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Queer Media (FMST 046) Syllabus

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FMST 046/ENGL 090 8/31/Draft
Fall 2018
T-Th 1:20-2:35 K115
Screening W 7-10 LPAC 101

Professor White
Kohlberg 111A, x 8148
office hours: M 11-1
TTh 3-4 & by appointment

Queer Media

The history of experimental media is intertwined with that of gender non-conformity and sexual dissidence, and queer cultural producers have often brought formal innovation to more mainstream forms. In an era of unprecedented LGBTQ visibility, independent media can mobilize the critical and creative force of queerness. This class examines LGBTQ (lesbian, gay, bisexual, transgender, queer) representation (political and aesthetic) across various media practices: narrative, documentary, avant-garde and art cinema, activist video, remix, and networked media. Emphasis is placed throughout on ways constructions of sexual identities and politics and experiments in audiovisual media have been historically articulated. If gender and sexual identities are mediated by mass and elite culture, how do LGBTQ makers and viewers in turn “queer” sexual norms through media forms? What strategies and modes of address have been employed in specific communities, cultures, and movements? Readings in feminist, queer, and film and media theory complement close formal analysis and contextual accounts of media forms. In response to the form and spirit of our objects of study, assignments include critical digital media projects (such as video essays) as well as formal and informal writing.

Texts Available at the Bookstore:

Abelove, Henry, et al., eds. *The Lesbian and Gay Studies Reader*, 1993. (LGSR on syllabus)
Hall, Donald, Annemarie Jagose, et al., eds. *The Routledge Queer Studies Reader*, 2012. (QSR on syllabus).
Foucault, Michel. *The History of Sexuality, vol. 1: Introduction*, 1977.
Rich, B. Ruby. *New Queer Cinema: The Director's Cut*, 2013.

While you are encouraged to buy the books, most readings will be available on the Moodle site. Please bring all readings to class. DVDs or Blu-rays of the films screened for class are on overnight reserve at McCabe for your consultation after the screenings. Credits and filmographies are available on the Internet Movie Database. Clips indicated on the syllabus will be shown in class or posted to Moodle.

This interdisciplinary course counts for the programs in Gender and Sexuality Studies and Interpretation Theory. Because the course draws on disparate student backgrounds, please be prepared to explain your terms and assumptions, and don't be afraid to ask questions.

If you have not taken a film course, the following useful texts are on reserve and additional links can be found in Moodle.

Timothy Corrigan. *A Short Guide to Writing About Film*, 9th ed.
Timothy Corrigan & Patricia White. *The Film Experience*. Bedford St. Martin's, 5th ed., 2018.

If you have not taken a GSST class, it might be useful to read the introductions in the two anthologies or consult Annemarie Jagose, *Queer Theory* (on reserve).

Requirements:

Regular attendance and active, respectful participation. More than three absences, including from evening screenings, will affect your grade. 15%

Group project. 20%

Discussion Facilitation. On Thursdays two or three students will initiate our discussion of the film, linking it with one or more assigned readings and at least one clip (please locate the clip online, through time code or DVD chapter in advance). Because you will see the film for the first time the evening before, these will be relatively loose, 20-30 minute discussions. You may wish to pose discussion questions or arrange in-class activities.

Video Essay. For the final class project, each group will produce a 5-minute video essay bringing critical questions in queer media studies to bear on the media text screened for class (or a closely related, approved, text). Training will be provided in class. Due week 13 and presented in class.

Responses. Assigned in rotation, with each student posting three times for our Thursday class period. These 1-page responses should respond concretely to one or more readings as well as comment on the media text. Titles of responses should include your name and the author of the article and the number of your post. Writers will be asked to summarize their post and are expected to take an active role in class discussion. Additional responses to prompts or guest speakers may be assigned. These responses will not be formally graded. In most cases, if a post is due the same day as another assignment, you have a 24-hr extension on the other assignment. 15%

Papers. prompts will be given in class, these may build on your responses.

5-page paper, due week 5 15%

5-page paper, due week 9 15%

5-page paper, due finals week 15%

Disability accommodations:

If you believe you need accommodations for a disability or a chronic medical condition, please email Student Disability Services at studentdisabilityservices@swarthmore.edu as soon as possible to arrange an appointment to obtain a formal Accommodations Letter, as appropriate. For details about the accommodations process, [visit the Student Disability Services website](#). You are also welcome to contact me privately to discuss your academic needs.

Provocative content:

Course materials will include and interrogate sexual, aesthetic, and ideological content of many kinds, some of it disturbing. Students taking the class agree to engage with the work and are advised to do course readings before screenings to know what to expect.

The syllabus is subject to change! Please consult Moodle and read email for updates.

Fall 2018

Professor White

Queer Media

Week 1 Bodies and Pleasures

- 9/4 Introduction
Screening in class: *Dyketactics* (Barbara Hammer, 1974, 4 min.), *Mario Banana I* (Andy Warhol, 1964, 4 min.)
- 9/5 *Shortbus* (John Cameron Mitchell, 2006, 101 min.)
- 9/6 Gayle Rubin, "Thinking Sex" LGSR
Michael Warner and Lauren Berlant, "Sex in Public" QSR

Week 2 Queer Media Genealogies

- 9/11 Michel Foucault, *The History of Sexuality: An Introduction*, volume 1, pp. 16-49
Eve Sedgwick, "Epistemology of the Closet" LGSR
- 9/12 *Un Chant d'amour* (Jean Genet, 1950, France, 25 min.)
Mädchen in Uniform (Leontine Sagan, Germany, 1931, 90 min.)
- 9/13 Ruby Rich, "From Repressive Tolerance to Erotic Liberation"
Richard Dyer, "Shades of Genet" (excerpt)
Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" (excerpt, LGSR)

