Understanding Gay, Lesbian, and Bisexual Literature: The Teaching of an Honors Colloquium Class

An Honors Thesis (HONRS 499)

by

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Abstract

The actual thesis project was the designing and teaching of an Honors Colloquium class (HONRS 390-013). Provided here is the story of the research, planning and teaching of that class. Also included are examples of student work, class handouts, and students’ evaluations of the class.

Acknowledgments

How do I love thee Dr. Joanne Edmonds? Thank you a thousand times for your patience, your honesty, your candy dish, your fine sense of humor and your unwavering dedication to education and to your students. Thank you.

I also wish to thank my family, my roommates and friends for listening to the stories, encouraging me in my efforts and loving me unconditionally.
Narrative of a Pseudo-Professor
Episode I: The Phantom Thesis

When the time came for me to choose a thesis for the Honors College, my first priority was to do something I was interested in and cared about. My second priority was to avoid writing a 50-page "dissertation." When Dr. Joanne Edmonds presented me with the option of researching, designing, and then teaching an Honors Colloquium, it didn't take me long to agree.

Every Journey Begins Somewhere

The autumn and spring of my junior year were spent as an Undergraduate Fellow, researching the genre of gay, lesbian, and bisexual literature. We began by making a list of possible authors, poets, and essayists to read. The list was separated into "read because I have to" and "probably teach." Much of the material lay in both categories. In order to prevent insanity, I alternated types of reading, usually reading a book written before 1950 and then reading a book written after 1950. I also tried to alternate between British and American authors because it wasn't until after the following summer that I learned to appreciate and eventually love British literature, again, thanks to Dr. J. Edmonds (with a little help from Dr. Tony Edmonds and two weeks in Great Britain).

My research was much more than libraries and archives. Before my undergraduate career began, I was an avid pleasure reader, often walking around the house while reading a book and navigating with some other sense that only frequent readers learn to use. As an English major, I lost the time and desire to read for pleasure. I often enjoyed reading assigned work, but the works themselves typically had to be read purely analytically. With the novels, essays and poems I was reading for my research, I was challenged to absorb each page as a student, a teacher and a writer. I would not have been prepared for this
type of reading earlier in my academic career. As I read, I drew upon my past learning experiences and saw character development in a new light. I understood the importance of strong story structure while simultaneously realizing that sometimes a lack of structure is the most effective way to communicate certain ideas. The books themselves taught me. And what I didn't take from the books, Dr. Edmonds was sure to prod me into comprehending.

Of the works I read in my research (a complete list is included), the one that touched me the most was *The Well of Loneliness* by Radcliff Hall. I related to the majority of the characters I met through my research, but Stephen, the protagonist, found her way inside my heart.

I remember reading of her father's death and her resulting grief while I was at one of my jobs (backstage at a recital hall). The passage moved me with the intensity of a tornado. Hall's words swirled around me in a painful cloud, loud inside my head. I grieved as if I had lost a loved one. Trying to hide my sobs, I was interrupted from the book in order to push a grand piano onto the stage. The musicians thought I was crying from the strain. I corrected them and ordered them to read *The Well of Loneliness* as soon as they made the time.

The irony is that upon finishing the novel I decided not to include it in the course reading. A lot of consideration and conversation with Dr. Edmonds helped me make my decision. As the novel progresses, it becomes more painful to read. I was actually so connected with the book that I began to feel a physical ache in my chest as Stephen sank deeper into her disparaging life. While I understand that my experiences with fiction can be unique, the depth of depression in the novel is a key element to the story. Consider the
title. While I think it is a wonderful book, I didn't feel it would be effective in my class. The subject of homosexuality in our society is so untouchable, I needed for the materials in my class to make the students uncomfortable, but not to actually cut off discourse because of the extreme emotion involved.

Planned Professorhood

After I had read more work than could ever be covered in a semester, it was time to decide what would be included in the syllabus. I made a list of things to keep in mind during the process. The list included: Is it a good work of literature that could possibly become part of a canon? If it isn't, what merit does it have anyway? Will this work help to represent an era in time and literature? Was the author oppressed or applauded for the work? What works can I use to create a balance in the class? How will I show equal representation of men and women, gay, lesbian and bisexual writers? Could this be considered class and pleasure reading simultaneously? Will they hate me if I make them read this?

After applying my set of questions to each of the works I read, films I had seen, and music I had heard, I made my decisions and created the syllabus. Dr. Edmonds and I decided on a class time and meeting place that fit with both of our schedules and allowed for a variety of students to be able to take the class. We decided on Tuesdays, from 4:00 p.m. to 5:40 p.m. Then it was summer. I re-read the chosen works, developed lesson plans and worried a lot about August.
Showtime at the Apollo

Fall semester of my senior year. A time for working hard at my studies, spending time with friends who I will no longer live near within a year, working to pay my bills and teaching a class of eight peers every Tuesday evening. It was a strange semester.

The anticipation of the first day grew as the time passed. I sat through two classes of my own, studying the professors rather than the material. How did they do it? How did they talk for that long? How did they make us talk? Some of these questions I had already faced as a kindergarten teacher and as an ex-education major. But the reality of knowing that in a few hours I would not be sitting in a desk, I would be standing in front of a bunch of desks, that was frightening. We didn't have desks in the kindergarten classroom. We had carpet mats and snack time.

My first order of business once my class commenced was to take attendance. One man. Many women. The man signed up for my class accidentally. I goaded him into staying. I looked at the faces of my students. They were a little uneasy with me, but I hoped that was due to the first time meeting me. To add to my future challenges, some of the students had already met me. One student I had grown up with since I was five years old. Her mother was our Brownie troop leader. Another student was one of my friends, who signed up for the class secretly. And to embody the strangeness of being an undergraduate professor, one student in my class was a fellow student in my Tues./Th. 12:00 English class. From day one, I knew this experience would be another one of my big challenges in life. That night I had a long chat with God and prayed for the strength to be a good professor and survive the semester.
“I’ve had good days and bad days and going half mad days...”

--Jimmy Buffett

Sometimes I hated my class. Not the students, but the actual class. I felt that if I were a student in my own class, I would be going insane. I would be frustrated that the professor wasn’t always clear in making her point. I would be edgy that I was always expected to join the discussion and I didn’t always have something to say. That’s a lot of pressure. But then, there were days when I loved my class, both as a professor and a student.

I have a few favorite class periods. The first memorable one is teaching the first half of *Orlando*. Originally, I was only going to have the students read some of Woolf’s journal entries. After judging the skill and challenge levels of the class, I changed my mind. *Orlando* is a very difficult book to read, and there was only one English major in my class. I sensed that they needed to read this book. So I assigned it (giving them fair warning on the first day that the syllabus was subject to change).

This was the day we first discussed gender vs. sex. Tendency vs. Biology. *Orlando* was the perfect book to use as a vehicle to discuss societal rules applied to individuals based on sex, and how those rules have changed and shifted with genders. It also provided the opportunity to bring in the subject of truth vs. Truth, one of my favorite philosophical discussions. While I usually based the class on discussion rather than lecture, this day required a lot of lecture from me. I remember pausing in the middle of a sentence, after having steam-rolled through a few hundred years of cultural change, and I looked at their faces. They were all listening. Their faces were scrunched, eyes narrowed, actively listening to what I had to teach them. Then the culmination of the lecture: “So do
we create Truth, or does Truth create us?” My students, my undergraduate peers, actually made audible thinking/realization noises. “Hmm.” “Ohhh.” “Ahhh.” “Huhh.” I was so elated I almost cried in front of them (but that came later).

Another favorite was the presentation of final projects to the class. Presentations lasted for two weeks, the time required depending on the actual project. All of my students worked hard in their own ways, but I felt that one particularly challenged herself with the project. She had dealt with some personal problems earlier in the semester and she taught me my first lesson in compromise of the rules for a greater moral reason. So I gambled and gave her a few extra chances to prove herself. A shy person, she chose to teach the class for 25 minutes on the topic of Christianity and Homosexuality (a topic I had chosen to avoid focusing on for an actual lesson plan). I was proud of her courage, but almost hoping she would change her mind and write a paper at the last minute to avoid what I was sure was going to be a very uncomfortable 25 minutes.

