

Subject card

Subject name and code	LGBTQ+ literature and culture from Shakespeare to Alison Bechdel: Non-heteronormative, non-binary, queer. Literatura i kultura , PG_00209702						
Field of study	Biology						
Date of commencement of studies	October 2024		Academic year of realisation of subject				
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies		Mode of delivery		e-learning		
Year of study	3		Language of instruction		English English-language materials analyzed in class will be presented on slides in a manner designed to support clarity and understanding.		
Semester of study	6		ECTS credits		2.0		
Learning profile	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Izabela Morska, prof. UG				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 30.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		0.0		20.0	50
Subject objectives	Exploration of literary analyses of diverse representations of non-heteronormative experience from Renaissance literature to the present, including issues of identity, race, invisibility, and humor, as well as the visibility/invisibility of queer experience in literary texts regarded as canonical. Introduction to methodologies grounded in the works of Judith Butler, Eve Kosofsky Sedgwick, and Jack Halberstam, with a contextual extension of the queer theoretical field through A. Chen's reflection on asexuality as a category that challenges normative assumptions about desire and intimacy. Interpretation of literary and cultural artifacts, including visual media, related to queer experience, literature, and culture.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
		Upon completing the course, students will be able to: - Analyze the historical and cultural contexts of non-heteronormative experiences in literature and culture, from Renaissance texts to contemporary works. - Critically assess literary representations of non-heteronormative experiences and identities, with particular attention to issues of race, grief, the AIDS crisis, bitter humor, and the visibility/invisibility of queer experience in canonical literature. - Demonstrate understanding and application of queer theory and gender-studies methodologies, including those grounded in the works of Judith Butler, Eve Kosofsky Sedgwick, Jack Halberstam, and others, in relation to literary texts and cultural artifacts. - Understand the significance of first-person narrative and systemic critique of compulsory heterosexuality and gender binarism in literary and cultural texts. - Analyze A. Chen's argument, which reframes asexuality not as lack but as a queer mode of embodiment and relationality that challenges normative assumptions about desire, intimacy, and the social organization of sexuality; - Analyze nonbinary experiences in literature and culture, with particular emphasis on the works of Aphra Behn and Virginia Woolf. - Critically evaluate intersections of gender theory with ecocriticism, ethnic studies, and postcolonial studies. - Develop advanced skills in critical reading and writing, as well as a deeper understanding of LGBTQIA literature and culture, with special attention to the works of Adrienne Rich, Audre Lorde, Lillian Faderman, James Baldwin, Christopher Isherwood, and Tony Kushner. - Investigate the critical possibilities that emerge when considering non-heteronormative experiences and identities in relation to broader social and cultural issues.	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work [SK6] demonstration of practical skills

