

## **INGL 4127: The Politics of Representation in American Film & Literature**

**Instructor:** Lynette Cintrón  
**Email:** [lynette.cintron@upr.edu](mailto:lynette.cintron@upr.edu)  
**Class:** Thursday 4 – 6:50 pm  
**Room:** Pedreira 106  
**Credit Hours:** 3

**Office & Office Hours:** T & TH 3:00 -3:50 pm & by appt.

### **Prerequisites:**

None. Course approved for General Education literature requirement.

**Course Description:** A historical survey of the images made in U.S. cinema of ethnicity, gender, race, and sexuality, from the opening of the 20<sup>th</sup> century to the present. Readings and lectures will be cross-disciplinary, drawing on performance, film, and visual culture theories about the gaze, spectatorship, national and transnational cinemas, and the formation of social identities. We will explore issues related to national belonging, violence, the body, memory, desire, cultural representation, ideology and power. We will ask questions such as, but not limited to: How are “official” discourses visualized? How do cultural producers empower their communities and themselves through cinematic representation? How does the circulation of images transform social identifications? What are the limits of cinematic representations? How are social identities represented and reimagined in cinema? How are violence and social conflict represented? What are the relations between cinema, history & memory?

**Course Objective:** *As a result of meeting the requirements of this course, students will be able to:*

- Define basic concepts and theories related to cinematic representation.
- Identify and define basic concepts related to cinematic form.
- Explain the cultural function of cinema in the formation of social identities in the US.
- Discuss the relation between ideology, power, and cinema in the context of US history and society.
- Demonstrate critical thinking and analytical skills appropriate to the study of film.
- Demonstrate critical reading and writing skills.
- Demonstrate knowledge of basic research tools, analyze and interpret diverse interdisciplinary arguments.
- Strengthen English language skills through writing, reading and class discussions.
- Apply the concepts of this course in writing while developing original scholarship.

**Course Outline:** Topics are arranged (somewhat) chronologically—from early cinema to the present-- but most importantly thematically, with attention given to the ideological function of cinematic images within specific historical and cultural contexts. See course schedule for more details.

**Teaching Strategies:** Brief lectures, film screenings, guided discussions, and student-generated analysis.

**Accessibility Resources:** Those students who receive services provided by the office of Vocational Rehabilitation must contact the instructor at the beginning of the semester in order to

plan reasonable accommodation according to the recommendations provided by OAPI at the Office of the Dean of Students.

### **Classroom Policies:**

- Please keep in mind that many of the topics and issues that we will discuss may be controversial. The classroom should be a space for sincere intellectual growth, and I encourage respectful discussions and debates.

- **Attendance** is mandatory and will be taken at all classes. You are allowed 1 unexcused absence without penalty. Every absence without an acceptable documented excuse will result in an automatic 3% grade reduction. Every **three** times you arrive late (more than 10 min. after class has begun) will equal one absence and will affect your grade. **Each absence over three results in the reduction of your final grade by a letter grade. Six or more absences -and this applies to documented absences as well/or a combination of documented and undocumented- will result in automatic failure of this course.** Whenever possible, please notify me (in person or via email) that you will be absent.

-In this course attendance is defined as arriving on time, with the assigned course material, and staying until class is dismissed. Unless you have spoken with me ahead of time, do not leave class early, or you will be marked as absent.

-If you are caught using headphones you will be marked as absent. If you are caught using your device for non-class related activities **you will be marked absent.**

-**Emails:** Always sign your emails (include your name in the body of the email) so that I know who has sent the message and always include an appropriate subject line. Whenever possible, use your UPR email. Do NOT email me about a matter without checking to see if the syllabus contains the answer. I will not respond to emails if the information is on the syllabus. I do not respond to emails that do not contain a signature. Do not expect email responses within 24hrs. Finally, if you are absent, it is your responsibility to make-up missed material. Do not email asking about a class you missed. (But feel free to email if, after attending, you still have questions regarding the material and/or assignments).

