

ENGLISH 2150: LITERATURE IN 20TH & 21ST CENTURY CONTEXTS
Literature of Difference—Queer Identity and LGBTQ Literature
CLEMSON UNIVERSITY, Spring 2020

Section #6, TR 3:30-4:45 and Section #7, TR 5:00-6:15, 412 Daniel Hall

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Office Hours: TR 10-12 & by appt.



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

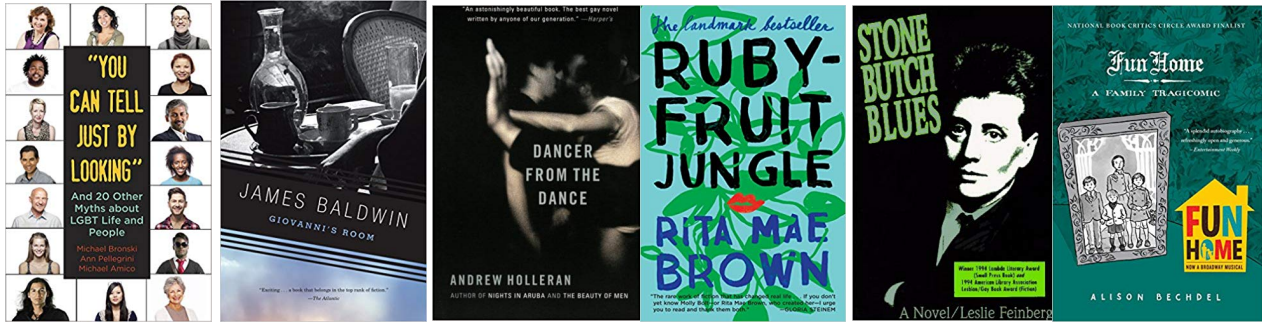
Course Description

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

“You Can Tell Just By Looking” (2013) by Bronski, Pellegrini, and Amico
Giovanni’s Room (1956) by James Baldwin
Rubyfruit Jungle (1973) by Rita Mae Brown
Dancer from the Dance (1978) by Andrew Holleran
Stone Butch Blues (1993) by Leslie Feinberg (free online PDF)
Fun Home: A Family Tragicomic (2006) by Alison Bechdel

ISBN: 9780807042458
ISBN: 9780345806567
ISBN: 9781101965122
ISBN: 9780060937065
www.lesliefeinberg.net
ISBN: 9780544709041



Additional required readings may be posted on Canvas or emailed to you. You must print these texts, read and 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 demonstrate an understanding of the arts and humanities in historical and cultural contexts. The essays of this class will meet this competency requirement.

Ethical Judgment: to address major ethical issues that arise among the contested strategies of reading literature, such as racism, discrimination, and displacement, and to learn the ethics of intellectual property, correct citation, and legitimate integration of research.

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

Critical Thinking: to learn 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.



