

## **Term Information**

**Effective Term** Autumn 2026

## **General Information**

<b>Course Bulletin Listing/Subject Area</b>	Film Studies
<b>Fiscal Unit/Academic Org</b>	Film Studies - D0206
<b>College/Academic Group</b>	Arts and Sciences
<b>Level/Career</b>	Undergraduate
<b>Course Number/Catalog</b>	4660
<b>Course Title</b>	Global Queer Film
<b>Transcript Abbreviation</b>	Global Queer Film
<b>Course Description</b>	How have narrative cinema and experimental film functioned as technologies of sexuality and gender? This question will be central to the course as we contextualize how filmmakers from across the world have used the aesthetic potential of film, and its distribution, to orient queer experience and articulate queer identities within specific historical and socio-political conditions.
<b>Semester Credit Hours/Units</b>	Fixed: 3

## **Offering Information**

<b>Length Of Course</b>	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
<b>Flexibly Scheduled Course</b>	Never
<b>Does any section of this course have a distance education component?</b>	No
<b>Grading Basis</b>	Letter Grade
<b>Repeatable</b>	No
<b>Course Components</b>	Lecture
<b>Grade Roster Component</b>	Lecture
<b>Credit Available by Exam</b>	No
<b>Admission Condition Course</b>	No
<b>Off Campus</b>	Never
<b>Campus of Offering</b>	Columbus

## **Prerequisites and Exclusions**

<b>Prerequisites/Corequisites</b>	FILMSTD 2270 or 2271, or permission of instructor.
<b>Exclusions</b>	
<b>Electronically Enforced</b>	Yes

## **Cross-Listings**

**Cross-Listings**

## **Subject/CIP Code**

<b>Subject/CIP Code</b>	50.0601
<b>Subsidy Level</b>	Baccalaureate Course
<b>Intended Rank</b>	Sophomore, Junior, Senior

## **Requirement/Elective Designation**

The course is an elective (for this or other units) or is a service course for other units

## **Course Details**

**Course goals or learning objectives/outcomes**

- Students will gain familiarity with the main figures in global queer film, and the historical and socio-cultural context of their work.
- Students will analyze films through queer theoretical paradigms.
- Students will create nuanced, persuasive arguments in oral and written forms using primary and secondary sources.

**Content Topic List**

- Global queer cinema and queer theory.
- Film and media theory, history, distribution.
- Film and media aesthetics, analysis.

**Sought Concurrence**

No

## **Attachments**

- Syllabus FILMSTD 4660 Global Queer Film.pdf: Syllabus  
(*Syllabus. Owner: Piper,Paige Marie*)
- 2025.11.17 BA Film Studies curricular map.docx: BA curriculum map  
(*Other Supporting Documentation. Owner: Piper,Paige Marie*)
- Concurrence statement WGSS (FS 4660-Mullins).pdf: WGSS Concurrence Statement  
(*Concurrence. Owner: Piper,Paige Marie*)

## **Comments**

- Concurrence statement uploaded (email from Jian Neo Chen) (*by Piper,Paige Marie on 12/10/2025 10:06 AM*)
- Please request concurrence from WGSS (*by Vankeerbergen,Bernadette Chantal on 11/24/2025 05:46 PM*)

## **Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Piper,Paige Marie	11/17/2025 03:35 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/17/2025 03:35 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/24/2025 05:46 PM	College Approval
Submitted	Piper,Paige Marie	12/10/2025 10:06 AM	Submitted for Approval
Approved	Piper,Paige Marie	12/10/2025 10:06 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/18/2025 06:56 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	12/18/2025 06:56 PM	ASCCAO Approval

# **Course number: FILMSTD 4660**

## **Course Title: Global Queer Film**

**Prof: Jonathan Mullins**

**Course Description:** How have narrative cinema and experimental film functioned as technologies of sexuality and gender? This question, posed by Rosalind Galt and Karl Schoonover borrowing from Teresa de Lauretis' groundbreaking work, will be central to our course, as we contextualize how filmmakers from across the world have used the aesthetic potential of film, and its distribution, to orient queer experience. The course will be organized around three units that explore the following questions: 1. In what way do queers use film to plot identifications and desires? How do narrative and experimental film operate as sites where global, local, regional or transnational imaginaries and industrial dynamics intersect? 2. Is sex the essential horizon of queer experience? How do filmmakers respond to trenchant discourses in queer theory that point to sex as the organizing nucleus of contemporary queer life? To what extent are such sex-centered, "anti-relational" strands of queer theory a solely American or European phenomenon? 3. How have moving images been crucial to queer worldmaking? In other words, how have they been used to imagine different, even utopian queer worlds, of playing with time, space and reality in order to produce and inhabit worlds different than the straight one? This question will help us engage with theories of queer temporality, space, and fantasy.

Credit hours: 3

Length of course: 14 weeks

Distance Education Component: No

Grading basis: letter grade

Repeatable: No

Course components: lecture

Mode: In-person, on Columbus campus

Pre-req: 2270 or 2271, or permission of instructor.

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**Brief Justification:** This course introduces students to global queer cinema as a critical dimension of film and media studies, exploring how narrative and experimental films shape discourses of sexuality, gender, and identity across diverse cultural contexts. By engaging with filmmakers from Asia, Africa, Europe, and the Americas, students explore how moving images articulate queer identities, desires, and worldmaking practices within specific historical and socio-political conditions. The syllabus foregrounds critical debates in queer theory, while situating them in transnational film cultures. The course enables students to understand cinema's role in shaping discourses of identity, belonging, and resistance globally. As such, it offers an essential methodological and theoretical foundation for film studies majors seeking to analyze cinema beyond heteronormative frameworks and within the broader terrain of cultural and social justice.

Fit in current design of Film Studies major/minor:

FILMSTD\_BA: "Nonindustrial" and "Multicultural" component categories + Elective option

FILMSTD\_MIN: Elective option



*Funeral Parade of Roses* (Toshio Matsumoto, 1970)

# Global Queer Film

## FILMSTD 4660

Prof Jonathan Mullins.429  
Times XXX  
Location XXX

Office Hours: M 3-5PM  
227 Hagerty Hall

How have narrative cinema and experimental film functioned as technologies of sexuality and gender? This question, posed by Rosalind Galt and Karl Schoonover borrowing from Teresa de Lauretis' groundbreaking work, will be central to our course, as we contextualize how filmmakers from across the world have used the aesthetic potential of film, and its distribution, to orient queer experience. The course will be organized around three units that explore the following questions:

1. In what way do queers use film to plot identifications and desires? How do narrative and experimental film operate as sites where global, local, regional or transnational imaginaries and industrial dynamics intersect?
2. Is sex the essential horizon of queer experience? How do filmmakers respond to trenchant discourses in queer theory that point to sex as the organizing nucleus of contemporary queer life? To what extent are such sex-centered, "anti-relational" strands of queer theory a solely American or European phenomenon?
3. How have moving images been crucial to queer worldmaking? In other words, how have they been used to imagine different, even utopian queer worlds, of playing with time, space and reality in order to produce and inhabit worlds different than the straight one? This question will help us engage with theories of queer temporality, space, and fantasy.

### Expected learning outcomes

Successful students will gain the following competencies:

1. Familiarity with the main figures in global queer film, and the historical and socio-cultural context of their work.
2. Analysis of films through queer theoretical paradigms.

3. Nuanced, persuasive argumentation, in both oral and written forms, using primary and secondary sources.

## Course requirements

- **Participation in class (20%):** Attendance is mandatory. Students are permitted three unexcused absences during the semester. Come to class with two questions and two comments ready, and be prepared to respond to your colleagues' interventions. Take notes, mark up your texts, come prepared and enthusiastic. You will self-assess your participation in weeks 4, 8 and 14 and we will decide on your grade together.
- **Two informal in-class presentations (20%):** your mission in these presentations is to read one scene/sequence (2-3 min max) through one passage from the reading (one ¶ max) assigned for the day of the presentation. The presentation will last a maximum of 10 minutes, and must make its argument by attending to film form. Make sure you review Chapter 2 of Villarejo's *Film Studies: the Basics* as you prepare the presentation.
- **One, open-book, midterm comparative essay OR oral exam (20%).** The written option, completed at home, is a response to one of three questions given in the Canvas prompt. 5-6 pages max. Due in week 9. The oral alternative exam is an evidence-based argument presented in a 20 minute presentation during expanded office hours in Week 8 to one of those three same questions. Assessment rubrics will be distributed for both.
- **One final research essay (40%).** Here you have a lot more latitude to define the nature of your argument: it can be about one film, or multiple, films we studied or ones outside the purview of the course but still related to the questions we analyzed. Feel free also to leverage this assignment to forward your own intellectual interests. Some of the best essays I have seen from students emerge when one thinks about points of contact from one's longstanding research interests and the conversations that emerge from a given seminar. The last two weeks will be devoted to informal presentations in which you present a draft argument of your essay and receive feedback to facilitate its completion. 8-10 pages in length, written using either Chicago or MLA styles.

## Departmental grading scale

A	93-100	B	83-87	C	73-77	D	65-67
A-	90-92	B-	80-82	C-	70-72	E	64-0
B+	88-89	C+	78-79	D+	68-69		

## Viewings

I'll include links to films on Canvas. There might be some limited cases where you have to rent a film or acquire a trial membership on sites like Criterion.

## Readings

The only required text is Rosalind Galt and Karl Schoonover's Queer Cinema in the World (Duke University Press, 2016). All other secondary readings will be available on Canvas. Those students new to the study of film should read Amy Villarejo's *Film Studies: the Basics*.

## Course Policy on Generative Artificial Intelligence (Gen AI)

Given that the learning goals of this class are critical thinking around questions of identity, and the development of persuasive writing to make arguments about such questions, the use of machine

learning and Generative AI is not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State's Academic Integrity policy and Code of Student Conduct because the work is not your own. The use of unauthorized GenAI tools will result in referral to the Committee on Academic Misconduct. If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question.

## **Land Acknowledgement**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and many other Indigenous peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

## **Statement on 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://studentlife.osu.edu/csc/>.

## **Academic Integrity Statement**

Students enrolled in courses at The Ohio State University are expected to adhere to the highest standards of academic conduct. All suspected cases of misconduct will be reported to the Committee on Academic Misconduct as required by University rules. Examples of academic misconduct in this course include, but are not limited to, the following:

- Copying work or otherwise turning in written work that is not original to you. Cheating in this case applies both to the copier and the person who allows his or her work to be copied. This includes information from the internet. All materials (including websites consulted) must be cited.
- Having another student take the online quiz for you, or taking the quiz in a group and copying answers. Also, all online quizzes are closed book, meaning that you cannot consult any material when answering.
- Having someone else do or write your assignments for you.
- Receiving or passing exam information to other students before, during, or after the exam. Copying from another student or an electronic device, piece or paper, etc. during an exam. Cheating in this case applies both to the receiver of the exam information and the person who gives the information.
- Alteration of university forms used to drop or add courses to a program, or unauthorized use of those forms including the forging of signatures.
- Texting in attendance through Top Hat for another student enrolled in the course.
- Use of any unauthorized aids on exams (e.g., cheat sheets, textbook) is strictly prohibited.

Please properly cite all sources on all assignments (including extra credit)! It is better to over cite than under cite. Please note that Wikipedia is not considered an academic source.

NOTE: All assignments uploaded to Canvas are checked via the Turn-it-in function that searches a database of millions of files to check for plagiarism. Turn-it-in checks each uploaded document

against THE INTERNET (crazy!), all documents uploaded by OSU students and students from thousands of universities across the world, journal databases, etc. Thus, plagiarism is obvious. Students are responsible for understanding what constitutes academic dishonesty. For more information on this topic, consult the Ohio State University 's policy on Student code of conduct at: <https://studentconduct.osu.edu>.

### **Statement on Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### **Statement on Commitment to Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Statement on Sexual Misconduct/Relationship Violence**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

**STATEMENT ABOUT DISABILITY SERVICES:** The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](mailto:slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

#### **Religious accommodations**

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

## Schedule of Classes

<b>Week 1</b> M	Introduction to the course  Amy Villarejo, <i>Film Studies: the Basics</i> (3rd ed), Ch. 2
<b>Identity and Identification: the Work of Queering</b>	
W	<u><i>Funeral Parade of Roses</i></u> (Toshio Matsumoto, 1969)  Eve Kosofsky Sedgwick, <i>Tendencies</i> (1993), introduction
<b>Week 2</b> M	<u><i>Funeral Parade of Roses</i></u> (Toshio Matsumoto, 1970)  Theresa Geller, “Is Film Theory Queer? Or, Everything I Know About Queerness I Learned at the Movies” (2013)  “‘Neo-documentarism’ in <i>Funeral Parade of Roses</i> : the new realism of Matsumoto Toshio” (2011)
W	<u><i>Rafiki</i></u> (Wanuri Kaniu, 2018)  <u>Galt and Schoonover, Queer Cinema in the World (2018), Introduction, Chapter 1</u>  <u>Build Series Interview with Kaniu (Youtube)</u>
<b>Week 3</b> W	<u><i>Rafiki</i></u> (Wanuri Kaniu, 2018)  “Same Love (Remix)” (2016). George Barasa (aka Joji Baro).  Lindsey Green-Simms, <i>Queer African Cinema</i> (2021), introduction, chapter 4
<b>Week 4</b> M	<u><i>Flaming Creatures</i></u> (Jack Smith, 1962-1963)  <u><i>Mario Banana #1</i></u> (Andy Warhol, 1965)

	<p>José Esteban Muñoz, <i>Disidentifications: Queers of Color and the Performance of Politics</i> (1997), Preface, Introduction</p> <p>Maya Deren, "Cinema as Art Form" (1946)</p> <p>Kim Evans, dir. <i>Andy Warhol</i>. Arthaus Musik, 1987.</p>
W	<p><i>Flaming Creatures</i> (Jack Smith, 1962-1963)</p> <p><i>Mario Banana #1</i> (Andy Warhol, 1965)</p> <p>José Esteban Muñoz, <i>Disidentifications: Queers of Color and the Performance of Politics</i> (1997), Preface, Introduction</p> <p>Muñoz, <i>Cruising Utopia</i> (2009), Introduction</p>
F	Participation and Preparation Self Assessment due at 5PM on Canvas
<b>Week 5</b> M	<p><i>This Day</i> (Ahram Zaatari, 2003)</p> <p>Gayatri Gopinath, <i>Unruly Visions: Queer Aesthetics of Queer Diaspora</i> (2018), Introduction</p>
W	Gayatri Gopinath, <i>Unruly Visions: Queer Aesthetics of Queer Diaspora</i> (2018), Chapter 4
<b>Is Queer Sex Radical?</b>	
<b>Week 6</b> M	<p><i>O Fantasma</i> (João Pedro Rodrigues, 2002)</p> <p>Leo Bersani, "Is the Rectum a Grave?" (1987)</p> <p>Optional: Dennis Lim, "Unspeakable Desire"</p>
W	<p><i>O Fantasma</i> (João Pedro Rodrigues, 2002)</p> <p>Eve Kosofsky Sedgwick, excerpts from <i>Touching Feeling: Affect, Pedagogy, Performativity</i></p>

<b>Week 7</b> M	Barbara Hammer's <i>Dyketactics</i> (1974), <i>Superdyke</i> (1975), <i>Women I Love</i> (1976), <i>Multiple Orgasm</i> (1976)  John David Rhodes, "This Was Not Cinema: Judgment, Action, and Barbara Hammer" (2015)
W	Barbara Hammer's <i>Dyketactics</i> (1974), <i>Superdyke</i> (1975), <i>Women I Love</i> (1976), <i>Multiple Orgasm</i> (1976)  Lee Edelman, <i>No Future</i> (2004), Introduction  Optional: Tina DiFeliciantonio and Barbara Hammer, "Barbara Hammer" (1993)
<b>Week 8</b> M	<i>Teorema</i> (Pier Paolo Pasolini, 1970)  Criterion Collection interview with John David Rhodes  Galt and Schoonover, Chapter 4
W	<i>Teorema</i> (Pier Paolo Pasolini, 1970)  Jean Luc Nancy, "Shattered Love", <i>The Inoperative Community</i>
F	Participation and Preparation Self Assessment due at 5PM on Canvas
<b>Week 9</b> M	<i>Happy Together</i> (Wong Kar Wai, 1997)  Galt and Schoonover, Chapter 5
W	Midterm review
F	Midterm essay due by 5pm
<b>Worldmaking: Shifting Spaces and Temporalities</b>	
<b>Week 10</b> M	<i>Tropical Malady</i> (Apichatpong Weerasethakul, 2005)  Galt and Schoonover, Chapter 6  <i>Film Quarterly</i> interview with Weerasethakul