-**Academic Integrity & Plagiarism:** You will be subject to the standards of ethical academic conduct—cheating and plagiarism will not be tolerated. Work found to be unethical will not be counted. Unethical conduct on the part of the student may result in further disciplinary action, such as failure of the course.

-**Incompletes:** Should you request an Incomplete Course Grade, you must meet with me in person. Do not wait until the last minute or finals. You have until the last week of class (NOT of FINALS). Should you require an Incomplete due to an emergency, you must let me know ASAP and provide documented reasons for your request. Please be aware that Incompletes are not “automatically” granted--you must have a justifiable reason--and that it is your responsibility to follow-up.

**Course readings:** Will be posted on our course website (Moodle):

<http://online.uprrp.edu/>

**Grading Scale: A, B, C, D, F**

<b>A</b> <b>90-100</b>	<b>B</b> <b>80-89</b>	<b>C</b> <b>70-79</b>	<b>D</b> <b>60-69</b>
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**F = Below 60****Course Requirements:**

Classroom Participation: 20%

Annotating Film Assignment: 10%

Quizzes: 10%

Film Response Paper: 20%

Final Research Paper: 40% (Includes a 1-page proposal for 5% of your final paper grade)

**Classroom Participation** (20%): Thorough preparation for and active participation in class discussions are expected. You are expected to share your own ideas on the material. Don't get discouraged reading difficult texts. Bring your questions to class- together we will make sense of complicated theories. In this class film screenings are essential to this course. You are expected to take notes during discussions, lectures, and screenings. Should contributions to class discussions begin to lapse, **I may assign additional homework or initiate additional quizzes at any time during class.**

**Annotating Film Assignment** (10%): As a film student you should be taking notes during screenings. The aim of this assignment is to encourage annotating film. You will annotate **1 sequence or scene** from **one** of the following films: Cecil B. DeMille's *The Cheat*, Chaplin's *Modern Times*, John Ford's *Stagecoach* or *The Searchers*. In addition, you will provide a 1-paragraph interpretation of the scene. Your interpretation must be based on your notes. 1-2 pages, double-spaced, 12pts. TNR font, 1-inch margins all around. Additional guidelines will be provided. See Schedule for dates.

**Quizzes:** (No more than 3 quizzes for a total of 10%): May be announced or unannounced. These are designed to test your knowledge of key terms and engagement with the readings and films. A quiz may consist of multiple choice and/or short answer questions. Quizzes may be given at the beginning of class or after a screening. Make-up for quizzes consist of a take-home, 1-2 page, double-spaced, essay question or review of a film. Documented excuse for your absence is required.

**Film Response Paper** (20%): 3-4 Pages, double-spaced, 12 pts. Times New Roman font, with 1-inch margins all around. MLA guidelines are required. Film responses must reflect an engagement with the theories and concepts discussed in the course. The purpose is to test your knowledge of course material, therefore you are expected to engage with course readings and films.

-Must be handed-in at the top of the class hour, on the day it is due. Only hardcopy (printout) will be accepted (NO digital copies/NOT via email). Late responses will NOT be accepted without a documented excuse.

-Keep in mind the scope of the paper--analyze only ONE film.

-Choose a film screened in class, or one of the recommended films.

-Critical (as opposed to merely “personal” or solely descriptive) response. Responses must have:

1. an **original title**
2. a thesis that is supported by concise and focused arguments
3. a conclusion
4. written in academic tone
5. MLA guidelines. **See link to MLA resources in our course site, under SYLLABUS & RESOURCES.**

**You are also required to:**

- Use at least **one** of the assigned articles to analyze the film.
- Focus **on at least one sequence or scene** in the film. **Be specific.**
- Rather than merely discussing the film’s content, use Timothy Corrigan (course website & Richardson Seminar Room Reserve under my name) as a reference for how to analyze the ways in which cinematic form relates to content.

**Some tips:**

- Use the present tense when discussing films and literature (including scholarly texts).
- When summarizing a reading, use the third-person to refer to author/article’s main arguments, e.g. “Trumper argues,” or “Appadurai contends,” or “the article highlights.” When discussing films, use the third-person to refer to the director’s choices and their effects on the viewer. For example, “Malick’s use of a jump cut startles the viewer and draws attention to the break-down in communication between John Smith and Pocahontas.” You can also refer to film, e.g. “Although the *The New World* depicts Native culture respectfully (even reverentially), one could argue that the ultimate perspective provided is that of the colonizer.” Note that the **FIRST** time you reference someone you must provide their full name. Example, In “Third Cinema Today,” Camilo Trumper argues that.... Provide only their last name for subsequent mentions.
- Include year of film’s release in parenthesis, the **first** time you mention it. Eg: Directed by Terrence Malick, *The New World* (2005) depicts...
- When mentioning a character for the **first** time, include the performer’s name in parenthesis: Eg, In Brian de Palma’s *Carrie* (1976), Margaret White (Piper Laurie) represents....
- Proofread! There is no excuse for not using Microsoft Word’s Spelling and Grammar Check. Also, you should read your paper aloud and/or review a hard copy to catch additional errors and improve readability. For more serious editing, give yourself 24 hours between drafts.
- Consult Timothy Corrigan’s A Short Guide to Writing about Film.

**Final Research Paper:** (40%-includes a 5% proposal). 6-8 pages, double-spaced, 12 pt. Times New Roman font, with 1-inch margins all around. **See Schedule for dates.**

NO final paper will be accepted without a proposal.

NO late papers will be accepted without a documented excuse.

Proposal & Final Paper are due via email. Follow EMAILING INSTRUCTIONS. Failure to do so will cost you up to 5pts of your final paper grade.

Additional GUIDELINES for the Final Paper & Final Paper Proposal will be provided and discussed in class. Guidelines will be posted under SYLLABUS & RESOURCES.

-For this paper you will analyze the film or films of your choice. Maximum number of films: 2—no exceptions. The film(s) is considered your primary source. Your final paper should show original thinking. It should NOT be about how well you can describe a primary source, but about the complexity of an argument that emerges from a sustained analysis of your primary source(s).

-You can work on any film used during our coursework—as long as you have not worked with it before. Your paper must show academic engagement with an idea or ideas in this course. You must use at least two secondary sources to support your arguments. **You must include at least 1 source from outside our course, both in the proposal and in the final paper.**

-Paper will be evaluated based upon argumentation, content, organization, style and documentation. Spelling and grammar will also be taken into consideration. Clear arguments and correct documentation using MLA citation method are required. See Grading Criteria below for additional information on evaluation. See link to MLA resources in our course site, under SYLLABUS & RESOURCES.

**-You are required to submit a brief proposal** via email-follow email instructions. (check schedule & follow emailing instructions). Your proposal must include:

1. A tentative title.
2. A clear thesis.
3. Brief description of your project.
4. A preliminary bibliography of primary and secondary sources.
5. Intellectual question(s) that motivate your work.

-The proposal will allow me to make recommendations and catch any potential problems or difficulties before you set-out to develop your work.

### **Grading Criteria (Rubric) for Participation**

**A:** Active, consistent, meaningful participation. You come to class prepared not just to respond questions but also to initiate discussion with comments and questions. You come to class ready to make and argue claims about the readings and films. You attend to the comments of others in class, agreeing, elaborating, or respectfully disagreeing. You bring our attention to passages from the reading or scenes from films to make your point; and at times connect such thinking with earlier readings/films or class discussions. You frequently take notes during screenings, lectures and discussions. “A” participants are not necessarily the most knowledgeable, they will remark just as much on what they have *not* understood (or misunderstood) about the readings as what they have understood about them.

