

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Art Education

Academic Unit

Art Education

Book 3 Listing (e.g., Portuguese)

835 **Media Representations of LGBT Subjects**

Number Title

LGBT: Media Subjects

Graduate

5 (five)

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn x

Winter

Spring

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Survey of social standpoints on visual culture and cinematic representations of (homo)sexualities through readings, film viewings, class discussions and presentations of independent research.

Quarter offered: AU Distribution of class time/contact hours: 2-2.5 hr/cl.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Grad standing

Exclusion or limiting clause: N/A

Repeatable to a maximum of 0 credit hours.

Cross-listed with: part of the Graduate Interdisciplinary Specialization in Sexuality Studies

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No

GEC: Yes No

Admission Conditions Course: Yes No

Off-Campus: Yes No

EM: Yes No

Honors Embedded Statement: Yes No

Service Learning Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 130901 Subsidy Level (V, G, T, B, M, D, or P) M

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

This course creates a space where graduate students across disciplines can explore how the (homo)sexual subject is and has been socially and culturally constructed and contested through visual cultural and cinema. As an elective for the department of Art Education and the interdisciplinary Sexuality Studies spepecializtion/minor the course allows students to reflect on how subject positions are created and norms are reinscribed or contested through visual media.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 New course to be offered as an elective at the graduate level on alternating years (and only if demand warranted, more frequently).

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: N/A

6. Expected Section Size: 12 Proposed number of sections per year: every other year

7. Do you want prerequisites enforced electronically? (see OAA manual for what can be enforced) Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

CONTACT PERSON: James H. Sanders III E-MAIL: Sanders-iii.1@osu.edu PHONE: 614-292-0266

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

Christine Baekgen Morris Christine Baekgen Morris 5-22-08

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

Patricia L. Stuber Patricia L. Stuber 5-22-08

3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Course Syllabus:
Media Representations of LGBT Subjects
ArtEduc 835 – Five (5) Credit Hours
Quarter: Dates, times, Classroom

Instructor: Dr. James H. Sanders III
Office Hours: x – y and by appointment (614) 292-0266
Office: 351 Hopkins Hall, 128 N. Oval Mall
E-Mail: sanders-iii.1@osu.edu

Course Description

This five (5) credit hour graduate course critically examines the historical and theoretical constructions in social and cultural attitudes toward (homo)sexualities. Focusing on those visual and cinematic expressions of gay and lesbian filmmakers' and their sexuality as a subject, class readings and films will (re)consider how sexuality is constructed in and through visual culture. Course content and class discussions will:

- Explore the multiple social, political, religious, and economic contexts and conditions in which visual representations of sexualities have been (re)produced and challenged.
- Cross-examine the underlying ideologies and individuals served by both representations and suppressions of visual depictions of sexual subjects in cultures around the world.
- Consider psychological impact of socio-sexual mores on individual identity development and sense of personal wellbeing across historic epochs and geographies.
- Review (art) educators' and policy maker's political, moral and ethical responsibility and the challenges faced in addressing sexual subjects in public (school) spaces.

Continually evolving concepts of *queer intelligibility* will be explored—interrogating those definitions, purposes and values embedded in within the cinema, museum, and school (among other institutions). Class readings draw on literature from anthropology, art criticism, art history, philosophy, political science, sociology, cultural theory, and film studies. Particular attention is paid to shifts in contemporary social understandings resultant from staged artist-interventions, historic studies, television and filmic representation.

Course Objectives

By the end of the quarter students will be able to demonstrate a grasp of how visual culture and cinematic representations have (re)defined and contested the (homo)sexual subject through:

- classroom discussion of social and political interests operating within and across arts disciplines—including those that (re)produce and (de)construct the (homo)sexual subject
- weekly written film/reading responses that define/discuss key concepts and performances
- a final research paper/class presentation that appropriately applies key concepts/theories covered in the course in discussing how social attitudes toward (homo)sexual subjects have been shaped, represented, and questioned by a cinematic or visual cultural products.

Required Texts

Thomas Piontek (2006). *Queering Gay and Lesbian Studies*. Urbana & Chicago: University of Illinois Press.

E-readings: See required and supplementary readings below.

