Course Outline of Record
Los Medanos College 2700 East Leland Road Pittsburg CA 94565 (925) 439-2181

Course Title: The Texture of Diversity: LGBT Identity in Dramatic Art Forms
Subject Area/Course Number: DRAMA-025

New Course ☒ OR Existing Course ☐

Instructor(s)/Author(s): Reid Davis, Josephine Perry, Jeffrey Mitchell-Mathews

Subject Area/Course No.: Drama 25 Units: 3
Course Name/Title: The Texture of Diversity: LGBT Identity in Dramatic Art Forms
Discipline(s): Drama

Pre-Requisite(s): None
Co-Requisite(s): None
Advisories: Drama 15, Drama 70, Eligibility for English 100.

Catalog Description: In the Twentieth and Twenty-first Centuries, American theater and other representational media (film, television, performance art, and performative activism) have been valuable methods to construct, preserve and inquire into identity categories. Lesbian, Gay, Bisexual, and Transgender (LGBT) Theatre, TV and Film, for example, offer students the opportunity to foster a deeper understanding of and appreciation for literature and theatrical and visual texts that represent the worldviews and experiences of individuals and communities who have been marginalized throughout history on the basis of their sexualities. This course explores how dramatists and filmmakers have used performance as a tool for LGBT political activism, for the cultivation of cultural pride, and for explorations of LGBT issues too sensitive to be addressed in other contexts. LGBT Literature, Theatre, TV and Film provides students with a range of sources that offer unique insights into personal experiences, social issues, and political/legal contexts that emerge from sexual cultures, with an emphasis on the intersectionality of race, class, gender, gender identity, sexual orientation, religion, and physical and mental ability.

Schedule Description: Explore the rich heritage of Lesbian, Gay, Bisexual, and Transgender (LGBT) dramatic literature in such art forms as film, television and theatre. You will learn methods of reading plays and critiquing films and television shows, as well as experience live and recorded theater, television and film from a variety of eras. Among topics we will cover are early Victorian sexual cultures, Classical Hollywood, 1950s blacklists, Stonewall, AIDS- era performative activism, and 1990s New Queer Cinema. You will come away with a more enlightened perspective of the texture of diversity in sexuality throughout history.

Hrs/Mode of Instruction: Lecture: 54 Scheduled Lab: ___ HBA Lab: ____ Composition: ____ Activity: ___Total Hours 54
Credit ☒ Credit Degree Applicable (DA) Grading ☐ Pass/No Pass (P/NP) Repeatability ☒ 0
☐ Credit Non-Degree (NDA) ☐ Letter (LR) ☐ 1
(If Non-Credit desired, contact Dean.) ☒ Student Choice (SC) ☐ 2
☐ 3
Last date of Assessment: _____ n/a ________ Cohort #: __2__

Please apply for: LMC General Education Requirement(s): Arts and Humanities

Transfer to: ☒ CSU ☐ UC ☐ IGETC Area _____ ☒ CSU GE Area_C2___ ☐ C-ID Number

Course is Baccalaureate Level: ☒ Yes ☐ No
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Department Chair ___________________________ Date ________________

Librarian ___________________________ Date ________________

Dean/Sr. Dean ___________________________ Date ________________

Curriculum Committee Chair ___________________________ Date ________________

President/Designee ___________________________ Date ________________

CCCD Approval Date (Board or Chancellor's Office) ___________________________ Date ________________

For Curriculum Committee Use only:

STAND ALONE COURSE: YES X NO

FOR OFFICE OF INSTRUCTION ONLY. DO NOT WRITE IN THE SECTION BELOW.

