I. ASCRC General Education Form

Use to propose new general education courses (except writing courses), to change or renew existing general education courses, and to remove designations for existing general education courses.

Note: Once the general education designation is requested or (re)designated, anyitzerland of the course taught. A NEW request must be submitted to the Course Designation for the course taught to receive subsequent general education status.

Group (submit separate forms if requesting more than one general education group designation)

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>English / Literature</th>
<th>Course #</th>
<th>LIT 378L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Gay and Lesbian Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prerequisite</td>
<td>LIT 300 or consent of instructor</td>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete form and attach signatures before submitting to Faculty/Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name: Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor: Casey Charles</td>
<td>2/8/14</td>
</tr>
<tr>
<td>Phone / Email: <a href="mailto:Casey.charles@mso.umt.edu">Casey.charles@mso.umt.edu</a></td>
<td></td>
</tr>
<tr>
<td>Program Chair: John Hunt</td>
<td>2/10/14</td>
</tr>
<tr>
<td>Dean: C. Comer</td>
<td></td>
</tr>
</tbody>
</table>

III. Type of request

New | One-time Only | Renew | XX | Change | Remove |

Reason for Gen Ed inclusion, change or deletion: Renewal

Description of change: None

IV. Description and purpose of the general education course:

General Education courses must be introductory and foundational within the offering department or within the General Education Group(s) as well as emphasize breadth, context, and connectedness, and relate course content to students' future lives. See example: http://umt.edu/deptsenate/archives/minutes/gened/CL_preamble.aspx
The Gay and Lesbian Studies course, which in fact covers the study of the spectrum of sexualities and gender orientations often gathered under the acronymic umbrella GLBTIQ, offers students at the University of Montana, perhaps the only course dedicated to the literature of sexual minorities. This course always begins with a broad introduction to lesbian and gay studies from historical, theoretical, sociological, and cultural perspectives. This groundwork provides students with a basis for their critical inquiry to the works the course will focus on as exemplary for understanding the salient issues within queer studies—whether those be coming-out narratives, discrimination scenarios, gender influences, or historical and cultural differentiations based on religion, ethnicity, or geography. Students engage a variety of texts, films, essays, and other social media as a way of understanding the way LGBT cultural representation has influenced and is continuing to influence lives across the globe.

V. Criteria: Briefly explain how this course meets the criteria for the group. See http://umt.edu/facultysenate/documents/forms/OP_Criteria255-408.aspx

Queer theory has become one of the most influential schools of critical thought in the last 20 years. Students in this course must first, through a primer, familiarize themselves with the precepts concerning sex and gender studies that have influenced the works of recent theorists. They are then asked to apply those precepts to a set of works that cover a broad historical spectrum (e.g., Twelfth Night or Billy Budd or Orlando or Howl) which treats different genres, including film, novels, poetry, drama, short story, and in many cases, other social media. The goal in this course is to isolate representations of same-sex relationships whether implicit or explicit, analyze that language from its rhetorical, metaphoric, and historical positioning, and develop a coherent argument about the work using the methodologies established at the beginning of the course. Like all literature courses, students are taught to write coherent essays about their reading, backing up their conclusions with textual evidence, and establishing their argument in relation to the broader issues of GLBT studies this course engages.

VI. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See http://umt.edu/facultysenate/documents/forms/OP_Criteria255-408.aspx
The gay and lesbian studies course exposes students to a variety of literary and cultural representation from a variety of historical, geographic, and ethnic perspectives. A Shakespeare play like *As You Like It* covers the world of drama in the English Renaissance; a novel like *Picture of Dorian Gray* presents late Victorian perspectives on same-sex love; a poem by Katherine Philips, a look same-sex relations between women in the 17th century. This exposure is one of the primary goals of the course; but that familiarity must be coupled with an ability to move beyond “appreciation” to an understanding of how structurally the piece works, how it fits within its cultural, gender, historical, or ethnic framework. This combination of exposure and analysis must finally lead to the ultimate goal of developing a coherent argument about how a particular part of the work functions as a form of GLBTIQ representation as this tradition has developed.

**VII. Justification:** Normally, a general education course will not carry prerequisites, will carry at least three credits, and will be numbered in the 100-200 level. If the course has more than one prerequisite, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exception.

The gay and lesbian studies course is a unique one at the University of Montana, but more importantly than its singularity is the crucial social and cultural function the course has within our educational community. In short, this class must maintain its L designation so that it will give students an opportunity to familiarize themselves with the cultural heritage of a burgeoning area of study and social development that is currently influencing art, politics, and society around the world. But the course also asks for a level of reading and writing proficiency from its participants, thus its 300-level designation, for students much be able to assimilate a substantial quotient of reading material and must already be familiar with the ins and outs of essay writing. The prerequisite for the course, which can be waived by the instructor, establishes the class within the framework of the English Studies curriculum. Physics and Business students who come to me, as they regularly do, seeking to take the course, are regularly allowed to enroll if they are upper division students in good standing.

