

INGL 4038: Queer Sexualities in Film

Professor: Lynette Cintrón

Email: lynette.cintron@upr.edu

Class (P) at LPM 308: Tuesdays, 4:00 pm – 6:50 pm

WhatsApp: <https://chat.whatsapp.com/C7piiQXmjj24ECkKDyw1Pg>

Office hours: Wed/Th 6:50 – 7:50pm & by appt. via zoom

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, and so on.

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 question 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 class on campus or zoom (see schedule) 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 (and 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.
I am not asking you to turn your camera on because I'm the professor and you are the student. I am asking because we are human and even if our reasons for being in this course are different, we have agreed to spend this time together. The gaze is important to communication, our class dynamic, and the cinematic imagination.
- Verbal communication – as opposed to communication via chat is preferred. Use the chat mainly for links you may want to share. If you have issues with tech let me know.
- *If you are having difficulty with the material or class discussions to the point of being unable to complete the assignment or participate, please let me know.*
- Professor reserves the right to write letters of recommendation.
- If you require an INCOMPLETE, you must reach out to me first. Completing the requirements of the INC. is entirely your responsibility.



Email Policies:

-Use your UPR email.

-**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).

-**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.

UPR POLICIES

Accessibility Resources:

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”.

In Case of Emergencies / PLAN DE CONTINGENCIA EN CASO DE UNA EMERGENCIA

If an emergency or an interruption of courses occurs, course offerings will take place with the support of distance learning modalities, as established in the official syllabus. In compliance with official communications

and institutional guidelines, the professor will make efforts to communicate with students via institutional email or other available communication outlets to coordinate the continuity of course work.

En caso de surgir una emergencia o interrupción de clases, el profesor continuará ofreciendo el curso utilizando la modalidad a distancia o en línea, según establecidas en este prontuario oficial. De acuerdo a la información oficial y las directrices institucionales, el profesor realizará esfuerzos para comunicarse con los estudiantes vía correo electrónico institucional u otros medios alternos disponibles para coordinar la continuidad del ofrecimiento.

Required Texts:

Available at MOODLE. Films VOD and ENG LAB

<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:

Participation: 20%

Scene Analysis with Notes: 20%

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

- ☆ **Participation (20%)**: 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.



Scene Analysis Assignment (20 pts): 1-2 pages, double-spaced, 12pts. TNR font, 1-inch margins all around.

This is a 2-part assignment.

1. Your notes from any film UP TO THE MOMENT THE scene analysis is due (from beginning of class to *Lingua Franca*—including *Lingua Franca* and recommended films.)

2. 1-paragraph interpretation of the scene. Your interpretation must be based on your notes.

SEE EQUIRMENTS & SAMPLE ASSIGNMENT →

Requirements:

1. **Note details or elements** of literary design (script), *editing, cinematography, visual design, sound design, and performance*. Make sure you reference **form** in your notes.
2. Consult “Film-Note Taking” for questions to ask yourself as you watch the film, as well as shorthand for common types of cinematic techniques and note-taking tips. Corrigan suggests using arrows to specify camera movements and angles. With time, you’ll develop your own shorthand.
3. Consult Corrigan’s Glossary as needed (under Syllabus & Resources).
4. You can keep arrows and other markings/drawings in your notes if it is clear what they refer to. You can keep abbreviations if they are the same as Corrigan’s. If you use any other drawing or marking as a reference feel free to include it is, as long as its meaning is clear. If you took notes on paper, you can even attach a photo as long as it is legible.
5. **Write a brief paragraph** where you interpret the scene in relation to the film’s content and that week’s topic. You do not need to cite from the readings, but you can relate to them in a general way if you wish. Paragraph must be in a word doc or pdf.
6. **Title your assignment according to your scene.** Eg., Cha Cha Heels
7. Your tone can be informal but spelling and grammar will be taken into consideration.

Sample assignment:

Student’s Name

INGL 4225

Dir. Billy Wilder. *Double Indemnity* (1944)

Walter meets Phyllis

Notes:

- ms (medium shot), Walter’s car, W vo (W for Walter, vo for voice over): Spanish *dated* house, bright, sunny California suburb, day for day, score.
- c (cut to) int. (interior) Phyllis house. Shadowy – low k (low key lighting), dusty, maid answers
- c, pov W, la shot of Phyllis top of stairs, in towel
- s/rs P/W – W: “fully covered” insurance joke/P’s *nakedness*
- P, ms, la, agrees to meet w/ W
- score swells as W walks into living →

Interpretation:

Accentuated by Miklos Rozsas' ominous score, the sequence opens with Walter Neff (Fred McMurray) driving to the Dietrichson house. In voice over, he describes the Spanish revival house as somewhat dated. Score and voice over foreshadow the ruinous atmosphere of the Dietrichson's home. Inside, low key lighting sensualizes the space, as Phyllis (Barbara Stanwyck) wearing only a towel, stands at the top of the stairs. The moody lighting, and her visually superior position at the top of the stairs, underscore the femme fatale's dangerous yet irresistible sexuality. Performed by Stanwyck with absolute poise as she gazes down at Walter, this image of the femme fatale's power, remains with us long after her demise. In other words, the symbolic containment of woman's sexuality (enacted when Walter murders Phyllis) is not enough to erase the image of assertive female sexuality embodied by Stanwyck's femme at the top of the stairs. This representation of the femme fatale is characteristically noirish in its ambivalence, simultaneously challenging and inviting the male gaze.

☆ **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 **CAN write about the Scene Analysis film.**

Essay 2: Choose ONE film and one reading, from “Excavating Queer Black History” - to the end of the course, including recommended films and readings.

