

Film, Media, and Culture                      Fall 2015                      MCK 214  
**Queer Representation**                      **ENG 381**                      **W 12 - 1:50**  
Prof. Miller | PLC 529                      qmmiller@uoregon.edu                      4.00 cr.  
541/346-3978                      office hours | M 2:30 - 4 + W 10 - 11:30                      crn: 12118

This course introduces students to critical thinking about the historical and economic factors influencing film, media, and cultural production in the contemporary United States. Unconventional textual and contextual dynamics, understood as *queer history*, are the focus of the course. The framework we explore draws on critical approaches to race, ethnicity, class, education, and ability. Our goals are to discuss the power relations and unpredictable signifying practices involved in taste stratification and family norms; erotic possibilities and gender differentiation; art, marketing, advertising, and genre; capitalism, celebrity, censorship, polysemy, and interpretive texts; and the university industrial complex (i.e. socialization through education). We examine fiction, feature film, experimental media, and more. Readings are about the entertainment business, aesthetics and interpretation, and queer transgender culture.

| Note: screenings include nudity, sex, expressive sexuality, violence, and culturally sensitive matters such as discrimination, oppression, social variance, coercive sex, and sex work. If this may present a problem for you, you should take a different course or speak with me about concerns in advance.

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### Expectations

- \* 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.

### Reading Assignments      Canvas [C] t

- \* *Gender Outlaws: The Next Generation* (Berkeley, CA: Seal Press, 2010) [GO:TNG]
- \* Mattilda Bernstein Sycamore, *Why are Faggots So Afraid of Faggots?: Flaming Challenges to Masculinity, Objectification, and the Desire to Conform.* (Oakland, CA: AK Press, 2012) [F]

### Written Assignments

Monday Quizzes (9)	20 pts	
Digital Discussions	40 pts	<b>ongoing</b> - min. <u>1/wk</u> x 2 (20)
Midterm Essay	20 pts	2pp
Research Portfolio	20 pts	~10pp including 1p synopsis
Schnitzer extra credit \		
extra credit qp research (optional)		

**Learning Outcomes**      **1)** Read popular texts with discernment and comprehension and with an understanding of their conventions. **2)** Situate texts within their cultural, political, and historical contexts. **3)** Expand and refine your use of media studies, queer studies, and trans studies.

## Policies

| Occasional BYO instruction. | **Default:** No phones, computers, or other devices.

| Bring course materials including syllabus, readings, and notes to class. | Work at your own pace.

All assignments are required. Contact me at least two days in advance to ask for an extension. Grades drop a full mark every day past due. You cannot pass the course without completing all assignments. Attendance is also required. Every two absences drop your grade a third of a mark, and more than six absences will result in a failing grade. You are responsible for meeting Student Conduct Code and Community Standards. If bad weather or an emergency requires cancelling a meeting, I will notify you by email or put a note on the MCK 214 door. Always use your own discretion, in class and when traveling to campus.

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.

\* This course is writing, viewing, thinking, and talking intensive. Attendance, quizzes, in-class and online discussions, free writing, group work, dialogue with classmates, one-on-one consultations with the professor are the core components of your work for the class, along with your midterm essay and research portfolio.

| 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. 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>.

| Students who observe religious holidays at times when academic requirements conflict with those observances must inform instructors in advance of the holiday. Students are responsible for making up missed work according to a schedule determined with their instructor.

Prof. Quinn Miller  
qmmiller@uoregon.edu

Office Hours:  
Mondays, 2:30 - 4  
Wednesdays, 10 - 11:30  
PLC 529

## **Course Schedule**

subject to change

*Week 1: frame*

**M September 28**

*Gentlemen Prefer Blondes* (Hawks, 1953; 91 min.) t

Asher, “Queerness Means...”; *Why are Faggots...?* [F]

**W September 30**

Kusalik, “Identity, Schmidentity” [GO:TNG] 54-60 + 287

Doty, “Everyone’s Here For Love,” *Flaming Classics* [C] t

*W 2: trans*

**M October 5**

*Hollywood, je t’aime* (Bushman, 2009; 95 min.) t

Serano, “Performance Piece” [GO:TNG] 85-88

Serano, “Love Rant,” *Whipping Girl* [C]

**W October 7**

Spade, “Preface,” *Normal Life* [C]

DiAngelo, “White Fragility” [C]

*W 3: queer*

**M October 12**

Tartaglia, *Remembrance* (1990)

Smith, “Perfect Filmic Appositeness of Maria Montez” [C]

Tartaglia, “Perfect Queer Appositeness of Jack Smith” [C]

**W October 14**

Tartaglia, “Gay Sensibility” [C]

**[jack smith and the...] jsma qp**

*W 4: hollywood*

**M October 19**

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

Introduction, Intermission [GO:TNG] 9-24, 182-5

Rand, “Advertising and Consumerism” [library search]

**W October 21**

Epilogue, Endnote + About [GO:TNG] 273-5, 276-7, 278-295

*We Who Feel Differently* #3

W 5: *pov* t *The Talented Mr. Ripley* (Minghella, 1999; 139 min.) t  
 W 6: *typing* *Stranger Inside* (Dunye, 2001; 97 min.) t  
 W 7: *transcending type*

M October 26 Sedaris, “Go Carolina!”; Paramount Handbook [c]  
 W October 28 Tokawa, “Why You Don’t Have To...” [GO:TNG] 207-212  
 M November 2 Varian, “Daddy Gets the Big...” [GO:TNG] 136-142  
 W November 4 [GO:TNG] + *Why are Faggots...?* [F]  
**[it came from kuchar]** jsma qp  
 M November 9 Staples, “Walk on By”; Clare, “Gawking, Gaping...” [c]  
 W November 11 Diamond and Blazes, “transcention” [GO:TNG] 170-81  
 Taylor, “Cisgender Privilege” [GO:TNG] 268-272

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**Midterm Essay due Wednesday November 11 @ noon \***

W 8 *music + animation* *Queer Duck* (Showtime; 2002-2004; Feinberg, 2006) t  
 M November 16 Smith, “Freak”; Virago, “She-Male” [GO:TNG] 26-30, 229-2  
 W November 18 Arsanjani, “jihad”; Alexander, “Are you...?” [GO:TNG] 70-75  
 W 9 *queer hollywood* *Queen Christina* (Mamouljian, 1933, 99 min.) t  
 M November 23 Benshoff and Griffin, “Case Study: *Queen Christina*” [c]  
 “hollywood” history II Lukoff, “Taking Up Space” [GO:TNG] 122-127  
 W November 25 Platero Méndez, “Slacker” [GO:TNG] 38-46 t

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**Research Portfolio due Wednesday November 25 @ noon \***

W 10 *crime + kink* *Bound* (The Wachowskis, 1996; 108 min.) t  
 M November 30 Clare, “...Staring” [c] Whitley, “Corporation” [GO:TNG] 31-37  
 W December 2 Lowrey, “Today’s New Name May Be...” [GO:TNG] 198-203 i  
*review* Sedaris, Varian; Luengsuraswat, “Proof” [GO:TNG] 242-246  
 [GO:TNG] + [F]

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**final deadline 12/10:** Quizzes, Digital Discussions (20 or more posts), Essay, Portfolio, and optional Schnitzer journal/ qp research | Prof. Quinn Miller | PLC 529  
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