

NEW COURSE PROPOSAL

College: **[Humanities]**

Department: **[Queer Studies]**

Note: Use this form to request a single course that can be offered independently of any other course, lab or activity.

1. Course information for Catalog Entry

Subject Abbreviation and Number: **[QS 304]**

Course Title: **[Queering the Screen, Queering the Spectator]**

Units: **[3]** units

Course Prerequisites: **[]** (if any)

Course Corequisites: **[]** (if any)

Recommended Preparatory Courses: **[]** (if any)

2. Course Description for Printed Catalog: *Notes:* If grading is NC/CR only, please state in course description. If a course numbered less than 500 is available for graduate credit, please state “Available for graduate credit in the catalog description.”

[This course analyzes queer film and media since the 1970’s, focusing primarily on explicit representations of LGBTQ characters and communities in cinema, television, and cyberculture. Themes include positive images, AIDS, coming out, celebrity, and the gay market. Through close readings of queer theory and criticism, we will analyze the contested relationships between spectator and text, identity and commodity, realism and fantasy, activism and entertainment, desire and politics. Queering the Screen, Queering the Spectator is an elective for the QS Minor. (Available for General Education, Comparative Cultural Studies)]

1. Date of Proposed Implementation: (Semester/Year): **[Spring] / [2018]** *Comments* **Early Implementation as part of the response to the pressing need and as part of a proposed sequence of new courses in concert with existing QS courses (S18: QS204, QS304; F18: QS205; S19: QS208; F19: QS369)**

3.

4. Course Level

[X] Undergraduate Only

[] Graduate Only

[] Graduate/Undergraduate

5. Course Abbreviation “Short title” (maximum of 17 characters and spaces)

Short Title: **[QUEER SCREEN/SPEC]**

6. Basis of Grading:

[] Credit/No Credit Only

[X] Letter Grade Only

[] CR/NC or Letter Grade

7. Number of times a course may be taken:

[X] May be taken for credit for a total of **[1]** times, or for a maximum of **[3]** units

[] Multiple enrollments are allowed within a semester

8. C-Classification: (e.g., Lecture-discussion (C-4).)

[3] units @ **[C] [4]**

9. Replaces Current Experimental Course?☐ YES ☒ NOReplaces Course Number/Suffix: ☐Previously offered ☐ times.**10. Proposed Course Uses:** *(Check all that apply)*☐ Own Program: ☐ Major ☒ Minor ☐ Masters ☐ Credential ☐ Other☐ Requirement or Elective in another Program☒ General Elective☒ General Education, Section **[Comparative Cultural Studies/Gender, Race, Class and Ethnicity Studies & Foreign Languages]**☐ Meets GE Information Competence (IC) Requirement☒ Meets GE Writing Intensive (WI) Requirement☐ Community Service Learning (CS)☐ Cross-listed with: *(List courses)* ☐**11. Justification for Request:** *Course use in program, level, use in General Education, Credential, or other. Include information on overlap/duplication of courses within and outside of department or program. (Attach)*

Enrollment in Queer Studies classes has quintupled over the last four years. Due to the influx in requests from students, availability of QS classes are required in order to respond to the need. Currently CSUN is offering QS classes at the 100-level and 2 courses at the 300-level, however, for students to successfully transition from 100- to the 400-level Capstone, 200- and more 300-level classes are needed. By offering our students transitional level classes CSUN will be providing its students with the opportunity to learn about this growing population.

Despite the fast rules of acceptable subjects dictated by western popular culture, queer films give voice to marginalized populations, not simply in focusing on the gay and lesbian communities, but on the previously overlooked sub-groups contained within them. This course will explore the non-fixity of gender expression and the non-fixity of both straight and gay sexuality identities. Furthermore, QS 304, Queer Screen/Spectator, intends to infect the audience with recognition and understanding of queer in the audience's own life, thus platforming an optimistic social movement. Course sessions will consist of film screenings, mini-lectures, student- and professor-led discussions, occasional small group work, and presentations.

12. Estimate of Impact on Resources within the Department, for other Departments and the University. *(Attach)*

This course does not duplicate current course offerings. This course will make use of existing spatial and technological resources. With no foreseeable changes or additions to accommodations, facilities, and technological holdings on campus, there will be no increased costs for such resources. The Queer Studies Program has both lecturers and full-time faculty available to teach QS 304: Queering the Screen,

Queering the Spectator. There will not be additional costs for administrative support. There are no foreseeable additional costs through the production of departmental publications or an increase in the library's holdings.

One section will be offered in the Spring semester, at least for the first year. As long as the course fills to at least 15 students, the program/college is prepared to absorb the cost of running it while it builds enrollment. After that, we will assess demand and increase or decrease the offer frequency accordingly.