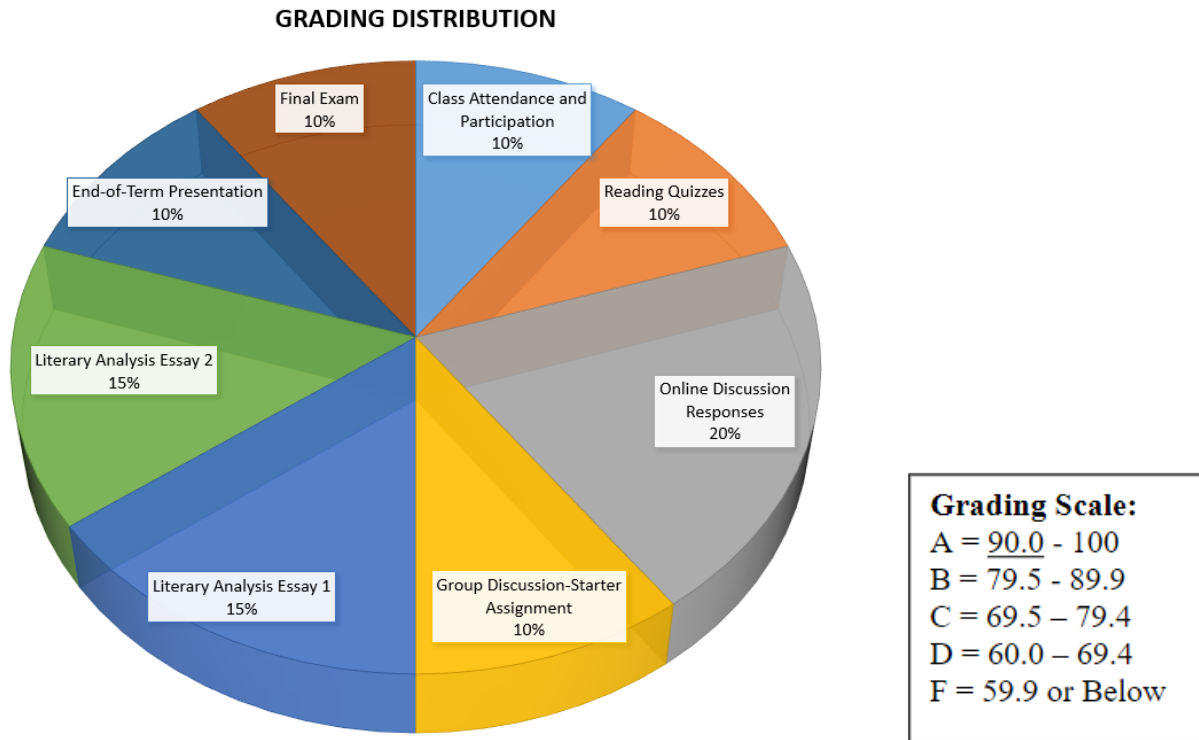
Alignment with CT2 SLOs

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 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 2 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; excessive absences.

Course Assignments and Evaluation

Class Attendance and Participation

Our class learning environment depends on active critical thinking and discussion, so it is essential to be in class and actively participate! Participation involves volunteering constructive comments to the class 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 days 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. In addition to classroom participation, each student is required to schedule at least one meeting with me outside of class to talk about his/her writing. Missing this meeting is equivalent to an absence. 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; 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, so it is imperative that you arrive to class on time. I will drop your two lowest quiz scores at the end of the semester, but otherwise there will be no make-up quizzes offered, regardless of excused or unexcused absence. Please make separate arrangements in advance if this policy conflicts with circumstances covered by Title IX.



Online Discussion Responses

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.

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 respond to a specific quote/passage, it will be given no credit. A grading rubric will be distributed. You can expect a grade within two weeks.

Group Discussion-Starter Assignment

In groups, you will be responsible for leading one class discussion of one of our primary works, making use of historical material, secondary readings, or both. Your aim is to generate discussion (rather than to lecture) by framing useful questions for textual analysis for the class. However, you will introduce the material to the class in a brief (15 minute) PowerPoint presentation that should make use of some sort of 5-minute video clip to provide the class with an overview of the author's biography. The clip must be short, so choose wisely. After your brief presentation, you are to distribute a handout that includes 5 prepared discussion questions that ask the class to engage with the text in a close reading. Students will then prepare answers with textual support for one or two of your questions, which will act as material for whole-class discussion for the remainder of the class. A grading rubric will be distributed. You can expect a grade within two weeks.

Literary Analysis Essay 1

The essays that you write this semester will serve as opportunities 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 and will rely upon your careful reading of passages 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 Works 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-. Essay 1 is to be 1000+ words long (approximately 4+ 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 weeks of the assignment due date.

