

**Subject card**

<b>Subject name and code</b>	Non-heteronormative, non-binary, queer: literature and culture LGBTQIA from Shakespeare to Alison Bechdel, PG_00135201						
<b>Field of study</b>	Archaeology						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2024/2025		
<b>Education level</b>	undergraduate studies	<b>Subject group</b>					
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	1	<b>Language of instruction</b>			English		
<b>Semester of study</b>	2	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>					
<b>Conducting unit</b>	Zakład Badań nad Literaturą Anglojęzyczną -> Instytut Anglistyki i Amerykanistyki -> Faculty of Languages -> Rektor						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr hab. Izabela Morska				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	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: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
<b>Subject objectives</b>	To become familiar with literary analyses of multiple 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 non-heteronormative experience in classic literary texts. To critically engage with queer methodologies, drawing on cultural analyses by Judith Butler, Eve Kosofsky Sedgwick, and Jack Halberstam. To interpret literary and cultural artifacts, as well as visual media, related to queer experience, literature, and culture.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
		<p>By the end of the course, students will be able to:</p> <p>analyze the historical and cultural contexts of non-heteronormative experiences in literature and culture, from Renaissance literature to the present; critically evaluate literary representations of non-heteronormative experiences and identities, with a focus on issues of race, bereavement, the AIDS experience, bitter humor, and visibility/invisibility in literary classics;</p> <p>understand and apply queer theory and gender studies methodologies, including those based on the works of Judith Butler, Eve Kosofsky Sedgwick, Jack Halberstam, and others, to literary texts and cultural artifacts;</p> <p>understand the importance of first-person storytelling and systemic critiques of compulsory heterosexuality and gender binaries in literary and cultural texts;</p> <p>analyze non-binary experiences in literature and culture, with a focus on Aphra Behn's poem and Virginia Woolf's novel;</p> <p>critically evaluate the intersection of gender theory with ecocriticism and ethnic and postcolonial studies;</p> <p>develop advanced critical reading and writing skills, as well as a deeper understanding of LGBTQIA literature and culture; in particular, Adrienne Rich, Audre Lorde, Lillian Faderman, James Baldwin, Christopher Isherwood i Tony Kushner;</p> <p>explore the critical possibilities that open up when considering non-heteronormative experiences and identities in relation to broader social and cultural issues.</p>	<p>[SW1] oral statement/ conversation/discussion</p> <p>[SW2] presentation/project/paper/ report</p> <p>[SW3] text preparation/written work</p>
Subject contents	<p>The lecture historicizes non-heteronormative experience from Renaissance literature to the present, focusing on literary representations of such phenomena as the issue of 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 bereavement (Christopher Isherwood, <i>The Single Man</i>), the AIDS experience (Tony Kushner, <i>Angels in America</i>), bitter humor (Alison Behdel, <i>Fun Home</i>), and the visibility/invisibility of non-heteronormative experience in literary texts considered classics (selected Shakespeare's sonnets; <i>The Portrait of Dorian Gray</i> by Oscar Wilde, or Joseph Conrad's short story "II Conde"). The lecture will address the queering of history based on the research of Helena Whitbread (about Anne Lister) and Lillian Faderman (on the history of LGBTQ communities in the US); incorporate methodology based on Judith Butler, <i>Gender Trouble</i>; Eve Kosofsky Sedgwick, <i>Epistemology of the Closet</i> and <i>Between Men: English Literature and Male Homosexual Desire</i>. The lecture will consider the importance of first-person storytelling (Ann Lister, <i>Diaries</i>; David Sedaris, <i>Santa Land Diaries</i>), as well as systemic critiques included in Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" and Kate Bornstein, <i>Gender Outlaw</i>. The nonbinary experience will be derived from Aphra Behn's poem, "To the fair Clarinda, who made Love to me, imagin'd more than Woman," and Virginia Woolf's novel, <i>Orlando</i>. We will become familiar with the theory of camp (based on Susan Sontag's famous essay "On Camp" and the queer art of failure based on Quentin Crisp's memoir and film <i>The Naked Civil Servant</i>, as well as Halberstam's <i>The Queer Art of Failure</i>. We will include film and visual arts in our discussions. Finally, we will look at the critical possibilities that open up at the intersection of gender theory with ecocriticism and ethnic and postcolonial studies.</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written assignment	51.0%	20.0%
	presentation or creative project	51.0%	20.0%
	active participation	80.0%	60.0%