While a new GE course will add to the list of courses available to students across the university, we do not anticipate offering multiple sections; our intent is to offer one section per year at most. This should have only a very minimal impact on GE enrollment in other courses in this category.

This course will help develop students' understanding of how sexual identity categories are inter-articulated with additional categories of how homophobia intersects with other systems of oppression, and how and when Queering the Screen, Queering the Spectator interfaces with struggles for social issues. The overall goal of this course is to develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions, while respecting and engaging with others' views in regards to the students' understanding and development of social justice and the correlation to queer studies and Queering the Screen/Spectator.

[\(See Resource List\)](#)

13. Course Outline and Syllabus *(Attach) Include methods of evaluation, suggested texts, and selected bibliography.*

Describe the difference in expectations of graduates and undergraduates for all 400 level courses that are offered to both.

SYLLABUS

Queer Studies 304 - Queering the Screen, Queering the Spectator

Instructor:
Office Hours:
Office Location:
Telephone:
E-mail:
Class Time:
Class Location:
Office Hours:

Queer studies of cinema extensively interrogate the boundaries between straight and gay sexuality, and between the realms of the public and the private. Such studies anticipate valuable insights into the ways in which reception practices afford possibilities of resistance to normative constructions of socially assigned roles of human sexuality.

- *Gay Fandom & Crossover Stardom*, p. 236-7

QUEER STUDIES Student Learning Objectives

1. Explore and value the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities, and explore and value the ways in which ethnicity/race, gender (understood here in terms of the different contrasts between women and men, and between non-normatively gendered and normatively gendered people), and socioeconomic class shape the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities.
2. Critically reflect on and analyze multiple dimensions of human identity and experience that are shaped by sexuality and gender (understood here in terms of a contrast not between women and men but between non-normatively gendered people and normatively gendered people).
3. Contribute to scholarship and creative production and innovation in the interdisciplinary field of queer studies and closely related fields such as transgender studies.
4. Act as responsible global citizens committed to principles of freedom, equality, justice and participatory democracy in ways that value fully lesbian, gay, bisexual, transgender, intersexed, and queer people and communities.

REQUIRED COURSE READING

- Assorted films
- Instructor-curated readings

COURSE DESCRIPTION/OBJECTIVES

This course addresses this question by analyzing queer film and media since the 1970's, focusing primarily on explicit representations of GLBTQ characters and communities in cinema, television, and cyberspace. Themes include positive images, AIDS, coming out, celebrity, and the gay market. Through close readings of queer theory and criticism, we will analyze the contested relationships between spectator and text, identity and commodity, realism and fantasy, activism and entertainment, desire and politics.

The course examines what is Queer Filmmaking and where is it taking place. What makes a director or a film queer? What unites Queer Cinema? Is it thematic or aesthetic preoccupations and rebellions? Political provocation? Media? Budget? How are queer films distinct from gay works of the past and present? How is queer distinct from camp? How does queer interrogate homophobia? In what ways is radical edge an essential component of Queer Cinema? How does Queer Cinema negotiate with the past in order to remap the future? How does Queer Cinema in effect queer the audience and function as a potent form of social activism?

Additional concerns to be explored: Will lesbian filmmakers ever get the same attention for their work as gay filmmakers enjoy? Will queers of color get equal screen time? How has the specter of AIDS death contributed to queer cinema's aesthetic and message? How does Queer Porn destroy binaries and conventions of hetero- and homo-normativity? When and how does Queer Cinema interface with radical queer protest?

Queering the Screen, Queering the Spectator:

1. To develop students' ability to think critically about filmic depictions of sexuality and the impact on audience.
2. To develop students' ability to analyze film texts and cultural phenomena from a queer perspective.
3. To familiarize students with a variety of perspectives and key concepts and debates within the fields of queer theory and film studies.
4. To develop students' understanding of how sexual identity categories are interarticulated with additional categories of difference (e.g., class, gender, race, etc.) and how homophobia intersects with other systems of oppression (racism, classism, sexism, etc.).
5. To develop students' understanding of similarities and differences in the work, identity formations, and lived-experiences of lesbian, gay, bisexual, transgender and queer filmmakers.
6. To familiarize students with the strategies queer filmmakers have employed to challenge the sexual oppression conventional Hollywood narratives enforce.
7. To develop students' awareness of how and when film can interface with struggles for social justice.
8. To develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions, while respecting and engaging with others' views.

CLASS POLICIES

Attendance

Regular and prepared attendance is required for course credit. ***Students who miss more than four unexcused absences will have one full letter grade removed from their final grade for each absence beyond the fourth.*** A verifiable excuse (documentation) will be required for every absence, or grades will be lowered. Prolonged absence will result in failure of the class.

