

# LGBT 0002 - QUEER (LGBTIQ) FILM HISTORY

## Catalog Description

Formerly known as HUM 26

Hours: 72 (36 lecture, 36 activity)

Description: Historical representations of Lesbian, Gay, Bisexual, Transgender and Queer sexualities in mainstream commercial cinema, as well as underground and independent films, from the silent era to the present. Examines theoretical approaches to the study of queer cinema, the way social attitudes shape cultural representation, and the relationship between audience interpretation and filmmakers' intentions. An emphasis on the way that sexual orientation/gender identity intersects with race/ethnicity and socioeconomic background. (CSU, UC)

## Course Student Learning Outcomes

- CSLO #1: Define and describe Queer Film, the ways that films can be categorized as Queer and compare/contrast representative films in the genre.
- CSLO #2: Compare and contrast representations of queer characters in film over time.
- CSLO #3: Describes and analyze the relationship between queer films and dominant culture in terms of reception and impact in diverse types of assessments.
- CSLO #4: Describe and analyze the intersection of sexual orientation and gender identity with race and ethnicity, class and other identities.

## Effective Term

Fall 2021

## Course Type

Credit - Degree-applicable

## Contact Hours

72

## Outside of Class Hours

90

## Total Student Learning Hours

162

## Course Objectives

Lecture Objectives:

1. Identify, interpret and analyze queer films in cultural, social, political, and critical contexts;
2. Examine historical trends in representations of Lesbian, Gay, Bisexual, Intersex, Transgender, and Queer Sexualities in mainstream commercial films and in independent films;
3. Compare and contrast Lesbian, Gay, Bisexual, Transgender, Intersex and Queer focused films from historical, political, sociological and artistic frameworks;

4. Compare and contrast constraints on representations and film production between Lesbian, Gay, Bisexual, Transgender, Intersex and Queer contexts;
5. Examine the necessity of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer translation in early films whereby Lesbian, Gay, Bisexual, Transgender and Queer persons read their own lives into films for mass consumption;
6. Describe the historical transition to films focused explicitly on Lesbian, Gay, Bisexual, Transgender and Intersex themes;
7. Describe the changing representations of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer characters in film;
8. Identify and analyze differences and similarities between different genres, types, and periods of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer film;
9. Compare and contrast domestic commercial film representations and international representations of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer persons;
10. Describe the myriad ways that social attitudes shape and challenge cultural representations as well as the way these representations, in turn, shape social attitudes; and
11. Compare and contrast audience interpretation with filmmakers' intentions in the film experience.

Activity Objectives:

1. Identify, interpret, and analyze representations of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer sexualities/persons, both metaphorical and explicit;
2. Identify historical trends of Lesbian, Gay, Bisexual, Transgender, Intersex and Queer representation in film;
3. Interpret, analyze, and evaluate films in terms of Lesbian, Gay, Bisexual, Transgender, Intersex, and Queer equality or fear of such individuals;
4. Communicate analyses, interpretations and critiques of single films or several films by the same filmmaker, or to several closely related films in class discussion and in required essays and exams;
5. Compare and contrast the ways that new Queer Cinema grapples with lives at the intersection of multiple identities, e.g., gender, race and ethnicity, class, religious affiliation, political affiliations, and nationalities.

## General Education Information

- Approved College Associate Degree GE Applicability
  - AA/AS - Literature & Language
  - AA/AS - Multicultural Studies
- CSU GE Applicability (Recommended-requires CSU approval)
  - CSUGE - C2 Humanities
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)
  - IGETC - 3B Humanities

## Articulation Information

- CSU Transferable
- UC Transferable

## Methods of Evaluation

- Classroom Discussions
  - Example: In small groups, construct one solid paragraph that represents the response for your group to the film "Rope." Your paragraph must have a strong, descriptive thesis that represents the response of each individual in your group. The remainder of your paragraph should be devoted to explaining/justifying that thesis. Put your names on your paragraph as you will be turning

it in to me for credit. After each group has read their paragraph aloud to the entire class, students will have the opportunity to ask clarifying questions of other groups, i.e. When you said, "x," what did you mean by that?, b) make agreement/disagreement statements to other groups, i.e. I disagree with your claim that x or I agree with your claim y. Agreement/disagreement statements should also be supported by one or two pieces of evidence from the film. Groups will have the opportunity to briefly respond, citing evidence from the film. Discussions will be graded in accordance with an instructor prepared rubric.