Begin in Semester SU16 Catalog year 2016/2017 Class Max: 36

Dept. Code/Name: L5012-DRAMA T.O.P.s Code: 1007.00 Crossover course 1/ 2: _______________

ESL Class: Yes / No DSM Class: Yes / No Coop Work Exp: Yes / No

Class Code

A Liberal Arts & Sciences SAM Code
B Developmental Preparatory A Apprenticeship Remediation Level B Basic Skills
C Adult/Secondary Basic Education B Advanced Occupational NBS Not Basic Skills
D Personal Development/Survival C Clearly Occupational
E For Substantially Handicapped D Possibly Occupational
F Parenting/Family Support E* Non-Occupational
G Community/Civic Development F Transfer, Non-Occupational
H General and Cultural *Additional criteria needed
I Career/Technical Education 1 One level below transfer
J Workforce Preparation Enhanced 2 Two levels below transfer
K Other non-credit enhanced 3 Three levels below transfer
L Not eligible for enhanced

Course approved by Curriculum Committee as Baccalaureate Level: Yes / No

LMC GE or Competency Requirement Approved by the Curriculum Committee: ________________

General Education SLOs (Recommended by GE Committee)
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At the completion of the LMC general education program, a student will:

1. Read critically and communicate effectively as a writer and speaker.
2. Understand connections among disciplines and apply interdisciplinary approaches to problem solving.
3. Think critically and creatively
4. Consider the ethical implications inherent in knowledge, decision-making and action.
5. Possess a worldview informed by diverse social, multicultural and global perspectives.

Program-Level Student Learning Outcomes (Drama PSLOs) n/a
This course is being developed for the yet to be developed AAT – Social Justice LGBT Studies.

Course-Level Student Learning Outcomes (CSLOs):

1. Orally and in writing, identify authors, works, genres, and themes in theatre, television and film by and about LGBT people. (GESLO 1)
2. Orally and in writing, investigate how issues of race, class, religion, sexual orientation and gender identity impact LGBT people, and evaluate the ethical implications of how LGBT people have been discriminated against in various cultures and time periods. (GESLO 1, 2, 3, 4, 5)
3. Interpret LGBT dramatic and cinematic texts within their socio-historical contexts, and analyze how LGBT people are influenced by their time, culture, and perspective, by writing essays using appropriate academic discourse and conventions of critical literary analysis. (GESLO 1, 2, 3, 4, 5)

Assessments:

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<td>QUIZZES</td>
<td>WRITTEN ASSIGNMENTS/JOURNALS</td>
<td>ESSAYS</td>
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CSLO 1: Orally and in writing, identify authors, works, genres, and themes in theatre and film by and about LGBT people.

**QUizzes:**
**Rationale:** Comprehension of reading material in the form of essays and critical thinking articles is an essential precursor to drama, television and film analysis. To understand the plays, films, television shows and performances, students must first have a literal understanding: plot, setting, and character. After class discussion and oral analysis, T/F and multiple-choice quizzes will be administered for students to demonstrate basic understanding of plays, screenplays and television shows.

**Assessment Example:** Students are asked critical thinking questions regarding the plot, setting or characters. For example: In *Gross Indecency: the Three Trials of Oscar Wilde* describe the outcome of the final trial, and its impact on Wilde and Bosie’s relationship.
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Quiz Assessment
Since quizzes can take many forms, their assessment depends on the instrument employed: T/F, multiple-choice, and matching terms are best used for literal assessment of CSLO 1.
- A standard target of 70% correct indicates an average, passing understanding.
- Students who earn 80% have an above average understanding of the material
- Students who earn 90% or above have an outstanding ability to identify the authors and follow accurately the plots of dramatic forms of literature: plays, screenplays and teleplays.

WRITTEN ASSIGNMENTS/JOURNALS:
Rationale: Journals may take a variety of forms with instructor discretion and serve as practice for larger assignments where students must demonstrate that they have read and understood the plot, setting, and character in the plays and films they’ve read and viewed.

Assessment Example: Choose a short scene (about 20 lines) from Lillian Hellman’s The Children’s Hour. Copy the dialogue into your journal. Then in 100 words or so, summarize the conflicts that motivate the characters in the passage, and the impact of this moment on the characters later in the play.

Written Assignments / Journal Assessment
Similar to quizzes, written assessments and journals may take many forms, but their assessment is primarily based on content, with less emphasis on Standard American English and citation conventions.

An “A” or high level journal will be accurate and through in its presentation of the text, clearly demonstrating a connection between the text and its context from one criteria in CSLO 2.

A “C” or average, passing level journal will be an accurate presentation but the connection or response may not be clearly stated. Furthermore, the journal may not be thorough, missing some main points or ideas.

CSLO 2: Orally and in writing, investigate how issues of race, class, religion, sexual orientation and gender identity impact LGBT people, and evaluate the ethical implications of how LGBT people have been discriminated against in various cultures and time periods.

WRITTEN ASSIGNMENTS/JOURNALS:
Rationale: Following classroom discussion and oral analysis, in journals and other short written assignments, students will make connections and comparisons regarding how matters of race, class, sexual orientation and gender identity impact the lives of LGBT people, analyzing the ethical implications of these how social factors affect LGBT people. Students will describe ethical issues involving LGBT people, and study a variety of viewpoints of these issues.

Assessment Examples: 1) After reading Martin Sherman’s Bent, discuss how Max utilizes intersections of sexual orientation and religious affiliation to survive the Nazi death camp. 2) Compare the criminal proceedings against Oscar Wilde (as portrayed in Moises Kaufman's Gross Indecency) with the criminal proceedings against John Lawrence in the 2003 SCOTUS case Lawrence vs. Texas. How did their culture (place and time) affect their treatment?

ESSAYS:
Rationale: Essays will synthesize course readings and lectures, investigating how issues of race, class, religion, sexual orientation and gender identity impact LGBT people, and evaluating the ethical implications of how LGBT people have been discriminated against in various cultures and time periods.
As part of their writing process, students will make oral progress reports to the class. Essays are the most rigorous and sophisticated method of assessment, thus, providing the best method for students to demonstrate a variety of skills, mainly content knowledge and writing skills.

**Assessment Examples:** 1) Compare and contrast the social locations and experiences of Michael (the protagonist in Mart Crowley’s *The Boys in the Band*), a white screenwriter living in 1960’s New York, with the social locations and experiences of Dorian Corey (from Jennie Livingston’s *Paris is Burning*), a mixed-race drag queen in 1990’s NYC. Pay particular attention to their interactions with and attitudes towards the non-LGQT majority, and discuss how the intersections of social location (race, class, gender, religion, time and place) affect their behavior and the way other characters interact with them. Employing MLA literary conventions, use direct quotes, summary, and paraphrase to illustrate your points.

2) Ned Weeks (the AIDS-activist protagonist in Larry Kramer’s *The Normal Heart*) reveals a lot of disdain, disgust and dismay towards the heterosexual majority in society, and towards some in the LGBT minority as well. Is it fair to characterize Ned as heterophobic and/or homophobic? Write an essay in which your support or condemn Ned’s attitude towards straight people and other gay people, considering his particular social location (race, class, gender, religion, time and place). Employing MLA literary conventions, use direct quotes, summary, and paraphrase to illustrate your points.

**MID-TERM/FINAL:**

**Rationale:** According to instructor discretion, these exams may be cumulative or test student knowledge about a unit or units, allowing for assessment of students’ ability to investigate how issues of race, class, religion, sexual orientation and gender identity impact LGBT people, and evaluate the ethical implications of how LGBT people have been discriminated against in various cultures and time periods. Timed, in-class writings promote student thinking and writing skills without assistance from any outside source as a writing center, tutor, or other persons.

**Assessment Example:** Examine the links between gender roles and homophobia. In the essay “Compulsory Heterosexuality and Lesbian Existence,” Adrienne Rich writes about social rituals, like “dating” and “marriage” which compel certain forms of gender performance. In our culture, boys who "act like girls" are often labeled "sissies" or "faggots" while girls who are too aggressive may be labeled "butch" or "dykes". What majoritarian social forces compel the characters in *The Children’s Hour* to “pass” as heterosexual via gendered social rituals like “dating” and “marriage”?

