

BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Department of ENGLISH

Title of Course:	Course Number:	ENG 346
ENGLISH 346: QUEER LITERATURE	Class Hours per Week:	3
	Lab Hours:	0
	Credits:	3

A. Description

This course focuses on twentieth and twenty-first century texts within the area of Queer literature and by Queer literary artists. It covers a variety of literary and critical texts in order to introduce students to classics of Queer Literature as well as lesser-known masterpieces. The aim of this class is to expand students' conceptions about literature, sexuality, and gender, and lead them to critically investigate socially-constructed ideas about gender and sexuality. Students will examine and analyze the manner in which the authors and texts subvert and challenge sexual and cultural norms.

B. Prerequisites and/or Corequisites

English 201 or English 121

C. Student Outcomes

Students will

- Discuss course content in a range of critical contexts.
- Demonstrate knowledge of themes and genres of course texts.
- Critique the complexities and differences among course texts.

D. Required Texts and/or Supplementary Materials

Proposed Texts

Literary Texts:

Prose

Barnes, Djuna. *Nightwood*. New York: New Directions, 1936, 2006. Print.

Bechdel, Alison. *Fun Home*. Boston: Mariner Books, Houghton Mifflin Company, 2006, 2007.

Brite, Poppy Z. and Faust, Christa. "Saved." *Are You Loathsome Tonight?* Colorado Springs: Gauntlet Press, 2000..

Burroughs, William S. *Queer: A Novel*. New York: Penguin Books, 1985, 1987. Print.

Delany, Samuel R. *The Motion of Light in Water: Sex and Science Fiction Writing in the East*

Village. Minneapolis: The University of Minnesota Press, 1988, 2004. Print.

Hall, Radclyffe. *The Well of Loneliness*. New York: Anchor Books, 1928, 1990. Print.

Jin, Ha. "The Bridegroom." *The Bridegroom: Stories*. New York: Vintage International, 2000. 91-115. Print.

McCullers, Carson. "The Ballad of the Sad Café." Boston: Mariner Books, Houghton Mifflin Company, 1951, 2005. 1-72. Print.

Levithan, David. *Boy Meets Boy*. New York: Alfred A. Knopf, 2003. Print.

Mishima, Yukio. *Confessions of a Mask*. Trans. Meredith Weatherby. New York: New Directions, 1948, 1958. Print.

Proulx, Annie. *Brokeback Mountain*. New York: Scriber, 1999, 2005. Print.

Puig, Manuel. *Kiss of the Spider Woman*. New York: Vintage Books, Random House, 1978, 1991. Print.

Selvadurai, Shyam. *Funny Boy*. San Diego: Harcourt Brace & Company, 1994. Print.

Walker, Alice. *The Color Purple*. Boston: Mariner Books, Houghton Mifflin Company, 1982, 2006. Print.

Wilde, Oscar. *The Portrait of Mr. W. H.* Whitefish: Kessinger Publishing, LLC., 1891, 2010. Print.

Woolf, Virginia. *Orlando*. London: Wordsworth Classics, 1928, 2005. Print.

Poetry

Ashbery, John (selected poems). John Ashbery: *Collected Poems 1956-1987*. New York: Library of America, 2008.

Cocteau, Jean and Austen, David (Illustrator). *Tempest of Stars: Selected Poems*. Trans. Jeremy Reed. London: Enitharmon Press, 1992. Print.

Duncan, Robert (selected poems). *Selected Poems*. Ed. Robert J. Bertholf. New York: New Directions, 1997. Print.

Ginsberg, Allen (selected poems). *Collected Poems: 1947-1980*. New York: Harper & Row, 1984, 1988. Print.

H. D. (selected poems). *Collected Poems 1912-1944*. Ed. Louis Martz. New York: New Directions, 1986. Print.

Hacker, Marilyn (selected poems). *Selected Poems 1965-1990*. New York: W. W. Norton & Company, 1994. Print.

Hughes, Langston (selected poems). *The Collected Poems of Langston Hughes*. Ed. Arnold Rampersad. New York: Vintage Classics, Vintage Books, 1994. Print.

Lorca, Federico Garcia (selected poems). *The Selected Poems of Federico Garcia Lorca*. Ed. Donald M. Allen. New York: New Directions, 1955, 2005. Print.

Lorde, Audre (selected poems). *The Collected Poems of Audre Lorde*. New York: W. W. Norton & Company, 2000. Print.

Millay, Edna St. Vincent (selected poems). *The Selected Poetry of Edna St. Vincent Millay*. Ed. Nancy Milford. New York: Modern Library, 2002. Print.

Moore, Alan and Villarrubia, Jose (Illustrator). *The Mirror of Love*. Atlanta: Top Shelf Productions, 1988, 2004. Print.

Rich, Adrienne (selected poems). *The Fact of a Doorframe*. New York: W. W. Norton & Company, 1994. Print.

Stein, Gertrude. "Tender Buttons." *Three Lives & Tender Buttons*. New York: Signet Classic, 1914, 2003. 243-288. Print.