Classroom Etiquette

CSUN intends to nurture the personal development of each individual in relation to self and community. It is expected that each of us – student, professor, staff member – will treat every community member with respect, courtesy, and support. Studying in a multicultural environment and reading/discussing complex, college-level texts that address multiple forms of sexuality from a variety of perspectives can be at once eye-opening and challenging. **NOTE:** the films in this course include explicit images and frank portrayals of many forms of sexuality and violence including rape. Students must be prepared to discuss sensitive subjects with respect and open-mindedness and to view potentially disturbing material.

You will submit a signed agreement: your pledge to consistently maintain an appropriately open and considerate learning environment where each person's values, opinions and beliefs are honored and valued.

Participation

Classroom participation is an expectation of you as a student in this course. In order to have interesting and challenging in-class discussion, students must come to class having already completed the assigned reading and they must bring the assigned reading to class: in other words, all online readings must be printed / read and annotated by you before the start of class. Come fully prepared with assigned work, necessary course materials; collaborate constructively with your classmates; be prepared to contribute to class discussion every day. Prep a “reading journal” for each of our assignments: concepts you identify in the readings for us to discuss, question, ponder, challenge. A student who distinguishes her/himself with regular and effective classroom participation is assured of

Late Policy

I do not accept late work. All work is due at the start of class, on the due date specified, and this includes readings assigned for

homework. Students who will knowingly miss class on an assignment due date must submit assignments to me on moodle before class begins. Per university policy, no e-mail attachments will be accepted. Failure to submit work in a timely manner will result in a lowered full letter grade for the assignment for each calendar day late. Please note: failure to complete any assignment can lower your final grade in excess of the stated percentage for that assignment's success in this class and beyond.

If You Need Help:

I am delighted to help whenever possible. If you have questions / problems regarding any part of this course, if you have suggestions for the improvement of this class, or if you would simply like to talk, please contact me. My office hours (by appointment) are established times for you to come discuss.

Plagiarism...Don't do it!

According to the CSUN student handbook, plagiarism is "*intentionally or knowingly representing the words, ideas or work of another as one's own in any academic exercise.*" Specific forms of plagiarism include the following:

- Turning in material that was written for any other class
- Offering a restructured and/or reworded version of someone else's text as your own original work
- Downloading an essay from the Internet, or paper mills, and offering it as your own individual work
- Practicing any variation of not turning in original work for grades

Academic dishonesty by cheating, plagiarism or collusion (which is collaborative work designated solely as your own), will result in your ***immediate failure of the course.*** Your violation will be reported to the CSUN Office of Student Affairs and become part of your permanent record.

Adjustments to Syllabus

I reserve the right to modify any and/or all parts of this syllabus including policies, procedures, assignments, timelines, schedule, etc., to best serve the collective needs of the class.

Educational Access: All students who wish to learn should be given the opportunity to be successful. If you have a learning disability or a physical or mental disability, please notify the instructor so that accommodations can be made to help you succeed in the class. You may also contact Students with Disabilities Resources at: 818-677-2684 or visit SSB 110.

Summary of Course Requirements

Reading Explications	10%
Assigned Journals	10%
Classroom Participation	10%
Mid-semester Paper	20%
Group Presentation	25%
Final Project	25%

Grading

Grading scale:

93-100% A	73-77% C
90-92% A-	70-72% C-
88-89% B+	68-69% D+
83-87% B	63-67% D
80-82% B-	60-62% D-
78-79% C+	59% and under: FAIL

ASSIGNMENTS

Explicate a Reading

On a revolving basis every student will be responsible for reading an assigned text, prompting classmates' engagement with topic issues/questions before class date via Moodle forum, and then providing in-class discussion leadership. It is likely that each student will do this two or more times during the semester.

Assigned Journals

Students complete a weekly journal response in which they conflate the concepts in assigned readings and the film(s) screened with a view toward documenting how the particular film queers its audience. Students gather related evidence from "popular" and scholarly research to further demonstrate how this film queers its audience. "Popular" research can include: online forums, fan sites such as Wattpad, Archive of Our Own, DeviantArt, and Tumblr, etc. The weekly journals form a class arc in which you clarify for yourself useful terminology and critical concepts; the journals also constitute a research log you can refer to when prepping more complex class assignments.

Mid-Semester Paper

Each student will write a 5-page paper that will accomplish EITHER of the following: a) critically engage with one or two assigned texts (for example, critique an argument, read one argument against or through another, OR b) use the ideas in one of our assigned readings to analyze / deconstruct a film, TV show, performance (e.g., scene in a film, play, or television show). Each paper must have a clear thesis and must support that thesis with carefully chosen evidence from the text and the object.

Group Presentation

Students will be responsible for participating in one group presentation of approximately 30 minutes on an issue related to Queer Cinema. Group presentations are research-based and academic. Group presentations will focus on deconstructing a film by offering an in-depth exploration of queer theory as it can be seen to pertain to the film. Ideas from our class readings and from additional research will substantiate the presentation's claims. Student presenters will place special emphasis on how the film(s) in question queer the spectator.