**Mid-term and Final Exam Assessment**

According to instructor discretion, these exams may be cumulative or test student knowledge about a unit or units, allowing for assessment of students’ ability to perform the specific CSLO. The mid-term and final exam also may take several forms, a combination of multiple-choice, short responses, or/and essays and thus may be assessed accordingly described in the previous categories.

**CSLO 3:** Interpret LGBT dramatic and cinematic texts within their socio-historical contexts, and analyze how LGBT people are influenced by their time, culture, and perspective, by writing essays using appropriate academic discourse and conventions of critical literary analysis.

**ESSAYS:**

**Rationale:** Essays will synthesize and interpret course readings and discussions, analyzing overarching themes in LGBT theatre and film and considering socio-historical conditions that affect LGBT people, defining and applying literary terms as dictated by MLA standards.
Assessment Example: Using Duncan Lance Black’s play “8” and Michael Warner’s The Trouble with Normal, discuss the differences in the “gay marriage” debates in the 1990’s (Clinton, “Don’t Ask Don’t Tell”, DOMA) and the recent SCOTUS decisions regarding gay marriage as documented in “8”. What are the possible implications of legalizing “marriage” on sexual cultures, both heterosexual and LGQT? What other institutions besides “marriage” are likely to be impacted?

MID-TERM/FINAL:
Rationale: According to instructor discretion, these exams may be cumulative or test student knowledge about a unit or units, allowing for assessment of students’ ability to analyze and interpret themes. A combination of several short answer responses or essay may be utilized to do so.

Assessment Example: Final exam example: Analyze the film Paris is Burning (Livingston) through the critical lens of either Butler or hooks. Does Livingston’s position as white lesbian documentarian influence the ways in which viewers “see” the individuals and communities represented in the film?

Method of Evaluation/Grading:

<table>
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<tr>
<th>Assessment Type</th>
<th>Percentage</th>
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<tr>
<td>Quizzes</td>
<td>5%</td>
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<tr>
<td>Written Assignments/Journals</td>
<td>55%</td>
</tr>
<tr>
<td>Essays</td>
<td>30%</td>
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<tr>
<td>Mid-term &amp; Final</td>
<td>10%</td>
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An “A” student will demonstrate the ability to identify authors, works, genres, and themes in plays and films by and about LGBT people by creating journal entries and short writing assignment that are accurate and thorough in their presentation of the plays’ and films’, plot, character, and themes (CSLO1), demonstrating clear and insightful connections between issues of race, class, sexual orientation and gender identity, and a deep understanding of the ethical implications of how LGBT people have been discriminated against in various cultures and time periods, as presented in the plays and films (CSLO2). An “A” student will demonstrate the ability to interpret LGBT dramatic and cinematic texts within their socio-historical contexts, and analyze how LGBT people are influenced by their time, culture, and perspective, by writing essays with the following characteristics: Focus: Essay has a clearly stated thesis, analyzing or interpreting the theme or focus of the plays and films. Organization: Essay structure reflects a clear, logical and smooth development of the thesis. Each paragraph has a clear topic sentence that is relevant to the thesis. Essay uses transitions appropriately. Development: Each paragraph explains, analyzes, or interprets the plays and films and their themes. Paragraphs contain accurate, abundant, and relevant specific examples, details, and illustrations drawn from the readings, to fully develop the main point as expressed in the topic sentence. Quotes are used and incorporated correctly. Proper MLA citations are used. Paragraphs show analysis, reflection, explanation, commentary, and synthesis of the plays and films or from critics. Conclusion ties together ideas and provides closure. Proofreading and Syntactic Maturity: Essay has a maximum of two errors per page. Task Comprehension: Essay shows evidence that the student has completed and comprehended the readings and understood themes in the plays and films. Essay fully responds to the assignment and references the readings with depth, breadth and accuracy (CSLO3)