Thankfully, she stuck with her initial decision and came prepared with handouts and specific examples to discuss from three different versions of the Bible. The students again showed their intelligence by being engaged in what she had to teach. Later, they all made comments about how much they learned from her. She did a beautiful job.

In retrospect, my most challenging days came in October with the grading of students’ papers. I had been exposed to all of their writing styles from their responses to the reading. I handed out the paper assignment that I thought was clear about my expectations. For some reason, the papers were horrible. Not all of them, but the majority of the papers were unclear, amateur dribble. Nothing that I expected from a class of obviously intelligent students.
After talking to Dr. Edmonds about their papers, I decided to give all the papers grades, and then to require anyone who received less than an A- to re-write the paper for the next class meeting. I understood that not all of my students would do “A” work on their papers, but after reviewing the original assignment sheet, I realized that some of the blame was mine. The assignment was not as concrete as many of my students’ learning styles required. Upon re-assigning the papers, I made another hand-out, this one much more specific about my expectations. I also took away the reading assigned for that week in order to give more time to work on new drafts. A week later, I was handed papers that had gone from a C+ to an A- and from a B to an A. I think I made the right decision in giving another chance after clearing up the goals and requirements of the paper.

The Last Days are the Hardest

The last few weeks the class met, the students were presenting their final projects. I wanted their projects to have as few restrictions as possible, while having definite goals to meet with each specific one. The projects ranged from an architecture major designing a three level bar/cafe to express the metaphor of “coming out,” to an art major making a book of illustrations for four of the novels we read in class.

I sat in the classroom at a desk as students stood in front of the class and taught me and others about their specific projects. Listening to them, hearing their intelligence and passion, I was so proud. Mostly I was proud of them for working so hard and for demonstrating a knowledge that they did not hold at the beginning of the semester. Also, a little part of me was proud of myself for helping them to find that knowledge.
On the last day of class, after everyone had finished presenting and had done the University- required evaluations of the class and of my performance, I stood in front of them for the last time. I remembered how nervous I was on the first day, doubting my ability to teach and their ability to learn from a peer. On the last day, I was more afraid than the first, and like the sap I tend to be sometimes, I stood there and cried. I thanked them for allowing me to teach them and spending money on a class that was more like an experiment than a sure bet. I'm not sure if they understood how important to me they were, but they are all smart people.

Retrospect: A Professor's Best Friend

There are things I would have done differently, of course. However, after months of considering my decisions, I think I did the best I could at the time. With Lady E. as a guide, it's not as if I could have messed up too badly.

After grades were turned in, I was allowed to read their evaluations. I was very happy with them. Most of my students took the time to fill out the written part in addition to the bubble-form, and that added effort was enough to make me proud. They recognized strengths and weaknesses in the class and in my teaching, and I took them all very seriously. In praise of myself though, the weaknesses are more due to personality traits than pedagogical mistakes. Perhaps I allowed too much of my personality into my teaching style, but then I also had more than one student tell me that the reason they loved my class was because their ideas were listened to and they were never judged or told they were wrong. It is not in my personality to command "right" answers, and it is not in my teaching style either.
I am very appreciative for the experience. It was hard, and I had to sacrifice more than I had expected to, but the time I spent for my thesis project has been priceless. I know now that I want a career as a professor, not just as writer who pays the bills by teaching. I feel I have something important to say, both as a writer and as a professor, and it is my hope to be able to marry the two successfully in my future. And gratefully, I know I have a mentor for life, who I can rely on to tell me ever so graciously when I am wrong but also applaud me when I am right.
Bibliography


Appendix A

General Information and Handouts
traditional function in myths. Armed with this background, we will explore the ways in which American and British authors writing between 1925 and 1945 use, revise, or recreate the traditional roles with these symbols have historically assumed. The class will end with discussion over several films—including Monty Python’s The Holy Grail and Pulp Fiction—that also make use of Waste Land, Fisher King, and Holy Grail symbols. Throughout the course we will determine how this myth functions and how (and if) its function has changed. An emphasis will be placed on class discussion and weekly journals, and there will be a final project/presentation/paper in which creativity will be encouraged.

HONRS 390-011, Tuesday, Thursday, 1100-11:50, SU, SU: “Reading the City,” Nihal Perera, (CRN 76547, 2 cr. hrs.)

What we see is what we know, and what we see informs what we know. How we read the city depends on how the city is written. Taking a selection of recently-published texts, and classics, the course provides an introduction to contemporary “city writers” as well as “city disciplines,” from architectural history to literary and cultural studies; from urban and historical geography to studies in anthropology, sociology, and religion. In addressing contemporary discourses on the city (whether Los Angeles or Melbourne, Paris or New York), the different sessions will not only tell us something about the global interdependencies which tend to make cities alike but, more especially, will address the many historical, cultural, political, and social forces which make them very different: capitalism and socialism; religion and culture; colonialism and neo-colonialism; utopian planning and the visions of urban design.

HONORS 390-012, Thursday, 1400-1550, SU, SU: “Cleopatra: the Life and Legend,” James Ruebel, (CRN 76555, 2 cr. hrs.)

The life and legend of Cleopatra VII, Queen of Egypt, paramour of Julius Caesar, and wife of Mark Antony. Cleopatra was both a witness to and a shaper of history; she was the last Macedonian Green monarch, and the last Egyptian Pharaoh - the embodiment of Iris herself. A woman in a man’s world, she participated in events surrounding the end of the Roman Republic and the surprising rise of Caesar’s great-nephew, who was to become Rome’s first Emperor. In her lifetime she was a source of fascination and envy, of admiration and hatred. An enigma in antiquity, her image persists in art, literature, film and popular culture to the present day.

Students will give short reports on historically and/or biographically important characters and will make a video-taped film about Cleopatra, written, acted, and filmed by the students; those unwilling to participate in the film may write a research paper of 5-8 pages.

HONRS 390-013, Tuesday, 1600-1740, CA 105C: “Understanding Gay, Lesbian, and Bisexual Literature,” taught by Honors College student Jenny Gibson, with Dr. Joanne Edmonds as faculty mentor. (CRN 76971, 2 cr. hrs.)

This colloquium will explore gay, lesbian, and bisexual literature from the classical age through the present, with emphasis on contemporary works. Reading will include novels, (ORANGES ARE NOT THE ONLY FRUIT by Jeanette Winterson), memoirs (BECOMING A MAN by Paul Monette), and poetry (selections from Sappho, Adrienne Rich, and others). Films, music, and guest speakers will form part of the course content as well. In addition, we will analyze anti-gay material, including the preaching of Jerry Falwell and the “hate” literature on various internet sites.
Honors 390-013
Understanding Gay, Lesbian and Bisexual Literature
Fall 2000

Jenny Gibson
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285-1024 (Honors College)

Office Hours: after class and by appointment
Office: We'll make do

Why you are here:

Literature has often been a product and a shaper of society. Written works have the capability to show points of view that may be foreign to the reader. The growing genre of gay, lesbian and bisexual literature gives voice to an important population in our culture. The reason you are in this class should be to gain experience with a variety of authors and types of writing in order to improve your own understanding of our culture and the people in it.

Why I am here:

I researched gay, lesbian and bisexual literature for two semesters as an Undergraduate Fellow with Dr. Edmonds. The research and planning of this class has culminated into teaching it as my Honors 499 thesis project.

What I expect from you:

Attendance is a must and a vital part of your grade. You are allowed one absence, for whatever reason. If you are absent more than once, I need a good reason. Death and serious illness are typically good reasons. I am a reasonable person, so give me a reason to be reasonable.

Class participation is integral to the dynamics of the class. Discussion will be one method of learning used heavily. Because of this and the sensitive subject matter of the class, disrespect of any type will not be tolerated. Also, because not everyone on this earth is comfortable with public speaking, a written reaction (for those of you obsessed by length, around 300 words or so) to the day’s reading will be collected at the beginning of every class. This will show me that you are actually reading the assignments and thinking about them, even if you are unable to speak your thoughts often in class.