- **Essay Examinations**
  - Example: On an essay exam, students will be asked to select one film from a provided list and a) explain the historical time frame in which the film was produced, b) describe the key characteristics of the film/narrative that place the film within that time frame, and c) evaluate the film as if it were produced in today's cinema. The exam question will be graded in accordance with an instructor-prepared rubric.
- **Objective Examinations**
  - Example: Which of the following is not a criterion used to determine whether a film is a queer film according to our class textbook? A. The film has a queer director or star. B. The film is received by a queer audience in a way that they are particularly situated to understand C. The film has queer characters. D. Each of the above is a criterion that would designate a film as a queer film according to the class text.
- **Projects**
  - Example: The project for this course requires you to create a ten page graphic novel. Each page may have up to six frames or as few as one large frame. The size of the frame should be used to designate significance of the scene. For examples of what a graphic novel is, go to a local bookstore and look up Maus or Maus II, Persepolis or Persepolis II, or any other graphic novel series like Preacher or Lucifer, etc. Your graphic novel should include the following: - A presentation of a queer approach to some element of culture. You may use "camp" or "hyper-exaggeration" to accentuate the queer reading of culture that you are presenting. Your topic may be a television show, a series, a movie, a genre of movies, popular dress or advertising, theology or popular spiritual movements, etc. - A story, situation or context in which the queer reading of culture arises and is developed. - Yes, artwork of some sort to match the dialogue and action. (You will not be graded based upon your artwork.) - A two page explanatory essay describing the significance and meaning of your graphic novel. - An Oral presentation to the class describing the significance and meaning of your graphic novel. Projects will be graded in accordance with an instructor-prepared rubric. Student work will be graded in accordance with an instructor prepared rubric.
- **Reports**
  - Example: In a paper assignment, students will be asked to select a mainstream commercial film that is not explicitly queer, but to provide a reading of the film that is queer. Students will be provided with several examples beforehand of Queering a film or TV show such as Mary and Rhoda from the Mary Tyler Moore Show, Lucy and Ethel from I Love Lucy, Lenny and Squiggy or Laverne and Shirley from the Laverne and Shirley Show. Queering a film requires critical analysis of the key elements of the film but emphasizes some aspects over others. A Queer Reading is not a creative twisting of the story but a legitimate interpretation of a film that could be experienced by a Queer audience regardless of

the producer's/director's intent. This assignment will be graded in accordance with a rubric similar to the following: 1. The paper is well-written and proofread. It contains very few grammatical errors and misspelled words. It utilizes paragraphing structure and well-formed sentences. A well-formed and clearly expressed thesis statement guides the paper. The paper backs up the thesis statement with sound reasoning. 2. The information included is correct based upon the texts covered. 3. The information provided is thorough given the page restrictions. 4. The paper infuses specific information from the texts and classroom discussions throughout the answer.

## Repeatable

No

## Methods of Instruction

- Activity
- Lecture/Discussion
- Distance Learning

Activity:

1. Professor will show clips from classic films, e.g. The Maltese Falcon, and ask the class to list the clues that the director embedded to communicate that a character was queer.

Lecture:

1. Professor will show the class a film clip. S/he will then pair students and ask them to note places where the shots in the film emphasized power and lack of power in characters. The professor will then ask student pairs to present one idea to the class after viewing and discussing with each other. The professor will then facilitate a classroom-wide discussion regarding the ways that camera shots can distinguish powerful characters from powerless characters.
2. Professor will provide students with a timeline of key events in the LGBTIQ rights movement in the United States and ask students to place a series of films on that timeline. S/he will then facilitate a compare/contrast discussion on the whiteboard that captures student insights regarding the relationship between culture/politics and the production of these films.

Distance Learning

1. Based upon the assigned readings, lecture slides and video, and handouts provided by instructor, students will compare and contrast various films with regards to a) why the film is considered a Queer Film, b) Intended Audience, c) Explicitness of Queer Content and d) Point of view in a discussion board.

## Typical Out of Class Assignments Reading Assignments

1. Read Vito Russo's "The Celluloid Closet" and be prepared to discuss in class. 2. Read the chapter on "Lucy and Ethel" from "Making Things Perfectly Queer" and be prepared to discuss in class.

## Writing, Problem Solving or Performance

1. Based upon your reading of "The Celluloid Closet," create a chart that compares and contrasts the following trends in Gay Representation: a) The Asexual Sissy, b) The Unspoken Gay, c) Gay as Threat, d) Gay as

Comic Relief, e) Gay as Focus. 2. Select a mainstream Hollywood film and write a three-page, double-spaced essay in which you "Queer" the film. Be sure to keep your essay tied to the facts of the film, but view it from a queer perspective and to make your analysis specific. On a fourth page, provide a detailed evaluation of your paper: Did you successfully queer this film? What are the strengths and weaknesses of your effort? 3. In a three-page, double-spaced paper compare and contrast either *The Children's Hour* or *Suddenly, Last Summer* (two films produced under the Hayes' Code) with either *Billy's Hollywood Screen Kiss* or *D.E.B.s.*

## Other materials and-or supplies required of students that contribute to the cost of the course.

### Other (Term projects, research papers, portfolios, etc.)

#### Required Materials

- The Celluloid Closet
  - Author: Vito Russo
  - Publisher: Harper and Roe
  - Publication Date: 1995
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- Queer Media Images
  - Author: Jane Campbell
  - Publisher: Lexington Books
  - Publication Date: 2015
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- Queer Images: A History of Gay and Lesbian Film in America
  - Author: Harry Benshoff
  - Publisher: Rowman and Littlefield
  - Publication Date: 2005
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- 50 Years of Queer Cinema
  - Author: Darwin Porter and Danforth Prince
  - Publisher: Blood Moon Productions
  - Publication Date: 2010
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- Strangers on a Train: A Queer Film Classic
  - Author: Jonathon Goldberg
  - Publisher: Arsenal Pulp Press
  - Publication Date: 2012
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER: