, including during Zoom sessions. If during our class time I see your cell phone out, you will receive one warning. The next time (and any times after) you have it out during class, I will inform you through email and further disciplinary actions may be taken.



You are expected to have your laptop for in-person meetings/quizzes, but you must remain on task!!

If I find that you are off task during class, I may call on you to contribute to the class discussion and/or email you privately about perceived disruption to the class. I expect that you will be participating directly with your required physical texts, annotating the texts directly and/or taking notes by hand to help prepare you for specific tasks and/or assignments. Please note that you must use the course texts specified in the syllabus, not electronic books or other version of our course texts. We all need to be on the same page during discussions.

Attendance and Emergencies

I understand that the COVID-19 pandemic presents education with an unusual situation. I also understand that personal illness, a death in the family, or transportation problems (vehicle or weather) can happen. Nonetheless, you should do your best to be in class and to actively learn. You are responsible for in-class assignments, work that is due, and obtaining notes from a classmate for any missed class. When you cannot be in class, you should email me in advance to make arrangements for missed material and to supplement your learning. Please also check your email frequently in case I may cancel class.

Please send me an email (preferably before class) if you know that you are going to be absent.

It is also expected that you will do your best to arrive to class on time as to not interrupt the class. Missing classes without good reasons is unacceptable. To be counted present, you must be in class when roll is taken. Three late arrivals (five minutes after class begins) will be counted as one unexcused absence. Only TWO unexcused absences are permitted!! Should you miss more than two classes without providing evidence of a clear and compelling cause, your final grade will be deducted one letter grade per unexcused absence. If you accumulate more than four unexcused absences, you will receive a failing grade.

If you are ill, a medical note (or positive COVID test result) will excuse you from class without it counting toward your two unexcused absences; however, I must receive the documentation on or before the day that you return to class, and having a medical excuse does not exonerate you from making up any missed work. You are responsible for in-class assignments, work that is due, and obtaining notes from a classmate. Please remember, for every absence over the two allowed absences, your final grade in the class will be dropped one letter grade (or 10%). As a reward for students who maintain perfect attendance (no absences nor late arrivals), a 3% bonus will be added to their final grades. This bonus can significantly raise your grade.

On noted days, there will be discussion thread assignments, and you are expected to post in response to the prompt on that day in place of the class meeting time. If the course should transition to online, class will meet via Zoom during the course's scheduled time. You are expected to be present for these Zoom meetings, and if you are unable to attend class that day, you should email me in advance to make alternative arrangements for missed instruction. You are expected to show up for your assigned/scheduled class time unless you have been granted official accommodations for other instruction, and we must discuss and agree upon this instruction. I will recommend that students meet with me during office hours or a scheduled time for any missed classes. Students should wait 15 minutes if the instructor is late.

Inclement Weather

Any university exam that was scheduled at the time of a class cancellation due to inclement weather, University power outage, etc. will be given at the next class meeting unless contacted by the instructor. Any assignments due at the time of a class cancellation due to inclement weather will be due at the next class meeting unless the instructor contacts students. Any extension or postponement of assignments or exams must be granted by the instructor via email or Canvas within 24 hours of the weather-related cancellation.

Response to a Presumptive Positive or Positive COVID-19 Test

Instructors and students who are informed that they have a presumptive positive diagnosis or have tested positive for COVID-19 should immediately self-isolate and upload test results on the [COVID-19 Test Result Upload Tool](#). Students should inform the instructor of their positive test to make necessary adjustments to their learning. If an instructor tests positive and must quarantine/isolate, students will be notified of the adjustment to course instruction via email. If a person using the classroom tests positive and it is closed for cleaning during the day, signage will be placed on the door and the instructors of classes that are affected by the closure will be informed. The instructor will notify students if the classes affected by the shutdown will be moved online and/or cancelled.

Safety Precautions During the COVID Pandemic Encouraged

Healthcare professionals have for decades worn facemasks to protect patients from disease, infection, and illness. This is a time-tested precaution still in place. Logic then follows that wearing facemasks protects others more than it does oneself, though evidence also shows that wearing a facemask can also somewhat reduce infection. In sum, I prefer that every person in class wear a facemask as a courtesy to protect others (especially those who have not been vaccinated). As per the state mandate and university guidelines, I cannot currently require facemasks or social distancing, and the class is to function as it did before the COVID pandemic. Thus, we will be engaged in groupwork, and you will be sitting in close proximity to other students. You should do your best to protect them from harm by wearing a facemask and staying home/getting tested/following up with medical care when you are ill.