A “C” student will demonstrate the ability to identify authors, works, genres, and themes in plays and films by and about LGBT people by creating journal entries and short writing assignments that present a basic understanding of the plays’ and films’ plot, character, and themes. But these assignments may not be thorough or entirely accurate in places (CSLO1). A "C" student's journal entries and short writing assignments demonstrate a basic understanding of the connections between issues of race, class,
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religion, sexual orientation and gender identity as presented in the plays and films, although the presentation of ideas may not be as clear, thorough, or insightful as that of a higher paper (CSLO2). A "C" student will demonstrate the ability to interpret LGBT literary texts within their socio-historical contexts, and analyze how LGBT people are influenced by their time, culture, and perspective, by writing essays with the following characteristics: **Focus:** The "C" essay adequately fulfills its purpose, and has some commendable features. Essay has an identifiable thesis that notes the plays’ and films’ theme or focus of assignment, although it may be faulty (too broad/too narrow). **Organization:** Essay has a recognizable organizational structure, although there may be some weak transitions or an occasional unclear topic sentence that nevertheless does not significantly interfere with understanding. **Development:** The “C” essay provides development of its thesis/topic sentences through specific thematic examples and elaboration from the plays and films, although the support may be minimal, predictable, or superficial. **Proofreading and Syntactic Maturity:** Proofreading errors and awkward sentences may occasionally impede understanding. However, most sentences are sound and generally acceptable. **Task Comprehension:** Essay shows “average” thoughtfulness in meeting the assignment’s minimal requirements, with thematic reference to the plays and films with accuracy but may be lacking in depth and breadth (CSLO3).

**Traditional Grade Scale**
- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F 59% and below

**Course Content:** The body of LGBT-related theatre, teleplays and film is quite large; the sheer volume of possible readings and combinations is enormous. Thus, instructors can choose to organize the course in a multitude of ways not limited to themes suggested below. The CSLOs have been designed so that many approaches are possible, with the instructor providing ample contextual background for every unit to fulfill the CSLOs. This sample course content is organized historically/chronologically and presents a brief overview of major movements/themes in LGBT plays and films, with a suggested list of authors; this is not at all comprehensive but only a sampling.

1. **Early Victorian Sexual Cultures and the Trials of Oscar Wilde**
   - Gross Indecency, the Three Trials of Oscar Wilde (Moises Kauffman)
   - Selections from The Importance of Being Earnest by Oscar Wilde
   - "We ‘Other’ Victorians" in The History of Sexuality, Part One (Michel Foucault)
   - Documents from Lawrence vs. Texas 2003 SCOTUS decision.

2. **Berlin, Weimar, and WWII Cabaret Performance**
   - Bent by Martin Sherman
   - Selections from The Pink Triangle: The Nazi War Against Homosexuals (Richard Plant)
   - Cabaret (1972, Fosse)
   - “Paragraph 175” of the German Criminal Code

3. **Classical Hollywood Cinema and the Heteronormative Gaze**
   - The Children’s Hour (Lillian Hellman)
   - Ned Katz: The Invention of Heterosexuality (Forward & excerpts from Chs. 2-4)
   - Adrienne Rich: “Compulsory Heterosexuality and Lesbian Existence”
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4. The Homophile Movement, Stonewall, and Gay Liberation
   *The Boys in the Band* (Crowley)
   *The Times of Harvey Milk* (Epstein, Freidman);

5. AIDS-era performative activism
   *The Normal Heart* (Kramer)
   *And the Band Played On* (Shilts)
   *Parting Glances* (Sherwood)

6. 1990's New Queer Cinema and Solo Performance
   *Paris is Burning* (Livingston)
   bell hooks, “Is Paris Burning?”
   Judith Butler, “Gender Is Burning: Questions of Appropriation and Subversion