Final Project

Each student will complete a final written project that engages deeply with an issue in this course. The final project will typically be an 8-page paper that incorporates outside research and expounds in considered depth upon a film, TV show, or cyberculture object that is not named as part of our syllabus. The Final Project will utilize queer theory to trace ways in which this object queers its audience.

TENTATIVE SCHEDULE

Week 1 ***Personal introductions; course policies and syllabus***

Screening:

- o *The Celluloid Closet*, dir [Rob Epstein](#) and [Jeffrey Friedman](#), 1995
- o *Int. Leather Bar.*, dir James Franco, 2014
- o Discussion: (1) how we parse “gay” vs. “queer” when analyzing a film object, (2) pre-game student views on *What is spectatorship? How do conventions and codes of traditional cinema narrative reinforce heteronormativity? How might Queer Cinema subvert these conventions? What would be the tools?*

Readings:

- o “Inside James Franco’s Gay S&M Documentary (and Social Satire), ‘Interior. Leather Bar.’” Marlow Stern, *HuffingtonPost*, January 1, 2014

WEEK 2 **Defining “Queer Film”**

Screening:

- o Class-voted best example of “a queer film”; we screen & discuss why students think it rates as “Best Queer Film”; we build our own list of significant (*and signifying*) characteristics

Readings:

- o “Introduction: What Makes Queerness Most?” Alexander Doty, *Making Things Perfectly Queer: Interpreting Mass Culture*, University of Minnesota Press (1993), pp. xi - xix
- o “There’s Something Queer Here,” Alexander Doty, *Making Things Perfectly Queer: Interpreting Mass Culture*, University of Minnesota Press (1993), pp. 1 - 16

WK 2 journal assignment: write a 3-pg discussion in which you clarify your views (from a WK 2 standpoint) of *what makes a film queer*: what are the significant (*and signifying*) characteristics. You will revisit this document in the various weeks of the class to see how your views expand. Post to Moodle.

WEEK 3 **Camp & Queer**

Screening:

- o *The Living End*, dir Gregg Araki, 1992
- o *Kaboom*, dir Gregg Araki, 2010

Readings:

- o Sontag, Susan, “Notes on Camp” (Moodle)
- o “Camp and Queer and the New Queer Director: Case Study – Gregg Araki,” Glyn Davis, *New Queer Cinema: A Critical Reader*, pp. 53 – 68 (Moodle)

WK 3 Journal Assignment: write a 3-pg discussion of the uses of camp in *The Living End* and *Kaboom*; posit (1) reasons why Araki builds his film language off camp principles, (2) how Araki subverts mainstream cinema's notions of masculinity and masculinity's onscreen "looked-at-ness". Be sure to discuss how these films queer the audience. Post to Moodle.

WEEK 4 Queer & The Musical

Screening:

- o *Zero Patience*, dir John Greyson, 1993
- o *Moulin Rouge*, dir Baz Lurhmann, 2001(excerpts)
- o *Grease*, dir [Randal Kleiser](#). 1978 (excerpts)

Readings:

- o "Zero Patience: Music and Reincarnation Films," Monica B. Pearl, *Musicals: Hollywood and Beyond*, Exeter: Intellect Press, 1999
- o "Suburban Queer: Reading *Grease*," Michael Borgstrom, *Journal of Homosexuality*, [Volume 58](#), [Issue 2](#), 2011

WK 4 Journal Assignment: write a 3-pg discussion of how queer effectively exploits the musical as a filmic convention to queer the audience. Post to Moodle.

WEEK 5 AIDS, Queer Cinema, & Villains as Protagonists

Screening:

- o *Blue*, dir Derek Jarmon, 1993
- o *Swoon*, dir Tom Kalin, 1993

Readings:

- o "New Queer Cinema," B. Ruby Rich, *New Queer Cinema: A Critical Reader*, pp. 15 – 22
- o "AIDS and New Queer Cinema," Monica B. Peal, *New Queer Cinema: A Critical Reader*, pp. 23 – 38

WK 5 Journal Assignment: write a 3-pg discussion on the ways AIDS has contributed to queer cinema's aesthetic and message. Look at *if* and *how* the specter of AIDS death can be seen to help queer the audience. (You may also include details from *The Living End*, screened in WK 4.) Post to Moodle.

WEEK 6 Queering History

Screening:

- o *The Hours and The Times*, dir Christopher Munch, 1991

Readings:

- o “What Never Was Has Ended: Bach, Bergman, and The Beatles in Christopher Munch’s *The Hours and The Times*”, Carlo Cenciarelli, *Music and Letters*, Volume 94, Number 1, February 2013, pp. 119-137
- o “Working Class Homo,” Michael D. Klemm, *CinemaQueer*, September 2009

WK 6 Journal Assignment: write a 3-pg discussion on the ways queer cinema denies the sanctity of the past, especially the homophobic past, by instating previously sanitized homosexual content into historical circumstance. Discuss the ways this works to queer the audience.