Completion of all assignments on time is absolutely necessary. Time management is something we all struggle with, but it’s one of those evil little necessaries.

What you should expect from me:

Professionalism is important to the smooth running of the classroom. During class and in matters of the curriculum, I am a professor. I will try to act like one (with a developed sense of humor).

Communication should be a free flowing thing between students and professors. If you ever need to contact me, my home phone number is a sure bet. I will try to make
myself available for a while after class each week for "office hours." I am also very willing to make appointments with you if you feel the need. If you are happy or disappointed about anything with the class, please let me know. We can either celebrate or fix it.

Sincerity and the honest desire to teach you something. If you feel you are not learning and you think it is because of my teaching methods, tell me. I will try to adjust to the many learning styles in the classroom to make it a more productive experience for everyone.

Assignments:
- Typed, double-spaced, 300 word reaction to the day’s reading, every day of class unless otherwise specified. No late reactions accepted. 200 points
- One paper of about 1500 words, double-spaced. 200 points
- Final Creative Project (decided by you, approved by me). 200 points

Grading:
Dr. Edmonds and I will read, evaluate and grade all assignments together.

Dr. Joanne Edmonds
E-mail: jedmonds@gw.bsu.edu
Phone: 284-7284 (home)
285-1775 (office)
Schedule Fall 2000

***This schedule is subject to change. If there are changes made, you will be informed ASAP.

August 22: Syllabus Day—Read and discuss Sapho. Handout *Iliad* Book XVIII
29: Discuss Book XVIII. Handout Dante

September 5: Handout Shakespeare Sonnets. Spectrum Speakers Panel
12: Discuss Dante and Sonnets. Assign first half of *Maurice*
26: Discuss first half of *Maurice*. Assign the second half

October 3: Discuss second half. Assign Virginia Woolf handouts. Assign Paper
10: Discuss Virginia. Assign *The Well of Loneliness* handouts
17: Discuss *The Well* trial. Assign *Oranges Are Not the Only Fruit*
24: Fall Break means no class. Celebrate.
31: Paper due!! Wear a costume for extra credit. Discuss *Oranges*. Assign Rich and others handouts

November 7: Discuss Rich and other poems. Assign first half of *Becoming a Man*
14: Discuss first half of *Becoming*. Assign second half
21: Discuss second half
28: Final project presentations

December 5: Final project presentations
12: No class. Happy finals week!!
SAPPHO OF LESBOS
born ca. 630 B.C.

About Sappho's life we know very little: she was born about 630 B.C. on the fertile island of Lesbos off the coast of Asia Minor and spent most of her life there; she was married and had a daughter. Her lyric poems (poems sung to the accompaniment of the lyre) were so admired in the ancient world that a later poet called her the tenth Muse. In the third century B.C. scholars at the great library in Alexandria arranged her poems in nine books, of which the first contained more than a thousand lines. But what we have now is a pitiful remnant: one (or possibly two) complete short poems, and a collection of quotations from her work by ancient writers, supplemented by bits and pieces written on ancient scraps of papyrus found in excavations in Egypt. Yet these remnants fully justify the enthusiasm of the ancient critics; Sappho's poems (insofar as we can guess at their nature from the fragments) give us the most vivid evocation of the joys and sorrows of love in all Greek literature.

Her themes are those of a Greek woman's world—girlhood, marriage, and love, especially the love of young women for each other and the poignancy of their parting as they leave to assume the responsibilities of a wife. About the social context of these songs we can only guess; all that can be said is that they reflect a world in which women, at least women of the aristocracy, lived an intense communal life of their own, one of female occasions, functions, and festivities, in which their young passionate natures were fully engaged with each other; to most of them, presumably, this was a stage preliminary to their later career in that world as wife and mother.

The first two poems printed here were quoted in their entirety by ancient critics (though it is possible that there was another stanza at the end of the second); their text is not a problem. But the important recent additions to our knowledge of Sappho's poetry, the pieces of ancient books found in Egypt, are difficult to read and usually full of gaps. Our third selection, in fact, comes from the municipal rubbish heap of the Egyptian village Oxyrhyncos. Most of the gaps in the text are due to holes or tears in the papyrus and can easily be filled in from our knowledge of Sappho's dialect and the strict meter in which she wrote, but the end of the third stanza and the whole of the fourth are imaginative reconstructions by the translator. The papyrus, for instance, tells us only that someone or something led Helen astray; Lattimore's "Queen of Cyprus" (the love goddess Aphrodite) may well be right but is not certain. In the next stanza all that we have is part of a word that means something like "flexible" (Lattimore's "hearts that can be persuaded"); an adverb, lightly; and "remembering Anaktoria who is not here." As a matter of fact we don't have that all-important not, but the sense demands it. Fortunately, the final stanza, with its telling echo of the opening theme, is almost intact.

From here we venture forth into the wonderful world of blank white computer screens, eager to be filled with insights and examples to back them up. Many class discussions have presented possible paper topics. Depending on the topic, research outside of the reading may be needed. It should be about 5 pages in length, or approximately 1500 words. Double spaced, MLA documentation, blah blah blah. It is DUE OCTOBER 31, 2000. It does not need to wear a costume to be turned in on time. But it does need to be turned in at the beginning of class. No late papers will be accepted unless someone has died. The following are suggested topics for you to choose from. They are sketchy and vague, because you are going to shape them into your own beautiful creations. If you need more guidance than that, please get in touch with me. But think about it on your own first.

1. How does society/culture shape the events and opinions of the characters in The Sonnets, Maurice, or Orlando? Or maybe in all three? Or just two? Discuss.
2. Lots of suffering is going on in many of the readings. Suffering in all types of relationships: lovers, mother-son, friend-friend, etc. Why all the suffering? Is it worth all of the suffering? Yea or nay. Discuss.
3. Forster writes in hopes of a “happier year.” What does this mean and is this year any happier than 1913? Discuss.
4. Stereotypes tend to shift, but still persist in society. Define the contemporary stereotypes of gay/lesbian/bisexual/transexual/transgendered (trying to be p.c.) individuals and note their presence or omission in the readings. Discuss.

Good luck. Have fun. Be careful.
State of the ‘Union’

A law allowing gays to all but marry has divided the pastoral state of Vermont. ‘It’s like North and South,’ says one woman.

BY DEBRA ROSENBERG

AFTER 17 YEARS TOGETHER, PATRICIA PEARD AND ALICE BROCK didn’t think they needed a ceremony to prove their love. But when they heard last summer that Vermont had just become the first state in the country to grant gays and lesbians marriage-like “civil unions,” the two couldn’t resist the lure of making their bond official. Peard and Brock planned a pilgrimage from their Maine home. Steering their station wagon along Vermont’s winding roads one August noon, the two chatted excitedly. Just across the state line, however, they began to spot the signs—homemade placards with black and white lettering: TAKE BACK VERMONT. Peard didn’t know exactly what they meant, but she knew it wasn’t good. “I know these are against us,” she told Brock. “I can just tell.”

Though they didn’t know it at the time, Peard and Brock had driven headlong into a gay-rights controversy that has roiled Vermont since the civil-unions law passed earlier this year. To the rest of the country, it was no surprise that lefty Vermont—home of Ben & Jerry’s, the alternative-rock band Phish and socialist Congressman Bernie Sanders—would take the first tentative step toward gay marriage. But inside the state, it has been a far different story. Never popular to begin with, civil unions have now sharply divided Vermonters into two camps. Across the state, 5,000 TAKE BACK VERMONT signs hang on barns and line the roads. Gay activists have responded with a slogan of their own: “Take Vermont Forward.” “It’s pitted friends against friends,” says Marion Spooner, who recently planted an anti-gay-union placard next to her roadside ad for PURE MAPLE SYRUP. “It’s just like the North-and-South war.” In some towns, officials have refused to fill out the paperwork or perform the ceremony. The civil-unions clash has consumed Vermonters, filling the airwaves and op-ed pages, and all boiling down to a single, emotional question: are you for them, or against them?