Recommended reading	Basic literature	<p><b>LITERATURE TO BE USED DURING THE LECTURE BY THE LECTURER.</b> (This knowledge is not required of students).</p> <p>Butler, Judith, (1990). <i>Gender Trouble</i>. Routledge.</p> <p>Califa, Patrick, (2002). <i>Speaking Sex to Power: The Politics of Queer Sex</i>. Cleis Press.</p> <p>Faderman, Lillian, (1981) <i>Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present</i>. William Morrow.</p> <p>Halberstam, Jack, (2011). <i>The Queer Art of Failure</i>. Duke University Press.</p> <p>Hall, Donald E. et al., (2013), <i>The Routledge Queer Studies Reader</i>, Routledge.</p> <p>Haraway, Donna J., (1991). <i>Simians, Cyborgs, and Women: The Reinvention of Nature</i>. Free Association Books.</p> <p>Kosofsky Sedgwick, Eve, (1985). <i>Between Men: English Literature and Male Homosocial Desire</i>. Columbia University Press.</p> <p>Lister, Anne, (1988). <i>I know my heart: The Diaries of Anne Lister 1791-1840</i>, edited by Helena Whitbread. New York University Press.</p> <p>Lorde, Audre, (1984), <i>Sister Outsider</i>. Crossing Press.</p> <p>Snediker, Michael D. (2008), <i>Queer Optimism: Lyric Personhood and Other Felicitous Persuasions</i>. University of Minnesota.</p>
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**Books regarding literature in English (fiction, nonfiction):**

Baldwin, James, (2000), *Giovanni's Room*. Dell Publishing.

Barnes, Djuna. *Nightwood*, (1937). Introduction by T.S. Eliot. New Directions.

Bechdel, Alison, (2007). *Fun Home: A Family Tragicomic*. Mariner Books.

Donoghue, Emma, (2002). *The Woman Who Gave Birth to Rabbits*. Harcourt.

Donoghue, Emma, (2023). *Learned by Heart*. PanMacmillan.

Duberman, Martin, (1994). *Stonewall*. A Plume Book.

Faderman, Lillian, (1994). *Chloe Plus Olivia: An Anthology of Lesbian Literature from the Seventeenth Century to the Present*. Penguin Books.

Haddad, Saleem, (2016). *Guapa*. Other Press.

Isherwood, Christopher (2010). *A Single Man*. Vintage.

Kushner, Tony, (1993). *Angels in America: A Gay Fantasia on National Themes*. Theatre Communication Group.

Lorde, Audre (1982). *Zami: A New Spelling of My Name*. Crossing Press.

Nelson, Maggie, (2015). *The Argonauts*. Greywolf Press.

Proux, Annie. "Brokeback Mountain." *The New Yorker*, 1997. <https://www.newyorker.com/magazine/1997/10/13/brokeback-mountain>

Sedaris, David, (2011). *Santaand Diaries*. Abacus.

Sedaris, David, (2010). *Dress Your Family in Corduroy and Denim*. Abacus.

Sedaris, David, (2010). *Squirrel Seeks Chipmunk: a Wicked Bestiary*. Little, Brown.

Sedaris, David, (2001). *Me Talk Pretty One Day*. Little, Brown, and Company.

Rich, Adrienne (1994). *What Is Found There: Notebook on Poetry and Politics*. W.W. Norton.

Shakespeare, William, (2004). *Shakespeare's Sonnets*. Edited by Barbara A. Mowat and Paul Werstine. Washington Square Press.

**Books regarding literature in Polish:**

Amenta, Alessandro, Tomasz Kaliściak i Błażej Warkocki, (2021).

		<p><i>Dezorientacje. Antologia polskiej literatury queer.</i> Wydanie drugie, poprawione i rozszerzone. Wydawnictwo Krytyki Politycznej.</p> <p>Filipiak, Izabela, (2006) <i>Obszary odmiennosci. Rzecz o Marii Komornickiej.</i> Słowo / obraz terytoria.</p> <p>Keff, Bożena (2006), <i>Barykady. Kroniki obsesyjne,</i> Wydawnictwo eFKa.</p> <p>Sobolczyk, Piotr, (2015). <i>Queerowe subwersje. Polska literatura homoseksualna i zmiana społeczna.</i> Instytut Badań Literackich PAN.</p> <p>Sypniewski, Zbigniew; Warkocki Błażej, red. (2004), <i>Homofobia po polsku.</i> Wydawnictwo Sic!</p> <p>Tomasik, Krzysztof, (2014). <i>Homobiografie.</i> Wydawnictwo Krytyki Politycznej.</p> <p>Warkocki, Błażej, (2013). <i>Różowy język. Literatura i polityka kultury na początku wieku.</i> Wydawnictwo Krytyki Politycznej.</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	.	
Work placement	Not applicable	

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