WEEK 7 ***Focusing on a Queer Director, Part 1, Cheryl Dunye: Black Lesbian Experience, examining race, class, sexuality***

Screening:

- o Early Works of Cheryl Dunye: *Greetings From Africa* 1994, *Vanilla Sex* 1992, *She Don’t Fade* 1991
- o *The Watermelon Woman*, 1997

Readings:

- o “The Watermelon Woman,” B. Ruby Rich, *New Queer Cinema: The Director’s Cut*, pp. 66 – 71
- o “New Queer Cinema and Lesbian Films,” Anat Pick, *New Queer Cinema: A Critical Reader*, pp. 103 – 118

WK 7 Journal Assignment: write a 3-pg discussion on the ways queer cinema liberates the female and the lesbian subject from traditional gender coding in mainstream cinema. Discuss the ways this queers the audience. Post to Moodle.

WEEK 8 ***Focusing on a Queer Director, Part 2, Todd Haynes: Glam is the Word***

Screening:

- o *Poison*, dir Todd Haynes, 1991
- o *Velvet Goldmine*, dir Todd Haynes, 1998

Readings:

- o “Cinematic/Sexual Transgression: An Interview with Todd Haynes,” Justin Wyatt, *Film Quarterly*, Vol. 46, No. 3 (Spring, 1993), pp. 2-8

- o “The Characteristics of New Queer Filmmaking: Case Study – Todd Haynes,” Michael DeAngelis, *New Queer Cinema: A Critical Reader*, pp. 41 – 52

WK 8 Journal Assignment: write a 3-pg discussion on the ways in which Haynes uses transgression (in his plot and in his film language) as a recurring motif. Explore how HomoPomo filmmaking includes new and transgressive degrees of appropriation, pastiche, irony, as well as a reworking of history with social constructionism very much in mind. Discuss how this queers the audience. Post to Moodle.

WEEK 9 Intersexed Possibility in Argentina

Screening:

- o XXY, dir Lucia Puenzo, 2007

Readings:

- o “Don’t Look Now,” Ryan Gilbey, *New Statesman*, May 2008
- o “Growing sideways in Argentine cinema: Lucía Puenzo’s XXY,” Deborah Martin, *Journal of Romance Studies*, Volume 13 Number 1, Spring 2013: 34–48

WK 9 Journal Assignment: write a 3-pg discussion on the ways in which Puenzo’s XXY resists normative codes of gender and sexual expression; how the film explores non-fixity of gender expression and non-fixity of both straight and gay sexuality identities. Discuss how this queers the audience. Post to Moodle.

WEEK 10 Cuban Cinema & Homosexuality

Screening:

- o *Strawberry and Chocolate*, dir [Tomás Gutiérrez Alea](#), 1995
- o *The Old House*, dir Lester Hamlet, 2010
- o *Before Night Falls*, dir Julian Schnabel, 2000 (excerpts)

Readings:

- o “Revolution, Sexuality, and the Paradox of Queer Film in Cuba,” B. Ruby Rich, *New Queer Cinema: A Critical Reader*, pp. 159 – 166
- o “Homosexuality, Homophobia, and Revolution: Notes toward an Understanding of the Cuban Lesbian and Gay Male Experience, Part II,” B. Ruby Rich, *Signs*, Vol. 11, No. 1 (Autumn, 1985), pp. 120-136

WK 10 Journal Assignment: write a 3-pg discussion on the ways in which Cuban queer cinema (1)

approximates and (2) repudiates U.S. queer cinema. Look at intersections (and disparities) of nationality, culture, politics and sexuality. Discuss how Cuban queer cinema queers the audience. Post to Moodle.

WEEK 11 Focusing on a Queer Director, Part 3, Gus Van Sant: Crossover Success

Screening:

- o *My Own Private Idaho*, dir Gus Van Sant, 1991
- o *Milk*, dir Gus Van Sant, 2008

Readings:

- o “Got Milk? Gus Van Sant’s Encounter With History,” B. Ruby Rich, *New Queer Cinema: A Critical Reader*, pp. 236 – 260
- o “Milk and Gay Political History,” Harry M. Benshoff, *Queer Cinema: The Film Reader*, New York: Routledge, 2004

WK 11 Journal Assignment: write a 3-pg discussion on the ways in which *My Own Private Idaho* and *Milk* – when seen together – demonstrate an evolving connection between queer cinema and social activism / political protest. Discuss how this queers the audience. Post to Moodle.