Takahasi, Mutsuo (selected poems). *On Two Shores: New and Selected Poems*. Trans. Mutsuo Takahasi and Frank Sewell. New York: Dedalus Press, 2006.

Film:

Brokeback Mountain. Dir. Ang Lee. Perf. Heath Ledger and Jake Gyllenhaal. Paramount Pictures, 2005. Film.
The Color Purple. Dir. Steven Spielberg. Perf. Danny Glover, Whoopi Goldberg, Margaret Avery, and Oprah Winfrey. Amblin Entertainment, 1985. Film.
Family Fundamentals. Dir. Edward Dong. Documentary. DeepFocus Productions, 2002. Film.
Kiss of the Spider Woman. Dir. Hector Babenco. Perf. William Hurt and Raul Julia. H. B. Filmes, 1985. Film.
Pursuit of Equality. Dir. Geoff Callan and Mike Shaw. Documentary. Emmett Brooks Productions, 2007. Film.
Transgeneration. Dir. Jeremy Simmons. Documentary. Sundance Channel, 2005. Miniseries.
Trembling Before G-d. Dir. Sandi Simcha Dubowski. Documentary. Cinephil, 2001. Film.
Various recordings of the Stonewall riots and Gay Pride events in NYC

E. Evaluation and Requirements of Students

Two formal research papers will be completed. All course assignments will comprise a total of 15-20 typed pages.

Grading:

Final Research Paper: 35%

Mid-term Research Paper: 25%

Journal Assignments: 20%

In-Class Work, Attendance, Etc.: 20%

College Attendance Policy

At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade.

Academic Adjustments for Students with Disabilities

Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

BMCC Policy on Plagiarism and Academic Integrity Statement

Plagiarism is the presentation of someone else's ideas, words or artistic, scientific, or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's web site, www.bmcc.cuny.edu. For further information on integrity and behavior, please consult the college bulletin (also available online).

F. Course Outline

Film: Trembling Before G-d, directed by Sandi Simcha DuBowski (watched in class)

Weeks 1-2:

Selections from Three Contributions to the Theory of Sex by Sigmund Freud, "Freud and Sexuality" by Paul Robinson

(from Homosexuality and Psychoanalysis)

Orlando by Virginia Woolf, "The Death of Lacan" by Michel Foucault (from Homosexuality and Psychoanalysis), and

selections from The History of Sexuality by Michel Foucault (available on Blackboard)

Weeks 3-4:

The Well of Loneliness by Radclyffe Hall, selections from Gender Trouble by Judith Butler (available on Blackboard), and "„The Community of Dolphins. vs. „The Safe Sea of Women.: Lesbian Sexuality and Psychosis" by Judith Roof

(from Homosexuality and Psychoanalysis)

Supplemental reading: "The Ballad of the Sad Cafe by Carson McCullers"

"The Bridegroom" by Ha Jin (available on Blackboard), "Heterosexuality Terminable or Interminable? Kleinian

Fantasies of Reparation and Mourning" by Ramon E. Soto-Crespo (from Homosexuality and Psychoanalysis), and "The

Eroticism of Desolation" by Catherine Millot (from Homosexuality and Psychoanalysis)

Weeks 5-7:

Selected poems by Langston Hughes, Edna St. Vincent Millay (available on Blackboard) and "Tender Buttons" by Gertrude Stein (available on reserve or on Blackboard)

Selected poems by Audre Lorde, Adrienne Rich, and Federico Garcia Lorca (available on Blackboard).

Film: *The Color Purple* directed by Steven Spielberg (to be viewed outside class)

Weeks 8-10:

The Color Purple by Alice Walker, "Genital Chastity" by Leo Bersani (from Homosexuality and Psychoanalysis), and "Lust

for Innocence" by Lynda Hart (from Homosexuality and Psychoanalysis)

Brokeback Mountain by Annie Proulx, "Homosexuality and the Problem of Otherness" by Tim Dean (from Homosexuality and Psychoanalysis), and "Love, a Queer Feeling" by Lauren Berlant (from Homosexuality and Psychoanalysis)

Film: *Brokeback Mountain* directed by Ang Lee (sections to be watched in class)

Weeks 11-13:

Kiss of the Spider Woman by Manuel Puig, “The Fetish of Fluidity” by Brad Epps (from *Homosexuality and Psychoanalysis*)

Film: *Kiss of the Spider Woman* directed by Hector Babenco (to be watched outside class)

Funny Boy by Shyam Selvadurai, *Saved* by Poppy Z. Brite and Christa Faust (short story handout), and “Suggested

Rules for Non-Transsexuals Writing About Transsexuals, Transsexuality, Transsexualism, or Trans ” by Joseph Hale (handout)

Fun Home by Alison Bechdel and *The Mirror of Love* by Alan Moore and Jose Villarrubia

Weeks 14-15:

Catch-up/review week and final paper consultations

Final paper due