Literary Analysis Essay 2

Essay 2 is very similar to Essay 1 insofar as you are presenting a strong argument supported by a detailed close reading of passages. However, unlike in Essay 1, this essay requires that you write about (2) texts from our course. This essay should also adopt a queer theoretical concept as a lens through which you are to analyze your texts. No piece of writing, no idea, exists in a void. Each author builds off of those who have come before, occasionally addressing their predecessor's ideas directly, and critical theory examines the social discourses/ideas that influence texts. In Essay 2, you should find those connections and build your own thesis from them. Like the first essay, your second paper should 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 Works Cited page. Essay 2 is to be 1250+ words long, (approximately 5+ double-spaced pages in times new roman 12 point font). You also need to cite supporting evidence from two (2) secondary sources that are peer-reviewed journal articles. You will be graded according to the distributed grading rubric. You can expect feedback within two weeks of the due date.

End-of-Term Presentation

The last week of class, you will give a brief presentation (5-8 minutes) on a fictional LGBTQ text that is delivered through visual and/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, how the general public has responded to it, explain its LGBTQ context, and how our course has helped you to understand it. This presentation must be organized based on criteria appropriate for an evaluation of visual media: acting, graphics, sound, costuming, etc. You may show brief clips/images, but the presentation should be dominated by your speaking to the class. You must prepare 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 in class 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 texts, and study.

Course Polices

Student-Instructor Communication

I will be available during my 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.

Attendance, Inclement Weather, and Emergencies

You must be in class to interact with peers and learn. 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. Students are expected to wait 15 minutes if the instructor is late.

Personal illness, a death in the family, or transportation problems (vehicle or weather) can happen, so use the two unexcused absences wisely. Please send me an email (preferably before class) if you know that you are going to be absent. Check your email frequently because if the roads are impassible, I may cancel class. If you are ill, a medical note will excuse you from class without it counting toward your two unexcused absences; however, I must receive the medical excuse on 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. Keep in mind that this bonus can significantly raise your grade.

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. 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, you will be marked absent, and I will inform you through email. Although you may not use your laptop to take class notes, I would like for you to have your laptop each class for quizzes and occasional group projects. However, your laptop should be stowed away before class begins, and you should only unpack it when I request that you do so. Please note that you must use the course texts specified in the syllabus, not electronic books or any other version of our course texts. We all need to be on the same page during discussions.



Standards on Written Work and Writing Center

Assignments due in class 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 and/or documentation at any time, feel free to ask/contact the Writing Center.

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: <http://libguides.clemson.edu/distanceded>
- 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. Tutors are available from 10AM to 4PM, Monday through Thursday. I strongly suggest you make use of this resource during the process of writing your papers.



Late Work Policy

I will only accept late assignments only if a legitimate excuse is provided, and the grade of your work will be deducted by 10% for each day after the due date. Work will not be accepted more than one week late. So, plan ahead of time; 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 think that you 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 Associate Dean for Curriculum in the Office 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 will 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.

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 graphic sexual encounters and descriptions.



Disability Access

It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities. Students with disabilities who need accommodations should make an appointment with Dr. Arlene Stewart, Director of Disability Services, to discuss specific needs within the first month of classes. Students should present a Faculty Accommodation Letter from Student Disability Services when they meet with instructors. Student Disability Services is located in Suite 239 Academic Success Center (864.656.6848; studentaccess@lists.clemson.edu). You can access further information at www.clemson.edu/campus-life/campus-services/. Please be aware that accommodations are not retroactive and new Faculty Accommodation Letters must be presented each semester.

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. This policy is located at <http://www.clemson.edu/campus-life/campus-services/access/anti-harassment-policy.html>. Mr. Jerry Knighton is the Clemson University Title IX Coordinator. He is also the director of Access and Equity. His office is located at 111 Holtzendorf Hall, 864.656.3181 (voice) or 864.565.8099 (TDD).”