WEEK 12 Straight Directors Gettin’ Queer: David Cronenberg & Ang Lee

Screening:

- o *Dead Ringers*, dir David Cronenberg, 1988
- o *Brokeback Mountain*, dir Ang Lee, 2005

Readings:

- o “Dead Ringers and Queer Perceptions,” Nick Davis, *The Desiring Image*, Oxford University Press (2013), pp. 35 – 69
- o “Masculinity and its Discontents,” Manohla Dargis, NYT, 12/18/05

WK 12 Journal Assignment: write a 3-pg discussion on the changes in marketability for queer cinema. Look at whether queer cinema has a significant legacy. Or has it merely kick-started a niche market, resulting in appropriation and dilution of queer concerns?

WEEK 13 Queer TV, Fan Cultures / Shipping & Online New Media

Screenings:

- o *Xena: Warrior Princess*, MCA TV US 1995- 2001

- o *Family Guy*, FOX, 1999-
- o *Will and Grace*, NBC 1998-2006
- o *Degrassi*, TeenNick, 2002-

Readings:

- o “Queering Brad Pitt: The Struggle Between Gay Fans and the Hollywood Machine to Control Star Discourse on the Web,” Ronald Gregg, *LGBT Identity and Online New Media*, ed. Christopher Pullen, New York: Routledge (2010), pp. 139 – 146
- o “Internet Fandom, Queer Discourse, and Identities, Rosalind Hanmer, *LGBT Identity and Online New Media*, ed. Christopher Pullen, New York: Routledge (2010), pp. 147 – 158

WK 13 Journal Assignment: write a 3-pg discussion on the ways in which fan fiction, shipping, web forums, etc. have taken possession of what was once a queer writer’s and/or a queer film director’s impetus to queer the audience.

WEEKS 14, 15, 16 Group Presentations & Final Exam

Additional film titles you may wish to explore (optional and as needed):

Silver Lake: The View From Here, Boys Don’t Cry, Bound, Hedwig and The Angry Inch, The Hunger, The Watermelon Women, XXY, Fire, From Beginning to End, Nitrate Kisses, By Hook or By Crook, The Wedding Banquet, Otto! Or Up with Dead People, Devotee, Sunday, Bloody Sunday, Brother to Brother, Pariah, Tomboy, Mary Marie, Molly’s Girl, Behind the Candelabra, Mosquita & Mari, Pillow Book, Outrage, Set it off, Angels in America, Poison, Weekend, The Hours, The Talented Mr. Ripley

QS at the CSUN Oviatt Library:

- o ERIC GARCIA is the QS Librarian. If you need any assistance or pushes in the right direction, please do not hesitate to work with Eric. (eric.garcia@csun.edu)
- o ELLEN JAROSZ is the archivist assigned to the Bullough Archive in the Oviatt; it is the 2nd largest sexuality archive in the country and you should make every effort to visit the archive and work with Ellen. (ellen.jarosz@csun.edu)

Selected Bibliography:

Aaron, M. The birth of the spectator. *Spectatorship: The Power of Looking On*, pp. 1 – 23

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- Arroyo, J. (1993). Death, desire and identity: The political unconscious of new queer cinema. *Activating Theory: Lesbian, Gay, Bisexual Politics*, Joseph Bristow and Angelia B. Wilson, eds, p. 90
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- Davis, N. (2013). Theses on a philosophy of queer history: *Velvet Goldmine. The Desiring Image*, Oxford University Press, pp. 206 – 246.
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14. Indicate which of the PROGRAM’S measurable Student Learning Outcomes are addressed in this course. (Attach)

Student Learning Outcomes:

1. Explore and value the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities, and explore and value the ways in which ethnicity/race, gender (understood here in terms of the different contrasts between women and men, and between non-normatively gendered and normatively gendered people), and socioeconomic class shape the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities. (Course SLO 2, 4)
2. Critically reflect on and analyze multiple dimensions of human identity and experience that are shaped by sexuality and gender (understood here in terms of a contrast not between women and men but between non-normatively gendered people and normatively gendered people). (Course SLO 1, 5, 8)
3. Contribute to scholarship and creative production and innovation in the interdisciplinary field of queer studies and closely related fields such as transgender studies. (Course SLO 3)
4. Act as responsible global citizens committed to principles of freedom, equality, justice and participatory democracy in ways that value fully lesbian, gay, bisexual, transgender, intersexed, and queer people and communities. (Course SLO 6, 7)

15. Assessment of COURSE objectives (Attach)

Despite the fast rules of acceptable subjects dictated by western popular culture, queer films give voice to marginalized populations, not simply in focusing on the gay and lesbian communities, but on the previously overlooked sub-groups contained within them. Queer Cinema resists normative codes of gender and sexual expression; it explores the non-fixity of gender expression and the non-fixity of both straight and gay sexuality identities.

COURSE ALIGNMENT MATRIX

Directions: Assess how well _QS 304_____ (course) contributes to the program’s student learning outcomes by rating each course objective for that course with an I, P or D.