Student Responsibilities & Course Policies

1. **Attendance:** As the course involves discussions, lecture/performance presentations and field trips, regular and timely attendance is required. *All absences require an email to the instructor explaining the reason for the absence, preferably before the class meeting.* In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals, etc.) *A student's final course grade will be reduced by 1/3 letter grade for each unexcused absence that occurs after one excused or unexcused absence.* It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems. Two incidents of unexcused tardiness and/or leaving class early equals one unexcused absence.

2. **Class Participation:** Active participation in classroom discussions is a course requirement, and counts for 20% of the final course grade. Excessive absences (see #1 above), highly inconsistent or non-participation in class discussions (few or no in-class remarks) will negatively impact class participation. Quality participation (.5 point/week possible for each) includes:

- Proper preparation for class (posing at least one discussion question for each reading);
- Written evidence of discussion preparation (summarize key concepts in all readings)
- proposing pertinent/professionally meaningful responses to queries during discussion;
- offering relevant comments (i.e. those emerging from your personal research interests).

3. **Assignments:** All written assignments are to be submitted as email attachments (MS Word) no later than time noted on the given due date, unless a student has received the instructor's prior approval. Assigned paper grades are reduced by 1/3 a letter grade for every weekday an assignment has not been handed in after the assigned due date.

4. **Disability Services:** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

5. **State of Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism

and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the **Code of Student Conduct** (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Writing Assignments:

Weekly Film Response Papers are limited to one, double-spaced page (250 words) and are due on Tuesdays following the Thursday night film(s) screening. These offer students an opportunity to unpack film narratives and discuss them in light of course readings and personal interests.

Thematic Essays (two) of between 750-1250 words are due in weeks 5 and 8 (see calendar). Each three-to-five page paper is to intertextually analyze one or more course-viewed films and assigned readings. Students are expected to clearly define the specific theme that is explored.

Independent Research Paper of (2,000 – 3,000 words) is due at end-of-quarter. This research paper on any sexuality subject of personal interest may include in-depth film analyses, discussion of a visual artist's body of work, a specific representational problem, or an exploration of an audience impacted by media representations. Final research papers are to also be presented (preferably employing power-point) during the last class meeting.

Visual media representation papers are to include primary and secondary source documents, and address the following considerations:

- a brief description or synopsis of the visual or filmic representation(s)
- a discussion of the ideologies operating within the visual representation(s)
- an analysis of the social context in which the representation(s) was/were produced
- an examination of themes operating across the media production (race, class, gender, etc.)
- identification of who is (dis)served by the media representation
- a discussion of how the media portrayal of sexuality fits within current policy discourses, aligns with other media representations, and are considered by media pundits and cultural theorists
- assess how the representation(s) might impact those of varied/multiple sexual identification

Issue-based papers and presentations must be based on no less than five sources of data (including both on-line and printed texts), and include the following data and analyses:

- Identify why you elected to examine the given issue or problem
- define and socially contextualize the issue or problem examined
- describe how it came to be identified as a problem (by whom and in whose interests)
- discuss how the given issue/problem has evolved over time (provide media examples)
- identify the issue's impact on individuals and those community(ies) in which they exists
- identify what profession(s) is/are best positioned to address the identified problem
- review the range of possible remedies or solutions to the given issue/problem
- identify which of the available remedial actions you find most feasible and/or effective

All research papers should further:

- follow APA guidelines, properly citing all data sources and style requirements
- intertextually analyze multiple forms of data (primary documents, testimony, etc.);
- discuss and interpret the "fit" between published and performed evidence;

- appropriately reference class readings (among other source documents);
- illustrate an understanding of visual cultural theories, social critique and research methods introduced and studied within the course.

Evaluation

Assessment Criteria for Writing Assignments: Each of the assessment criteria below receives 5 points. Twenty (20) points are possible (5 points x 4 writing assessment criteria). The grade for the assignment is determined by dividing the total by 5. (IE: 16 points divided by 5= 3.2; 3.2=B)

1. The paper's thesis and arguments are clearly presented. (5 points)
2. Arguments are effectively organized and supported by adequate citations. (5 points)
3. Grammatical/mechanical elements and adopted style are controlled/followed. (5 points)
4. Specific criteria of the class assignment (see above) have been met. (5 points)

Marks and Scale

A	4.00	(19-20 points)
A-	3.66	(18-18.99 points)
B+	3.33	(17-17.99 points)
B	3.00	(16-16.99 points)
B-	2.66	(15-15.99 points)
C+	2.33	(14-14.99 points)
C	2.00	(13 -13.99 points)
C-	1.66	(12-12.99 points)
D+	1.33	(11-11.99 points)
D	1.00	(10-10.99 points)
E	0.00	(.01-9.9 points)

Grade Distribution

20 %	Weekly response paper
15 %	Thematic Essay #1 (week 4)
15%	Thematic Essay #2 (week 7)
25 %	Research Paper
5%	Final Paper Presentation
20 %	Classroom participation/attendance

CALENDAR
Visual Cultures and the Social/Cinematic Construction of (homo)Sexualities
Art Education 835

Readings are listed by class/week in which that reading will be discussed. Class participants are expected to read all articles and prepare a written question about each assigned reading and email that to Dr. Sanders by noon *in advance* of the class meeting in which it will be discussed.

Week 1: Cruising cinematic constructions: defining course objectives

<i>Who are we?</i>	Introductions
<i>Why are we here?</i>	Review syllabus, course overview and assignments
<i>What do we expect to learn?</i>	Sign Up for Film Discussion Leadership

Film: *Celluloid Closet* (101 minutes)

Week 2: Sexual intelligibility and LGBT/Queer theory conflict

How do theories of sexuality shape media reception & portrayals? Group Discussion
 Responses to *Celluloid Closet*

Readings: Thomas Piontek (2006). *Queering Gay and Lesbian Studies*. Urbana & Chicago: University of Illinois Press.

Films: *Stolen Moments* (91 minutes)
Looking for Langston (45 minutes)

Week 3: (In)visibility; legal policies & cultural naming of lesbian sexuality

How do portrayals & reception of sexual subjects shift over time? Group Discussion
 Responses to Films from Thursday's viewing
 Review of questions on weekly readings
 Sign up for final research topics

Group activity: queering the curriculum and Pre-k-12 assessment (a class board game)

Readings:

Rich, Adrienne (1999). Compulsory Heterosexuality and Lesbian Existence [orig. 1980]. In Richard Parker and Peter Aggleton (Eds.), *Culture, Society and Sexuality: A Reader* (pp. 199-225). London: UCL Press.

Plummer, Ken (2000). Mapping the Sociological Gay: Past Presents and Futures of a Sociology of Same Sex Relations. In Theo Sandfort, Judith Schuyf, Jan Willem

- Duyvendak, & Jeffrey Weeks (Eds.) *Lesbian and Gay Studies: An Introductory, Interdisciplinary Approach* (pp. 46-60). Thousand Oaks, CA: Sage.
- Brown, Karen McCarthy (2002) Mimesis in the Face of Fear: Femme Queens, Butch Queens, and Gender Play in the Houses of Greater Newark. In Stephen Ellingson & M. Christian Green (Eds.). *Religion and Sexuality in Cross-cultural Perspective* (pp. 165-183). New York & London: Routledge.
- Lisotta, Christopher (2007). Losing a Founding Mother. *The Advocate* (March 27): 13.

Films: *Un Chant d'amour* (Jean Genet – 26 Minutes)
Fireworks (20 min.)
Nitrate Kisses Barbara Hammer (67 minutes)

Week 4: Mid 20th c. artist-filmmakers' representations of sexuality and desire

How do artists' represent the desire & eros? Group Discussion
What does it mean to classify and display them? Review responses to films
 Cross-examine questions on weekly readings

Readings:

- Hammer, Barbara (1993). The Politics of Abstraction. In Martha Gever, John Greyson & Pratibha Parmar. *Queer Looks: Perspectives on Lesbian and Gay Film and Video* (pp. 70-75). New York: Routledge.
- Dyer, Richard (1990). Shades of Genet. *Now You See It: Studies on Lesbian and Gay Film* (pp. 47-101). London & New York: Routledge.
- Parmar, Pratibha (1993). The Moment of Emergence. In Martha Gever, John Greyson & Pratibha Parmar, *Queer Looks: Perspectives on Lesbian and Gay Film and Video* (pp. 3-11). New York: Routledge.
- Cocteau, Jean (2003). Introduction by Margaret Crosland,. *Erotica: Drawing*. London & Chester Springs: Peter Owen. (pp. 5-9).

Performance/Film: e.g. Lustivious/Luster (Drake Union)

Week 5: Performing identities: queerly unpacking race and sexualities

How are (homo)sexualities depicted in print media and film? Group Discussion
 Responses to Queer Black Filmmakers & Readings
 Review first assignment, design rubric for its assessment

Readings:

- Mercer, Kobena (1993). Dark and Lovely Too: Black Gay Men in Independent Film. In Martha Gever, John Greyson & Pratibha Parmar *Queer Looks: Perspectives on Lesbian and Gay Film and Video* (pp. 238-256). New York: Routledge.

- Julien, Isaac (2000). Black Is, Black Ain't: Notes on De-Essentializing Black Identities. *The Film Art of Isaac Julien* (pp. 72-77). Annendale-on-Hudson, NY: Center for Cultural Studies.
- Julien, Isaac & Savage, Jon (2000). Queering the Pitch: A Conversation. *The Film Art of Isaac Julien* (pp. 84-91). Annendale-on-Hudson, NY: Center for Cultural Studies.
- Warr, Tracey & Jones, Amelia (2006). Performing Identity. *The Artist's Body* (pp. 241-274). New York & London: Phaidon Press Ltd.
- Hardy, Ernest (2003). Young Soul Rebels: Negro/Queer Experimental Filmmakers. *Millennium Film Journal* (41): 22-31.

Assignment: select a film from those viewed & discussed thus far in the quarter and cross-analyze the filmmaker's treatment of lgbt/queer subjects—discussing their visual and narrative products, and citing readings that support your thesis statement. due October 22, 2007 23:59.

Film: clips from *Trembling Before G-D* (2001: 84 minutes)
One Nation Under God (83 minutes)

Course Mid-Term Evaluation/Class Critique

Week 6: Disciplining bodies: economic, moral & technical discourses...

Whose values and beliefs warrant preservation?

Group Discussion

How are these values religiously re-inscribed?

Review Final Research Paper

Review responses to films

Cross-examine questions on weekly readings

Reading:

- Asher, Nina (2007). Made in the (Multicultural) U.S.A.: Unpacking Tensions of Race, Culture, Gender, and Sexuality in Education. *Educational Researcher* (36)2: 65-73.
- Benjamin, Mark (2005). The 'Ex-Gay' Agenda: A Journey into the Trenches of a Fundamentalist Crusade. *The Gay & Lesbian Review Worldwide* (12)6: 26, 28-31.
- Besen, Wayne (2007). The politics of the Ex-Gay Movement. *The Gay & Lesbian Review Worldwide* (14)4: 19-21.
- Wildman, Sarah (2005) Faith Based Equality. *The Advocate Magazine* (September): 37-38.
- Brooten, Bernadette (2003) Lawrence Was Always about Religious Intolerance. *The Gay & Lesbian Review Worldwide* (10) 6: 5-6.
- Gadics, Peter (2007). Surviving a Therapeutic Cult. *The Gay & Lesbian Review Worldwide* (14)4: 25-28.
- Carl Stychin (Ed.) *Sexuality in the Legal Arena* (pp. 194-202). London: Athlone Press.
- National Gay and Lesbian Task Force (2006). Outspoken Season for National Religious Leadership Roundtable. *Creating Change (Winter)*: 18-19.
- Marcos, Sylvia (2002). Beyond Binary Categories: Mesoamerican Religious Sexuality. In Stephen Ellingson & M. Christian Green (Eds.) *Religion and Sexuality in Cross-cultural Perspective* (pp. 111-135). New York & London: Routledge.

Film: clips from *The Crying Game* (1992: 112 minutes)
 clips from *Boys Don't Cry* (1999: 118 minutes)
By Hook or By Crook (95 minutes)

Week 7: Evolution of transgender representations

What shifts have occurred in American Media representations?

Group Discussion

Review responses to films

Discuss class participants' questions on weekly readings

Readings:

- Goldsby, Jackie (1993). Queens of Language. In Martha Gever, John Greyson & Pratibha Parmar *Queer Looks: Perspectives on Lesbian and Gay Film and Video* (pp. 108-115). New York: Routledge.
- Halberstram, Judith (2005). The Transgender Look. In *a Queer Time & Place: Transgender Bodies, Subcultural Lives* (pp. 76-96). New York: NYU Press.
- Gay & Lesbian Alliance Against Defamation (2007). TV's Transgender Evolution. *Media Matters (Spring): 7*.
- Rich, B. Ruby (2004). New Queer Cinema. In Michele Aaron (Ed.) *New Queer Cinema: A Critical Reader* (pp. 15-22). New Brunswick, NJ: Rutgers University Press.
- hoogland, renée c. (2000). Fashionably Queer: Lesbian and Gay Cultural Studies. In Theo Sandfort, Judith Schuyf, Jan Willem Duyvendak, & Jeffrey Weeks (Eds.) *Lesbian and Gay Studies: An Introductory, Interdisciplinary Approach* (pp. 161-174). Thousand Oaks, CA: Sage.

Film: *Before Nightfall (Julian Schnable)* (133 minutes)

Assignment: Written summary/cross-reading of one film & reading due 11/29/07:23:59

Week 8: Democratic values, human rights and discourses of disease

Group Discussion

Review responses to films

Cross-examine questions on weekly readings

Readings:

- Kalin, Tom (1992). Flesh Histories. In Allen Klusacek & Ken Morrison (Eds.) *Leap in the dark: AIDS, art and contemporary cultures* (pp. 120-135). Montreal Canada: Véhicule Press.
- Sánchez-Eppler, Benigno (2000). Reinaldo Arenas, Re-writer Revenant, and the Repatriation of Cuban Homoerotic Desire. In Cindy Patton, Cindy & Benigno Sánchez-Eppler (Eds) *Queer Diaspora* (pp. 154-182). Durham, NC & London: Duke University Press.

Gonzalez-Torres, Felix (1996). A Hispanic Homosexual Man. In Linda Weintraub, Arthur Danto & Thomas McEvilley: *Art on the Edge and Over: searching for Art's Meaning in Contemporary Society 1970s-1990s* (pp. 109-116). Litchfield, CT Art Insights.

Arguelles, Lourdes & Rich, B. Ruby (1989) Homosexuality, Homophobia, and Revolution: Notes Toward an Understanding of the Cuban Lesbian and Gay Male Experience. In Martin Duberman, Martha Vicinius & George Chauncey, Jr. *Hidden from History: Reclaiming the Gay and Lesbian Past* (pp. 441-455). Meridian.

National Gay and Lesbian Task Force (2006). Policy Institute Releases—Hispanic and latino Same-Sex Couple Households In the United States: A Report from the 2000 Census. *Creating Change (Winter)*: 18-19.

Martin, Jorge (2006). Dreaming Opera: Adapting Before Nightfall. *The Gay & Lesbian Review (13)* 5: 24-25.

Hallas, Roger (2003). The Resistant Corpus: Queer Experimental Film and Video and the AIDS Pandemic. *Millennium Film Journal (41)*: 52-60.

Film: *Shortbus* (2006: 101 minutes) a film by J. C. Mitchell

Week 9: The cultural (re)construction of playful provocations & pleasure

Disrupting the gendered body as a site of transgression

Group Discussion

Review responses to films

Explore questions concerning weekly readings

Readings: Aaron, Michele (2004). New Queer Cinema: An Introduction. In Michele Aaron (Ed.), *New Queer Cinema: A Critical Reader* (pp. 3-13). New Brunswick, NJ: Rutgers U. Press.

Aaron, Michele (2004). New Queer Spectator. In Michele Aaron (Ed.), *New Queer Cinema: A Critical Reader* (pp. 187-200). New Brunswick, NJ: Rutgers University

Plummer, Ken (2006). Critical Humanism, and Queer Theory: Living With the Tensions. In Denzin & Lincoln (Eds.), *Sage Handbook of Qualitative Research* (pp. 311-327; 357-373). Thousand Oaks, CA: Sage.

Film: *Adventures of Priscilla Queen of the Desert* (1994: 104 min.)

Clips from *My Beautiful Lauderette* (1995: 97 minutes) (featuring Daniel Day Lewis)

Clips from *Breakfast on Pluto* (2005: 135 Minutes) written & directed by Neil Jordan

Week 10: Exploration of identities in the United Kingdom.

Group Discussion

Review responses to films

Cross-examine questions on weekly readings

Readings: Tinkcom, Matthew (1999). Warhol's Camp. In Fabio Cleto (Eds.) *Camp: queer aesthetic and the performing subject* (pp. 344-353). Ann Arbor: The University of Michigan Press.

Sontag, Susan (1999). Notes on Camp. [orig.1964 *Partisan Review* (31) 4: 515-530] In Fabio Cleto (Ed.) *Camp: queer aesthetic and the performing subject* (pp. 53-65). Ann Arbor: The University of Michigan Press.

NO CLASS/Thanksgiving

Week 11: Reaching closure, sharing interests and concerns...

Course Evaluation

Film: *Sordid Lives* (2000: 111 minutes) written/directed Del Shores

Research Paper Presentations
Undergraduate Final Paper due

December 3, 2007: Noon

Graduate Students' final draft of research papers due

Filmography

Celluloid Closet (1996: 102 minutes) From Vito Russo's book of same title.

Stolen Moments (1998: 91 minutes) Director/writer Margaret Wescott.

Clips from Maedchen In Uniform (1932: 87 minutes) Leontine Sagan director.

Un Chant d'amour (1950: 26 minutes) written & directed by Jean Genet.

Fireworks (1947: 20 min.) written, directed & edited by Kenneth Anger.

Nitrate Kisses Barbara Hammer (1992: 67 minutes) filmed & edited by Barbara Hammer.

Paris is Burning (1990: 71 minutes) documentary by Jennie Livingston.

Looking for Langston (1988: 45 minutes) written & directed by Isaac Julien.

One Nation Under God (1993: 83 minutes) directed by Teodoro Maniaci & Francine Rzeznik.

Trembling Before G_D (2001: 84 minutes) written & directed by Sandi Simcha Dubowski.

By Hook or By Crook (2001; 95 minutes) written & directed Harriet Dodge & Silas Howard

Clips from *The Crying Game* (1992: 112 minutes) written & directed by Neil Jordan, and *Boys*

Don't Cry (1999: 118 minutes) written & directed Kimberly Pierce, starring Hillary Swank.

Before Nightfall (Julian Schnable) (2000: 133 minutes) Reynaldo Arenas memoir, J. Schnable.

Shortbus (2001: 101 minutes) written & directed by John Cameron Mitchell.

Adventures of Priscilla Queen of the Desert (1994: 104 minutes) written & directed by Stephan Elliot

Sordid Lives (2000: 111 Minutes) Written & Directed by Del Shores.

Alphabetical Listing of Required Readings (available on-line)

- Aaron, Michele (2004). New Queer Cinema: An Introduction. In Michele Aaron (Ed.), *New Queer Cinema: A Critical Reader* (pp. 3-13). New Brunswick, NJ: Rutgers University Press.
- Aaron, Michele (2004). New Queer Spectator. In Michele Aaron (Ed.), *New Queer Cinema: A Critical Reader* (pp. 187-200). New Brunswick, NJ: Rutgers University Press.
- Arguelles, Lourdes & Rich, B. Ruby (1989) Homosexuality, Homophobia, and Revolution: Notes Toward an Understanding of the Cuban Lesbian and Gay Male Experience. In Martin Duberman, Martha Vicinius & George Chauncey, Jr. *Hidden from History: Reclaiming the Gay and Lesbian Past* (pp. 441-455). Meridian.
- Asher, Nina (2007). Made in the (Multicultural) U.S.A.: Unpacking Tensions of Race, Culture, Gender, and Sexuality in Education. *Educational Researcher* (36) 2: 67-73.
- Benjamin, Mark (2005). The 'Ex-Gay' Agenda: A Journey into the Trenches of a Fundamentalist Crusade. *The Gay & Lesbian Review Worldwide* (12) 6: 26, 28-31.
- Besen, Wayne (2007). The politics of the Ex-Gay Movement. *The Gay & Lesbian Review Worldwide* (14)4: 19-21.
- Brooten, Bernadette (2003) Lawrence Was Always about Religious Intolerance. *The Gay & Lesbian Review Worldwide* (10) 6: 5-6.
- Brown, Karen McCarthy (2002) Mimesis in the Face of Fear: Femme Queens, Butch Queens, and Gender Play in the Houses of Greater Newark. In Stephen Ellingson & M. Christian Green (Eds.). *Religion and Sexuality in Cross-cultural Perspective* (pp. 165-183). New York & London: Routledge.
- Cocteau, Jean (2003). Introduction by Margaret Crosland., *Erotica: Drawing*. London & Chester Springs: Peter Owen. (pp. 5-9).
- DeVos, Pierre (2000). The Constitution Made us Queer: The sexual orientation clause in the South African Constitution and the emergence of gay and lesbian identity. In Didi Herman & Carl Stychin (Eds.) *Sexuality in the Legal Arena* (pp. 194-202). London: Athlone Press.
- Dyer, Richard (1990). Shades of Genet. *Now You See It: Studies on Lesbian and Gay Film* (pp. 47-101). London & New York: Routledge.
- Gadics, Peter (2007). Surviving a Therapeutic Cult. *The Gay & Lesbian Review Worldwide* (14)4: 25-28.
- Gay & Lesbian Alliance Against Defamation (2007). TV's Transgender Evolution. *Media Matters (Spring)*: 7.
- Goldsby, Jackie (1993). Queens of Language. In Martha Gever, John Greyson & Pratibha Parmar *Queer Looks: Perspectives on Lesbian and Gay Film and Video* (pp. 108-115). New York: Routledge.
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Suggested Films for Final Projects

RACE/documentary

Brother Outsider: The Life of Bayard Rustin (2003) (83 minutes) [M.L. King's media strategist)
Independent Lens *Billy Strayhorn: Lush Life* (2007: 90 minutes) Duke Ellington's (R. S Levi)

LGBT/Queer documentary

Before Stonewall: the making of a gay and lesbian community (1984: 87 min.)
After Stonewall (1999: 88 minutes)
Wrestling with Angels (2006: 98 minutes) Freida Mock's Tony Kushner documentary
Andy Warhol (2006: 240 minutes), Ken Burns & James Sanders II
POSTCARDS FROM AMERICA (1995" 87 minutes) David Wojnarowicz

Transsexual Documentary

Southern Comfort (2001: 88 minutes) Katie Davis, feature Robt. Eads & Lola Cola

RACE/Independent-Artist Filmmakers

Tongues Untied (1986: 101) Essex Hemphill & Marlon Riggs
Watermelon Woman – (1997: 90 minutes) written, directed & Starring Cheryl Dunne

HIV/AIDS

Absolutely Positive (1991: 87 minutes) written & directed by Peter Adair
And the Band Played On (1993: 141 minutes) TV
Home at the End of the World (2004: 97 minutes) Collin Ferrell & Sissy Spacek
Long Time Companion (1990 97 minutes) w/Mary Louise Parker

CLASS

My Beautiful Laundrette (1985: 97 minutes) w/Daniel Day Lewis & Saeed Jaffrey
The Sum of Us (1994: 100 minutes) starring Russell Crowe
Mysterious Skin (2004: 99 minutes) Directed/screen Play Gregg Araki
Breakfast on Pluto (2005: 122 minutes) written/directed by Neil Jordon – w/ Liam Nelson

TRANSSEXUAL comedy

Hedwig and the Angry Inch (2001: 95 minutes) directed, starring John Cameron Mitchell
TransAmerica (2005: 103 minutes) Written & directed by Duncan Druker w/F. Huffman

Hollywood/Independent Features

Laramie Project (HBO) (2002: 97 minutes) Moises Kaufman (Daniel Shephard story)
Latter Days (2003: 107 Minutes) LA circuit boy & Mormon Elder love story
Sordid Lives (2000: 111 minutes) Olivia Newton John, Delta Burke, Beau Bridges...
but i'm a cheerleader (1999: 85 minutes) Jamie Babbit wrote & directed w/ Rue paul
The Adventures of Priscilla Queen of the Desert (1994: 104 minutes)
Too Wong Fu: Thank you for everything, Julie Newmar (1995: 109 Minutes)
Unconditional Love (2002: 121 Minutes) Kathy Bates, Rupert Everett, Dan Aykroyd
Frida (2002: 123 minutes) (Julie Taymoor film featuring Salma Hayek & Alfred Molina
Midnight in the Garden of Good and Evil (1997: 155 min) Kevin Spacey, John Kusak
Far From Heaven (Todd Haynes') (2002: 107 min.) Dennis Quaid & Juliane Moore
Kinsey (2006: 118 min.) written & directed by Bill Condon w/ Liam Neeson, Chris O'donnell
Ma Vie en Rose (My life in Pink) (1997: 88 minutes) Written/Directed by Alain Berliner
All About My Mother (1999: 101 min.) a film by Pedro Almodovar w/ Penelope Cruz

Bad Education (2004: 106 Minutes) Pedro Almodovar)
 Kiss of the Spider Woman (1985: 120 min) William Hurt, Raul Julia & Sonia Braga
 Gods and Monsters (1998: 105 min.) starring Ian McKellan, Brendan Frasier, Lynn Redgrave

Supplemental Readings

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- Anon (2006) The Return of Free Love. *The Advocate* (October 24): 42-46. [Short Bus]
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