**B:** You come to every class, have *almost* always done all the reading, and consistently respond to the questions of others and the questions of the instructor. “B” participants comment with

frequency and their comments show that they have comprehended the readings. Like A grade participants, B grade participants initiate comments on their own, but not as frequently. Finally, they take notes during class.

**C:** You come to almost every class, usually have done most of the reading, most of the time, but do not demonstrate through preparation and ongoing engagement with the material. You contribute infrequently, maybe once a week. You rarely or infrequently takes notes during class discussions, lectures, or film screenings. “C” participants rarely initiate comments in class.

**D:** You may be physically in class most of the time, and may contribute a few times throughout the semester (usually when called upon). When called upon, “D” participants tend to respond with little thoughtfulness, reflection, or willingness to engage with the readings or with the ideas of others. “D” participants rarely or infrequently take notes during class discussions, lectures, or screenings.

**F:** The result of a combination of not coming to class, failing to take part in class discussions, not engaging with other students or with the instructor when called upon, or failing to take sufficient notes.

### **Grading Criteria for Papers**

**A:** This is an excellent paper. It engages with ideas that are complex. Your text unfolds like a story; you guide your reader through a narrative-like progression from one idea to the next. The writing flows well from sentence to sentence and paragraph to paragraph. Minimal spelling and grammatical errors. Academic tone sustained throughout.

**B:** This is a good paper. It fulfills the requirements of the assignment. A “B” paper goes beyond merely summarizing your source material. It demonstrates analytical skills and goes beyond mere explanation or summary. Most of the ideas in this paper are good. Some ideas may even be great, but their support may need to be fuller in some areas. Some transitions may be abrupt. There may be some awkward sentences in this paper or some inconsistencies in tone. A few spelling or grammatical errors are okay in a “B” paper. Academic tone sustained throughout.

**C:** This is the most complicated type of paper. This paper has a number of strengths, but it also has some obvious weaknesses. A “C” paper will show a basic understanding of the expectations for the assignment even if they are not all fulfilled. The most common problem is a paper that is overly explanatory rather than analytical. Sometimes there may be analysis, but it needs to be more intellectually complex or is poorly defended. There are some good ideas in this paper, but they tend to be haphazardly presented or unrelated to the analysis. There may be lapses in logical reasoning. The writing tends not to flow that smoothly from sentence to sentence or from paragraph to paragraph, and the wording may be awkward in many places. Papers that merely summarize material from the readings or class sessions will receive a grade no higher than a “C.” A large number of spelling or grammatical errors will put a paper into this category, although some “C” papers can be grammatically sound. Tone and language may be too informal.

**D:** A “D” paper has fewer strengths and a greater degree of weakness than a “C” paper.

**F:** This is only for a paper that does not meet any of the requirements for the assignment.

**Selected Bibliography:** (See Course Website).

**Additional Resources:**

**Cinema (in addition to what is available, free of cost, @ UPR Library's Databases):** Electric Sheep Magazine: A Deviant View of Cinema. <http://www.electricsheepmagazine.co.uk/>

JAC Online journal of Rhetoric, Culture & Politics. <http://www.jaconlinejournal.com/>

Senses of Cinema. Film Journal. <http://sensesofcinema.com/>

Film Noir Foundation <http://www.filmnoirfoundation.org/home.html>

Open Culture (free films and documentaries) <http://www.openculture.com/>

American Memory Collection, Library of Congress. <http://www.loc.gov/rr/mopic/ndlmps.html>

Internet Movie Database (IMDB) <http://www.imdb.com/>

Internet Archive <https://archive.org/>

**Race/Gender/Sexuality/The Body:** *GLQ: A Journal of Lesbian and Gay Studies* available via Project Muse (at UPR Biblioteca- online databases)

<http://www.advocate.com/> The Advocate (LGBTQ magazine for news & culture)

<http://everydayfeminism.com/> Everyday Feminism

<https://equalityarchive.com/>

<http://unitedwedream.org/about/projects/quip/> The Queer Undocumented Immigrant Project

