FMST 046/ENGL 091 Professor White

Fall 2011 Kohlberg 111A, x 8148

W 1:15-4; K116 office hrs: T Th 11:30-12:30

Screening M 7-10 LPAC 101 2-3, W 10-11 and by appt

**Queer Media**

The history of avant-garde and experimental media has been intertwined with that of gender non-conformity and sexual dissidence, and even the most mainstream media forms have been queered by subcultural reception. 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 and serial television. Emphasis is placed throughout on ways the constructed nature of sexual identity and experiments in the language of film have been historically articulated. How are sexual identities mediated by popular and elite culture? How do lesbian and gay film and videomakers and viewers “queer” sexual norms and standard media forms? What strategies and modes of address have been employed in specific communities, national or diasporan cultures? Readings in feminist, queer, and film and media studies and emphasis inform close formal analysis and contextual accounts of films and other media works. Coursework in Film and Media Studies, Gender and Sexuality Studies recommended. This course counts for the programs in Gender and Sexuality Studies and Interpretation Theory.

**Required Text Available at the Bookstore:**

Abelove, Henry, Michele Aine Barale, et al, eds. *The Lesbian and Gay Studies Reader*. Routledge, 1993. Referred to on syllabus as LGSR

**Additional Texts Available at the Bookstore:**

Aaron, Michel, ed. *New Queer Cinema*. Rutgers UP. 2004.

Becker, Ron *Gay TV in Straight America*, Rutgers UP, 2006.

Butler, Judith. *Gender Trouble.* Routledge, 1990.

Dyer, Richard. *Now You See It*. Routledge, 2003. (Recommended)

Foucault, Michel. *The History of Sexuality, vol. 1: Introduction*.

Fuss, Diana, ed. *Inside/Out: Lesbian Theories, Gay Theories.* Routledge, 1991.

All readings are available on the Blackboard site except those in the Lesbian and Gay Studies Reader. Please print them out and bring them to class for reference.

DVDs of the films screened for class are on overnight reserve at McCabe for your consultation. *Please* do not check out films needed for class that week. Credits and filmographies are available on the Internet Movie Database. Clips on the syllabus will be shown in class

Those who have not taken a previous film course should consult the following for terminology:

Timothy Corrigan & Patricia White. *The Film Experience*. Bedford St. Martin’s, 2nd ed. 2009.

A selection of supplemental and background texts can be found on reserve (see Tripod for list). I will also include some optional readings on the site and communicate any changes via email or on the course Blackboard site.

**Requirements:**

**Discussion Facilitation and follow-up paper:** Each week after my lecture/intro to the week’s themes during the first half of the semester, two students will facilitate our discussion of the film, linking it with one or more assigned readings, for 20-30 minutes, including a clip. Two weeks later, facilitators will post a 4-page individual or 6-page joint facilitation paper on the week’s topic. 10%

**Responses:** Assigned weekly by groups of three, with each group posting four times. These 1-page posts should respond concretely to one or more readings as well as comment on the film and should be posted to the Discussion Board by 10 am Wed. Titles of posts should include your name and the author of the article. Writers may be called on to summarize their posting and are expected to take an active role in class discussion. These will not be formally graded and may not be returned. **One response paper will be revised** and submitted during week 10. 20%

**Presentation** to be done in pairs during the second half of the semester on a film related to the week’s topic. Summary to be posted on blackboard; can be incorporated in final paper. 10%

**Papers** incorporating the theoretical perspectives we’ve considered:

**4-5-page** paper, due week 5, will use formal evidence to discuss strategies of political and aesthetic representation in an lgbtq documentary selected from a list provided or pre-approved. 20%

Final **8-10-page** research paper, due December 15, topic and bibliography to be approved in advance. 30%

**Regular attendance and active, respectful participation**; more than three absences will affect your grade, including evening screenings. Please turn off all cell phones and electronic devices during screenings (both because of noise and light) and class. 10%

**Writing guidelines**

Please double-space all printed assignments, using 12-pt font and 1-inch margins all around, numbering your pages. MLA citation style is preferred; see the guide to Plagiarism and Citation at the Dept. of English Literature website: <http://www.swarthmore.edu/x10027.xml>. Please include director and year of release in parenthesis after the first mention of a film title. Credits and release dates can be found at IMDB.com. You do not need to cite dialogue from a film.