Leo Valliere, for one, is firmly against. A furniture maker from the granite town of Barre, he was disgusted by the civil-unions law. “We swung way to the left in Vermont,” he says. “Now we want to swing back.” Like many “woodchucks,” as rural Vermonters call themselves, Valliere despises the image of Vermont as a playground for sandal-wearing “flatlanders” from out of state. He worries the state will become a new gay mee-
Political Fallout of the New Law

As Vermonters head to the polls in November, many plan to weigh candidates’ stands on civil unions. With half the state opposed to them, some incumbents could face serious trouble.

Howard Dean
Governor

Ruth Dwyer
Candidate

Marion Milne
Legislator

Ed Flanagan
Senate hopeful

The Yankee pol could be unseated by Ruth Dwyer, a Republican who names Robert E. Lee as the person she admires most—and who vows to repeal the law.

Plenty of gay and lesbian Vermonters would be happy to do just that—and replace it with a law allowing them to marry like heterosexuals. Chris Tebbetts and his partner, Jonathan Radigan, had mixed feelings when they decided to get “unionized” this summer. They weren’t sure how to celebrate what wasn’t quite a wedding. “It was like, ‘Woo-hoo, we’re on the back of the bus,’” says Radigan. But after they picked up their license from the town clerk, they were surprisingly moved when a justice of the peace performed the brief ceremony in their living room. “I feel like we planned a brunch and a trip, and wound up having a wedding and honeymoon,” Tebbetts says. They might have found a champion in state auditor Ed Flanagan, the first openly gay candidate for the U.S. Senate. Though Flanagan had hoped to run on economic issues and health care, he’s been bombarded with questions about civil unions, and is trailing in the polls. If it weren’t for the controversy, he laments, “my sexual orientation would be a distinctly second issue, if an issue at all.”

So far, no other state has followed Vermont’s lead in sanctioning same-sex unions. The next legal battle could come when gay couples from outside Vermont take their civil unions home and demand that their states honor them, too.

The backlash surprised Vermont politicians. Last winter, the state Supreme Court ordered the legislature to grant gays and lesbians the same rights as heterosexuals. Otherwise, the justices hinted, they might legalize gay marriage. Worried pols came up with a weaker—and they thought less controversial—compromise: civil unions, which offer all the state-given rights of marriage like inheritance and next-of-kin status, but avoid the loaded M word. “I thought it would be easier for the state to digest,” says Republican Tom Little, who helped draft the law. Instead, Vermonters were furious. Polls showed that more than half of the voters opposed civil unions. Now it’s payback time. Five Republican representatives targeted by anti-gay-union activists were defeated in the September primary. One was Marion Milne, a 65-year-old grandmother of seven. She voted for the measure despite opposition from the folks back home and was trounced in the primary by a onetime friend. She’s now running in the general election as an independent. Even Democratic Gov. Howard Dean has seen his popularity plummet since he signed the bill.

The Yankee pol could be unseated by Ruth Dwyer, a Republican who names Robert E. Lee as the person she admires most—and who vows to repeal the law.

Plenty of gay and lesbian Vermonters would be happy to do just that—and replace it with a law allowing them to marry like heterosexuals. Chris Tebbetts and his partner, Jonathan Radigan, had mixed feelings when they decided to get “unionized” this summer. They weren’t sure how to celebrate what wasn’t quite a wedding. “It was like, ‘Woo-hoo, we’re on the back of the bus,’” says Radigan. But after they picked up their license from the town clerk, they were surprisingly moved when a justice of the peace performed the brief ceremony in their living room. “I feel like we planned a brunch and a trip, and wound up having a wedding and honeymoon,” Tebbetts says. They might have found a champion in state auditor Ed Flanagan, the first openly gay candidate for the U.S. Senate. Though Flanagan had hoped to run on economic issues and health care, he’s been bombarded with questions about civil unions, and is trailing in the polls. If it weren’t for the controversy, he laments, “my sexual orientation would be a distinctly second issue, if an issue at all.”

So far, no other state has followed Vermont’s lead in sanctioning same-sex unions. The next legal battle could come when gay couples from outside Vermont take their civil unions home and demand that their states honor them, too. “It’s not like you grab the civil union and try to run into court,” says the Lambda Legal Defense and Education Fund’s Evan Wolfson. But “at some point, there will be a crisis that will result in litigation.”

But for “newlyweds” Patricia Peard and Alice Brock, civil unions are more about love than lawsuits. When they arrived in Corinth for their union, they were stunned to find that the official granting the license—a total stranger—was thrilled to see them. His wife insisted they hold the ceremony on her deck
Virginia Woolf

some will strut and some will fret see this an hour on the stage others will not but they'll sweat in their hopelessness in their rage we're all the same the men of anger and the women of the page they published your diary and that's how i got to know you key to the room of your own and a mind without end here's a young girl on a kind of a telephone line through time the voice at the other end comes like a long-lost friend so i know i'm alright my life will come my life will go still i feel it's alright i just got a letter to my soul when my whole life is on the tip of my tongue empty pages for the no longer young the apathy of time laughs in my face you say each life has its place the hatches were battened thunderclouds rolled and the critics stormed battles surrounded the white flag of your youth but if you need to know that you weathered the storm of cruel mortality a hundred years later i'm sitting here living proof so you know it's alright your life will come your life will go still you'll feel it's alright someone will get a letter to your soul when your whole life was on the tip of your tongue empty pages for the no longer young the apathy of time laughed in your face did you hear me say each life has its place the place where you hold me is dark in a pocket of truth the moon has swallowed the sun and the light of the earth and so it was for you when the river eclipsed your life but sent your soul like a message in a bottle to me and it was my rebirth so we know it's alright life will come and life will go still we know
it's alright someone will get a message to your soul
then you know it's alright and you feel it's alright
(when my whole life is on the tip of my tongue
empty pages for the no longer young) then you
know it's alright and you feel it's alright (each life
has its place you say each life has its place) it's
alright

words and music: emily saliers
vocals and acoustic guitars: emily saliers and amy ray
bass: sara lee and edgar meyer
drums and percussion: jerry marotta
marimba and claves: budgie
cello and accordion: martin mccarrick
background vocals: maggie roche, terre roche and suzy roche

Chickenman

Chickenman

Airplane

I'm an only child born of the sun dead at to
my only one cares for the sun dead at to

five prairie dogs and a rabbit i was running down
queen street i saw a woman on the sidewalk she
was beaten by a stranger danger danger danger
one more life for the taker chickenman chickenman hold my hand one more life for the taker chickenman chickenman
Final Project
Honors 390-013
Understanding Gay, Lesbian and Bisexual Literature

The final project of Honors 390 should be a culmination of the things you have learned over the semester from this course. While researching your various topics, think back to specific characters and instances from the reading. What have you learned from the course? How has it affected your insight into your specific field of study? What, if any, kind of understanding have you gained from the course? All of these questions should be addressed, if not directly through your project, then indirectly through the process of creating your project.

Because of the variety of projects being done, the provided guidelines are general. You may need to fine tune them to fit your project. If you have any questions, or the guidelines are not specific enough for your project, please see me.

# Papers should be formal, and written according to the guidelines appropriate to the specific field of study. They should be typed, double-spaced, in 12 pt. font, contain documented sources, and be approximately 6-8 pages in length. A ten minute presentation to the class is appropriate, to share the knowledge you gained from the research and writing of the paper. Be prepared to answer questions.

# Creative projects should be brought into the class to be presented. A one page Artist’s Statement should be read to the class and then turned in to me. A ten minute presentation is appropriate. Address the theme and process of creation of the creative project. Be prepared to answer questions.

# Topic presentations should be approached as teaching a unit to the class in some area of gay studies. Use visual aids and hand-outs for the class to help illustrate important points. The hand-out may be main points of your presentation, a worksheet, a datasheet, etc. The visual aids may be multi-media, posters, etc. Have prepared questions to ask at the end of your presentation. It should be about 25 minutes in length. Be prepared to answer questions.

The most important aspect of the final projects is to take what you have learned and build on that. You should be interested in the project and express that interest to the class in your presentation. While members of the class are presenting, I expect complete attention and respect to be given. If I see anyone not paying attention or being disrespectful, that person’s final project grade will be docked. We are here to support each other. Have fun and good luck!
Appendix B

Examples of Student Work
Reaction Paper 2

September 4, 2000

I found reading Cantos XI and XIV of Dante’s Inferno to be very difficult. Dante uses so many historical and religious references that I am not familiar with, so I was lost throughout much of the story. After reading the Cantos several times and feeling frustrated, I found very few references to homosexuality. And even those references that I did find, I am unsure whether they are really about homosexuality or not.

The first possible reference I found was in Canto XI. Here, Dante makes references to Sodom, which, based upon things I’ve heard in church, I am under the impression it deals with homosexuality. Of these, Dante says they “have God in their hearts and curse His name.” I found this statement interesting. I took it to mean that these “sinners” did have God within them, even though on the outside they disobeyed him. I would expect Dante to say they did not know God at all, not that they had God in their hearts. This statement surprised me. However, I am still unsure whether a reference to Sodom is a reference to homosexuality, and if it is, whether my interpretation of Dante’s words is correct.

The second reference I found was in Canto XIV. Again, this reference is to the Sodomites. Their punishment was to wander endlessly over hot sand. I couldn’t see any connection between this penalty and homosexuality. However, I could see a possible relationship between the penalty and promiscuity. Wandering endlessly could be compared to going from one sexual partner to another, perhaps always seeking some sort of comfort or escape. However, I think this connection is really weak.

While I did enjoy reading Dante, I think that a great deal of the content escaped me
because I am unfamiliar with his historical references. Trying to find a meaningful link with these Cantos and homosexuality proved to be quite difficult. I'm anxious to discuss it in class, because I am sure I'm completely overlooking something.
honors 390
shakespeare's sonnets

This love between a boy and a man is here presented as a sort of worshipping of youth. Regardless of who Shakespeare had in mind when writing these first sonnets, his admiration and love for them appears to be strongly rooted in their youth. I wonder if any young boys ever wrote heartsick sonnets to their older lovers. *huh...*

Anyway, Shakespeare certainly seems tortured by his various loves. Intellectuals often do. Writers and artists have a reputation for being passionate, but at the same time agonized by their perceived keener sense of such things. People who are good with words tend to struggle with them, and poetry like this, though beautifully crafted and eloquent, is not natural. It is a human expression of beauty, colored by any number of human motives. No matter how honestly one tries to capture one's feelings in words, and no matter how honest those feelings are, the selection and writing or speaking of words is a calculated act. !

There is very little interaction between Shakespeare and his beloved in many of these poems. Near the end he mentions lying with his woman, contemplating the lies of their relationship, but his younger lover is generally regarded as another sort of being. "He" is a heavenly creature, unbelievably young and gorgeous, and Shakespeare is intent on keeping him feeling young, and I believe he wants this young lover also to have babies. Shakespeare seems to always want or need to try to change this youth's thinking. In some sonnets it is as simple as trying to cheer him up, but others attempt to provoke action. All are filled with longing and dissatisfaction in my read.
I thought our discussion in the last class regarding Maurice’s coming of age was especially evident in the second half of the book. While Forster tells Maurice’s story as a gay man, the story is equally about the coming of age of Maurice. When Maurice is forced to deal with the loss of Clive he must think for himself in order to sustain life. I was glad to see Maurice begin to develop his own personality and opinions in the second half of the text. The culmination of the book was Maurice’s decision to accept himself and his seeking happiness. This Maurice contrasts very sharply to the aloof, following boy Maurice.

Also, having love and lost Maurice takes a large step in his coming of age. I thought his reaction to the abrupt break in his relationship with Clive was well portrayed. Maurice continued to function normally until he thought about Clive. Also, he closed himself in a shell of work and normalcy. However, this shell was brittle because of his heightened emotions and depression. This is evident when out of his thoughts Maurice says aloud, "Life’s a damn poor show" and proclaims, "I’d jump out of the window for twopence" (125). In his state of intense loneliness Maurice means these words. Others in the carriage just see his façade of normalcy and "The other occupants of the carriage who like him began to laugh" (125). This lonely self-torture is not just the British reserve, it is the human response.

The next part of this reading that interested me was both the motivation and outcome of Maurice’s visits to the hypnotist. I think there was a critical meaning in Risley having recommended the doctor. His short reappearance in the story serves to aggravate Maurice but I would like to know its symbolic or deeper meaning.
Evidently Maurice's motivation for seeing the doctor was to conquer that lust that had reared its head unwanted when Dickie stayed at Maurice's home. Maurice found that until Dickie he had managed, without struggle, to "keep away from young men," but his loss of control necessitated an unwelcome visit to the hypnotist. At this visit Maurice seems suggestible to hypnosis but he is unsuccessful. The eve of his treatment he calls into the night and ends up making love with Alec. Perhaps after seeking both Dr. Barry and Mr. Cornwallis' advice Maurice is finally able to declare himself gay—not perverted. As we talked about in class there wasn't such a term or lifestyle as "homosexual" but Maurice may be seeking medical advice to reassure him that his "condition" is out of his hands.

I think there were many critical points that Forster "got right" in his attempt to write a novel where "knowledge would lead to understanding." First, the fact that Maurice preferred men from the start was important. Also, the fact that Maurice tried to reform and was unable is important. The final happiness of Maurice when he begins his new life with Alec is critical. Also, the flat and ordinary character of Maurice makes an important point. All of these facts weaved into the novel of a British boy's coming of age were the perfect combination to promote understanding and empathy. Forster helped the masses understand homosexuality but as the terminal note says, they preferred blind ignorance.
Maurice Response

Honors 390-13
September 26, 2000

I had trouble following the events in the last half of the novel, but when I finally did understand, I was very upset. Clive is a jerk. Plain and simple. He's a sanctimonious spaz. I don't know what his deal is, but he really should get off of his high-horse and realize that he's human, just like everyone else is. Why did he treat Maurice so oddly? Was it his guilt for leaving Maurice? I think that Clive was trying to be a "Cambridge man", and not himself. My final conclusion is this: Clive is bad and he needs to be put down.

On another note, I liked Alec better than I did Clive. He was nicer, but still left Maurice (under completely different circumstances, however). I think I caught on right -- Alec was of lower station than both Clive and Maurice. He seemed hardier and more genuine than Clive (then again, an illusion would be more genuine than Clive). My conclusion: Alec is good, but not the best for Maurice. I don't really know what would be best for Maurice. I don't think he knows either.

E.M. Forester says that this novel is about happiness, but no one was happy by the end! Poor Maurice got so mistreated and barely realized it. I don't think he understood what exactly was going on with Clive near the end, but I'm glad that he got his lick in at the end. Maurice may be a bit arrogant and daft, but he's the most honest character in the novel. Maurice is perhaps not the best person, but he's a good person.

It is sometimes rather dangerous to call people "bad" or "good." Everyone is varying degrees of both. Challenge yourself to find those degrees in the characters.
Honors 390-013
Final Project
Artist's Statement

The works that we read for class this semester were full of vibrant imagery. Often, as in Orlando, this imagery was metaphorical, allegorical, elliptical, or abstract. It was during such passages, where straight narrative was bent, that I found myself conjuring my own off-kilter mental illustrations.

For my final project, I have chosen to exorcise my mental pictures onto paper. I have selected my six most vivid ideas and drawn them, utilizing stylization and expressionism, inspired by the work of British illustrator Aubrey Beardsley, and German Expressionist painter Egon Schiele. These two artists are appropriate for the subject matter partly because of their own sexuality - Beardsley was homosexual, Schiele was bisexual - and how this was portrayed in their work. Both employed the style of the Grotesque, which originated in ancient Rome, but while Beardsley's illustrations for Lysistrata and Oscar Wilde's Salome marked the inception of Art Nouveau with their balanced black and white elegance, it was their twisted features and unapologetic sexuality that link him most with Schiele. Schiele lived and worked at the beginning of the twentieth century, as his homeland was experiencing radical upheaval and the dominant emotion was fear, the unadorned expression of which was becoming the goal of art.