**VII. Syllabus:** Go to syllabus below or click and send digital copy with form. The syllabus should clearly describe how the above criteria is satisfied. For assistance on syllabus preparation see http://teaching.berkeley.edu/docs/syllabus.html

GLBTIQ Film and Literature FILM 381/LIT 378L
Spring 2013
TTh 12:10-2:30 JRH 205
Casey Charles, 243-2762
Casey.charles@msu.msu.edu
Office: 216 LA; Hours: 10-2 Friday and by appointment

Description:

Film has become a crucial medium for the dissemination of queer culture. It serves as a kind of cultural ambassador that explores the ways in which heterosexuality is intricately linked to its homonormative binary. In order to study the adaptation of these literary works into film, different discourses come into play—queer theory, film studies (including adaptation theory) and of course close reading (including what we might call close watching). So we will study how film cuts, adds to, changes, interprets, updates, and revamps its literary sources, whether plays, novels, nonfiction, or poetry.

Debunking the myth of fidelity will lead us to understand filmmaking as its own art form—not necessarily tied to its source in any prescriptive way. The director (and all his/her creative participants—from cinematographer to actor) is arguably a reader of sources—an interpreter. S/he may follow the source strictly or riff off an image or predominant theme s/he sees working in the text. We will try to discover how the film interacts with its source both broadly in terms of narrative but more specifically in terms of how shots and edits reveal the filmmaker’s “take” on the textual source.

In this permutation of the course, I am unleashing students to work on a longer project that involves a film, a director, a set of versions of a story or biography—or just an in-depth look at one adaptation. For example, a student might want to discuss representations of sex in Night Watch in relation to other Sarah Waters’s films and novels, or a student might analyze film adaptations of Wilde’s trials. Another student might study A Single Man from the perspective of Tom Ford as designer turned filmmaker. These longer research papers will require a focused topic and must include close reading of text and film. In conference and in class, through the abstract and rough draft, we will work to perfect these essays.

Films:

Children’s Hour (1961 dir. Wyler) originally filmed as These Three (1936)
Wilde (1997) earlier films Oscar Wilde (1936) and The Trials of Oscar Wilde (1960)
Importance of Being Earnest (1952), remade (2002)
Hunger (1983) with David Bowie; Syrius (June 2013, Kickstarter trailer)
The Times of Harvey Milk (1984 dir. Epstein)
Milk (2008 dir. Van Sant)
Night Watch (2011 BBC adaptation)
Single Man (2009 dir. Tom Ford)
My Own Private Idaho (1991 dir. Van Sant) with River Phoenix
Howl (2010 dir. Epstein) with James Franco
Doubt (2008) with Meryl Streep
M. Butterfly (1993)
Bent (1997) with Mick Jagger
Books:

Hellman, *The Children's Hour* (1934)
Le Fanu, *Carmilla* (1872)
Shilts, *The Mayor of Castro Street* (selections 1-64, 81-94, 211-339)
Isherwood, *A Single Man* (1964)
Shakespeare, *Henry the Fourth, Part One* (1596)
Ginsberg, *Howl* (City Lights 1956)
Shanley, *Doubt* (2005)
Sherman, *Bent* (1979)

Work:

- Weekly quizzes are open-book but time-sensitive. Sometimes we will do threads instead, sometimes write short in-class essays (30%)
- Students will write a 15-20 page research essay. Rough drafts and conferences on your topic are required (70%)
- Attendance and participation: students are expected to come to class ready to ask and answer questions. More than three unexcused absences during the semester may result in a failing grade. Excellent participation will allow students with a grade point average on the cusp to have their grade rounded upward.

Ground Rules:

- I do not accept late papers unless the student contacts me with a reasonable excuse before the beginning of the class on the day the paper is due.
- There are no make-up quizzes.
- Students must attend at least one conference with the teacher during the semester.
- Students with disabilities will be accommodated.
- Plagiarism (the stealing of another’s words or ideas) will result in a recommendation of expulsion from the university. See the Student Conduct Code.
- [http://connect.umn.edu/diversity/umallies/](http://connect.umn.edu/diversity/umallies/) This classroom is a safe space for diverse populations and adheres to the principles of nondiscrimination based on ethnicity, gender, and sexual orientation as set forth by UM Allies.