Academic Continuity Plan for this Course

Clemson has developed an Academic Continuity Plan for academic operations. During a pandemic, or should university administration officially determine that the physical classroom facility is not available to conduct classes in, class will be conducted in a virtual (online) format. The University issues official disruption notifications through email/www/text notification/Social Media. When notified, use the following link to navigate to Clemson Canvas where you will find important information about how we will conduct class: www.clemson.edu/canvas. You can also use the Canvas Student App.

Standards on Written Work and Writing Center

Papers and assignments are to be written with MLA-style formatting and documentation in MS Word. Please use your own original ideas, and when you do incorporate other academic works or ideas/words into your writing from our course texts as supporting evidence, you must use correct MLA-style citations and documentation, including a Works Cited page. Each paper must be organized according to MLA-style format, typed and double-spaced with one-inch margins and Times New Roman 12-point font. If you have any questions about formatting/documentation at any time, feel free to contact me or the Writing Center.



Late Work Policy

Late work is not accepted past a due date without a legitimate excuse/arrangements prior to an assignment's due date, and a -10% late penalty per day late will be applied automatically in Canvas. Work will also not be accepted more than one week late. Do not wait until the last minute to start your work. Remember that good work needs a lot of effort and time. If you are having trouble submitting an assignment on time, extensions can only be granted if you make arrangements with me in advance of the due date. The due date of each assignment is shown in the schedule and will be announced and reinforced in class. If you feel that you fall behind your classmates or the schedule, please communicate with me ASAP in order to proactively plan a way to catch up with your work. Do not hesitate to contact me via email if you encounter learning difficulties or need help. I check emails every day during the week and will generally respond to you within 48 hours.

Academic Integrity

“As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.” When, in the opinion of a faculty member, there is evidence that a student has committed an act of academic dishonesty, the faculty member shall make a formal written charge of academic dishonesty, including a description of the misconduct, to the Senior Associate Dean of Undergraduate Studies. At the same time, the faculty member may, but is not required to, inform each involved student privately of the alleged charge. If you have any question whatsoever about what constitutes plagiarism, see your instructor before you turn in final drafts of work.

Using another person’s work without any acknowledgement of that person’s work is an act of theft and impersonation. Intentional plagiarism is unacceptable and may not only result in a failing grade, but may also lead to expulsion from the university. By taking this course, you agree that your written work may be submitted to Turnitin.com for plagiarism detection. Please also note that self-recycling, when a student turns in work to one class that has already been submitted to another class or in the past, is a particular class of plagiarism within the academy. It is academically dishonest and will be treated as plagiarism.

Students are not allowed to submit work from other classes for credit in this course.

Trigger Warning!! And a Note on Discussion of Sensitive Content

This class promotes inclusion and diversity, and it is essential that everyone respect differences. Part of critical analysis is figuring out where our assumptions come from. This can mean raising awkward questions about complicated subjects including politics, religion, race, gender, sexuality, disability, and identity. The classroom should be a space where everyone can express their thoughts as they develop and explore their responses to the reading and writing tasks. Disagreement is encouraged, but please remember that the subject matter under discussion may affect the feelings of people around you. Racist, sexist, homophobic, ableist and other harmful language makes the classroom into a hostile environment, and we should work together to avoid that. If you are uncomfortable for any reason with the way discussions are developing, please speak to me during office hours or by email, and I will try to do something about it. Some of the content in this class may trigger painful memories and experiences, and I will do my best to alert the class when this is the case. **Please also note that some of our course texts contain rape and graphic sexual encounters and descriptions.**

Copyright Statement

Materials in courses should be considered to be copyrighted. They are intended for use only by students registered and enrolled in a particular course and only for instructional activities associated with and for the duration of the course. They may not be retained in another medium or disseminated further. They are provided in compliance with the provisions of the Teach Act. Students must seek permission from instructors to record any class activity, including lectures, discussions, and presentations. Students should be reminded to refer to the [Use of Copyrighted Materials and “Fair Use Guidelines” policy](#) on the library website.