**Disability Accommodations**

If you believe that you need accommodations for a disability, please contact Leslie Hempling in the Office of Student Disability Services (lhempli1) to set up an appointment. For details visit <http://www.swarthmore.edu/x7687.xml>.

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**Queer Media**

**Week 1 Queer Sense and Sensibility**

8/29 *Velvet Goldmine* (Todd Haynes, 1998, 119 min.)

8/31 Susan Sontag, “Notes on Camp”

Richard Dyer, “Seen to Be Believed”

Judith Butler “Imitation and Gender Insubordination” LGSR (begin)

 Selections from *Camera Obscura* special issues: Fabulous! Divas Part 1 & 2

**Week 2 Queer Historiographies**

9/5 *Mädchen in Uniform* (Leontine Sagan, 1931, Germany, 89 min.)

9/7 B. Ruby Rich, “From Repressive Tolerance to Erotic Liberation”

Michel Foucault, *History of Sexuality:An Introduction,* Parts 1 & 2

Eve Sedgwick, “The Epistemology of the Closet” LGSR

Clip from *Different From the Others* (Richard Oswald, 1919, Germany, 50 min.)

Richard Dyer “Weimar: More or Less Like the Others”

Related: Adrienne Rich, “Compulsory Heterosexuality” LGSR

 Martha Vicinus, “ ‘They Wonder to Which Sex I Belong” LGSR

**Week 3 Queer Avant-gardes**

9/12 *Un Chant d’amour* (Jean Genet, 1950, 25 min.)

*Scorpio Rising* (Kenneth Anger, 1964, 28 min.)

*Blow Job* (Andy Warhol, 1963-4, 26 min.); and *Mario Banana* no. 1 (1964, 4 min.)

*Dyketactics* (Barbara Hammer, 1974, 4 min.)

9/14 Richard Dyer skim “Shades of Genet” from *Now You See It*

Michel Foucault, *History of Sexuality: An Introduction*, “Domain”

Juan Suarez, “Queer, Pop, or Fascist?: Kenneth Anger’s *Scorpio Rising*”

 From *Pop Out: Queer Warhol*

Frances Negron on Mario Montez

Douglas Crimp, “The Boys in My Bedroom” LGSR

Monique Wittig, “One Is Not Born a Woman” LGSR

Clips from *Salome*, *Orpheus, Borderline, Flaming Creatures, Freak Orlando*

**Week 4 Documentary Strategies**

9/19 *Word is Out* (Mariposa Film Group, 1977, 132 min.)

*Testing the Limits* (1987, 28 min.)

9/21 Gayle Rubin, “Thinking Sex” LGSR

Audre Lorde, “Uses of the Erotic: The Erotic as Power” LGSR

John D’Emilio “Capitalism and Gay Identity” LGSR

Tom Waugh, “Walking on Tippy Toes: Lesbian and Gay Liberation Documentary”

Simon Watney, “The Spectacle of AIDS” LGSR

Alex Juhasz from *AIDS TV*

Richard Dyer, “From and For the Movement”

**Week 5 Queering the Archive**

9/26 *Looking for Langston* (Isaac Julien, 1989, UK, 45 min.)

*Watermelon Woman* (Cheryl Dunye, 1996, 90 min.)

9/28 Isaac Julien and Kobena Mercer, “Dark and Lovely”

 Robert Reid Phar, “Makes Me Feel Might Reel”

Ann Cvetkovich, “From the Archives of Lesbian Feeling”

Clips from *Tongues Untied, Brother to Brother*

PAPER DUE

**Week 6 From Subculture to Niche Audience**

10/3 *The L Word* Pilot; *Glee*, “Duets”

10/5 Ron Becker from *Gay TV in Straight America*

Lynne Joyrich, “The Epistemology of the Console”

Michele Aaron, “The L Word, the Small Screen, the Bigger Picture”

Katherine Sender from *Business, Not Politics: The Making of the Gay Market*

Lisa Duggan from *Twilight of Equality*

FALL BREAK

**Week 7 Mediating Queer Israel/Palestine**

10/17 *Zero Degrees of Separation* (Elle Flanders, 2005, 85 min.)

