

Fall 2015

MCK 214

Queer Productions I

ENG 4/510

M 5 - 7:50

Prof. Miller | PLC 529

qmmiller@uoregon.edu

4.00 cr.

541/346-3978

office hours | M 2:30 - 4 | W 10 - 11:30

crn: 16681/3



Queer Productions I: This course explores the collaborative work of creating queer spaces, queer social relations, queer archives, and queer art objects. We will examine this work by re-producing television history, especially the queer, trans, straight, and cis plot lines of programs like “All My Children” and “The Bold and the Beautiful.” Reading assignments and discussions focus on melodrama and soap opera; theories of queer world-making and queer cultural production; filmmakers including Malic Amalya, Kenneth Anger, Michelle Citron, Shirley Clarke, Cheryl Dunye, George Kuchar, Mike Kuchar, Marie Menken, Barbara Rubin, Jack Smith, José Rodríguez-Soltero, and Andy Warhol; and particularly on film, video, and multimedia artists involved with “underground” queer productions.

Queer Productions II (Winter 2016): This course will build on the work that students do with soap operas and experimental film/video in Queer Productions I during fall term. Topics considered include survival, ephemera, the 1980s, nonbinary feminisms, and genderqueer agitation. We will continue to explore queer productions of the past, focusing on the work of Barbara Hammer, as well as on *Symbiopsychotaxiplasm* (William Greaves), *Trash* (Paul Morrissey), and *Outtakes* (Sylvan Oswald), while considering our role in and what it means to make queer culture now and in the future. Students will prepare for, attend, and revisit the queer productions symposium (on archives, soaps, fans, and cultural theory) and several coordinated Wednesday night screenings at the Schnitzer art museum on campus in anticipation of the Zackary Drucker exhibit and panel on trans TV crossover (identity consulting) scheduled for spring.

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.

Primary Coursebooks *The Survival of Soap Opera*; **rec'd:** *Seeing Through the Eighties*

Reading Assignments Canvas [C]

Fall Assignments project + event participation

Quizzes (7)	20 pts	on assigned readings in class Mondays
Digital Discussions	40 pts	ongoing - min. 1/wk x 2 (20)
Essay	25 pts	3pp Monday, November 16
Research/Journal pdf	20 pts	~10pp portfolio including 1p synopsis

This class is a think tank on fans, archives, TV, and trans representation. It is organized around outside events. It is about a specific production/reproduction that we will be researching, planning, and executing.

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)** Work collaboratively and unconventionally in and out of the classroom.

Primary Requirement: collaborative participation in and critical, creative reflection on the queer production of the course (panel planning) and an outcome object/text/product

Developed in
default: SRS

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 absence drops your grade a third of a mark, and more than four 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, when traveling to campus and in class.

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, in-class and online discussions, free writing, group work, dialogue with classmates, one-on-one consultations with me, and assignments including an SRS, a midterm essay, and research portfolio are the core components of your work for this class.

| 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, PLC 529
qmmiller@uoregon.edu

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

Course Schedule

subject to change

52 Tuesdays; Transparent; Sense8; etc.

<i>Week 1: SRS AMC</i>	recommended: <i>American Movie</i> (Smith, 1999; 107 min.)
M September 28	Lipton, "My Soap Opera Diary" Powers, "Of a Happening That Really Wasn't"
acafanfic	rec'd: <i>The Pine Valley Bulletin</i>
<i>W 2: experiment</i>	rec'd: <i>Salmonberries</i> (Adlon, 1991; 95 min.)
M October 5	Lowrey, "Today's New Name May Be..." Ward, "Collective Work of Transgression" [C]
femme	rec'd: White, "Women, Memory, and Serial Melodrama" [C]
<i>W 3: camp</i>	rec'd: <i>Jack Smith + the Destruction of Atlantis</i> (Jordan, 2006)
M October 12	Sedgwick, "Warhol's Shyness" [C] DiAngelo, "White Fragility," [C]
warholstars	rec'd: Solanas, <i>Manifesto</i>
W October 14	[jack smith and queer theater] jsma qp
<i>W 4: underground</i>	rec'd: <i>Behind The Candelabra</i> (Soderbergh, 2013; 118 min.)
M October 19	Anger, <i>Puce Moment</i> (Anger, 1947) Tartaglia et. al., <i>Queer Media Manifestos</i> [C] t Tartaglia, "Sensibility" + Muñoz, "Jack's Plunger" [C]
pronoun practices	rec'd: Tartaglia, "Perfect Queer"; Smith, "Perfect"; "Flix" [C]
<i>W 5: event</i>	rec'd: <i>Nurse Betty</i> (LaBute, 2000; 110 min.)
M October 26	Tuck and Ree, "A Glossary of Haunting" [C] Angie Morrill
AMC	rec'd: Chávez and Rowe, "Madness" [C]

W 6: *far out*

M November 2

SRS digital

W November 4

rec'd: *Man on the Moon* (Foreman, Carrey; 1999, 118 min.)

The Survival of Soap Opera [toc-57, 86-118]

rec'd: UCLA Film and Television Archive and Study Center, "LGBT MADE-FOR-TV"

[it came from kuchar] jsma qp

W 7: *dirty looks*

M November 9

SRS survival

rec'd: *The Gong Show Movie* (Barris, 1980; 89 min.)

H2W tv dossier [c]

Gutiérrez, "Breaking Up"; "Work Poems" [c]

Lee, "Does Silence (Still) = Death" [c]

Essay due Monday, November 16 * in class

W 8 *trash*

M November 16

SRS surrender

rec'd: *Soapdish* (Field, Downy Jr.; 1991, 97 min.) tw

The Survival of Soap Opera [58-85, 118->]

rec'd: Fischer, *Surrender the Pink*

W 9 *sensibility*

M November 23

SRS reverb

rec'd: *Stand-In* (Garnett, 1937; 91 min.)

Feuer, *Seeing Through the Eighties*

"Introduction" + "Art Discourse in 1980s Television" [c]

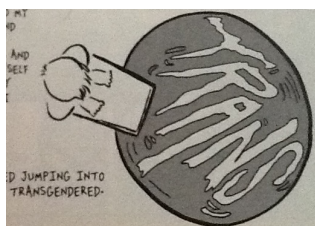
Cho, "Queer Reverb: Tumblr, Affect, Time"

rec'd: *Interior. Leather Bar* (Franco, Matthew; 2013, 60 min.)

W 10 *success*

M November 30

qp II



Hit Record on TV: Trash

Seeing Through the Eighties

The Survival of Soap Opera

Research Portfolio pdf due Friday, December 4