

**ENGLISH 2150: LITERATURE IN 20<sup>TH</sup> & 21<sup>ST</sup> CENTURY CONTEXTS**  
**LGBTQ+ Literature and Queer Identity**  
**CLEMSON UNIVERSITY, Spring 2021**

Section #412, TR 3:30-4:45 & Section #413, TR 5:00-6:15, Online Synchronous Instruction via Zoom

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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**

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**Course Description**

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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-20<sup>th</sup> 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.

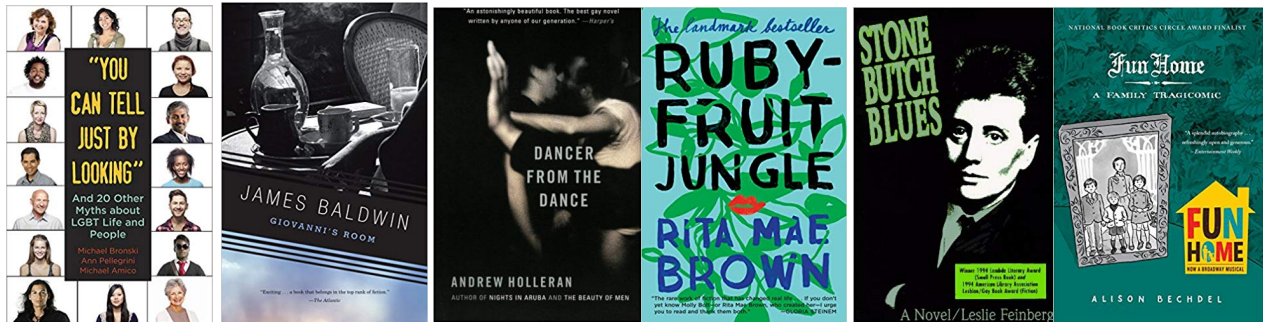
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## Required Course Texts

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*“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](http://www.lesliefeinberg.net)  
ISBN: 9780544709041



**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.**

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## Critical Thinking and Student Learning Outcomes

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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

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**Clemson Thinks2 and General Education Competencies**

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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.



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**Alignment with CT2 SLOs**

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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.

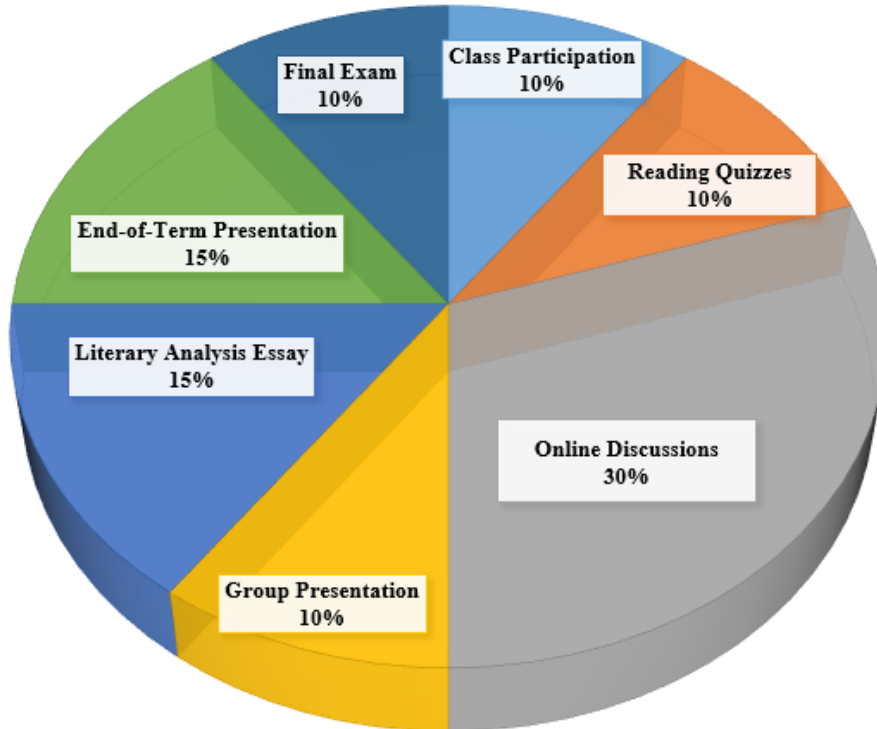
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**Instructional Strategies and Artifacts**

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- 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.



### ***Group 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 whole-class discussion. 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 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 Sparkpages 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.

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## **Course Polices, Information, and University Resources**

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### ***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, Inclement Weather, and Emergencies***

It is important to be active in class and to interact with your peers. It is also expected that you will do your best to arrive to class on time so that you do not interrupt the class. Missing classes without good reasons is unacceptable. 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. On select days, as noted in the syllabus, 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. If and when class resumes in-person on campus, you are expected to show up for your assigned/scheduled time unless you have been granted official accommodations for complete online instruction. Though each classroom meeting will be recorded and can be made available to you, watching the class is not the same as participating in the class and will likely impact your ability to learn and retain material. Thus, 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.