*Chic Point* (Sharif Waked, 7 min.)

10/19 Jasbir Puar, from *Terrorist Assemblages*

GLQ special issue on Israel/Palestine (selections)

**Week 8 Global Gayze, Local Identities**

## 10/24 *Queer China, “Comrade: China* (*Zhi Tong Zhi)* (**Cui Zi’en, 2008, PRC, 60 min.)**

 *Ho Yuk Let’s Love Hong Kong* (Yau Ching, 2002, Hong Kong, 82 min.)

10/26 Olivia Khoo, “The Ground Beneath Her Feet: Faultlines in *Let’s Love Hong Kong*”

Helen Leung, “New Queer Cinema and Third Cinema” in Aaron

Yau Ching, “Bridges and Battles”

Cui Zi’en interview

Clips from *Yin and Yang* (Stanley Kwan)

 **Weeks 9 and 10 Reading the Code(s)**

10/31 *The Haunting*  (Robert Wise, 1963, 112 min.)

11/2 no class (make up class week 14)

11/7 *Rope* (Alfred Hitchcock, 1948, 80 min.)

11/11 Patricia White, “Female Spectator, Lesbian Specter”

Laura Mulvey, “Visual Pleasure and Narrative Cinema”

D.A. Miller, “Anal Rope”

Robin Wood, “Hitchcock’s Murderous Gays”

Skim: Production Code

 Clips from *The Celluloid Closet*

(NB: class held Friday instead of Wednesday)

**Week 11 New Queer Cinema**

11/14 *Swoon* (Tom Kalin, 1992, 82 min.)

*They are Lost to Vision Altogether* (Tom Kalin, 1989, 13 min.)

11/16 Leo Bersani, “Is the Rectum a Grave?”

Michel Aaron, “Introduction” from *New Queer Cinema*

B. Ruby Rich “New Queer Cinema”

 Monica Pearl, “AIDS and New Queer Cinema” in Aaron

Amy Taubin, “Sons of Scorsese”

 Interview with Tom Kalin

 Christine Vachon, from *Shooting to Kill*

Michel Foucault*, History of Sexuality*, Part 5

**Week 12 New Queer Cinema II**

11/21 Tom Kalin visit 7pm Cinema

11/22 *Paris Is Burning* (Jennie Livingston, 1990, 71 min.)

(NB: Tuesday screening on Bryn Mawr campus; Jennie Livingstone and Judith Butler in dialogue after the screening (if you have a compelling conflict you can make up the film)

11/23 Judith Butler, *Gender Trouble* (excerpts) and “Gender Is Burning”

 Jackie Goldsby, “Queens of Language”

 Anat Pick, “New Queer Cinema and Lesbian Films” in Aaron

 **Week 13 Transgender Narratives**

11/28 *Boys Don’t Cry* (Kimberly Peirce, 1999, 118 min.)

11/30 Selections from “The *Boys Don’t Cry* Debate”

 Judith Halberstam, “The Brandon Archive”

 Dean Spade, “Mutilating Gender”

Clips from *Brandon Teena, Southern Comfort*

Michele Aaron, “The New Queer Spectator” in Aaron

Christine Vachon talk at Temple, transportation to be arranged

**Week 14 Remix: Hybrid Identities and Media Forms**

12/5 *Me and Rubyfruit* (Sadie Benning, 1989, 6 min.)

*Pirated!* (Nguyen Tan Hoang, 2000, US, 11 min.)

*We Got Moves You Ain’t Even Heard Of* (Erica Cho, 1999, 10 min.)

*Girltrash* (Angela Robinson, 2007, webisodes)

*Tarnation* (Jonathan Caouette, 2003, 88 min.)

12/7 Lauren Berlant and Beth Freeman, “Queer Nationality”

 Lee Edelman from *No Future*

Jose Munoz from *Cruising Utopia*