Course Description
This course introduces students to queer media studies, a scholarly field that analyzes queer culture and queer ways of looking at culture. “Queer” in this context designates “strange” as much as LGBT; queer media texts and queer analysis challenge common assumptions and social conventions. With a focus on media industries in the U.S., students consider economic and cultural factors influencing representation and aesthetics. Reading scholarship on the entertainment business, film form, audience practices, and queer culture, we discuss the power relations constructing phenomena such as social stratification and family norms; erotic possibilities and gender differentiation; art, marketing, advertising, and genre; capitalism, celebrity, censorship, subtext, silence, and taboo. The history of moving images encourages us to think about issues of gender, sexuality, race, ethnicity, class, education, and ability beyond identity categories. Assignments will help students broaden their ideas about representation and their ability to analyze media.

Please note: Films screened contain nudity, sex, violence, profanity, and culturally sensitive issues. If this may present a problem for you, consider registering for a different course. Films will be screened without censorship or notice of content.

Course Materials (for purchase at The Duck Store)


BB  Blackboard

Expectations
Read and study all assigned texts in preparation for class meetings.
Read carefully and creatively, doing independent research as necessary.
Take detailed notes during screenings.
Spend time crafting interesting comments and discussion questions.
Bring your materials to every class.
Participate actively and thoughtfully in discussion.
Arrive on time, missing no more than two class meetings. [15 pts.]

Course Work
Intro Paragraph [5 pts.] due W Oct 3
Week 4 Quiz [10 pts.] W Oct 17
Essay 1 [20 pts.] due W Oct 24
Essay 2 [20 pts.] due W Nov 14
Final Exam [30 pts.] due M Dec 3
Course Schedule
subject to change

Introduction to Gender, Sexuality, and Media Culture

Week 1
Social Norms and Hollywood History

M September 24
Queen Christina (Mamoulian, 1933, 99 min.)

W September 26
Chapter 1: “Introduction to the Study of Film Form and Representation” 3-20 [B/G]
“Making Connections” and “Case Study 1: Queen Christina (1933)” 385-387 [B/G]

Week 2
Media Institutions and LGBT Images

M October 1

W October 3
Introduction to Part V: “What is Sexuality?” and Chapter 14:
“Heterosexuality, Homosexuality, and Classic Hollywood” 303-328 [B/G]

Assignment: write 1 paragraph using your own ideas to link Chapters 2 and 14

Week 3
Queer and Trans Culture across Media Technologies

M October 8
Hollywood, je t’aime (Bushman, 2009; 95 min.)

W October 10
Julia Serano, “Love Rant” Whipping Girl [BB]

Week 4
“Hollywood” TV

M October 15
Stranger Inside (Dunye, 2001; 97 min.)
Chapter 4: “African Americans and American Film” 78-101 [B/G]

W October 17
Dean Spade, Preface of Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of the Law 7-17 [BB]

Quiz
Critical Concepts in Queer Media Studies

Week 5

M October 22  Celebrity and Star Studies
Introduction to Part IV: “What is Gender?” [B/G]
#old hollywood on Tumblr

W October 24  Identity and Style
Chapter 13: “Gender in American Film Since the 1960s” 278-302 [B/G]
The Talented Mr. Ripley (Minghella, 199; 139 min.)

Essay 1 due

Week 6

M October 29  Desire and Form
Gentlemen Prefer Blondes (Hawks, 1953; 91 min.)
Chapter 11: “Exploring the Visual Parameters of Women in Film” 238-256 [B/G]
Alexander Doty, “Everyone’s Here For Love: Bisexuality and Gentlemen Prefer Blondes” [BB]

W October 31  Mobility and Seduction
Introduction to Part III: “What is Class?”
Chapter 8: “Classical Hollywood Cinema and Class” 167-186 [B/G]

Week 7

The Talented Mr. Ripley + Gentlemen Prefer Blondes

M November 5  Gender Difference and Sexuality
Chapter 12: “Masculinity in Classical Hollywood Filmmaking” 256-277 [B/G]
Chapter 9: “Cinematic Class Struggle After the Depression” 187-209 [B/G]

W November 7  Fashion and Queer Representation
Sarah Street, “The Talented Mr. Ripley: Costuming Identity,” Costume and Cinema: Dress Codes in Popular Film 35-54 [BB]

Week 8

Camp

M November 12  Review [B/G] on camp: 324-7 and Question 3: 328
“Case Study 3: The Gang’s All Here (1943)” 390-391 [B/G]
Gary Morris, “All Hail the Superbrat!: Patty McCormack is The Bad Seed” Bright Lights Film Journal 28 (2000) [BB]

W November 14  The Bad Seed (Mervyn LeRoy, 1956; 129 min.)

Essay 2 due

Week 9

Queer Methods of Analysis

M November 19  Introduction to Part II: What is Race?” [B/G]
Chapter 3: “The Concept of Whiteness and American Film” 47-77 [B/G]

W November 21  “What is Ability?” and Chapter 16: “Cinematic Images of (Dis)Ability” 359-384 [B/G]
Week 10

Queer Hollywood

M November 26  The Dying Gaul (Craig Lucas, 2005; 101 min.)
Chapter 15: “Sexualities on Film Since the Sexual Revolution” 329-355 [B/G]
W November 28  Review

Final Exam due M Dec 3

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Course Policies
* All assignments must be submitted to pass the course.
* Contact the professor at least two days in advance to ask for an extension.
* If you miss an assignment, make immediate arrangements to complete it.
* Grades are based on demonstrated comprehension, effort, ideas, and originality.
* Students with disabilities: Alert me asap to accommodations you may need.

Academic Honesty: Plagiarism includes the intentional or unintentional failure to credit sources for ideas, information, research, or wording, whether by paraphrasing or direct transfer of material. Plagiarism—even if theft is not your intention—will result, at a minimum, in failing the assignment. Depending on the situation, it may result in failing the course or further disciplinary action.

* Meet Student Conduct Code and Community Standards: http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx

Class Cancellation: If bad weather or another emergency requires cancelling a class, I will notify you by email. If that is not possible, someone will put a note on the classroom door. Use your discretion in traveling to class during inclement weather.