7. Queer Theory and the Radical Outsider
   *Bound* (Lana and Andy Wachowski)
   *Queer Images* Ch. 3: “Queer Audiences and Classical Hollywood Cinema” (B&G 63-84)
   Annaliese Jagose: “Queer Theory”
   Judith Butler: “Performative Acts and Gender Constitution”

8. “Gay” Marriage
   “8” (Dustin Lance Black)
   *The Trouble with Normal* (Michael Warner)
   SCOTUS transcripts and media coverage

9. To Utopias and Beyond: Transgender Performance and Activism
   *Transparent* (Netflix Television Series)

Lab By Arrangement Activities: None

Instructional Methods:
- [x] Lecture
- [ ] Lab
- [ ] Activity
- [x] Problem-based Learning/Case Studies
- [x] Collaborative Learning/Peer Review
- [x] Demonstration/Modeling
- [x] Role-Playing
- [x] Discussion
- [ ] Computer Assisted Instruction
- [ ] Other (explain) ____________________________________________________________________

Textbook:

Possible Readings: Faculty are encouraged to create course content and their own course readers, based on their own interests and areas of expertise. The following is a small sampling of theater works, films, and other texts written by and about LGBT people, reflecting a wide variety of LGBT experiences.
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Theatre Works:
A Weekend Near Madison / Kathleen Tolan
Angels in America / Tony Kushner
Another Country / Jonathan Mitchell
As is / William M. Hoffman
Bad Habits / Terrence McNally
Belle Reprieve / Split Britches
Bent / Martin Sherman
Beyond Therapy / Christopher Durang
Boys in the band / Mart Crowley
Breaking the Code / Hugh Whitemore
Camille / Charles Ludlum
Cat on a Hot Tin Roof / Tennessee Williams
Coming of Age in Soho / Albert Innaurato
Death in Venice / Benjamin Britten
Deathwatch / Jean Genet
Design for Living / Noel Coward
Execution of Justice / Emily Mann
Falsettoland / William Finn
Fifth of July / Lanford Wilson
Forget Him / Harvey Fierstein
God of Vengeance / Sholom Asch
Hair / Macdermot, Ragni, Rado
Hannah Free / Claudia Allen
Hedwig and the Angry Inch / John Cameron Mitchell
Hidden: A Gender / Kate Bornstein
Inadmissable Evidence / John Osborne
Jeffrey / Paul Rudnick
Jerker, or, The Helping Hand / Robert Chesley
Kiss of the Spider Woman / Terrence McNally
Last Summer at Bluefish Cove / Jane Chambers
Loot / Joe Orton
Love! Valour! Compassion! / Terrence McNally
Remedial English / Evan Smith
Sex / Mae West
Street Theater / Doric Wilson
The Baltimore Waltz / Paula Vogel
The Captive / Edouard Bourdet
The Children's hour / Lillian Hellman
The Drag / Mae West
The Fairy Garden / Harry Kondoleon
The Goat, or Who is Sylvia
The Haunted Host / Robert Patrick
The Immortalist / Ruth and Augustus Goetz
The Importance of Being Earnest / Oscar Wilde
The Judas Kiss / David Hare
The Killing of Sister George / Frank Marcus
The Lady Dick / Holly Hughes
The Lisbon Traviata / Terrence McNally
The Love/ Djuna Barnes
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The Secretaries / The Five Lesbian Brothers
The Well of Horniness / Holly Hughes
Torch Song Trilogy / Harvey Feirstein
A Weekend Near Madison / Kathleen Tolan
Well / Lisa Kron

Television Series:
Transparent
Legends of Tomorrow
Shadow Hunters
Scream Queens
Jessica Jones
Mr. Robot
Sense8
Dig
Olympus
The 100
Faking It

Films:
A Different Story, US (1978)
A Florida Enchantment, US (1914)
Advise & Consent, US (1962)
After Hours, US (1985)
Aimée & Jaguar, Germany (1999)
All Over Me, US (1997)
And the Band Played On, US (1993)
Andre's Mother, US (1990)
Another Country, UK (1984)
As Is, US (1986)
Bad Education (La Mala Educación), Spain (2004)
Bad Girls Go to Hell, US (1965)
Basic Instinct, US (1992)
Beautiful Thing, UK (1996)
Behind the Candelabra, US (2013)
Being at Home with Claude, Canada (1992)
Bent, UK/Japan (1997)
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Beyond Gay: The Politics of Pride, Canada (2009)

Boys Don’t Cry, US (1999)
Boys in the Sand, US (1971)
But I’m a Cheerleader, US (1999)
Cabaret, US (1972)
Can't Stop the Music, US (1980)
Capote, Canada/US (2005)
Chasing Amy, US (1997)
Christopher and His Kind, UK (2011)
Claire of the Moon, US (1992)
Claire, US (2001)
Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean, US (1982)
Consenting Adult, US (1985)
Dallas Buyers Club, US (2013)
Dark Seduction, US (1975)
Deliverance, US (1972)
Desert Hearts, US (1985)
Desperate Living, US (1977)
Dog Day Afternoon, US (1975)
Farewell My Concubine (霸王別姬), China (1993)
For the Bible Tells Me So, US (2006)
Fortune and Men's Eyes, Canada/US (1971)
Go Fish, US (1994)
Go, US (1999)
Hedwig and the Angry Inch, US (2001)
High Art, Canada/US (1998)
How to Survive a Plague, US (2012)
Howl, US (2010)
In & Out, US (1997)
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I've Heard the Mermaids Singing, Canada (1987)
Kinky Boots, UK/US (2005)
Kiss Me Again, US (2006)
Kiss Me, Guido, US (1997)
Kiss of the Spider Woman, US (1985)
La Cage aux Folles (Birds of a Feather), France (1978)
La Mala educación (Bad Education), Spain (2004)
Lianna, US (1983)
Lilies, Canada (1995)
Longtime Companion, US (1990)
Looking for Cheyenne (Oublier Cheyenne), France (2005)
Looking for Langston, UK (1989)
Love Is the Devil: Study for a Portrait of Francis Bacon, UK/France/Japan (1998)
Ma vie en rose (My Life in Pink), France/Belgium/UK (1997)
Mädchen in Uniform, Germany (1931)
Mala Noche (Bad Night), US (1985)
Maurice, UK (1987)
Midnight Cowboy, US (1969)
Oranges Are Not the Only Fruit, UK (1990)
Orlando, UK (1993)
Oscar Wilde, UK (1960)
Other Voices, Other Rooms, US/UK (1995)
Paragraph 175, UK/Germany/US (2000)
Psycho Beach Party, US (2001)
Rope, US (1948)
Silkwood, US (1983)
Silverlake Life: The View from Here, US (1993)
Stonewall, UK (1995)
Switch, US 1991
Swoon, US (1992)
Sylvia Scarlett, US (1935)
Taxi zum Klo (Taxi to the Toilet), West Germany (1981)
Tea and Sympathy, US (1956)
The Adventures of Priscilla, Queen of the Desert, Australia (1994)
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The Boys of San Francisco, US (1980)
The Brandon Teena Story, US (1998)
The Children's Hour, US (1961)
The Color Purple, US (1985)
The Crying Game, UK (1992)
The Danish Girl, US (2016)
The Deep End, US (2001)
The Hours and Times, US (1992)
The Hours, US/UK (2002)
The Normal Heart, US (2014)

The Sum of Us, Australia (1994)
The Talented Mr. Ripley, US (1999)
To Wong Foo, Thanks for Everything! Julie Newmar, US (1995)
Todo sobre mi madre (All About My Mother), Spain/France (1999)
Tongues Untied, US (1990)
Trembling Before G-d, US (2001)
Trevor, US (1994)
We Think the World of You, UK (1988)
We Were Here, US (2011)