<http://alp.org/> Audre Lorde Project

<http://www.colorlines.com/> Colorlines

<https://genderqueer.me/> Transgender & nonbinary resources

<http://blog.angryasianman.com/p/about.html> Angry Asian Man (blog)

<http://nativeappropriations.com/> Forum for discussing representations of Native peoples

<https://www.bleedingcool.com/> Bleeding Cool (Comics, TV, Film News)

**Writing Resources:**

Language Guides:

<https://ncdj.org/style-guide/> National Center on Disability & Journalism Language Guide

<https://www.glaad.org/reference> GLAAD Media Reference Guide -Includes glossary of LGBTQ terms

Academic Writing, MLA & Grammar:

<https://owl.english.purdue.edu/owl/> Online Writing Center of U @ Purdue.

<http://writingcenter.fas.harvard.edu/pages/resources> Online Writing Center, Harvard.

<http://www.quickanddirtytips.com/grammar-girl> Grammar tips by Grammar Girl.

### **Podcasts:**

*Gender Rebels* Q&A podcast about life outside the gender binary.

*Who Shot Ya?* (Maximum Fun network) Latest film news & film reviews.

\**Switchblade Sisters* (Maximum Fun) Discussion of genre films with film critic April Wolfe & women filmmakers.

\**You Must Remember This* (Panoply) Film history with film critic and historian Karina Longworth.

\**Unspooled* (Earwolf) Actor Paul Sheer & film critic Amy Nicholson critique films from the American Film Institute's 100 list.

*Pop Culture Happy Hour* (NPR) Film, TV, and pop culture critique

*Pop Rocket* (Maximum Fun) Film, TV, and pop culture critique

### **Youtube Channels:**

\*Every Frame a Painting <https://www.youtube.com/user/everyframeapainting>

\*One Hundred Years of Cinema

[https://www.youtube.com/channel/UCbM9iT\\_PqBCUOQdaREDAP3g](https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g)

Screen Prism <https://www.youtube.com/channel/UCVjsbqKtxkLt7bal4NWRjJQ>

Just Write <https://www.youtube.com/channel/UCx0L2ZdYfiq-tsAXb8IXpQg>

Lux [https://www.youtube.com/channel/UCQDQ\\_4-A4REU29uxssBhabg](https://www.youtube.com/channel/UCQDQ_4-A4REU29uxssBhabg)

Lessons from the Screenplay [https://www.youtube.com/channel/UCErSSa3CaP\\_GJxmFpdjG9Jw](https://www.youtube.com/channel/UCErSSa3CaP_GJxmFpdjG9Jw)

Nerdwriter1 <https://www.youtube.com/user/Nerdwriter>

Matt Baume (Queer News, Culture, TV & Film)

[https://www.youtube.com/channel/UCnSFwk\\_mZPnUuh0m7Z6T-4g](https://www.youtube.com/channel/UCnSFwk_mZPnUuh0m7Z6T-4g)

Criterion Collection <https://www.youtube.com/channel/UCAP57cF-FSjJKzzXg7ntPIQ>

Film Society of Lincoln Center

<https://www.youtube.com/channel/UCOzFilLNcgrGzAeEAbUFCQ>

\*Recommended if you are interested in film form & history.



**Schedule** (subject to revision)**8/23: Introductions and Syllabus**

Screening: Dir. Raoul Peck. *I Am Not Your Negro* (2017).

**8/30: The Birth of U.S. Cinema**

-Benshoff & Griffin. Chapter 1: "Introduction to the Study of Film Form and Representation"  
 -"Film Note-Taking" & "Ten Things You Should Know About Race." Discussion of Film Note Taking Assignment.

Recommended: T. Corrigan Ch 3 (under Syllabus and Resources).

Screening: Clips from Dir. D.W. Griffith. *The Birth of a Nation* (1915).

