This course invites you to explore the legacy of feminist film and video criticism in the context of queer trans media studies, production, and fandom. Examining camp, melodrama, action, musical, and documentary productions, we adopt a variety of feminist approaches while emphasizing queer of color critique. Assignments include ongoing contributions to a digital humanities research project on the LGBT television program *In the Life* (1992-2012), a heuristic for our collaborative feminist research.

**Texts under study include** nudity, sex, slurs, violence including coercive sex and misgendering, and a variety of sensitive issues such as social and sexual taboo transgression, expressive sexuality, sex work, discrimination, and oppression. Two screenings depict rape; two portray stalking and sexual harassment; at least one entails exploitation in production. If this may present a problem for you, please see me, speak up, +/- or register for another class. Material may appear without notice of content.

| Read and study assigned texts in preparation for class. | Prepare questions and comments for class discussion. | Arrive to meetings on time. | Respect your classmates’ space, backgrounds, contributions, names, pronouns, and different frames of reference. |

**Course Work**

- Attendance, Participation [10 pts.]
- Homework, Quizzes [10 pts.]
- Essay [20 pts.] due 2/16 hard copy
- *In the Life* Proposal [10 pts.] due 1/30 hard copy
- Portfolio of *In the Life* annotations [20 pts.] due 3/20 by email
- *In the Life* Paper/Project [30 pts.] due 3/22 by email

**grad students** only: Essay 2 due 3/23 by email

**Screenings**

- *In the Life*
- *When a Woman Ascends the Stairs*
- *Desperately Seeking Susan*
- *Black Orpheus*
- *The Color of Night*
- *Me and You and Everyone Else We Know*
- *Circumstance*
- *Valencia*
- *Grace Lee Project/Evolution of Boggs*

**Learning Objectives**

- Connect critical investigation of readings to the *In the Life* Media Ecology Project
- Connect *In the Life* MEP research to critical investigations of readings
- Develop feminist[anti-racist, post/structural, trans]theory/history/practice
Reading assignments are on the course canvas site.

**Course Schedule** subject to change
* = grad student/additional readings

<table>
<thead>
<tr>
<th>Week 1</th>
<th>In the Life</th>
<th>“in the life”</th>
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<tbody>
<tr>
<td><strong>TH January 11</strong></td>
<td><em>Robbins, Great Women Superheroes, Ch. 6</em></td>
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<tr>
<th>Week 2</th>
<th><em>Emergent Strategy</em> 103-182 + 213-248</th>
<th>living history</th>
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<tr>
<td><strong>T January 16</strong></td>
<td>Marinaomi, “My Own Regular Customer”; Park, <em>Re Jane</em> Ch. 1</td>
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<td><strong>TH January 18</strong></td>
<td><em>Shimizu, The Hypersexuality of Race</em></td>
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<td><em>Russell, “The Japanese Women’s Film of the 1950s”</em></td>
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<td><em>hooks, “Celebrating Blackness”</em></td>
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<th>Week 3</th>
<th>_____ data</th>
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<tr>
<td><strong>T January 23</strong></td>
<td>MEP/UCLA <em>In the Life</em> packet</td>
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<td>Howell, “A Microhistory of Atlanta Cable Access”</td>
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<td>Benshoff and Griffin, “Looking for Respect”</td>
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<td></td>
<td>“Queer Media Manifestos” {especially Gutiérrez, “Radical Schlock”}</td>
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<td><strong>TH January 25</strong></td>
<td>Adair + Nakamura, “Digital Afterlives/This Bridge Called My Back”</td>
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<td><em>Lee, “Pussy Ballistics”; Tuck + Ree, “Glossary of Haunting”</em></td>
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<td><em>Nakamura, “Visual Culture of AIM Buddies”; Fink/Miller, “tmm”</em></td>
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<th>Week 4</th>
<th><em>Desperately Seeking Susan</em> looking for...</th>
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<tr>
<td><strong>T January 30</strong></td>
<td>Stacey, “Desperately Seeking Difference”</td>
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<tr>
<td><strong>TH February 1</strong></td>
<td><em>Emergent Strategy</em> 41-102 + 183-212</td>
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<td><em>Street, “Textures of Transformation”; Berry, “Subversive Habits”</em></td>
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<th>Week 5</th>
<th><em>Emergent strategies</em></th>
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<tr>
<td><strong>T February 6</strong></td>
<td>Manigault-Bryant, “Yoga and the Metaphysics of Racial Capital”</td>
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<td><strong>TH February 8</strong></td>
<td>Kleinhans, “Aunt Alice”; Citron, “Going Mainstream”</td>
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<td><em>Larkin, “Black Women Film-makers Defining Ourselves”</em></td>
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**Week 6**

T February 13  
*Color of Night*  
criticism packet; hollywood/assault packet  

TH February 15  
*Emergent Strategy* 1-40 + 271-275  

* Davis, “Politics of Blues Protest”  
* Davis, “Rape, Racism, + the Myth of the Black Rapist”  
* hooks, “Postmodern Blackness”  

**essay due 2/16, 4pm** paper

**Week 7**

T February 20  

TH February 22  
Eichorn, “The ‘Scrap Heap’ Reconsidered”  

* Ziegler, “Black Sissy Masculinity and ... Dis-respectibility”  
* Brettschneider, “Critical Attention to Race”  
* Christian, “Race for Theory”

**Week 8**

T February 27  

TH March 1  
Barlow, “Feminism 101”; Preciado, “Contra-Sexual Manifesto”  

* Nash, “Intersectionality and its Discontents”  
* Roy Pérez, “Mark Aguahr’s Critical Flippancy”  
* July, “Good Session”; www.joanie4jackie.com

**Week 9**

T March 6  
Samar Habib, “Women” + “Queer-Friendly”  

TH March 8  
Ahmed, feministkilljoys.com  

* Puar, “US Homonormativities”; Doane, “Desire to Desire”

**Week 10**

T March 13  
Stryker, “Transing the Queer (In)Human” in “Queer Inhumanisms”  

TH March 15  
Stone, “Guerilla” in *TSQ* 1.1-2 keywords  

* Straayer, “Transgender Mirrors”

**final itl annotations** due 3/20 by email  
**final itl paper/project** due 3/22 by email  
**(grad students) essay 2** due 3/23 by email

Please discuss with me any concerns; absent yourself for trigger mitigation; avoid plagiarism; and let me know as soon as you can of any accommodations you may need.
**Policies** | Your final grade drops if you miss more than two class meetings. After two, each absence will lower your final grade a notch (A- to B+, etc.). All assignments must be submitted in order to pass the course. Contact the professor at least two days in advance to ask for an extension. Essay grades drop a full mark for every day past due. You are responsible for meeting Student Conduct Code and Community Standards.

| 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. | If bad weather or an emergency requires cancelling a class, I will notify you by email or put a note on the door. | Always use your own discretion in class + en route.

**Screenings:**

*In the Life* (___, 1992-2002, ____)

*When a Woman Ascends the Stairs* (Naruse, 1960, 111 min.)

*Desperately Seeking Susan* (Seidelman, 1985, 104 min.)

*Black Orpheus* (Camus, 1959, 100 min.)

*The Color of Night* (Rush, 1994, 139 min.)

*Me and You and Everyone We Know* (July, 2005, 91 min.)

*Circumstance* (Keshavarz, 2011, 107 min.)

*Valencia* (Tea+, 2013, 105 min.)

**LEARNING OBJECTIVES**

- connect critical investigation of readings to the *In the Life* Media Ecology Project
- connect *In the Life* MEP research to critical investigations of readings
- develop feminist (anti-racist, post/structural, trans) theory, history, and practice