W	<p><i>Tropical Malady</i> (Apichatpong Weerasethakul, 2005)</p> <p>Chakrabarty, <i>Provincializing Europe</i>, Introduction</p> <p><i>Film Quarterly</i> interview with Weerasethakul</p>
<b>Week 11</b> M	<p><i>Inner and Outer Space</i> (Andy Warhol, 1965)</p> <p><i>These Hammers Don't Hurt Us</i> (Michael Robinson, 2010)</p> <p>Selections from <i>Pop Out: Queer Warhol</i></p>
W	<p><i>Inner and Outer Space</i> (Andy Warhol, 1965)</p> <p><i>These Hammers Don't Hurt Us</i> (Michael Robinson, 2010)</p> <p>Munoz, <i>Cruising Utopia</i>, Chapter 1</p> <p>Selections from <i>Pop Out: Queer Warhol</i></p>
F	Research Question due at 5:00PM
<b>Week 12</b> M	<p><i>The Color of Pomegranates</i> (Sergei Parajanov, 1969)</p> <p>Elizabeth Freeman, <i>Time Binds: Queer Temporalities, Queer Histories</i> (2010), Introduction, Chapter 1</p>
W	<p><i>Freak Orlando</i> (Ulrike Ottinger, 1981)</p> <p>Grundmann, Roy, Judith Shulevitz, and ULRIKE OTTINGER. "Minorities and the Majority: AN INTERVIEW WITH ULRIKE OTTINGER" (1991)</p>
<b>Week 13</b> M	<p><i>The Wayward Cloud</i> (Tsai-Ming Liang, 2005)</p> <p>Song Hwe-Lim, <i>Tsai Ming-Liang and a Cinema of Slowness</i> (2014), Introduction, chapter 1</p>

W	<i>The Wayward Cloud</i> (Tsai-Ming Liang, 2005)  Bachner, Andrea. "Cinema as Heterochronos: Temporal Folds in the Work of Tsai Ming-Liang" (2007)
F	Thesis Statement and Annotated Bibliography due at 5:00PM
<b>Week 14</b>	Final presentations
M	
W	Final presentations
F	Participation and Preparation Self Assessment due at 5PM on Canvas
<b>Week 15</b>	Final presentations
M	
<b>Final Essay due Day of Final Examination XXX</b>	



Outlook

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## FW: Concurrence request: Global Queer Film

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**From** Chen, Jian <chen.982@osu.edu>

**Date** Mon 2025-12-08 7:12 AM

**To** Piper, Paige <piper.92@osu.edu>

**Cc** Alkhaliifa, Ali <alkhalifa.2@osu.edu>

📎 1 attachment (232 KB)

Global Queer Film Syllabus FS proposal.pdf;

Dear Paige:

I hope things are going smoothly in these final weeks of the semester. I'm writing in my capacity as director of undergraduate studies in Women's, Gender and Sexuality Studies in response to your request for concurrence, which Ali (cc:ed here) forwarded to me, for FILMSTD 4660 "Global Queer Film" designed by Prof. Jonathan Mullins. We are happy to provide concurrence for this welcome proposed permanent film studies course.

Nice to meet you here and sending best regards, Neo

[Jian Neo Chen](#), PhD (he/they)

Associate Professor of Queer & Trans Studies

Director of Undergraduate Studies

Women's, Gender and Sexuality Studies Department

Affiliate Faculty in English; the Center for Ethnic Studies; and Theatre, Film, and Media Arts

The Ohio State University (Columbus)

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## **FILM STUDIES BA CURRICULAR MAP (MAJOR)**

*Courses listed in red text indicates proposed courses (in workflow, pending approval).*