Outcomes:

- Acquisition of skills in analyzing film, literature, and adaptation through close reading of text.
- Familiarity with the discourse of film studies, including film terminology and some theory
- Working knowledge of the central tenets of queer theory
- Production of writing that demonstrates the ability to create coherent arguments about film and literature.
- An ability to structure and develop a research paper.
Prerequisite: LIT 300 or consent of the instructor.

Key Dates:

http://events.umt.edu/?calendar_id=27&upcoming=upcoming&

Schedule: (subject to change):

Week One:
1/29 Introduction
1/31 Queer Theory; Celluloid Closet

Week Two:
2/5 Adaptation; Celluloid Closet
2/7 Children's Hour

Week Three:
2/12 Children's Hour
2/14 Wilde

Week Four:
2/19 Wilde
2/21 Wilde

Week Five:
2/26 Carmilla and Hunger
2/28 Carmilla and Hunger

Week Six:
3/5 Mayor of Castro Street; Times of Harvey Milk
3/7 Milk

Week Seven:
3/12 Milk
3/14 Night Watch

Week Eight:
3/19 Night Watch
3/21 Night Watch
Week Nine:
3/26  Single Man
3/28  Single Man

Conference

Spring Break: 4/1-4/5
Week Ten:
4/9  Henry IV Part One (Acts 1-3); My Own Private Idaho
4/11  Henry IV Part One (Acts 4-5); My Own Private Idaho

Week Eleven:
4/16  Howl
4/18  Howl

Rough Draft

Week Twelve
4/23  Doubt
4/25  Doubt

Week Thirteen
4/30  M Butterfly
5/2  M Butterfly

Week Fourteen
5/7  Bent
5/9  Bent

Finals Week
5/1-5/17

5/14 NOON:

Final Essay Due

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

THE NEW QUEER CULTURE

CRN: ENLT 34336/WS 34337
Course Description:

This course examines contemporary works—novels, short stories, film, drama, a graphic novel, memoir, poetry—that concern themselves with the variety of GLBTLIQ 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 eraze 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 “intersections,” 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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/22</td>
<td>Intro and Colbert</td>
</tr>
<tr>
<td>1/24</td>
<td>Bechdel, Fun Home: A Family Tragicomic</td>
</tr>
<tr>
<td>1/29</td>
<td>Hall 1-18; Bechdel</td>
</tr>
<tr>
<td>1/31</td>
<td>No Class</td>
</tr>
<tr>
<td>2/5</td>
<td>Cunningham, Flesh and Blood; Hall 21-47</td>
</tr>
<tr>
<td>2/7</td>
<td>Flesh</td>
</tr>
<tr>
<td>2/12</td>
<td>Flesh; Hall 48-81 Lincoln’s Birthday (Bunking up in the log cabin)</td>
</tr>
<tr>
<td>2/14</td>
<td>Poetry (handout); Hall 82-111</td>
</tr>
<tr>
<td>2/19</td>
<td>Brokeback</td>
</tr>
<tr>
<td>2/21</td>
<td>Middlesex</td>
</tr>
<tr>
<td>2/26</td>
<td>Middlesex; Butler, “Imitation”</td>
</tr>
<tr>
<td>Date</td>
<td>Assignment</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>2/28</td>
<td>Middlesex</td>
</tr>
<tr>
<td>3/4</td>
<td>Middlesex; Halberstam</td>
</tr>
<tr>
<td>3/6</td>
<td><em>Boys Don't Cry; Bent</em></td>
</tr>
<tr>
<td>3/11</td>
<td>Southland</td>
</tr>
<tr>
<td>3/18</td>
<td>Southland</td>
</tr>
<tr>
<td>3/20</td>
<td>Southland</td>
</tr>
<tr>
<td>March 24-28</td>
<td>Spring Break</td>
</tr>
<tr>
<td>4/1</td>
<td>At Swim; Sedgwick</td>
</tr>
<tr>
<td>4/3</td>
<td>At Swim</td>
</tr>
<tr>
<td>4/8</td>
<td>At Swim</td>
</tr>
<tr>
<td>4/10</td>
<td>The Child</td>
</tr>
<tr>
<td>4/15</td>
<td>The Child; Berlant and Warner</td>
</tr>
<tr>
<td>4/17</td>
<td>Execution</td>
</tr>
<tr>
<td>4/22</td>
<td>Execution; <em>Harvey Milk</em></td>
</tr>
<tr>
<td>4/24</td>
<td>Dietz, Lonely Planet</td>
</tr>
<tr>
<td>4/29</td>
<td>Alexie, &quot;Indian&quot;</td>
</tr>
<tr>
<td>5/1</td>
<td>Burroughs</td>
</tr>
<tr>
<td>5/7</td>
<td>FINAL PAPER DUE at noon</td>
</tr>
</tbody>
</table>

Please note: Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.