COURSE OVERVIEW

What makes a film “gay”, “lesbian”, or “queer”? Indeed, what do the terms “gay”, “lesbian”, and “queer” signify? How do historical, national, and cultural conditions shape potential answers to these questions? This course will examine these issues from a number of different vantage points. Beginning with a selective number of US and European canonical feature films from 1914 to 1948, we will examine how these films both “represent” non-normative sexual desire and “produced” sexual identities. Remaining within a US and European context, the latter half of the class will address questions of queer authorship and examine the ways in which film/video artists have forged their own representational strategies to enunciate the interdeterminancy of gender and sexuality. We will consider sexual identity not in isolation, but in relation to history and to other constituting experiences of race, class, gender, and nationality.

Our class time will typically include:

- Two weekly screenings, lectures, and on occasion, small group discussion.
- Each class period will begin with a lecture that contextualizes the week’s screenings and readings.

REQUIREMENTS FOR RECEIVING CREDIT

Attendance is mandatory; punctuality is required. Three unexcused absences, excessive lateness, and/or excessive absences at screenings will result in a NO PASS.

You are expected to inform the Instructor of any emergency situations that require your absence from class, and you are strongly encouraged to keep in touch with the Instructor and the TA about any absences.

Late papers WILL affect your grade.

In order to receive credit for the class, students must turn in all assignments

Grade Breakdown:

- Attendance & Participation 15%
- Paper #1 (3-4 pages) 30%
- Paper #2 (5-7 pages) 30%
- Final (take-home) 25%
REQUIRED:

(Available at the Bay Tree Bookstore)

Course Reader

Queer Theory: An Introduction by AnnaMarie Jagose

SCHEDULE

1  T January 8th
   Introductions, Expectations, Goals
   Methodologies
   Historicizing: “coming out,” “visibility,” “positive images,” “experience,” “queering,” “politics”
   Screening:  Ellen—Coming Out Episode (USA, May 1997, ABC/DVD4262 v.3)

   TH January 10th
   Screening:  The Celluloid Closet (USA, Epstein & Friedman, 1996, 102 min./VT 4616)
   Reading Due:  Jagose, “CH.1-Introduction” and “CH.2-Theorising Same-Sex Desire”

2  T January 15th
   Screening:  A Florida Enchantment (USA, Sidney Drew, 1914, 50 min./ VT 3307/ DVD3113)
   Reading due:  Sommerville, “Queering the Color Line”

   TH January 17th
   Screening:  Mädchen in Uniform (Germany, Leontine Sagan, 1931, 86 min./ VT 7731)
   Reading due:  Rich, “From Repressive Tolerance to Erotic Liberation”
               text of the Hays Code 1933
               The Repressive Hypothesis” excerpt from Foucault from Beginners

3  T January 22nd
   Screening:  The Uninvited (USA, Allen Lewis, 1944, 99 min./VT 7490)
   Reading due:  White, “Reading the Codes”
               Foucault, “We ‘Other Victorians’” and “The Repressive Hypothesis”

   TH January 24th
   Screening:  Rope (USA, Alfred Hitchcock, 1948, 81 min./ VT 785/ DVD1045)
               Probyn, “Michel Foucault and the Uses of Sexuality”

4  T January 29th
   ✓ PAPER #1 DUE at the beginning of class
   Screening:  Un Chant d’Amour (France, Jean Genet, 1950, 20 min./ VT 8249/ DVD5172)
   Reading due:  Dyer, “Shades of Genet”
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| Jan 31st     | The Pirate (USA, Vincent Minnelli, 1948, 102 min./VT 1206/ DVD5559)          | Babuscio, "The Cinema of Camp (AKA Camp and the Gay Sensibility)"
|              |                                                                             | Tinkcom, "Working Like a Homosexual: Camp Visual Codes and the Labor of Gay Subjects in the MGM Freed Unit" |
| Feb 5th      | Kustom Kar Kommandos (USA, Kenneth Anger, 1965, 3 min./ VT742)              | Jagose, "CH.3-The Homophile Movement"
|              |                                                                             | D’Emilio, “Capitalism and Gay Identity”                                     |
| Feb 7th      | Portrait of Jason (USA, Shirley Clarke, 1967, 105 min./VT 1082/ DVD3774)    | Butt, Gavin, “’Stop That Acting’: Performance and Authenticity in Shirley Clarke’s Portrait of Jason” |
| Feb 12th     | Boys in the Band (USA, Mart Crowley, 1970, 100 min./VT 471/VID 90)          | Jagose, “CH.4- Gay Liberation”                                               |
|              |                                                                             | Dyer, “Underground and After”                                               |
| Feb 14th     | Born in Flames (USA, Lizzie Borden, 1983, 80 min./VT 6359/ DVD5178)         | Jagose,”CH. 5- Lesbian Feminism”                                             |
|              |                                                                             | Lorde, “The Masters Tools”                                                   |
| Feb 19th     | Female Trouble (USA, John Waters, 1974, 95 min./DVD 608)                    | Waters, “Why I Love Violence” and “Female Trouble”                           |
|              |                                                                             | Jagose,”CH 6- Limits of Identity                                             |
| Feb 21st     | The Boys of San Francisco (USA, William Higgins, 1980, excerpts)            | Delany, excerpts from “Times Square Blue”                                     |
| Feb 26th     | Swoon (USA, Tom Kalin, 1992, 95 min./DVD 2521)                              | Jagose,” CH 7- Queer”                                                        |
|              |                                                                             | Rich, “New Queer Cinema”                                                     |
|              |                                                                             | Munoz, “Dead White”                                                         |
Academic Integrity

A note on academic integrity, plagiarism, and intellectual work:

At the university we are continually engaged with other people’s ideas: we read them in books, hear them in lecture, discuss them with our friends, engage with them on a personal level, and incorporate them into our own writing. As a result, it is very easy to blur the lines between our own intellectual work and the work of others. But, it is important that we give credit where it is due. Plagiarism is using others’ ideas and words without clearly acknowledging the source of that information.

To avoid plagiarism, you must give credit whenever you use
- another person’s idea, opinion, or theory;
- any facts, statistics, graphs, drawings—any pieces of information—that are not common knowledge;
- quotations of another person’s actual written words and/or spoken words; or
- paraphrase of another person’s spoken or written words.

The UCSC “Official University Policy on Academic Integrity for Undergraduate Students” can be found at:
http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/
LAPTOP/MOBILE TECHNOLOGY USE

Laptops can be a useful tool in the service of teaching and learning, however, I ask that you use them productively and respectfully.

A few common sense rules:

1. Always set up your laptop computer before the beginning of class. Setting up the computer and booting it up can take a few minutes depending on what applications are set to open at startup. Turn off all other mobile devices before lecture begins.
2. Disable sound.
3. During lecture and classroom discussion, you should not be connected to network resources. To do so invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you.

If you are found to be doing anything other than note-taking (or sanctioned network activity) you will be asked to leave the class immediately and will be marked as absent for that day.

I reserve the right to further legislate laptop use in their classes. For example, you may be asked to close your computer during screenings or be asked to sit in the first two rows of the class if you are actively using your laptop.