Accommodations and Accessibility

Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to a class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling 864-656-6848 or by emailing studentaccess@lists.clemson.edu. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: <https://www.clemson.edu/academics/studentaccess/>.

Academic Support Services

Students may access a variety of academic support services to support your learning in the online classroom. Here are links to services available:

- Academic Success Center: <http://www.clemson.edu/asc/>
- Clemson Library: <http://www.clemson.edu/library/>
- Clemson Online Library Resources: <https://clemson.libguides.com/english>
- CCIT (Tech Support) website: http://www.clemson.edu/ccit/help_support/
- CCIT (Tech Support) email: ithelp@clemson.edu
- The Writing Center: <http://www.clemson.edu/centers-institutes/writing/>

The University Writing Center will be a particularly useful resource for this course. Highly skilled tutors are available to meet with you one-on-one in order to work on your writing. The WC is located in room 307 of the Academic Success Center when offering face-to-face sessions. Tutors are available for both online asynchronous and synchronous workshops and sessions by appointment. I strongly suggest you make use of this resource during the process of writing papers.

Non-discrimination and Title IX Policy

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. The University is committed to combatting sexual harassment and sexual violence. As a result, you should know that University faculty and staff members who work directly with students are required to report any instances of sexual harassment and sexual violence, to the University's Title IX Coordinator. What this means is that as your professor, I am required to report any incidents of sexual harassment, sexual violence or misconduct, stalking, domestic and/or relationship violence that are directly reported to me, or of which I am somehow made aware. There are two important exceptions to this requirement about which you should be aware:

- Confidential Resources and facilitators of sexual awareness programs such as "Take Back the Night and Aspire to be Well" when acting in those capacities, are not required to report incidents of sexual discrimination.
- Another important exception to the reporting requirement exists for academic work. Disclosures about sexual harassment, sexual violence, stalking, domestic and/or relationship violence that are shared as part of an academic project, a research project, classroom discussion, or course assignment, are not required to be disclosed to the University's Title IX Coordinator.

This policy is located at <http://www.clemson.edu/campus-life/campus-services/access/title-ix/>. Ms. Alesia Smith is the Executive Director for Equity Compliance and the Title IX Coordinator. Her office is located at 223 Holtzendorff Hall, phone number is 864.656.3181, and email address is alesias@clemson.edu.

COURSE SCHEDULE

Please note that this schedule is subject to change per the instructor's discretion. I will make every effort to inform you of any changes as soon as possible. Also be aware that all readings are to be completed for the day listed. Reading loads may increase or decrease depending on the particular unit or text(s).

Introductions and Understanding the Syllabus		
R	Aug 19	Review syllabus and watch LGBTQ+ history video clip embedded on Canvas homepage
Unit 1: Historical, Social, Political, and Cultural Foundations		
T	Aug 24	<i>Stonewall Uprising</i> (2010), film directed by Davis/Heilbroner (via Canvas) <i>The Riot at Compton's Cafeteria</i> (2005), film directed by Silverman/Stryker (via Canvas) <i>COME OUT Newsletter</i> , Gay Liberation Front, Nov. 14, 1969 (in Canvas) LAST DAY TO ADD COURSES
R	Aug 26	Chapters 1-2 of <i>Introduction to Transgender Studies</i> , Ardel Haefele-Thomas (in Canvas)
T	Aug 31	Chapter 3 of <i>Introduction to Transgender Studies</i> , Ardel Haefele-Thomas (in Canvas) Part II of <i>The History of Sexuality, Volume 1</i> , Michel Foucault (Canvas), 32 pgs. LAST DAY TO DROP COURSES
Unit 2: Pre-Stonewall Sexual Orientation and Identity		
R	Sep 2**	<i>Giovanni's Room</i> , James Baldwin, Part One, Ch. 1-3, pgs. 3-71 Group A PPT Presentation / Discussion Thread
T	Sep 7	<i>Giovanni's Room</i> , James Baldwin, Part Two, Ch. 1-3, pgs. 75-118
R	Sep 9	<i>Giovanni's Room</i> , James Baldwin, Part Two, Ch. 4-5, pgs. 119-169 "Masculinity as Homophobia," Michael S. Kimmel (Canvas), 7 pgs.
T	Sep 14**	<i>Zami: A New Spelling of My Name</i> , Audre Lorde, Prologue & Ch. 1-10, pgs. 1-71 Group B PPT Presentation / Discussion Thread
R	Sep 16	<i>Zami: A New Spelling of My Name</i> , Audre Lorde, Ch. 11-18, pgs. 71-142
T	Sep 21	<i>Zami: A New Spelling of My Name</i> , Audre Lorde, Ch. 19-24, pgs. 143-195
R	Sep 23	<i>Zami: A New Spelling of My Name</i> , Audre Lorde, Ch. 25-Epilogue, pgs. 195-256
Unit 3: Post-Stonewall Sexual Orientation and Identity		
T	Sep 28**	<i>Dancer from the Dance</i> , Andrew Holleran, front matter and Ch. 1-2, pgs. 9-57 Group C PPT Presentation / Discussion Thread
R	Sep 30	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 3-4, pgs. 58-122
T	Oct 5	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 5-7, pgs. 123-205
R	Oct 7	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 8-End, pgs. 206-250 Literary Analysis Due in Canvas 11:59 PM
T	Oct 12	FALL BREAK/MIDTERM BREAK—NO CLASS
R	Oct 14**	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 1-3, pgs. 1-86 Group D PPT Presentation / Discussion Thread
T	Oct 19	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 4-6, pgs. 87-186
R	Oct 21	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 7, pgs. 187-232