I=introduced (basic level of proficiency is expected)

P=practiced (proficient/intermediate level of proficiency is expected)

D=demonstrated (highest level/most advanced level of proficiency is expected)

Course Objectives	SLO 1	SLO 2	SLO 3	SLO 4
1. To develop students' ability to think critically about filmic depictions of sexuality and the impact on audience.		P		

2. To develop students' ability to analyze film texts and cultural phenomena from a queer perspective.	P			
3. To familiarize students with a variety of perspectives and key concepts and debates within the fields of queer theory and film studies.			P	
4. To develop students' understanding of how sexual identity categories are interarticulated with additional categories of difference (e.g., class, gender, race, etc.) and how homophobia intersects with other systems of oppression (racism, classism, sexism, etc.).	P			
5. To develop students' understanding of similarities and differences in the work, identity formations, and lived-experiences of lesbian, gay, bisexual, transgender and queer filmmakers.		P		
6. To familiarize students with the strategies queer filmmakers have employed to challenge the sexual oppression conventional Hollywood narratives enforce.				I, P
7. To develop students' awareness of how and when film can interface with struggles for social justice.				P
8. To develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions, while respecting and engaging with others' views.		P		

Course Objectives	Assessments of Student Performance
1. To develop students' ability to think critically about filmic depictions of sexuality and the impact on audience.	Reading Explications - moodle discussions Assigned Journals – weekly journals Classroom Participation Mid-semester Paper – 5 pages Final Project – 8 page paper
2. To develop students' ability to analyze film texts and cultural phenomena from a queer perspective.	Reading Explications - moodle discussions Mid-semester Paper – 5 pages Group Presentation – 30 minutes Final Project – 8 page paper
3. To familiarize students with a variety of perspectives and key concepts and debates within the fields of queer theory	Reading Explications - Assigned Journals – weekly journals

and film studies.	Classroom Participation
4. To develop students' understanding of how sexual identity categories are interarticulated with additional categories of difference (e.g., class, gender, race, etc.) and how homophobia intersects with other systems of oppression (racism, classism, sexism, etc.).	Reading Explications - Assigned Journals – weekly journals Classroom Participation Mid-semester Paper – 5 pages Group Presentation – 30 minutes Final Project – 8 page paper
5. To develop students' understanding of similarities and differences in the work, identity formations, and lived-experiences of lesbian, gay, bisexual, transgender and queer filmmakers.	Reading Explications - Assigned Journals – weekly journals Classroom Participation
6. To familiarize students with the strategies queer filmmakers have employed to challenge the sexual oppression conventional Hollywood narratives enforce.	moodle discussions Mid-semester Paper – 5 pages Group Presentation – 30 minutes Final Project – 8 page paper
7. To develop students' awareness of how and when film can interface with struggles for social justice.	Reading Explications - moodle discussions Assigned Journals – weekly journals Group Presentation – 30 minutes
8. To develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions, while respecting and engaging with others' views.	Reading Explications - reading moodle discussions Assigned Journals – weekly journals Classroom Participation Mid-semester Paper – 5 pages Group Presentation – 30 minutes Final Project – 8 page paper

(For numbers 14 and 15, see [Course Alignment Matrix and the Course Objectives Chart](#))

9. **If this is a General Education course, indicate how the General Education Measurable Student Learning Outcomes (from the appropriate section) are addressed in this course.**
(Attach)

There would only be one section of this course ever run at a time. As a result, instructional resources, especially as it relates to GE enrollment, would not impact the greater University community.

Goal for Writing Intensive (WI): Students will develop their abilities to express themselves and the knowledge they have obtained through practicing various forms of writing within different disciplinary contexts. Writing intensive courses will build upon the skills gained in the Analytical Reading and

Expository Writing Section of Basic Skills. In each WI course students will be required to complete writing assignments totaling a minimum of 2500 words.

Student Learning Outcomes

Students will:

1. Develop and clearly define their ideas through writing;
2. Ethically integrate sources of various kinds into their writing;
3. Compose texts through drafting, revising, and completing a finished product;
4. Express themselves through their writing by posing questions, making original claims, and coherently structuring complex ideas
5. Revise their writing for greater cogency and clarity;
6. Utilize adopted communication modes and documentation styles of specific disciplines (MLA, APA, Chicago, CBE, etc) where appropriate.

