

Film, Media, and Culture	Winter 2015	MCK 214
Queer Representation	ENG 381	TH 6:00 - 8:50
Prof. Miller PLC 529	qmmiller@uoregon.edu	4.00 cr.
Office Hours W 11:30 – 2:30	541/346-3978	crn: 22089

This course introduces students to critical thinking about the historical, economic, and cultural factors influencing film and media production in the contemporary United States. Unconventional textual and contextual dynamics, understood as *queer history*, are the focus of the course, which includes a variety of readings about the entertainment business, aesthetics, and queer transgender culture as well as fiction, feature film, and experimental media. The framework you will be exploring calls for critical thinking about race, ethnicity, class, education, religion, and ability. Our goals are to discuss the power relations and unpredictable signifying practices involved in social stratification and family norms; erotic possibilities and gender differentiation; taste, art, marketing, advertising, and genre; capitalism, celebrity, censorship, and subtext.

Course Work

- * Read, re-read, and study all assigned texts in preparation for class.
- * Prepare questions and comments for discussion. Bring materials to meetings.
- * Respect your classmates' backgrounds, contributions, and frames of reference.

Quizzes (9)	25 pts	true/false, short answer, identification, free write
Midterm Essay	35 pts	4pp concise original analysis of queer pleasures/politics
Final Exam	40 pts	short answer + essay, including detailed image analysis

Learning Outcomes

Situate texts within queer and trans contexts. Read texts with discernment and with an understanding of their conventions. Expand and refine your use of media studies, queer studies, and trans studies vocabulary.

Course Schedule

subject to change

GO:TNG *Gender Outlaws: The Next Generation*
(Berkeley, CA: Seal Press, 2010)

BB Blackboard <https://blackboard.uoregon.edu/>

Week 1: queer

The Dying Gaul (Lucas, 2005; 101 min.)

T January 8

Asher, "What Queerness Means to Me" [BB]

- Week 2: trans*
T January 15
Hollywood, je t'aime (Bushman, 2009; 95 min.)
 Spade, "Preface," *Normal Life* [BB]
 Serano, "Performance Piece" [GO:TNG] 85-88
 Serano, "Love Rant" *Whipping Girl* [BB]
- Week 3: frame*
T January 22
Gentlemen Prefer Blondes (Hawks, 1953; 91 min.)
 Doty, "Everyone's Here For Love" [BB]
- Week 4: crime*
T January 29
 + *kink*
Bound (The Wachowskis, 1996; 108 min.)
 Sedaris, "Go Carolina!" [BB]
 Varian, "Daddy Gets the Big..." [GO:TNG] 136-142
- Week 5: p.o.v*
T February 5
The Talented Mr. Ripley (Minghella, 1999; 139 min.)
 Tokawa, "Why You Don't Have To..." [GO:TNG] 207-212
 Street, "Costuming Identity" [BB]
- Week 6: typing*
T February 12
transcending type
Stranger Inside (Dunye, 2001; 97 min.)
 Staples, "Walk on By" [BB]
 Diamond and Blazes, "transcention" [GO:TNG] 170-81
 Benshoff + Griffin, "African Americans and US Film" [BB]

Midterm Essay due Monday, February 16 * PLC 529

- Week 7 queer*
T February 19
hollywood history
Fireworks and Scorpio Rising (Anger, 1947; 1964)
 Introduction, Intermission, Epilogue, Endnote + About
 [GO:TNG] 9-24, 182-5, 273-5, 276-7, 278-295
 Butler, "Undoing Gender" [BB]
- Week 8 queer TV*
T February 26
animation + music
Queer Duck (Showtime; 2002-2004)
 Clare, "Gawking, Gaping, Staring" [BB]
 Virago, "She-Male Rising" [GO:TNG] 229-235

Week 9
T March 5 *queer hollywood history II*
Queen Christina (Mamouliau, 1933, 99 min.)
 Benshoff and Griffin, “Case Study: *Queen Christina*” [BB]
 Platero Méndez, “Slacker” [GO:TNG] 38-46

Week 10
T March 12 *review*
 Florez, “Dear Austin” [GO:TNG] 52-53
 Taylor, “Cisgender Privilege” [GO:TNG] 268-272
 Smith, “We’re All Someone’s Freak” [GO:TNG] 26-30
 CT Whitley, “Trans-Corporation” [GO:TNG] 31-37

Final Exam Tuesday, March 19 * 7:15pm MCK 214

Policies

| More than three absences will result in a failing grade. Every absence subsequent to your first will lower your final grade one notch (e.g. C to C-). A final exam and midterm essay must be submitted to pass the course. Essay grades drop each day past the due date. Contact me at least two days in advance to ask for an extension. You are responsible for meeting Student Conduct Code and Community Standards. Please discuss with me any concerns, absent yourself for trigger mitigation, learn how to avoid plagiarism, and let me know as soon as you can of any accommodations you may need. If bad weather or an emergency requires cancelling a meeting, I will notify you by email or put a note on the door. Always use your own discretion.

| The UO is committed to providing an environment free of all forms of discrimination and sexual harassment. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. Please be aware that all UO employees are required reporters. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need. If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO’s 24-hour hotline, to be connected to a confidential counselor to discuss your options. You can also visit <http://safe.uoregon.edu/Options>.

| Note: The film, media, and culture we analyze may contain nudity, sex, violence, drug use, profanity, and sensitive material. This material screens without censorship.

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