Copyright Statement

The materials used in this course are intended for use only by students registered and enrolled in this course and only for instructional activities associated with the course. These materials are provided in compliance with the provisions of the Teach Act, and they may not be retained in any other medium or disseminated further. Refer to the “Use of Copyrighted Materials” and “Fair Use Guidelines” policy on the Clemson website for additional information: <http://libguides.clemson.edu/copyright>.

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.

Introductions and Understanding the Syllabus		
R	Jan 9	Introductions and Syllabus Review. What is LGBTQ Studies? Group Discussion-Starter Assignment Guidelines
Unit 1: Historical, Social, Political, and Cultural Foundations		
T	Jan 14	Guest Lecturer, Ciera Durden, Associate Director, Gantt Multicultural Center <i>"You Can Tell Just By Looking,"</i> Michael Bronski et al., Intro, Myths 1, 2, 7, 17, and 18
R	Jan 16*	Excerpts from <i>The History of Sexuality, Volume 1</i> , Michel Foucault (Canvas)
Unit 2: Pre-Stonewall Sexual Orientation and Identity		
T	Jan 21	<i>Giovanni's Room</i> , James Baldwin, Part One, Ch. 1-3, pgs. 3-71 Group A Presentation
R	Jan 23	<i>Giovanni's Room</i> , James Baldwin, Part Two, Ch. 1-3, pgs. 75-118
T	Jan 28*	<i>Giovanni's Room</i> , James Baldwin, Part Two, Ch. 4-5, pgs. 119-169
R	Jan 30	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 1, Ch. 1-5 Group B Presentation
T	Feb 4	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 2, Ch. 6-10
R	Feb 6	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 3, Ch. 11-13
T	Feb 11*	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 4, Ch. 14-18
Unit 3: Post-Stonewall Queer Identity and Community		
R	Feb 13	<i>Stonewall Uprising</i> , documentary directed by Kate Davis and David Heilbroner (2010)
T	Feb 18	<i>Dancer from the Dance</i> , Andrew Holleran, front matter and Ch. 1-2, pgs. 9-57 Group C Presentation
R	Feb 20	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 3-4, pgs. 58-122
T	Feb 25	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 5-6, pgs. 123-172
R	Feb 27	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 7, pgs. 173-205
T	Mar 3	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 8-End, pgs. 206-250 Literary Analysis 1 Due
Unit 4: Genderqueer and Trans Identity		
R	Mar 5	<i>"You Can Tell Just By Looking,"</i> Michael Bronski et al., Myths 3, 6, 15, and 16
T	Mar 10	<i>Transgender History</i> , Susan Stryker, Ch. 1-2, pgs. 1-58 (Canvas)
R	Mar 12	<i>Screaming Queens: The Riot at Compton's Cafeteria</i> , documentary directed by Victor Silverman and Susan Stryker (2005)
T	Mar 24	<i>Stone Butch Blues</i> , Leslie Feinburg, www.lesliefeinberg.net , assigned excerpts Group D Presentation
R	Mar 26*	<i>Paris is Burning</i> , documentary directed by Jennie Livingston (1991)
Unit 5: Queer Family Dynamics and Legalities		
T	Mar 31	<i>"You Can Tell Just By Looking,"</i> Michael Bronski et al., Myths 8, 9, 10, 11, 19, 20
R	April 2	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 1-2, pgs. 1-54 Group E Presentation
T	April 7	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 3-4, pgs. 55-120
R	April 9	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 5-6, pgs. 121-186
T	April 14*	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 7, pgs. 187-232
Presentations and Closure: LGBTQ Visual Texts and/or New Media		
R	April 16	Presentations
T	April 21	Presentations
R	April 23	Presentations Literary Analysis 2 Due
	FINAL	Section #06, TR, 3:30-4:45 class is Friday, May 1st 11:30am-2:00pm Section #07, TR, 5:00-6:15 class is Thursday, April 30th 7:00pm-9:30pm

* Indicates Online Post is due by 11:59 PM, except for the January 16th post, which is due by 12 noon.