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

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.

Any 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.

### ***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. 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 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 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 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.**

### ***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.**





### ***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](mailto: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/>.

### ***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](mailto:alesias@clemson.edu).

### ***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 one of the following links to navigate to Clemson Canvas where you will find important information about how we will conduct class: [www.clemson.edu/canvas](http://www.clemson.edu/canvas). You can also use the Canvas Student App.

### ***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/](http://www.clemson.edu/ccit/help_support/)
- CCIT (Tech Support) email: [ithelp@clemson.edu](mailto: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.

### ***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.

### ***Specific COVID-19 Related Information for all Syllabi***

Clemson University is committed to providing a safe campus environment for students, faculty, staff, and visitors. As members of the community, we encourage you to take the following actions to be better prepared in case of an emergency:

- a. Ensure you are signed up for emergency alerts (<https://www.getrave.com/login/clemson>),
- b. Download the Rave Guardian app (<https://www.clemson.edu/cusafety/cupd/rave-guardian/>)
- c. Learn what you can do to prepare yourself in the event of an active threat (<http://www.clemson.edu/cusafety/EmergencyManagement/>)

**Attendance:** For a student who reports testing positive or is being asked to quarantine/isolate because of exposure to the virus, it will be up to the student to inform the instructor that they will be moving to online only instruction for at least the next two weeks. Students are directed to use the [Notification of Absence form](#) in Canvas to initiate this notification, which can be found under the “Help” button on the left navigation. (For courses where Canvas is not used, the direct link to the [Notification of Absence form](#) can be found through the [Division of Student Affairs site](#).) Additional communication via email is encouraged; students should follow up with their instructor to develop a continued plan of study for each course. Students cannot be penalized in their grade for needing to move to online instruction.

**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 submit the [COVID-19 Positive Test Reporting Form](#). 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 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.

**Mandated Face Coverings:** While on campus, face coverings are required in all buildings and classrooms. Face coverings are also required in outdoor spaces where physical distance cannot be guaranteed. Please be familiar with the additional information on the [Healthy Clemson](#) website, such as the use of wipes for in-person classes. If an instructor does not have a face covering or refuses to wear an approved face covering without valid accommodation, students should notify the department chair. If a student does not have a face covering or refuses to wear an approved face covering without valid accommodation, the instructor will ask the student to leave the academic space and may report the student's actions to the [Office of Community & Ethical Standards](#) as a violation of the Student Code of Conduct. If the student's actions disrupt the class to the extent that an immediate response is needed, the instructor may call the Clemson University Police Department at 656-2222.

**Classroom Behavior:** "Refusal to comply with faculty direction" constitutes a disruption. In the event that a student does not have a face covering or refuses to wear an approved face covering without valid accommodation, the instructor will ask the student to leave the academic space. The class should not begin or continue until the safety of all in attendance can be maintained, to include delaying the start, moving directly to online instruction, or cancelling class as a last resort. If the class must be altered because of non-compliance, the student behavior should be reported to the Office of Advocacy and Success at 656-0935, who will triage incidents via conduct or CARE. If the case results in a substantive disturbance, the Clemson University Police Department should be called at 656-2222 after a reasonable attempt to continue the class.

**Classroom Usage and Cleaning Protocol:**

Before coming to campus or leaving a residence hall to go to class, all instructors and students should complete the [COVID-19 Self-Assessment Tool](#). Once the instructor from the previous class leaves the classroom, or the room is empty, the instructor may enter and use a disinfecting wipe to clean their instructional area (podium/table and all equipment). When ready, the instructor will let students into the classroom. Instructors should remind students to take only one wipe and to only take a wipe if they need one. To maintain physical distancing, individuals arriving first to the classroom should occupy the furthest space. For example, for classrooms with rear entry, the space should fill from the front to the back, and individuals at the back of the space should exit first. For other spaces, faculty should provide students with direction on how to fill the classroom to maintain distance as much as possible.