ADDITIONAL GUIDELINES TO FOLLOW:

-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:

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.

Scene Analysis Assignment

A: You meet the requirements of the note portion of the assignment, and you present elements of film form in a clear and concise manner. In your interpretation, you actively engage with your notes, as you illuminate some of the ways in which form and content relate to each other. Your interpretation also addresses representation. Informal tone. Minimal spelling and grammar errors throughout.

B: You meet the requirements of the note portion of the assignment by presenting details of film form in a clear and concise manner. You engage with the elements in your notes and illuminate *some* of the ways in which form and content relate to each other. Informal tone. Some spelling and grammar errors.

C: You miss key details of form, such as camera placement, sound, and lighting. Your interpretation is overly descriptive as opposed to analytical. The relationship between the film’s form and content might not be clearly stated. You fail to incorporate your notes into your analysis in a meaningful way. Although there might be some good ideas regarding representation, these are unrelated to your notes. Informal tone. Some spelling and grammar errors.

D: You fail to meet the requirements of the note portion of the assignment. Your interpretation is descriptive as opposed to analytical and may have more problems than a C assignment. Informal tone. Spelling & grammar errors throughout.

F: 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 news & culture

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

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

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

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

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

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

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

<http://www.colorlines.com/> Colorlines (culture and politics/relaunching Jan 2023)

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

Another Gaze <https://www.anothergaze.com/>

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 (film reviews with David White & Alfonso Duralde) <https://linoleumknife.libsyn.com/>

LGBTQ&A with The Advocate

Gaylords of Darkness. Horror though a queer gaze: <https://www.gaylordsofdarkness.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/UCOzFilLNcgrGzAeECAbUFCQ>

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)

1/31- INTRODUCTIONS & SYLLABUS

In-class screening: Hannah Gatsby. *Nanette*. 2018. Netflix.

2/7 -Trans Representation

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

In-class screening: Rob Epstein, J. Friedman *The Celluloid Closet* (1996) VOD & ENG LAB

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

2/14 - The Scene of the NYC Ballroom

View: Dir. Jenny Livingston. *Paris Is Burning*. 1991. Youtube, Criterion Channel, Eng Lab

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

In-class screening: Dir. Ryan Murphy. *Pose* pilot. Netflix

Recommended: Dir. Frank Simon. *The Queen*. 1968. VOD

Read: Tom & Lorenzo: "Legendary Children Essential Viewing."

2/21- Politics and/of Representation in Puerto Rico

View: Dir. Antonio Santini & Dan Sickles *Mala, Mala*. 2014. VOD and ENG Lab

Read: Isabel Guzzardo. "In Transition."

2/28 – The Queen of Sensual Cinema: Isabel Sandoval

In-class screening: Dir. Isabel Sandoval, *Lingua Franca*. 2019. Tubi

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*.”

Recommended: Dir. Sebastian Leilo *A Fantastic Woman* (2017) Starz and VOD

3/7 - SCENE ANALYSIS DUE via Moodle overnight– WE DO NOT MEET

3/14 – CAMP!

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

Read: Elyssa Goodman. “What Is Camp?”

Richard Dyer. “It’s Being So Camp as Keeps Us Going.”

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

In-class screening: Dir. Jaime Babbitt. *But I’m a Cheerleader* (1999) VOD and ENG Lab

Recommended: Susan Sontag. “Notes on Camp.”

3/21 – Queer Horror

View: Dir. Roman Chimineti. *Scream Queen: My Nightmare on Elm Street* (2019). SHUDDER & VOD

Read: Joe Vallese’s Introduction to *It Came Out of the Closet: Queer Reflections on Horror*.

In-class screening: *Queer for Fear: The History of Queer Horror* (2022) SHUDDER

3/28 - Acts of Intervention: AIDS Activism & Film

View: Dir. Robin Campillo. *BPM* (2017) tubi

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.

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

Recommended:

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

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. HBOMax’s limited series *It’s a Sin*. (2021)

4/4 – CRITICAL ESSAY 1 DUE @ moodle overnight – we do not meet

4/11- Excavating Queer Black Culture

In-class screening: Dir. Isaac Julien. *Looking for Langston*. 1989. ENG LAB

Read: Richard Nugent’s “Smoke, Lilies, and Jade”

Ruby B. Rich. Excerpt from *The New Queer Cinema: The Director’s Cut*

4/18 – New Queer Cinema, 1992

View: Dir. Tom Kalin, *Swoon*. 1992. Youtube & Eng Lab

Read: Eugene Hernandez. “Can an Indie Film Spark Hatred? Homophobia?” Film Society Lincoln Center

In-class screening: Dir. Gregg Araki. *The Living End*. 1992 VOD. ENG LAB

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

4/25 – Lesbian Romance and Identity in New Queer Cinema

View: Dir. Rose Troche. *Go Fish*. (1993). Tubi

In-class screening: Dir. Frances Negron Muntaner. *Brincando el Charco: Portrait of a Puerto Rican* (1994) ENG LAB

Recommended: Excerpts from Larry LaFountain’s *Queer Ricans*.

5/2 – New Queer Cinema and the Archive

In-class screening: Dir. Cheryl Dunye. *The Watermelon Woman*. 1996. Fandor and Showtime.

Recommended readings: Ruby Rich’s review and “Chasing Fae”

5/9- LAST CLASS – New Queer Cinema Renaissance: Students’ Choice

TUESDAY 5/23 – Critical Essay 2 DUE by Midnight @ moodle.