<https://www.youtube.com/watch?v=302YMeiDSrI> (& Eng Lab). Dir. Charlie Chaplin. *Modern Times* (1936) & others.

Recommended: Dir. Mark Cousins. *The Story of Film: An Odyssey*. (2011, Hulu), *America at the Movies* (Eng. Lab) *Visions of Light* (Eng Lab).

**9/6: Practices of Looking: The Gaze & Orientalism in Early U.S. Film**

-Marita Sturken & Lisa Cartwright. "Spectatorship, Power, & Knowledge."

-Benshoff & Griffin. "Asian Americans & American Films."

- Robert Ito. "Crazy Rich Asians": Why Did It Take So Long to See a Cast Like This?"

<https://www.nytimes.com/2018/08/08/movies/crazy-rich-asians-cast.html>

Screening: Dir. Cecil B DeMille's *The Cheat* (1915)

<https://www.youtube.com/watch?v=tLW8U7aP5KA>

**9/13: Re -Framing the Western: The Western as Paradigm**

- Ella Shohat & Robert Stam. "Formations of Colonialist Discourse" & "The Western as Paradigm"

-Onondaga Nation Press Release. "We've ID'd Geronimo"

-**Watch before class:** Dir. John Ford. *Stagecoach* (1939).

<https://www.dailymotion.com/video/x2bzlf0> (@ Daily Motion) & Eng LAB

-Screening: Dir. Neil Diamond. *Reel Injun* (2009)

Recommended reading: Richard Slotkin. Introduction. "The Significance of the Frontier Myth in American History" (1-16).

Recommended: Dir. John Ford. *The Searchers* (1956). (ENG Lab)

**9/20: Can the Subaltern Be Seen?: Challenging Imperial Imaginaries**

-Sherman Alexie. "Imagining the Reservation."

Screening: *Reel Injun* cont'd. & Chris Eyre *Smoke Signals* (1998). Eng. Lab.

**\*DUE: Annotating Film Assignment.**

### 9/27: Hollywood, Latin America & the Caribbean: Good Neighbors?

-Diane Accaria. "Breaking the Spell of Our *Hallucinated Lucidity*: Surveying the Caribbean Self within Hollywood Cinema."

-Ana M. López. "Are all Latins from Manhattan? Hollywood, Ethnography and Cultural Colonialism."

-Priscilla Peña Ovalle. "Carmen Miranda Shakes It for the Nation."

Screening: Dir. Dee Dee Halleck's *The Gringo in Mañanaland* (1995)

Recommended: Cynthia Enloe. "Carmen Miranda on My Mind: International Politics of the Banana"

Dir. Walter Lang. *Week-End in Havana* (1941) (ENG LAB)

### 10/4: The Femme Fatale in Latin America

-Paul Schrader. "Notes on Film Noir."

-Adrienne L. McLean. Excerpts from *Being Rita Hayworth*.

Screening: Dir. Charles Vidor. *Gilda*. (1946).

Recommended Noirs: Alfred Hitchcock *Notorious*; Billy Wilder *Double Indemnity*; Vincent Sherman *Affair in Trinidad*; Orson Welles *Lady from Shanghai* & *Touch of Evil*; Jacques Tourner *Out of the Past*; Howard Hawks *To Have and Have Not*.

### 10/11: The Empire Strikes Back: Third Cinema

-Getino & Solanas. "Toward a Third Cinema."

- G. Rocha. "The Aesthetics of Hunger."

- Camilo Trumper. "Social Violence, Political Conflict, and Latin American Film: The Politics of Place in the 'Cinema of Allende.'"

**Watch before class:** Michael Chanan *Roots of Third Cinema*. Watch on Vimeo before class. (about 28 min.)

Screening: clips from Dir. Patricio Guzman. *La batalla de Chile, Parte II: El golpe de estado* (1976). Selected clips/films of Puertorican films from archive.org

### 10/18: Monstrous Femininity: *Carrie* (1976)

-Stamp, S. "Horror, Femininity & *Carrie*."