Week 3 Outlaws and Aesthetes: Queer Avant-gardes

- 9/18 Jack Babuscio, "Camp and the Gay Sensibility"
Susan Sontag, "Notes on Camp"
- 9/19 *Scorpio Rising* (Kenneth Anger, 1964, 28 min.)
Blow Job (Andy Warhol, 1963-4, 26 min.)
Carmelita Tropicana (Ela Troyano, 1996, 30 min.)
- 9/20 Juan Suarez, "Queer, Pop, or Fascist?: Kenneth Anger's *Scorpio Rising*" (excerpt)
Jose Muñoz, "Sister Acts"
Optional: Ara Osterweil, "Andy Warhol's *Blow Job*"

Week 4 Reel Lives

- 9/25 Tom Waugh from *The Fruit Machine*
 Optional: Bill Nichols, “The Voice of Documentary”
 Optional: Richard Dyer, “From and for the Movement”
- 9/26 *Portrait of Jason* (Shirley Clarke, 1967, 105 min.)
Word Is Out (Mariposa Film Group, 1977, 124 min.)
- 9/27 Greg Youmans from *Word Is Out*
 Irene Gustrafson, “Putting Things to the Test”
 Clip from *Jason and Shirley*

Week 5 Queering the Archive

- 10/2 Ann Cvetkovich, “From the Archives of Lesbian Feeling”
 Clips from *Forbidden Love*, *Golden Gate Girl*
- 10/3 *The Heart’s Mouth* (Erica Cho, 2013, 3 min.)
Looking for Langston (Isaac Julien, 1989, 45 min.)
Watermelon Woman (Cheryl Dunye, 1996, 90 min.)
- 10/4 Kobena Mercer, “Dark and Lovely”
 Robert Reid Phar, “Makes Me Feel Mighty Real”
 Clips from *Tongues Untied*, *Brother to Brother*

PAPER 1 DUE

Week 6 Affect and Activism

- 10/9 *United in Anger: A History of ACT UP* (Jim Hubbard, 2012, 93 min.)
 ACT UP Oral History Project, look at online
 Douglas Crimp, “Mourning and Melancholia”
- 10/10 Guest speaker, Richard Fung
- 10/11 *Sea in the Blood* (Richard Fung, 2000, Canada, 24 min.)
 Lily Cho, “Future Perfect Loss: Richard Fung’s Sea in the Blood”
 Richard Fung, “Looking for My Penis”

FALL BREAK: Watch an example of New Queer Cinema

Week 7 New Queer Cinema and its Legacy

- 10/23 B. Ruby Rich excerpts from *New Queer Cinema: The Director's Cut*
- 10/24 *Moonlight* (Barry Jenkins, 2016, 101 min.)
Carol (Todd Haynes, 2015, 118 min.)
- 10/25 Michael B. Gillespie interview with Barry Jenkins
 E. Patrick Johnson, "Quare Studies" QSR
 Patricia White, "A Lesbian *Carol* for Christmas"

Week 8 Haunted Hollywood

- 10/30 Stream: *The Celluloid Closet*
 Richard Dyer, "Seen to Be Believed: Some Thoughts on the Representation of Gay People as Typical"
- 10/31 *Rope* (Alfred Hitchcock, 1948, 90 min.)
The Haunting (Robert Wise, 1963, 112 min.)
- 11/1 D. A. Miller, "Anal Rope"
 Patricia White, "Female Spectator, Lesbian Specter"

Week 9 Trans/feminist Film

- 11/6 Susan Stryker, "T Time: A Queer Media Manifesto"
 Gayle Solomon, "Transfeminism and the Future of Gender"
- 11/7 *By Hook or By Crook* (Harriet Dodge and Silas Howard, 2001, 98 min.)
Wildness (Wu Tsang, 2012, 74 min.)
- 11/8 J. Halberstam, "Transgender Butch"
 Lisa Henderson from *Love and Money*

PAPER 2 DUE

Week 10 Trans/national Queer Cinema

- 11/13 Judith Butler, "Imitation and Gender Insubordination"
 Jasbir Puar, "Queer Times, Queer Assemblages" QSR
- 11/14 *Chic Point* (Sharif Waked, 7 min.)
Madame Satã (Karim Ainouz, 2002, 105 min.)

11/15 Karl Schoonover and Rosalind Galt, from *Queer Cinema in the World*

Week 11 Global Gayze, Local Identities

11/20 Olivia Khoo, “The Ground Beneath Her Feet: Faultlines in *Let’s Love Hong Kong*”
 Helen Leung, “Archiving Queer Feelings in Hong Kong” QSR
 Stream: *Ho Yuk Let’s Love Hong Kong* (Yau Ching, 2002, Hong Kong, 82 min.)

11/22 Happy Thanksgiving!

Week 12 New Queer Television

11/27 Lynne Joyrich, “Queer Television: Currents, Flows, and (Main)streams”
 Stream: *Transparent*, selected episodes
 Amy Villarejo, “Jewish, Queer-ish, Trans, and Completely Revolutionary:
 Jill Soloway’s *Transparent* and the New Television”

11/28 Queer TV selections chosen by students

11/29 Ron Becker from *Gay TV in Straight America*; additional readings TBD

Week 13 New Queer Platforms*

12/4 Yoel Roth, “No Fats, no Femmes, no Privacy?”
 Julie Russo, “Textual Orientation: Queer Female Fandom Online”

12/5 TBD

12/6 Diana Pozo et al, “The Queerness and Games Conference”
 Claudia Lo, “Everything Is Wiped Away”

*all texts by Swarthmore alums

Week 14 Conclusion

12/11 Video essays screened in class

FINAL PAPER DUE DATE TBA