

INGL 4038: Queer Sexualities in Film

Instructor: Lynette Cintrón (she/her)

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Class: Tuesday, 4:00 pm – 6:50 pm* Class meets **most Tuesdays, 5:30 pm – 6:50 pm @ gmeet (Check Schedule)**

Gmeet link: <https://meet.google.com/hqm-dcwf-yai>

WhatsApp:

<https://chat.whatsapp.com/EUUjXWuIEkyJFAvCgPHnQ6>

Office hours: Tuesdays 6:50 – 7:50pm & by appt.

Credit Hours: 3

Course Description: An examination of filmic representations of queer practices and identities. In this course, film analysis is defined as the examination of form as well as content. Queer is used as an umbrella term & shorthand for a wide range of subjectivities, identifications, performances, practices...

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

- Explain key terms relevant to queer studies and the study of queer cinema.
- Identify & describe some of the key formal elements developed by queer filmmakers & artists.
- Describe some of the key themes and theories developed by queer filmmakers and film/cultural critics.
- Demonstrate increased understanding of the historical, cultural and political issues relevant to queer cinema.
- Understand some of the ways in which sexuality, gender, race, and class intersect.
- Demonstrate critical thinking and writing skills.
- Develop original scholarship appropriate to the fields of English, Film Studies & Queer Studies.

Course Outline: We begin with a look at the politics of queer cinematic representation, focusing on trans representation. Our attention will then shift to the significance of the documentary genre and the New Queer Cinema Movement. Contemporary films and texts that engage with intersecting issues of sexuality, gender, race, the gaze, and spectatorship will also be discussed. Films will be read alongside critical texts. Course readings will be interdisciplinary in scope. We will ask questions such as, but not limited to: How is queerness cinematically represented? How are queer, racialized subjects represented? How do filmmakers *queer* cinema, queer the gaze? What does it mean to talk about a queer gaze? What constitutes a queer film? What are the relationships between queer spectators and cinema? What are the possibilities and limits of queer visibility?

Teaching Strategies: Lectures, guided discussion, individual screenings, and student-generated analysis. Class may begin with a mini lecture on a particular subject. Participation will be expected. Students must complete all the readings and films before the class for which they are assigned. Should contributions to class discussions begin to lapse, I may assign additional homework, or initiate unannounced quizzes at any time during class.



Attendance: Mandatory and will be taken at all classes.

-Defined as being on time to our meeting at 5:30 pm and staying until class is dismissed. Unless you have spoken with me, do not leave class early, or you will be marked as absent.

-This course meets only once a week, hence: **THREE absences** result in the reduction of your final grade by a **LETTER grade**.

*Six or more absences will result in automatic failure of this course—regardless of the circumstances.

-Whenever possible, please notify me (in person or via email) that you will be absent or that you are experiencing any issues preventing you from joining the class (e.g., connectivity problems, power outage, etc.)



Classroom Policies: Please keep in mind that many of the topics and issues that we will discuss may be controversial. The classroom (online meetings, forum) should be a space for sincere intellectual growth, and I encourage respectful discussions and debates. In addition:

- Keep your camera on whenever possible and mic on mute while others are speaking.
- Speak up if you have questions or comments. Verbal communication – as opposed to communication via chat is preferred. Use the chat mainly for links you may want to share.



Email Policies:

-Always use your UPR email.

-Always **sign your emails even if your name is in your email address**. Just type your name at the end of your email or take a moment to save a signature (under your email settings).

-Always include an appropriate subject line, eg: INGL 4038 question. Do not email me about a matter without checking to see if the syllabus contains the answer. I will not respond to email questions for which the answer is in the syllabus. Do not expect a response over the weekend, or within 24 hours.

Accessibility Resources: 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 the *Oficina de Asuntos para las personas con impedimento* (OAPI) at the Office of the Dean of Students.

Según la Ley de Servicios Educativos Integrales para Personas con Impedimentos, todo estudiante que requiera acomodo razonable deberá notificarlo al profesor el primer día de clase. Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el (la) profesor(a) al inicio del semestre para planificar el acomodo razonable y el equipo de asistencia necesario conforme a las recomendaciones de la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales de algún tipo de asistencia o

acomodo deben comunicarse con el (la) profesor(a). Si un alumno tiene una discapacidad documentada (ya sea física, psicológica, de aprendizaje o de otro tipo, que afecte su desempeño académico) y le gustaría solicitar disposiciones académicas especiales, éste debe comunicarse con la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes, a fin de fijar una cita para dar inicio a los servicios pertinentes.

Academic Integrity: 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.

La Universidad de Puerto Rico promueve los más altos estándares de integridad académica y científica. El Artículo 6.2 del Reglamento General de Estudiantes de la UPR (Certificación Núm. 13, 2009-2010, de la Junta de Síndicos) establece que “la deshonestidad académica incluye, pero no se limita a: acciones fraudulentas, la obtención de notas o grados académicos valiéndose de falsas o fraudulentas simulaciones, copiar total o parcialmente la labor académica de otra persona, plagiar total o parcialmente el trabajo de otra persona, copiar total o parcialmente las respuestas de otra persona a las preguntas de un examen, haciendo o consiguiendo que otro tome en su nombre cualquier prueba o examen oral o escrito, así como la ayuda o facilitación para que otra persona incurra en la referida conducta”. Cualquiera de estas acciones estará sujeta a sanciones disciplinarias en conformidad con el procedimiento disciplinario establecido en el Reglamento General de Estudiantes de la UPR vigente. Para velar por la integridad y seguridad de los datos de los usuarios, todo curso híbrido y a distancia deberá ofrecerse mediante la plataforma institucional de gestión de aprendizaje, la cual utiliza protocolos seguros de conexión y autenticación. El sistema autentica la identidad del usuario utilizando el nombre de usuario y contraseña asignados en su cuenta institucional. El usuario es responsable de mantener segura, proteger, y no compartir su contraseña con otras personas.

Sexual Harassment and Discrimination Policy

“La Universidad de Puerto Rico prohíbe el discrimen por razón de sexo y género en todas sus modalidades, incluyendo el hostigamiento sexual. Según la Política Institucional contra el Hostigamiento Sexual en la Universidad de Puerto Rico, Certificación Núm. 130, 2014-2015 de la Junta de Gobierno, si un estudiante está siendo o fue afectado por conductas relacionadas a hostigamiento sexual, puede acudir ante la Oficina de Procuraduría Estudiantil, el Decanato de Estudiantes o la Coordinadora de Cumplimiento con Título IX para orientación y/o presentar una queja”.

Required Texts:

Available at MOODLE.

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

UPR Grading Scale: A, B, C, D, F.

A 90-100	B 84-86	C 74-76	D 64-67
A- 90-93	B- 80-83	C- 70-73	D- 60-63
B+ 87-89	C+ 77-79	D+ 67-69	F below 60



Course Requirements:

Synchronous Participation: 10%

Forum participation: (2 forums, 15 ea.) 30%

Critical Essays: (2 essays, 30 ea.) 60%

☆ **Synchronous Participation** (10%): Thorough preparation for and active participation in class discussions are expected. You are expected to share your own ideas on the material. Follow classroom policies. Should contributions to class discussions begin lapse, I may assign additional homework, including quizzes.

☆ **Forum Participation** -Participation in the forum is your attendance that week. 2 FORUMS (15% ea.).

For each forum: 1 post and at least 1 response to a colleague's post.

Requirements for POSTS: Your post should be original, demonstrating that you have reflected on both readings and films. In all your writing: BE SPECIFIC.

1. Your post must be **at least 2 paragraphs** offering a mini reflection based on the assigned film, readings, and/or videos.

2. Your post must reference a specific scene or sequence.

Which scene did you find the most compelling? Why? What resonated the most with you (sound, music, sequence/scene, shot, character, symbol....and why?

3. Connect your ideas about the film with at least one of the readings.

Use specific references and quotes to support an argument or thought. "Thought" – perhaps you do not have a fully formed theory or argument about the film—that is fine! Forums and discussions are great places to work out your ideas about the material.

4. You must reference at least one element of film form in each post. For example: Where is the camera? How does the sound design affect your interpretation of the content? How does lighting affect mood, tone, plot? How does editing impact your understanding of the sequence or the film?

5. Feel free to include questions you may have or questions that you think will be compelling discussion-starters.

Requirements for RESPONSES: At least 1 paragraph engaging with a post in a meaningful way.

Critical Essays →

☆ **Critical Essays** (2 essays, 30 ea.): 3-4 Pages double-spaced, 12 pts. Times New Roman font, with 1-inch margins all around. MLA guidelines are required. See Schedule for dates.

What are they?

- ➔ Critical (as opposed to merely “personal” or descriptive) essays.
- ➔ An analysis of a film screened in class, or one of the recommended films, up to the date the response is due. Only ONE film is analyzed.
- ➔ They reflect an engagement with the theories and concepts discussed in the course. The purpose of each essay is to test your knowledge of course material, therefore you are expected to engage with course readings and films.
- ➔ Late responses will NOT be accepted without a reasonable excuse.

REQUIREMENTS:

Essays 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: 1. Use at least one of the assigned articles to analyze the film.
(This is a short paper, keep quotes to a minimum). If you use a source from outside the course, it must be academic. Run it by me first if you have doubts.

2. Focus on at least one sequence or scene in the film. Be specific. Use Timothy Corrigan as a reference for how to analyze cinematic form and its relationship to content.

Essay 1: Choose ONE (only one) film from the beginning of the course-to the date that essay is due, and ONE reading, including recommended. You **cannot** choose the film discussed in the forum.

Essay 2: Choose ONE film and one reading, from “Acts of Intervention” - to the end of the course, including recommended films and readings. You **cannot** choose the film discussed in the forum.

When writing academic film essays keep in mind the following:

-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... Terence Malick's style 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 MS word spelling and grammar check – or other programs. 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.

Grading Criteria:

Synchronous Participation

A: Active, consistent, meaningful participation. You are prepared not just to respond questions but also to initiate discussion with comments and questions. 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 viewings, 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 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.

C: You 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 every other week. You rarely take notes during class discussions, lectures, or film screenings. "C" participants rarely initiate comments in class.

D: You 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.

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.

Forums

A: Your post reflects engagement with both the film and readings or videos. In clear, concise prose, you provide a meaningful reflection on the film or one specific aspect of the film. Your response engages with a colleague's post in a meaningful way. Minor spelling and grammar errors.

B: Your post reflects engagement with the film but less so with the readings and/or videos. Your writing is clear, concise, and you provide a meaningful reflection on the film or aspect of it. Your response engages with a colleague's post in a meaningful way. A few spelling and grammar errors.

C: Your post is less about providing an opinion and more about describing the film. The language is vague and hardly engages with the material. A post with too many quotes, as opposed to your own words, and/or a post that merely describes a scene, will receive no more than a C. Likewise a vague response will impact your grade. Numerous spelling and grammar errors.

D: A "D" assignment would usually be extremely vague and contain many basic spelling and grammar errors.

F: Only for a post that fails to meet the requirements.

Critical Essays

A: This is an excellent essay. 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. When discussing a scene or sequence, attention is paid to film form as well as content. Minimal spelling and grammatical errors. Academic tone sustained throughout. Meets all basic requirements including MLA format.

B: This is a good essay. 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. Some transitions may be abrupt. There may be some awkward sentences in this paper or some inconsistencies in tone. Attention is paid to film form as well as content, but perhaps fails to note the ways in which form affects content (or vice versa). In other words, more time and nuance had to be dedicated to the way form and content relate to each other in the specific film you discuss. A few spelling or grammatical errors are okay in a "B" paper. Academic tone sustained throughout. Meets all of the requirements but there might be some problems with proper MLA format.

C: This is the most complicated type of essay. 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 and descriptive 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, or that merely describe a film, 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. Lacks attention to film form. Papers that fail to meet more than one requirement will receive a C.

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.

Resources

News & Popular Culture:

<https://www.them.us/> them (news, fashion, culture, stories)

<http://transadvocate.com/> The Transadvocate

<http://www.advocate.com/> The Advocate

<http://www.newnownext.com/> Logo’s NewNowNext (news & culture)

<https://hornet.com/stories/> The Hornet

<https://www.pride.com/> Pride

<https://www.queerty.com/> Queerty

<https://genderqueer.me/> Transgender & Nonbinary Resources

<https://intomore.com/> Into Digital Magazine

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

<https://www.bitchmedia.org/> Bitch Media, Feminist Analysis News & Culture

<https://equalityarchive.com/> Equality Archive

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

<http://www.colorlines.com/> Colorlines (culture and politics)

Film:

GLQ: A Journal of Lesbian and Gay Studies, *Camera Obscura*, *Journal of Popular Film and Television*, *Film Quarterly*, *Film/Literature Journal*, *Sight & Sound*, *Journal of Film and Video* (at UPR Biblioteca- online databases)

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

Film Comment: <https://www.filmcomment.com/>

Michael Koresky for Film Comment, “Queer and Now and then” Blog

<https://www.filmcomment.com/blog/queer-now-introduction-1979/>

Podcasts:

Gender Rebels (weekly question & answer exploration of life beyond the gender binary):

<https://genderrebels.podbean.com/>

Making Gay History (queer oral history/interviews): <http://makinggayhistory.com/>

Linoleum Knife (cinema, with queer film critics David White & Alfonso Duralde)

<https://linoleumknife.libsyn.com/>

Switchblade Sisters (discussion of genre films with April Wolfe):

<http://www.maximumfun.org/shows/switchblade-sisters>

You must Remember This (Hollywood history with Karina Longworth):

<http://www.youmustrememberthispodcast.com/>

Youtube:

Frameline <https://www.youtube.com/user/Frameline>

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

https://www.youtube.com/channel/UCnSFwk_mZPnUuh0m7Z6T-4g

Pink News (LGBTQ news and views weekly):

<https://www.youtube.com/channel/UCQLRK5wiWGmzp4dnFt0arwA/featured>

Film:

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

One Hundred Years of Cinema https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g

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

Film Society of Lincoln Center <https://www.youtube.com/channel/UCOzFiLNcgrGzAeECAbUFCQ>

Writing:

GLAAD Media Reference Guides:

<http://www.glaad.org/reference/lgbtq>

<http://www.glaad.org/reference/transgender>

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

MLA Formatting and Style Guide at Purdue (The OWL):

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

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

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

Schedule (subject to revision)

“Meeting”: Refers to synchronous meetings, always from 5:30 to 6:50 @ gmeet.

“Forum”: On Forum days we do not meet. **POST must be submitted by 5:30 pm** on the date it is due. **Response to post** must be submitted by the end of that day. Forums appear in the lesson module for the week assigned @ MOODLE. Participation in the Forum is your attendance that week.

1/21- Meeting: INTRODUCTIONS & SYLLABUS

View: Hannah Gatsby. *Nanette*. 2018. Netflix.

1/28 -Meeting: Trans Representation

View: Dir. Sam Feder. *Disclosure*. 2020. Netflix.

Recommended: Dir. Susan Stryker and Victor Silverman. *Screaming Queens: The Riot at Compton's Cafeteria*. 2005. Youtube and Amazon Prime.

2/4 - Meeting: The Scene of the NY Ballroom: *Paris Is Burning*

View: Dir. Jenny Livingston. *Paris Is Burning*. 1991. Youtube
Pose, Pilot. Netflix.

Read: Michelle Parkerson. “Paris Is Burning: The Fire this Time.”

Recommended: *Pose* and Dir. Damon Cardasis. *Saturday Church*. 2017.

2/11-Meeting: Pre-Stonewall Pageants and the Avant Garde

View: Dir. Frank Simon. *The Queen*. 1968. Netflix.

Warhol's and Montez's *Mario Banana*. 1964. Youtube.

Read: Tom & Lorenzo: “Legendary Children Essential Viewing.”

Arnaldo Cruz. "Between Irony & Belief: The Queer Diasporic Underground."

2/18-Meeting: Representation Matters in Puerto Rico

View: Dir. Antonio Santini & Dan Sickles *Mala, Mala*. 2014. VOD @ Amazon Prime & itunes.

Reading: Isabel Guzzardo. “In Transition.”

Discussion of Forum Assignment.

2/25- Forum: Camp!

View: Dir. Jamie Babbit, *But I Am a Cheerleader*. 1999. TubiTV

Recommended: Dir. Joe Mantello, *The Boys in the Band*. 2020. Netflix

Dir. Nicholas Zeig-Owens. *Trixie Mattel: Moving Parts*. 2019. Netflix.

Selected *UnHhh* episodes



Read: Elyssa Goodman. "What Is Camp?"

S. Richard. "Divine Dog Shit: John Waters and Disruptive Queer Humour in Film."

Recommended: Susan Sontag. "Notes on Camp."

Richard Dyer. "It's Being So Camp as Keeps Us Going."

