### I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>V. Literary and Artistic Studies</th>
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</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>English</td>
</tr>
<tr>
<td>Course #</td>
<td>ENLT 372</td>
</tr>
<tr>
<td>Course Title</td>
<td>Gay and Lesbian Studies</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>ENLT 301 or Consent of Instructor</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
</table>

### II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Casey Charles</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>243-2762</td>
<td>9/17/08</td>
</tr>
<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
</tr>
<tr>
<td>Dean</td>
<td>Jon Tompkins</td>
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### III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

[http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

Students develop a familiarity with the significant forms of artistic representation that depict same-sex relations, and in conjunction with an introduction to the major theories of sexual orientation and gender construction, analyze and explore the way artistic representation are influenced by and influence perceived and realized understandings of the spectrum of gay, lesbian, bisexual, transgender, and intersex experience. Gay and Lesbian Studies is one of the only courses on campus that introduces all students to the varieties of “queer” representation; it therefore serves and is offered to students of all majors, who are seek to familiarize themselves with gay and lesbian studies.

### IV. Criteria:

Briefly explain how this course meets the criteria for the group. See:

[http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Students read and view primary works of artistic representation—ranging from *Twelfth Night* to *Middlesex*—from Whitman to Adrienne Rich—as a foundation for the application of the theories of same-sex relations that span historical and theoretical thinking on this subject. Students develop arguments about the primary texts through an application of this thinking to a close-reading of the text through in-class examinations and essay writing.

### V. Student Learning Goals:

Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
The goals of this course are three: 1) to give students the language—both theoretical and practical—to understand the complexities of same-sex experience from cultural and historical perspectives, 2) through in-class and take-home essay writing as well as participation, to teach students to develop arguments about artistic representation through employing the contextual perspectives explored in (1), and 3) to teach students to revise and redevelop their written and oral arguments through undertaking a series of theoretically-informed close readings of literature and other artistic representation.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

**ENLT 372.01A/WS 372.01B  GAY AND LESBIAN LITERATURE:**

**THE NEW QUEER CULTURE**

CRN:  ENLT 34336/WS 34337

Spring, 2008 TuTh 12:40-2:00 LA 205

Casey Charles, LA 133E, casey.charles@mso.umt.edu
(406) 243-2762

ERES (Electronic Reserve) Password: queer

Office Hours: MW 11-1; TuTh 2:30-4, and by appointment

**Course Description:**

This course examines contemporary works—novels, short stories, film, drama, a graphic novel, memoir, poetry—that concern themselves with the variety of GLBTIQ positions in the new millennium. To understand what those positions stand for and how they function within a heteronormative culture, we will turn to queer theory, both Donald Hall’s book and other essays on reserve. Most of the books we read will provide a critique of mainstream social
and political paradigms that both substantiate certain approved forms of desire and erase those forms that fall outside the accepted advertising (or dominant discourse [think ideology]). So we have to become familiar with both the important distinctions within the queer world between trans, bi, homo, and queer, for example, but also understand how those distinctions function or do not function in a larger world that insists that we don’t ask and don’t tell or that we accommodate spouses and not partners, or that we draw the line on hate crimes with the proposed addition of sexual orientation to those laws.

On the other hand, many of our readings celebrate the absolutely fabulous world of alternative forms of love-making—from lesbian detectives to high-country campouts. As characters and readers alike struggle with the benefits and burdens of identity politics, they and we carve out places for ourselves along a continuum of lesbian, gay, bisexual, transgender, and intersex positions that both do and do not fit. In those “intersextions,” queer and queer friendly subjects discover how the dividing practices of science, language, politics, and psychology (to name a few) attempt to inform us even as we resist the imposition of such structures. Can the pervert be subversive, or must w/s/he give up and go to Homo Depot?

