

College of San Mateo
Official Course Outline

1. **COURSE ID:** LIT. 154 **TITLE:** Introduction to LGBT Literature
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours
Method of Grading: Letter Grade Only
Prerequisite: Eligibility for ENGL 100 or ENGL 105

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E2b. English, literature, Speech Communication
 CSM - GENERAL EDUCATION REQUIREMENTS: E2c. Communication and Analytical Thinking
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Study of representative works by LGBTQ+ authors in addition to exploring themes relevant to the LGBTQ+ community and allies. Authors may include E.M. Forster, Rita Mae Brown, Adrienne Rich, Michelle Tea, David Henry Hwang, E. Lynn Harris, W.H. Auden, James Merrill, among others. Reading, discussion, critical analysis.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. Demonstrate familiarity with a variety of representative works of GLBTQ literature (fiction, poetry, drama), identifying major literary, cultural, and historical themes.
 2. Present a critical, independent analysis of themes in one or more works of GLBTQ literature in the form of a project, paper, or presentation.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. read and evaluate with understanding and appreciation major works of GLBTQ fiction, poetry, and drama.
 2. recognize and appreciate literary genres and forms to convey certain themes.
 3. apply critical thinking to connect the literary works to their cultural and historical context.
 4. demonstrate an understanding of the literature in class discussion.
 5. analyze specific passages closely and with attention to textual nuance.
 6. write analytical essays using the normal conventions of literary criticism, including argumentation, presentation of evidence, documentation in standard format, and use of standard written English.

6. **COURSE CONTENT:**
Lecture Content:

 The course serves as an introduction to GLBTQIA+ Literature.
 1. Course content should include two "classics" of GLBT fiction, for ex: E.M. Forster's Maurice, Rita Mae Brown's Rubyfruit Jungle, Radclyffe Hall, The Well of Loneliness, etc.
 2. Course content should include two more recent works of GLBT fiction, for ex: Piper Chapman, Orange Is the New Black; Michelle Tea, Valencia; E. Lynn Harris, Invisible Life; The Gap of Time, Jeanette Winterson; I Loved You More, Tom Spanbauer, etc.
 3. Course content should include one representative work of GLBT drama, for ex: David Henry Hwang, M. Butterfly; Larry Kramer, The Normal Heart.
 4. Course content should include some representative GLBT poetry by poets such as Adrienne Rich, Eileen Myles, Allen Ginsberg, W.H. Auden, Abu Nuwas, Federico Garcia Lorca, etc.
 5. Writing of three critical papers OR one major research paper with a midterm and final (essay format).**Lab Content:**
 None
TBA Hours Content:
 None.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Discussion
- D. Guest Speakers
- E. Other (Specify): Lectures: Instructor gives an oral presentation to introduce students to a new work, historical concept, or author. - Guided readings: Students read & interpret specific works with instructor guidance (questions) - Journal work: Students write journal entries in response to specific questions on the text. - Student discussions: Students lead oral discussions based on journal reading; engage in structured small- and large-group interaction. - Dramatic presentations: Recorded readings / dramatizations of appropriate material. - Collaborative/Individual projects: Student-initiated projects into coursework or course-related material (research, drama presentations etc.)

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students may write critical essays or a research paper (totaling approximately 4000 words for the semester) requiring analysis of literature.

Students write journal entries in response to specific questions on the text.

Reading Assignments:

Students read and interpret specific works with instructor guidance (questions).

An example semester might include: novel: Forster, EM. Maurice; novel: Brown, Rita Mae. Rubyfruit Jungle; popular fiction: Kerman, Piper. Orange Is the New Black; novel: Harris, E. Lynn. Invisible Life; play: Hwang, David Henry. M. Butterfly; poetry: selected poems by various GLBT authors

Other Outside Assignments:

Students may watch films of plays, representations of fictional texts, and/or documentaries about authors. If possible, students may attend live productions of relevant plays or discussions with or readings by contemporary critics.

To be Arranged Assignments:

none

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Group Projects
- F. Homework
- G. Oral Presentation
- H. Papers
- I. Portfolios
- J. Quizzes
- K. Research Projects
- L. Written examination
- M. Essays: Students will write critical essays or a research paper (totaling approximately 4000 words for the semester). b. Other work: Grades may also be based in part on a midterm examination, quizzes, journals/responses, presentations, etc. c. Final exam: Students may make presentations, lead discussion, submit essays or otherwise demonstrate their understanding of the larger themes of English literature. d. Participation: Students will show active involvement in class discussions, willingness to share ideas with fellow classmates, and completion of in-class and out-of-class assignments

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Obejas, Achy. *The Tower of Antilles*, ed. Akashic, 2017
- B. Ramadan, Ahmad Danny. *The Clothesline Swing*, ed. Nightwood, 2017
- C. Gore, Ariel. *We Were Witches*, ed. Amethyst, 2017
- D. Baldwin, James. *Another Country*, ed. Vintage, 1990

- E. Forster, E.M.. *Maurice*, ed. Norton, 2005
- F. Brown, Rita Mae. *Rubyfruit Jungle*, ed. Bantam, 2015
- G. Hall, Radclyffe. *The Well of Loneliness*, ed. Wordsworth, 2014
- H. Kerman, Piper. *Orange is the New Black*, ed. Spiegel and Krau, 2011
- I. Tea, Michelle. *Valencia*, ed. Seal Press, 2008
- J. Hwang, David Henry. *M. Butterfly*, ed. Plume, 1993

Other:

- A. 1. The course should consist of two "classic" works of GLBT fiction; two examples of more recent GLBT fiction; a unit on GLBT poetry; and a unit on GLBT drama.
- 2. As much as possible, an equal balance between lesbian, gay, bisexual, and transgender fiction should be struck.
- 3. As much as possible, multi-ethnic communities should be represented as the GLBTQIA+ communities consists of many races/ethnicities.

Origination Date: October 2016

Curriculum Committee Approval Date: January 2018

Effective Term: Fall 2018

Course Originator: Joyce Luck