Unit 4: Genderqueer and Trans Identity		
T	Oct 26**	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 1-6, pgs. 1-77, (Canvas), www.lesliefeinberg.net Group E PPT Presentation / Discussion Thread LAST DAY TO WITHDRAW WITH W GRADE
R	Oct 28	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 7-13, pgs. 78-166 (Canvas), www.lesliefeinberg.net “Butch-Fem Relationships: Sexual Courage in the 1950’s,” Joan Nestle (Canvas), 4 pgs.
T	Nov 2	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 14-19, pgs. 167-247 (Canvas), www.lesliefeinberg.net
R	Nov 4	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 20-26, pgs. 248-330 (Canvas), www.lesliefeinberg.net
T	Nov 9	<i>Paris is Burning</i> (1990), view documentary by Jennie Livingston (Canvas Resources) “Life After <i>Paris is Burning</i> ” (2019), view video by TRIBETV (Canvas Resources) “Is Paris Burning?”, read essay by bell hooks from <i>Black Looks</i> (in Canvas), 7 pgs.
R	Nov 11**	<i>Felix Ever After</i> , Kacen Callender, Ch. 1-5, pgs. 1-69 Group F PPT Presentation / Discussion Thread
T	Nov 16	<i>Felix Ever After</i> , Kacen Callender, Ch. 6-10, pgs. 70-142
R	Nov 18	<i>Felix Ever After</i> , Kacen Callender, Ch. 11-15, pgs. 143-211
T	Nov 23	<i>Felix Ever After</i> , Kacen Callender, Ch. 16-20, pgs. 212-282
R	Nov 25	THANKSGIVING BREAK—NO CLASS
T	Nov 30	<i>Felix Ever After</i> , Kacen Callender, Ch. 21-25, pgs. 283-354
Presentations and Closure: LGBTQ+ Visual, Multimodal Texts		
R	Dec 2**	Online Discussion of Presentations (Available 12:00 am 11/30 Until 11:59 pm 12/4) 6 PR End-of-Term Presentation Due in Canvas 11:59 PM
	FINAL EXAM	Section #15, TR, 12:30-1:45 class is Monday, Dec 6 th 3:00pm-5:30 pm (Held via Canvas) Section #16, TR, 2:00-3:15 class is Thursday, Dec 9 th 8:00am-10:30am (Held via Canvas) Section #17, TR, 3:30-4:45 class is Friday, Dec 10 th 11:30am-2:00pm (Held via Canvas) Section #24, TR, 5:00-6:15 class is Thursday, Dec 9 th 7:00pm-9:30pm (Held via Canvas)

** Indicates Online Post is due by 11:59 PM (no in-person or synchronous class meeting these days).
(Z) Indicates Zoom Meeting during scheduled class meeting time (link emailed/posted announcement).