Texts:

Bechdel, *Fun Home: A Tragicomic*
Cunningham, *Flesh and Blood*
Eugenides, *Middlesex*
Revoyr, *Southland*
O’Neil, *At Swim. Two Boys*
Dietz, *Lonely Planet*
Mann, *Execution of Justice* in *Testimonies*
Schulman, *The Child*

Alexie, “Toughest Indian” (on reserve)
Burroughs, from *Magical Thinking* (on reserve)
Proulx, “Brokeback Mountain”

Hall, *Queer Theories*
Sedgwick, *Epistemology of the Closet* (selection) (on reserve)
Butler, “Imitation and Gender Insubordination” (on reserve)
Berlant and Warner, “Sex in Public” (on reserve)
Halberstam, *In a Queer Time and Place* (selections on reserve)
Poems by Powell, Jane Miller, etc. (handout)

Films: (on reserve)

*Brokeback Mountain*
*Bent*
*Boys Don’t Cry*
*The Brandon Teena Story*
*The Times of Harvey Milk*
Assignments and Grades

The prerequisite for this class is ENLT 301 or consent of the instructor. You can get in without 301, but you have to be ready to read and write. This is an upper-division W course. Check with me if you don’t have 301 under your belt.

The instructor promises to accommodate all students with disabilities in this class in accordance with university policy and existing law.

Grades:

Two-thirds (66%) of the grade comes from the following writing assignments:

1) 5-7 page essay, which will be revised. The two grades are averaged.
2) 10-12 page final essay. This essay counts twice as much as the 5-7 pager.

One-third (33%) of the grade comes from the following:

1) weekly reading quizzes
2) 1-2 page response papers (theoretically informed close readings)
3) threaded discussions (on line)
4) your queery (a short piece about you and something totally q)
5) participation and attendance

Ground Rules:

1) I don’t take late papers unless I am contacted before the beginning of class with a reasonable excuse.
2) Expect at least one conference with the professor during the semester (come prepared).
3) More than three unexcused absences may result in a failing grade.
4) Read actively (with a pink highlighter). All quizzes are open-book.
5) Come to class with the text.
6) Make sure you have a writing handbook.
7) Feel free to contact me at any time about the class or your grade.
8) Make a friend whom you can contact to get assignments (which tend to change).
9) There will be no final exam in this class.

Goals:

1) Exposure to the GLBTIQ concepts and views.
2) Ability to apply those concepts to a variety of genres, including film, memoir, novel, short story, poetry, and drama.
3) Ability to build an argument based on evidence gathered through close-reading of a queer text.
4) Ability to formulate a thesis and develop it in an essay about a work within the new queer culture.
5) Understanding of the current cultural, social, political, ethical intersection between marginalized and mainstream sexualities.

**The Sched:** (subject to change at the drop of a wrist)

1/22  Intro and Colbert
1/24  Bechdel, Fun Home: A Family Tragicomic
1/29  Hall 1-18; Bechdel
1/31  No Class
2/5  Cunningham, Flesh and Blood; Hall 21-47
2/7  Flesh
2/12  Flesh; Hall 48-81 Lincoln’s Birthday (Bunking up in the log cabin)
2/14  Poetry (handout); Hall 82-111
2/19  Brokeback
2/21  Middlesex
2/26  Middlesex; Butler, “Imitation”
2/28  Middlesex
3/4  Middlesex; Halberstam FIRST ESSAY (last day to add/drop or change grading option without petition)
3/6  *Boys Don’t Cry; Bent*
3/11  Southland
3/18  Southland
3/20  Southland
March 24-28  Spring Break
4/1  At Swim; Sedgwick
4/3  At Swim REVISION
<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Assignment</th>
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<tbody>
<tr>
<td>4/8</td>
<td>At Swim</td>
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<tr>
<td>4/10</td>
<td>The Child</td>
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<tr>
<td>4/15</td>
<td>The Child; Berlant and Warner</td>
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<tr>
<td>4/17</td>
<td>Execution</td>
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<tr>
<td>4/22</td>
<td>Execution; <em>Harvey Milk</em></td>
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<tr>
<td>4/24</td>
<td>Dietz, Lonely Planet</td>
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<tr>
<td>4/29</td>
<td>Alexie, “Indian”</td>
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<tr>
<td>5/1</td>
<td>Burroughs</td>
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<tr>
<td>5/7</td>
<td>FINAL PAPER DUE at noon</td>
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*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*