In my drawings, I have attempted to utilize distortion and stylistic posturing to depict my personal visual interpretations of the texts in a manner that is both seductive and repulsive, serene and tortured.
Phases:
The “closet,” Experimental, “Coming out”

With the books I have read, I have come to understand that many homosexual people experience different “phases” in their life. These phases are what I decided to use as the design concept for a bar. This is not intended to be a “gay bar” necessarily, but rather a bar which was theoretically designed to express the phases many homosexual people go through.

The first phase, “the closet,” is the lowest floor in the design. It is a square and has no windows, almost feeling like a closet. But with this hidden floor, a sense of privacy is attained. A person can enter this part of the bar virtually unseen, and then sit at a booth where mesh screen doors have been designed to enclose the booths for further privacy. Pool tables are here for small numbers of people to interact, as well as a bar which can seat eight people. This floor’s maximum capacity is 55 people, keeping the place somewhat quaint even when it is full.

The second phase, “experimental,” is the middle floor of the design. This floor starts to break from the square a little bit and invites people in off the street. Once inside a café style feel is what the guests are welcomed to
along with a stage for live performers. This floor also has a bar and a kitchen to serve appetizers. This level’s maximum capacity is about 75 people.

The last phase, “coming out,” is the top floor. This floor not only welcomes people into the building, but almost grabs them from the sidewalk. The floor is mostly dedicated to a large dance floor with small stages for people to draw attention to themselves. Some tables are off to the side for people who may be too shy to join the dancers, or to allow people to take a break. This floor’s walls are mostly glass which allow people from the street to interact without even going inside the building. I imagine this place will play different kinds of music different nights.

The transition between all these levels can either be done from the outside of the building or from stairways on the inside. The design is intended to make everyone feel comfortable in at least one area.
Correlates of Homophobia

Those who hold homophobic attitudes are also likely to:*  

-- have had little personal contact with homosexuals  
-- be strongly committed to a conservative religion  
-- support traditional gender roles  
-- believe that sexual orientation is a matter of choice  
-- be older and less educated  
-- live in areas where negative attitudes are common (ie. south and midwest)  
-- perceive peers as holding homophobic attitudes  
-- be sexually aggressive  
-- have an authoritarian personality

* Adapted from research conducted by Gregory M. Herek (2000, 1984)
Understanding Homophobia: Impact and Cause

Honors 390

November 27, 2000
The topic of homosexuality typically brings out strong attitudes in most Americans. While there are many people who are supportive of the gay community, there are also many who are passionately against homosexuality, seeing it as unnatural, immoral, or sinful. Homophobic attitudes are extremely destructive to both society and individuals. It is often assumed that the homosexual is the only victim of homophobia, but in reality, all of society suffers, including the homophobes themselves. Due to the harmful effects of heterosexism, a great deal of research has been conducted. Many theories have formed concerning the causes and impact of homophobic ideology.

The most direct victim of homophobic attitudes is the homosexual community. American society is filled with messages that homosexuality is wrong and unnatural. Such messages can be internalized by homosexuals and have disastrous effects on their psychological well-being. One such effect is a decrease in self-esteem that may lead a gay or lesbian individual to self-destructive behaviors such as substance abuse or suicide. This is particularly devastating to adolescents, who already have a very high suicide rate (Hodnett 1993). A homophobic community can also engender great anxiety in many homosexuals who fear being physically abused or harassed. Anxiety may limit the actions of homosexuals, making them wary about walking alone late at night or frequenting certain businesses (Hodnett 1993). Fearing bodily harm, they are forced to compromise their lifestyle. In addition, heterosexist attitudes affect the homosexual by limiting the social rewards that are available to them. For instance, in the United States, forty-nine states do not recognize homosexual marriages. Furthermore, the opportunities for a homosexual couple to adopt a child are very low (Hodnett 1993). Heterosexist beliefs
permeate most areas of society and restrict the personal freedom and self-concept of lesbian and gay individuals.

The impact of homophobic attitudes on the homophobes themselves is often overlooked in research. However, holding such attitudes has shown to be harmful and restrictive to the homophobe as well as to the homosexual. One effect is that the homophobe is stuck in traditional sex roles out of a fear of being seen as different. Such restriction may prevent one from fully expressing or understanding themselves (Hodnett 1993). Also, by not accepting those different from themselves, the homophobe misses the opportunity to interact with a diverse group of people (Hodnett 1993). This can limit the worldview of an individual and foster ignorance. Holding homophobic attitudes limits one's personal growth and exploration, placing an unnecessary barrier to self-actualization.

While homophobia serves to preserve the status quo, it has devastating effects on society as a whole. As heterosexist attitudes lock the homophobe into rigid gender roles, they also lock all of society into roles that inhibit self-expression. Being forced into such gender roles creates psychological stress in those whose gender identity is quite different from their biological sex (Blumenfeld 1992). Homophobic attitudes also prevent people from forming close friendships with those of the same sex out of a fear of being labeled a homosexual. This belief creates unnecessary social barriers and anxiety over relationships (Blumenfeld 1992). Perhaps more seriously, homophobia is one of the greatest factors contributing to premature sex, and thus to teenage pregnancies, STD's, and the spread of HIV. Again, out of a fear of being labeled gay, many adolescents feel forced to have sex.
before they are ready (Blumenfeld 1992). Succumbing to this pressure has life-changing effects on the individual and potentially devastating effects on society. The fear among heterosexuals of being perceived as gay diminishes society's freedom and well-being by encouraging strict roles to follow.

Due to the harmful nature of homophobic attitudes on society it is necessary to explore the causes in order to increase understanding and perhaps stop their perpetuation. Many empirical studies have been conducted that consistently reveal several psychological, sociological, and demographical correlates of homophobic attitudes. Although these correlates cannot be used to make predictions or determine causes of homophobia, they can provide some insight into the profile of a typical homophobe. As defined by the strongest correlates, the typical homophobe is an older heterosexual male who has had little or no personal contact with a homosexual (Herek 2000). He is often less educated than most and perceives his peers as holding negative attitudes toward homosexuals (Herek 1984). Most often he subscribes to a conservative religious view and holds traditional sex role attitudes (Herek 2000). Furthermore, he is likely to possess a very authoritarian personality and be aggressive sexually. Finally, he has likely lived in an area where homophobia is the norm, such as in the Midwest, the South, or in rural areas (Herek 1984). While this profile of the typical homophobic does not suggest any causes, it is helpful to identify the portion of the population from which these destructive ideas come.

Throughout history, psychology has been saturated with theories of homophobia. Perhaps the most commonly known theory is from the psychodynamic viewpoint. This
theory focuses on the defensive and unconscious motives of homophobia. While influenced by the ideas of Sigmund Freud, the theory was first proposed by Sander Ferenczi in 1914. Ferenczi theorized that feelings of aversion to homosexuality are reaction-formations and indicate a defense against the homophobe’s own affection for the same sex (Herek 1984). Therefore, acting out against homosexuals is an attempt for the individual to show others and to reassure themselves that they are “normal” or “moral” (O’Hanlan 2000). Recent theorists have taken Ferenczi’s theory further, often to an outrageous level. For example, some believe that heterosexual men actually envy homosexual men because they are not chained to the social ideals of masculinity. Since envying someone who is deemed by society as unnatural or immoral is inappropriate, it is then covered up through the assertion of negative attitudes (Herek 1984). One of the most outrageous extensions of Ferenczi’s theory is Weinberg’s idea that homosexuality evokes an unconscious fear of death in heterosexuals. He proposes that people strive for immortality by having children and homosexuals are seen as rejecting this method of escaping death. The result of the perceived rejection is a fear of death that manifests itself through a negative reaction toward homosexuals (Herek 1984). While these psychodynamic theories are the most commonly known by the average person, they are very unscientific. Nevertheless, attributing homophobia to unconscious conflicts and urges is the most common explanation used today.