Subject contents	The lecture historicizes non-heteronormative experience from Renaissance literature to the present, focusing on literary representations of phenomena such as non-heteronormative identity and race (Audre Lorde, <i>Zami: A New Spelling of My Name</i>; James Baldwin, <i>Giovanni's Room</i>), the invisibility of private grief (Christopher Isherwood, <i>A Single Man</i>), the experience of AIDS (Tony Kushner, <i>Angels in America</i>), bitter humor (Alison Bechdel, <i>Fun Home</i>), as well as the visibility/invisibility of queer experience in literary texts regarded as canonical (selected Shakespeare sonnets; Oscar Wilde's <i>The Picture of Dorian Gray</i>; Joseph Conrad's short story "Il Conde"). It will address the question of queering history through the research of Helena Whitbread (on Anne Lister) and Lillian Faderman (on the history of LGBTQ communities in the United States), and incorporate methodologies grounded in Judith Butler's <i>Gender Trouble</i>, Eve Kosofsky Sedgwick's <i>Epistemology of the Closet</i> and <i>Between Men: English Literature and Male Homosocial Desire</i>. The lecture will consider the importance of first-person narrative (Anne Lister, <i>Diaries</i>; David Sedaris, <i>SantaLand Diaries</i>) as well as systemic critique found in Adrienne Rich's "Compulsory Heterosexuality and Lesbian Existence" and Kate Bornstein's <i>Gender Outlaw</i>, with a contextual extension of the queer theoretical field through A. Chen's reflection on asexuality as a category that challenges normative assumptions about desire and intimacy. Nonbinary experience will be examined through Aphra Behn's poem "To the fair Clarinda, who made Love to me, imagind more than Woman" and Virginia Woolf's <i>Orlando</i>. The course will engage with camp theory (drawing on Susan Sontag's classic essay "On Camp") and the art of failure through Quentin Crisp's story as presented in the book and film <i>The Naked Civil Servant</i>, as well as Jack Halberstam's <i>The Queer Art of Failure</i>. Film and visual arts will be incorporated into our discussions. Finally, we will examine the critical possibilities that emerge at the intersection of gender theory with ecocriticism, ethnic studies, and postcolonial studies.		
Prerequisites and co-requisites	Attendance is mandatory. Individual study arrangements do not exempt students from this requirement.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	essay	51.0%	20.0%
	attendance obligatory	90.0%	60.0%
	presentation or a creative project	51.0%	20.0%
Recommended reading	Basic literature Butler, Judith, (1990). <i>Gender Trouble</i>. Routledge. Califia, Patrick, (2002). <i>Speaking Sex to Power: The Politics of QueerSex</i>. Cleis Press. Chen, Angela. (2020) <i>Ace: What Asexuality Reveals About Desire, Society, and the Meaning of Sex</i>, Beacon Press. Faderman, Lillian, (1981) <i>Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present</i>. William Morrow. Halberstam, Jack, (2011). <i>The Queer Art of Failure</i>. Duke University Press. Hall, Donald E. et al., (2013), <i>The Routledge Queer Studies Reader</i>, Routledge. Haraway, Donna J., (1991). <i>Simians, Cyborgs, and Women: The Reinvention of Nature</i>. Free Association Books. Kosofsky Sedgwick, Eve, (1985). <i>Between Men: English Literature and Male Homosocial Desire</i>. Columbia University Press. Lister, Anne, (1988). <i>I know my heart: The Diaries of Anne Lister 1791-1840</i>, edited by Helena Whitbread. New York University Press. Lorde, Audre, (1984), <i>Sister Outsider</i>. Crossing Press. Snediker, Michael D. (2008), <i>Queer Optimism: Lyric Personhood and Other Felicitous Persuasions</i>. University of Minnesota.		

	Supplementary literature	Baldwin, James, (2000). <i>Giovanni's Room</i>. Dell Publishing. Barnes, Djuna. <i>Nightwood</i>, (1937). Introduction by T.S. Eliot. New Directions. Bechdel, Alison, (2007). <i>Fun Home: A Family Tragicomic</i>. Mariner Books. Donoghue, Emma, (2002). <i>The Woman Who Gave Birth to Rabbits</i>. Harcourt. Donoghue, Emma, (2023). <i>Learned by Heart</i>. PanMacmillan. Duberman, Martin, (1994). <i>Stonewall</i>. A Plume Book. Faderman, Lillian, (1994). <i>Chloe Plus Olivia: An Anthology of Lesbian Literature from the Seventeenth Century to the Present</i>. Penguin Books. Haddad, Saleem, (2016). <i>Guapa</i>. Other Press. Isherwood, Christopher (2010). <i>A Single Man</i>. Vintage. Kushner, Tony, (1993). <i>Angels in America: A Gay Fantasia on National Themes</i>. Theatre Communication Group. Lorde, Audre (1982). <i>Zami: A New Spelling of My Name</i>. Crossing Press. Nelson, Maggie, (2015). <i>The Argonauts</i>. Greywolf Press. Proux, Annie. "Brokeback Mountain." The New Yorker, 1997. https://www.newyorker.com/magazine/1997/10/13/brokeback-mountain Sedaris, David, (2010). <i>Dress Your Family in Corduroy and Denim</i>. Abacus. Sedaris, David, (2001). <i>Me Talk Pretty One Day</i>. Little, Brown, and Company. Rich, Adrienne (1994). <i>What Is Found There: Notebook on Poetry and Politics</i>. W.W. Norton. Shakespeare, William, (2004). <i>Shakespeare's Sonnets</i>. Edited by Barbara A. Mowat and Paul Werstine. Washington Square Press.
	eResources addresses	
Example issues/ example questions/ tasks being completed	How do classical and contemporary literary texts represent non-heteronormative experiences such as grief, desire, humor, or invisibility? How do selected Shakespearean sonnets construct desire, intimacy, relationality, and ambivalent subjectivity, and what meanings might such constructions have held within a Renaissance context? How do the theories of Judith Butler, Eve Kosofsky Sedgwick, Jack Halberstam, and A. Chen's reflection on asexuality expand the interpretive possibilities of literary and cultural texts? In what ways do first-person narratives (e.g., Anne Lister, David Sedaris) and camp or queer texts (e.g., Quentin Crisp, Alison Bechdel) challenge normative assumptions about gender, sexuality, and intimacy?	
Work placement	Not applicable	

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