G. E. Writing Intensive SLOs	Assessment Instrument
1. Develop and clearly define their ideas through writing.	The pilot research and the final research project require students to discover topics for investigation and cogently explore those topics and report their findings through clear, revised prose.
2. Ethically integrate sources of various kinds into their writing.	This course requires students to conduct ethnographic and text-based research. In addition to field research, students will be conducting secondary research of their topics. Students will learn how to ethically conduct primary and secondary research and integrate those sources into their writing.
3. Compose texts through drafting, revising, and completing a finished product.	This course requires students to generate material for their final project through journals and pilot research. Drafts of the final project will help students synthesize the material they produced through their earlier research, and peer review and teacher feedback will help students revise their projects for presentation and submission for final grades at the end of the semester.
4. Express themselves through their writing by posing questions, making original claims, and coherently structuring complex ideas.	Journal assignments, pilot research, and a final research project require student to pose questions and make original claims. In their final projects, students will synthesize and further explore early research findings. The synthesis and presentation of these ideas is complex as students juggle primary and secondary research materials and present their findings based on their investigation of multiple rhetorics.

5. Revise their writing for greater cogency and clarity.	This course requires students to participate in peer review and submit their work for teacher feedback. Students are required to integrate feedback into their papers in order to achieve greater rhetorical efficacy.
6. Utilize adopted communication modes and documentation styles of specific disciplines (MLA, APA, Chicago, CBE, etc) where appropriate.	This course requires students to conduct primary and secondary research in their pilot research projects and their final research project. Presentation of research from primary and secondary sources requires students to document their sources.

Goal for Comparative Cultural Studies/Gender, Race, Class, and Ethnicity Studies, and Foreign Languages: Students will understand the diversity and multiplicity of cultural forces that shape the world through the study of cultures, gender, sexuality, race, religion, class, ethnicities and languages with special focus on the contributions, differences and global perspectives of diverse cultures and societies.

Student Learning Outcomes

Students will:

1. Describe and compare different cultures.
2. Explain how various cultures contribute to the development of our multicultural world.
3. Describe and explain how race, ethnicity, class, gender, religion, sexuality and other markers of social identity impact life experiences and social relations.
4. Analyze and explain the deleterious impact and the privileges sustained by racism, sexism, ethnocentrism, classism, homophobia, religious intolerance or stereotyping on all sectors of society.
5. Demonstrate linguistic and cultural proficiency in a language other than English.

G.E. Comparative Cultures SLOs	Assessment Instrument
1. Describe and compare different cultures.	Reading explications and Journals require students to document how particular films queers its audience. Students gather related evidence from “popular” and scholarly research to further demonstrate how a given film queers its audience.
2. Explain how various cultures contribute to the development of our multicultural world.	The mid-semester paper requires students to analyze / deconstruct a film, TV show, performance (e.g., scene in a film, play, or television show) and describe how it fits into the context of the larger sociocultural world.
3. Describe and explain how race, ethnicity, class, gender, religion, sexuality and other markers of social identity impact life experiences and social relations.	All scholarly products require students to demonstrate how sexuality, specifically, but certainly the intersectionality of identity contributes to the depiction of queer/identity in film.

4. Analyze and explain the deleterious impact and the privileges sustained by racism, sexism, ethnocentrism, classism, homophobia, religious intolerance or stereotyping on all sectors of society.	Final projects, specifically, but all scholarly products will require students to address and analyze how homophobia and sexism, specifically, but certainly all other areas of marginalization are impacted in and by depictions in film.
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10. Methods of Assessment for Measurable Student Learning Outcomes *(Attach)*

A. Assessment tools

QS faculty are engaged in critical pedagogy. Students are encouraged to develop critical thinking skills at every step of the learning process. Active and collaborative learning is assured by group work, media analysis, self-reflective assignments like journals; term papers, creative projects like zines, videos, power point presentations, exams, in-class presentations are used to develop student's critical thinking, creative powers, abstract thinking, as well as oral skills.

B. Describe the procedure dept/program will use to ensure the faculty teaching the course will be involved in the assessment process (refer to the university's policy on assessment.)

Plans are constructed in QS Advisory Board meetings; they are implemented by the Program Coordinator with the help of faculty, and the results are discussed in faculty meetings and retreat. New measures and changes are introduced as part of these discussions.

11. Record of Consultation: *(Normally all consultation should be with a department chair or program coordinator.) If more space is needed attach statement and supporting memoranda.*

Date:	Dept/College:	Department Chair/ Program Coordinator	Concur (Y/N)
[2/1/16]	[CTVA]	[Jon Stahl]	[Y]
[]	[]	[]	[]
[]	[]	[]	[]
[]	[]	[]	[]
[]	[]	[]	[]
[]	[]	[]	[]

Consultation with the Oviatt Library is needed to ensure the availability of appropriate resources to support proposed course curriculum.

Collection Development Coordinator, Mary Woodley

Please send an email to: collection.development@csun.edu

Date

[]

12. Approvals:

Department Chair/Program Coordinator:	Greg Knotts	Date:	[1.20.17]
College (Dean or Associate Dean):		Date:	[]
Educational Policies Committee:		Date:	[]

Graduate Studies Committee:	Date:	[]
Provost:	Date:	[]