A more recently developed theory combines psychodynamic, experiential, and social elements to create a comprehensive model of homophobia. This model allows for a more personal interpretation of the incidence of homophobia that looks beyond a cause to
determine what the psychological benefits of prejudice are for each individual. While searching for an overall psychological explanation of homophobia, it is important to take into account that each person is an individual and any number of variables may have contributed to their current attitudes. Although the possible causes may be endless, homophobia must have some psychological benefit to each homophobe. This model identifies four functions that underlie heterosexist attitudes. The first function, Experiential, is based on one's past experiences with homosexuals. Thus, homosexuals are seen as people in this function. The Experiential function explains that homophobia benefits the individual by allowing him to organize and make sense of earlier interactions with homosexuals. By generalizing from one experience and assuming the entire population reflects that generalization, the homophobe identifies all homosexuals as bestowing the initial characterization. That is, if one has had a negative experience with a homosexual in the past, they will generalize this bad experience as being characteristic of all homosexuals. This function can only be served when one has had prior personal contact with homosexuals. If one has not had personal contact, homosexuals are seen as symbols rather than real people, and as symbols they serve very different functions.

The final three functions view homosexuals as symbols rather than real people. These functions have more to do with the homophobe's personal identity than with their cognitive organization. The second function, Value-Expressive, serves to affirm the heterosexual's belief in values that they find integral to their self-concept. An example of this function operating would be a conservative Christian who is prejudiced against homosexuality because it violates the strict religious ideals that he holds as being critical to
who he is. **Social-Expressive**, the third function, may operate when one's reference group holds negative attitudes toward homosexuality. By expressing his own homophobia, one is able to strengthen his sense of belonging to the group and gain approval from those important to him. This function may be likened to the need to alleviate peer pressure. The final function, **Ego-Defensive**, is reminiscent of the psychodynamic theory discussed earlier. In this function, homophobia reduces anxiety from unconscious conflicts surrounding one's gender and sexuality. For example, expressing heterosexist attitudes may be used to hide one's own doubts about their heterosexuality. More than one of these functions can operate on any given individual. For instance, the Value-Expressive and Social-Expressive may often operate together. In the example used earlier of the conservative Christian, it could be argued that by holding homophobic attitudes the person is both asserting their values and strengthening their sense of belonging to a group. This model suggests that looking at the functions that homophobic attitudes serve for each person is more useful than theorizing over a global cause of heterosexism. Although this model of homophobia is not popularly known, it is perhaps the best theory available because it is the least restrictive, allowing for many possible causes of homophobic attitudes (Herek 2000).

The strong negative attitudes homosexuality often engenders have very destructive effects on society. Due to the restrictions they place on individuals, many people are unable to live full and expressive lives. While research has been unable to find a conclusive cause of homophobia, it has revealed a great deal about the nature and functions of
homophobia. Perhaps with this understanding we may be able to stop the perpetuation of heterosexist attitudes and thus lessen their destructive impact on society.

Interesting paper. Good research to support your arguments. Clearly expressed.

Great presentation! Good communication of new ideas and info to the class. Good handout.

A
References


Appendix C

Class Evaluations
Something you knew/didn't know/thought you knew before this class.

* It was negated/reinforced/learned through this class.

In regard to the people or literature.

Knew/

- The knowledge about the torture of being treated differently.

Reinforced

- ostracized because of one's orientation -- I was aware, but Paul Monette's memoir, Angels...; some other things discussed really drove this home.

Didn't Know - Student's presentation about biblical interpretation

- Wow! Who knew that a few selectively translated words could affect an entire population in such a fashion.

Didn't Know - Current events: New Jersey Civil Unions & Measure 9

- I don't have the opportunity to read the news, magazines, or watch the news very often -- this was a great supplement to the other aspects. Definitely things I wouldn't have known otherwise also such lifestyles, etc. previously unwavkt.

Knew/

- Coherence of stereotypes / gender roles / accuracy of stereotypes

Reinforced

- actually reinforced
I didn't know that homosexual literature would be so mainstream and available at libraries.

This belief was negated when I looked for class books:
2. Research was abundant;
3. "Homosexual lit." was books/works I'd heard of but didn't know fit this category.
I knew that gays are people just like you and me, who live and love, but have more prejudices in their way, which are psychologically damaging and odd sense of gender.

None of this was regretted - I was just able to sell some materials I otherwise would not have bothered to
Living a life as an open homosexual can be difficult, but living a life as a closet homosexual is much worse. Trying to deny one’s true feelings and bearing the shame involved in such behavior is devastating to one’s sense of worth and well-being.

The only way for heterosexual people to make life easier for homosexuals is to be open to practice acceptance and understanding, that they might learn to let go of the shame that unaccepting people have put on them.
I didn't know that homosexual literature was banned in other countries—and I didn't know that it wasn't recognized for a long period of time. I think I knew most homosexuals had the same kinds of "life experiences" as straights, but this was solidified (i.e., not fitting in, worrying about how people view them, first loves...).

I think the final presentations have taught me the most so far—but the discussions in class helped to solidify some of my ideas.
Prior to this course, I didn't realize how much homosexual literature was censored in high school English courses. I think I had just never thought about it. However, after taking this course, I can see that that practice is very unfair. Also, I learned how many people that we are taught about in high school were homosexual. I thought it was unfair that we were denied that information, as though we were not mature enough to handle it. This course made me realize the injustice of that practice.
This class reinforced my understanding and acceptance of the gay culture in this world. Homosexual people are not to be made fun of or mocked in any way. That’s what Britney Spears is for. J/K

This class was full of fun-filled facts about historical homosexual figures. I’m glad that I got the opportunity to take this class.
I didn't know that there was such a plentiful genre of homosexual literature until you brought so many things (examples) into the course. It was a good experience, and I actually felt like I learned something in this class. Thanks for making it interesting! (For the most part, anyway :)}
I definitely learned a lot through the literature and through research for the papers. I don't believe that anything I previously held to be true was negated. My views on homosexuality were reinforced. For example, in a debate on homosexuality/morality, I think I would term up a homophobe.
Honors College Course and Instructor Evaluation

Course: HONS 340  Section Number: 13  Instructor: JENNIFER GIBSON

Please bubble in the number on the scale that best describes your judgement of that characteristic. Please use only a #2 Pencil.

The instructor is to be absent from the room, and this instrument is to be administered in a professional manner by someone other than the instructor; instructors and/or students are not in any way to attempt to influence the outcome of this evaluation. This evaluation was administered in accordance with these procedures (1) Yes (2) No; 
If there were any violations of the procedures outlined above in the administration of this evaluation, please note the nature of the violation(s) on the back of this form.

1. I would rate the instructor's explanation of course content as: 
   (1) Very Confusing (5) Very Clear

2. I would rate the instructor's concern about my progress in the course as: 
   (1) Very Unconcerned (5) Genuinely Concerned

3. I would rate the instructor's organization of the course material as: 
   (1) Very Disorganized (5) Highly Organized

4. Compared to other instructors I have had at Ball State University, I would rate this instructor as: 
   (1) Much Worse (5) Much Better

5. The instructor was enthusiastic and interested in the subject.
6. The instructor stimulated my interest in and appreciation of the subject.
7. The instructor presented criteria for grading in a clear manner.
8. Grading seemed fair.
9. If I had the opportunity to do so, I would take another course from this instructor.

For questions #10-12
   (1) Much Better (3) Neutral (5) Much Worse

10. Compared with other Honors instructors I have had, this instructor was 
11. Compared with other courses I have taken, this course was 
12. Compared with other Honors courses I have taken, this course was

Please respond to the following questions in the space below or on the back of this form.

1. What do you consider to be the strong and weak points of this course?
   Strong: good interesting books worth reading
   Weak: reading could have been balanced by other sources of info

2. What do you consider to be the instructor's strong and weak points?
   Strong: very interested devoted to subject
   Weak: deadpan or giddy when speaking

3. What changes would you recommend to improve the course?
   More historical information not directly related to the texts - for context.
Honors College Course and Instructor Evaluation

Course  **HONORS 390**  Section Number  **013**  Instructor  **JENNY GIBSON**

Please bubble in the number on the scale that best describes your judgement of that characteristic. Please use only a #2 Pencil.

The instructor is to be absent from the room, and this instrument is to be administered in a professional manner by someone other than the instructor;
Instructors and/or students are not in any way to attempt to influence the outcome of this evaluation;
This evaluation was administered in accordance with these procedures  **(1) Yes (2) No**;
If there were any violations of the procedures outlined above in the administration of this evaluation, please note the nature of the violation(s) on the back of this form.