Screening: Dir. Brian De Palma. *Carrie* (1976). Eng. Lab.

Recommended: Dir. Kimberly Peirce. *Carrie* (2013).

**\*DUE: FILM RESPONSE**

### 10/25: The Heart of Whiteness: Race & Horror

-P. Wells. "The Horror Genre."

-Dianca London. "Get Out & the Revolutionary Act of Subverting the White

Gaze." <https://theestablishment.co/get-out-and-the-revolutionary-act-of-subverting-the-white-gaze-c769cb620496>

Recommended: Taylor Steele. "The Horror & the Work." <http://blacknerdproblems.com/the-horror-and-the-work-what-get-out-teaches-us/>

Screening: Dir. Jordan Peele. *Get Out* (2017). Eng Lab.

### 11/1: Disability in Horror.

-Benshoff & Griffin. "Cinematic Images of Disability."

-April Wolfe. "With 'A Quiet Place' and 'Get Out,' horror is having a mainstream moment. Will that alienate fans?"

[https://www.washingtonpost.com/entertainment/with-a-quiet-place-and-get-out-horror-is-having-a-mainstream-moment-will-that-alienate-fans/2018/04/13/99bbcbb0-3db1-11e8-974f-aacd97698cef\\_story.html?noredirect=on&utm\\_term=.9093490c7316](https://www.washingtonpost.com/entertainment/with-a-quiet-place-and-get-out-horror-is-having-a-mainstream-moment-will-that-alienate-fans/2018/04/13/99bbcbb0-3db1-11e8-974f-aacd97698cef_story.html?noredirect=on&utm_term=.9093490c7316)

Screening: Dir. John Krasinski. *A Quiet Place* (2018).

Recommended film: Dir. Mike Flanagan *Hush* (2016) Netflix.

### 11/8: New Queer Cinema

-Ruby Rich. Excerpts from *New Queer Cinema: The Director's Cut*.

Screening: Cecilia Barriga. *A Meeting of Two Queens* (1991). Eng Lab

Dir. Cheryl Dunye *The Watermelon Woman* (1996). Eng. Lab. Dir.

Recommended: Dir. Dee Rees, *Pariah* (2011, Netflix). Rob Epstein. *The Celluloid Closet* (1995) Eng. Lab.

### 11/15: Representing Transactivism & Community in Puerto Rico.

Discussion of Final Paper Proposal & Final Paper.

-Julia Serano. Excerpt from *Whipping Girl*.

-Juana Maria Rodriguez. "Activism & Identity in the Ruins of Representation."

Screening: Dir., Antonio Santini & Dan Sickles *Mala, Mala* (2014). Eng. Lab

Recommended: Dir. Jennifer Livingston. *Paris Is Burning* (1991). Eng. Lab.

### 11/22: NO CLASS – Thanksgiving Break

### 11/29: How Do Comics Represent? With Miguel Melendez

Readings & Screenings TBD

**\*DUE: FRIDAY, 11/30- LAST DAY TO SUBMIT YOUR FINAL PAPER PROPOSAL** via email by midnight. Follow email instructions.

### 12/6: LAST DAY!- A New Queer Cinema Renaissance?: Barry Jenkins's *Moonlight* (2016).

-Gaylene Gould. "Rhapsody in Blue." (Interview with Barry Jenkins)

-E. Alex Jeung. "What's Happening to 'Queer' Cinema in the LGBT Film Boom?"

<http://www.vulture.com/2018/05/queer-cinema-whats-happening-to-it.html>

Screening: Dir. Barry Jenkins's *Moonlight* (2016).

Recommended: Dir. Todd Haynes's *Carol* (2015) Netflix & Luca Guadagnino *Call Me By Your Name* (2017) Eng Lab.

**FINAL PAPER DUE: Tuesday, DECEMBER 18, via email by 11:59pm. No late papers will be accepted. Follow email instructions.**