**COURSE SCHEDULE (Schedule is subject to change. All readings are to be completed for the day listed.)**

<b>Introductions and Understanding the Syllabus</b>		
R	Jan 7 Z	Review syllabus and watch LGBTQ+ history video clip embedded on Canvas homepage
<b>Unit 1: Historical, Social, Political, and Cultural Foundations</b>		
T	Jan 12**	Part II of <i>The History of Sexuality, Volume 1</i> , Michel Foucault (Canvas), 32 pgs.
R	Jan 14 Z	"You Can Tell Just By Looking," Michael Bronski et al., Intro, Myths 1, 2, 7, 17, and 18
<b>Unit 2: Pre-Stonewall Sexual Orientation and Identity</b>		
T	Jan 19**	<i>Giovanni's Room</i> , James Baldwin, Part One, Ch. 1-3, pgs. 3-71
R	Jan 21 Z	<i>Giovanni's Room</i> , James Baldwin, Part Two, Ch. 1-3, pgs. 75-118
T	Jan 26 Z	<i>Giovanni's Room</i> , James Baldwin, Part Two, Ch. 4-5, pgs. 119-169 "Masculinity as Homophobia," Michael S. Kimmel (Canvas), 7 pgs.
R	Jan 28**	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 1, Ch. 1-5, pgs. 3-48 <b>Group A Presentation</b>
T	Feb 2 Z	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 2, Ch. 6-10, pgs. 51-117
R	Feb 4**	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 3, Ch. 11-13, pgs. 121-159
T	Feb 9 Z	<i>Rubyfruit Jungle</i> , Rita Mae Brown, Part 4, Ch. 14-18, pgs. 163-221
<b>Unit 3: Post-Stonewall Queer Identity and Community</b>		
R	Feb 11 Z	<i>Stonewall Uprising</i> (2010), view documentary directed by Davis/Heilbroner (in Canvas) <i>COME OUT Newsletter</i> , Gay Liberation Front, Nov. 14, 1969 (in Canvas)
T	Feb 16**	<i>Dancer from the Dance</i> , Andrew Holleran, front matter and Ch. 1-2, pgs. 9-57 <b>Group B Presentation</b>

R	Feb 18 <b>Z</b>	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 3-4, pgs. 58-122
T	Feb 23 <b>Z</b>	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 5-6, pgs. 123-172
R	Feb 25 <b>Z</b>	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 7, pgs. 173-205
T	Mar 2 <b>Z</b>	<i>Dancer from the Dance</i> , Andrew Holleran, Ch. 8-End, pgs. 206-250 <b>Literary Analysis Due in Canvas 11:59 PM</b>
R	Mar 4 <b>Z</b>	<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.
<b>Unit 4: Genderqueer and Trans Identity</b>		
T	Mar 9 <b>Z</b>	<i>"You Can Tell Just By Looking,"</i> Michael Bronski et al., Myths 3, 6, 15, and 16 <i>Transgender History</i> , Susan Stryker, Ch. 2, pgs. 31-57 (Canvas) **Ch. 1 optional** <i>The Riot at Compton's Cafeteria</i> (2005), view documentary directed by V. Silverman and S. Stryker (in Canvas). The beginning of transgender activism, San Francisco, 1966.
R	Mar 11**	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 1-5, pgs. 18-83, (Canvas), <a href="http://www.lesliefeinberg.net">www.lesliefeinberg.net</a> <b>Group C Presentation</b>
T	Mar 16	<b>SPRING BREAK—NO CLASS</b>
R	Mar 18	<b>SPRING BREAK—NO CLASS</b>
T	Mar 23 <b>Z</b>	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 6-10, pgs. 84-139 (Canvas), <a href="http://www.lesliefeinberg.net">www.lesliefeinberg.net</a> “Butch-Fem Relationships: Sexual Courage in the 1950’s,” Joan Nestle (Canvas), 4 pgs.
R	Mar 25 <b>Z</b>	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 11-15, pgs. 140-211 (Canvas), <a href="http://www.lesliefeinberg.net">www.lesliefeinberg.net</a>
T	Mar 30 <b>Z</b>	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 16-20, pgs. 212-259 (Canvas), <a href="http://www.lesliefeinberg.net">www.lesliefeinberg.net</a>
R	Apr 1 <b>Z</b>	<i>Stone Butch Blues</i> , Leslie Feinberg, Ch. 21-26, pgs. 260-330 (Canvas), <a href="http://www.lesliefeinberg.net">www.lesliefeinberg.net</a>
<b>Unit 5: Queer Family Dynamics and Legalities</b>		
T	Apr 6**	<i>"You Can Tell Just By Looking,"</i> Michael Bronski et al., Myths 8, 9, 10,11, 19, 20
R	Apr 8**	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 1-2, pgs. 1-54 <b>Group D Presentation</b>
T	Apr 13 <b>Z</b>	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 3-4, pgs. 55-120
R	Apr 15 <b>Z</b>	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 5-6, pgs. 121-186
T	Apr 20**	<i>Fun Home: A Family Tragicomic</i> , Alison Bechdel, Ch. 7, pgs. 187-232
<b>Presentations and Closure: LGBTQ+ Visual, Multimodal Texts</b>		
R	Apr 22**	Online Discussion of Presentations (Available 12:00 am 4/20 Until 11:59 pm 4/24) 6 PR <b>End-of-Term Presentation Due in Canvas 11:59 PM</b>
	<b>FINAL EXAM</b>	Section #412, TR, 3:30-4:45 class is Friday, Apr 30 <sup>th</sup> 11:30am-2:00 pm (Held via Canvas) Section #413, TR, 5:00-6:15 class is Thursday, Apr 29 <sup>th</sup> 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).