1. I would rate the instructor's explanation of course content as:  
   (1) Very Confusing  (5) Very Clear

2. I would rate the instructor's concern about my progress in the course as:  
   (1) Very Unconcerned  (5) Genuinely Concerned

3. I would rate the instructor's organization of the course material as:  
   (1) Very Disorganized  (5) Highly Organized

4. Compared to other instructors I have had at Ball State University, I would rate this instructor as:  
   (1) Much Worse  (5) Much Better

For questions #5-9  **(1) Strongly Disagree (3) Neutral (5) Strongly Agree**

5. The instructor was enthusiastic and interested in the subject.

6. The instructor stimulated my interest in and appreciation of the subject.

7. The instructor presented criteria for grading in a clear manner.

8. Grading seemed fair.

9. If I had the opportunity to do so, I would take another course from this instructor.

For questions #10-12  **(1) Much Better (3) Neutral (5) Much Worse**

10. Compared with other Honors instructors I have had, this instructor was

11. Compared with other courses I have taken, this course was

12. Compared with other Honors courses I have taken, this course was

Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?
   - **enthusiastic, well-informed instructor**
   - **there was a refreshing human element to the course**
   - **allowed improvement, etc.**
   - **open-minded forum + free thought encouraged**

2. What do you consider to be the instructor's strong and weak points?
   **Strengths**: 
   - **enthusiastic**
   - **understanding**
   - **encouraging**
   - **positive**
   - **knowledgeable in a variety of areas**
   - **truly concerned for students' success**
   **Weaknesses**

3. What changes would you recommend to improve the course?
   - **more "modern" literature**
   - **making it more "multi-media" (including movies & music)**
   - **used as supplements but if they played a larger role, it could enhance the course**
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2. I would rate the instructor's concern about my progress in the course as: -------------------->
   (1) Very Unconcerned (5) Genuinely Concerned

3. I would rate the instructor's organization of the course material as: -------------------->
   (1) Very Disorganized (5) Highly Organized

4. Compared to other instructors I have had at Ball State University, I would rate this instructor as: (1) Much Worse (5) Much Better -------------------->

For questions #5-9  (1) Strongly Disagree (3) Neutral (5) Strongly Agree

5. The instructor was enthusiastic and interested in the subject.
6. The instructor stimulated my interest in and appreciation of the subject.
7. The instructor presented criteria for grading in a clear manner.
8. Grading seemed fair.
9. If I had the opportunity to do so, I would take another course from this instructor.

For questions #10-12  (1) Much Better (3) Neutral (5) Much Worse

10. Compared with other Honors instructors I have had, this instructor was
11. Compared with other courses I have taken, this course was
12. Compared with other Honors courses I have taken, this course was

Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?

   (1) Strong points lie in the "new" nature of the course and the instructor's enthusiasm. The only weak point is the lack of diversity (other types of novels - not all biographies or autobiographies)

   (2) Weak points: some problems with structure (confusing sometimes)

2. What do you consider to be the instructor's strong and weak points?

   (1) Strong: enthusiasm, knowledge about subject, very helpful
   (2) Weak: some problems with structure (confusing sometimes)

3. What changes would you recommend to improve the course?

   (1) Add more supporting material for study. Some of the readings reflect on the topics not covered in class.
Honors College Course and Instructor Evaluation

Course 390  Section Number 13  Instructor J. Edmons J. Gibson

Please bubble in the number on the scale that best describes your judgement of that characteristic. Please use only a #2 Pencil.

The instructor is to be absent from the room, and this instrument is to be administered in a

Instructors and/or students are not in any way to attempt to influence the outcome of this
evaluation, please note the nature of the violation(s) on the back of this form.

1. I would rate the instructor's explanation of course content as: ------------------ >

2. I would rate the instructor's concern about my progress in the course as: ------------------ >

3. I would rate the instructor's organization of the course material as: ------------------ >

4. Compared to other instructors I have had at Ball State University, I would rate this

For questions #5-9  (1) Strongly Disagree  (3) Neutral  (5) Strongly Agree

5. The instructor stimulated my interest in and appreciation of the subject.

6. I felt the material presented was presented in the best possible way.

7. Grading seemed fair.

8. Ball State University should have more courses taught by this instructor.

For questions #10-12  (1) Much Better  (3) Neutral  (5) Much Worse

9. I compared this course to the courses I have taken in the same area.

10. Compared to other courses I have had, this course was

11. Compared to other courses I have had, this course was

Please respond to the following questions in the space provided on the back side of this form.

1. What do you consider to be the strong and weak points of this course?

2. What do you consider to be the instructor's strong and weak points?

3. What changes would you recommend to improve the course? I don't know!
Honors College Course and Instructor Evaluation

Course **HONORS 340**  Section Number  **Q13**  Instructor **JENNY GIBSON**

Please bubble in the number on the scale that best describes your judgement of that characteristic. Please use only a #2 Pencil.

The instructor is to be absent from the room, and this instrument is to be administered in a professional manner by someone other than the instructor; Instructors and/or students are not in any way to attempt to influence the outcome of this evaluation; This evaluation was administered in accordance with these procedures (1) Yes (2) No; If there were any violations of the procedures outlined above in the administration of this evaluation, please note the nature of the violation(s) on the back of this form.

1. I would rate the instructor's explanation of course content as:  
   (1) Very Confusing  (5) Very Clear

2. I would rate the instructor's concern about my progress in the course as:  
   (1) Very Unconcerned  (5) Genuinely Concerned

3. I would rate the instructor's organization of the course material as:  
   (1) Very Disorganized  (5) Highly Organized

4. Compared to other instructors I have had at Ball State University, I would rate this instructor as:  
   (1) Much Worse  (5) Much Better

   For questions #5-9  (1) Strongly Disagree  (3) Neutral  (5) Strongly Agree

5. The instructor was enthusiastic and interested in the subject.
6. The instructor stimulated my interest in and appreciation of the subject.
7. The instructor presented criteria for grading in a clear manner.
8. Grading seemed fair.
9. If I had the opportunity to do so, I would take another course from this instructor.

   For questions #10-12  (1) Much Better  (3) Neutral  (5) Much Worse

10. Compared with other Honors instructors I have had, this instructor was
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Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?

   *through knowledge of material, but some viewpoints were a bit too biased. This was too much British Ist.*

2. What do you consider to be the instructor's strong and weak points?

   *Good speaker, but sometimes too biased. Grading was very tough - non-English majors were at a disadvantage.*

3. What changes would you recommend to improve the course?

   *Need a wider variety of subject material and make more active lectures*
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<thead>
<tr>
<th>Question</th>
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Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?
   **Strong: topical, discussion forum, not availability**

2. What do you consider to be the instructor's strong and weak points?

3. What changes would you recommend to improve the course?
Honors College Course and Instructor Evaluation

Course Honrs 390  Section Number  13  Instructor Jenny Gibson

Please bubble in the number on the scale that best describes your judgement of that characteristic. Please use only a #2 Pencil.

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Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?
   Strong - a variety of literature read
   Weak -

2. What do you consider to be the instructor's strong and weak points?
   Strong - knowledgeable about the topic
   Weak - not very professional at times

3. What changes would you recommend to improve the course?
   No changes
Course: HONRS 390  
Section Number: 13  
Instructor: Gibson

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Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?

   strong - very genuine interest in subject by instructor

   weak - knowledge of literature pertaining to course

2. What do you consider to be the instructor's strong and weak points?

3. What changes would you recommend to improve the course?
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Please respond to the following questions in the space below or on the back side of this form.

1. What do you consider to be the strong and weak points of this course?  
   **strong**: class discussion sometimes lacked  
   **weak**: class discussions were often random, without order (not always bad)

2. What do you consider to be the instructor's strong and weak points?  
   **weak**: class discussions sometimes lacked  
   **weak**: class discussions were often random, without order (not always bad)

3. What changes would you recommend to improve the course?  
   more contemporary literature - more relevant to today's society