3/4 - Meeting: The Trans Female Gaze: Isabel Sandoval's *Lingua Franca*

View: Dir. Isabel Sandoval, *Lingua Franca*. 2019. Netflix

Reading: Carlos Aguilar, "Subversive Sensuality: Isabel Sandoval on *Lingua Franca*."

Jude Dry, "The Era of Trans Cinema Auteurs Kicks Off with Isabel Sandoval's *Lingua Franca*."

Discussion of Critical Essay Assignment

3/11: Critical Essay 1 DUE by Midnight @ Moodle. No meeting.

3/18 – Meeting: Acts of Intervention: AIDS Activism & Film

View: Dir. Jim Hubbard. *United In Anger: A History of Act UP*. 2012. Youtube.

Dir. Neil Armfield. *Holding the Man*. 2015. Netflix.

Read: Peter Cohen. Ch. 4: "Act Up as Gay Politics." In: Peter Cohen. *Love and Anger: Essays on AIDS, Activism, and Politics*. New York: Harrington Park P, 2004.

Listen to podcast (about 10minutes) "#WorldAIDSDay: How to Change the Way You Talk about HIV/AIDS" Dec. 2015.

Recommended: Excerpt from Deborah Gould. *Moving Politics: Emotion and Act Up's Fight against AIDS*

David Roman. *Acts of Intervention: Performance, Gay Culture, and AIDS* (1998).

David France. "Pictures from a Battlefield." NYMagazine.com

Recommended films (doc): Dir. David Weissman. *We Were Here* (2011).

David France. *How to Survive the Plague*. 2012.

Films (narrative): *The Normal Heart* (U.S., HBO, 2014) Based on Larry Kramer's play.

BPM (France, Hulu, 2017).

3/25: Meeting - New Queer Cinema, 1992: Tom Kalin's *Swoon*

View: Dir. Tom Kalin, *Swoon*. 1992. Youtube

Read: Susan Stryker. "Queer Nation." (1-page Intro to the Queer Nation Manifesto)

Queer Nation Manifesto

B. Ruby Rich. Excerpt from *The New Queer Cinema*

Eugene Hernandez. "Can an Indie Film Spark Hatred? Homophobia?" Film Society Lincoln Center

Recommended films: Dir. Gus Van Sant. *Mala Noche*. 1986. Dir. Todd Haynes. *Poison*. 1991. Youtube.

Dir. Gregg Araki. *The Living End*. 1992.

4/1 – NO CLASS – Spring Break.

4/8 - Meeting: Excavating Queer Black History

View: Dir., Cheryl Dunye. *The Watermelon Woman*. 1996. Fandor and Showtime.
 Dir. Andre Bagoo. *Langston Dreams of Fancy Sailors*. 2019. Vimeo.
 Reading TBD
 Recommended. Dir. Dee Rees. *Pariah*. 2011. VOD.

4/15: Meeting: Afrobubblegum

View: Dir. Wanuri Kahiu. *Rafiki*. 2019. VOD. Amazon and Showtime.
 Wanuri Kahiu. “Fun, Fierce, and Fantastical African Art.” Youtube.
https://www.youtube.com/watch?v=a_avBsX60-s
 Read: “Utopias, Joy, and the Law,” Interview with Wanuri Kahiu.
<https://africasacountry.com/2020/08/banned-utopias-joy-and-the-law>

4/22 – Forum- A New Queer Cinema Renaissance

View: Dir. Barry Jenkins’s *Moonlight*. 2016. Netflix
 Read: Prince Shakur. “Who Loved Gay Black Boys Before Moonlight.” <https://electricliterature.com/who-loved-gay-black-boys-before-moonlight-fd94e3817159>
 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>

4/29- Meeting: “Flung Out of Space”: Todd Hayne’s *Carol*

View: Dir. Todd Haynes’s *Carol*. 2015. Netflix
 Read: Margaret Talbot, “Forbidden Love.” *TheNewYorker.com*
<http://www.newyorker.com/magazine/2015/11/30/forbidden-love>
 Recommended: -Michael Bronski. Ch. 9 “Visible Communities/Invisible Lives.” In: Bronski, Michael. *A Queer History of the United States*.

5/6 – Last Day of Class – Students’ Choice

5/20 – Critical Essay 2 DUE by Midnight @ moodle.

