

IN 307 ADVANCED ELECTIVE SEMINAR

QUEER FEAR: film, culture, politics, sexualities

FACULTY

Peter Forster 773-388-9315 forsterpeter@hotmail.com

COMPETENCES OFFERED

- E-1** Can identify a seemingly coherent category of identity and examine the power relations which disrupt its givenness
- E-2** Can explore popular cultural and/or aesthetic artifacts in terms of their ability to subvert a political process

COURSE DESCRIPTION

This is *not* a course in gay-identified films, or even gay-friendly films: it is a course in films whose legibility is increased and whose meanings are enhanced by an awareness and examination of their *queer* elements.

Gay--originally an adjective meaning happy, carefree, or flamboyant--has come to mean homosexual.

Queer--originally an adjective meaning strange or unusual--was for most of the 20th century a derogatory term for people exhibiting non-traditional gender behaviors, especially effeminate or homosexual males. In more contemporary usage, it is a sociopolitical and psychosexual term used to refer to those who reject traditional gender identities and roles (male, female; masculine, feminine) and distinct sexual identities (gay, lesbian, bisexual, straight). *Queer* is any sexual orientation and/or gender identity/expression which does not conform to the demands of a *heteronormative* society.

Heteronormativity, according to Wikipedia, is

...a term to describe the marginalization of people who are non-heterosexual and the assumption that heterosexuality is the normal sexual orientation. Instances may include the idea that people fall into two distinct and complementary categories: male and female; that sexual and marital relations are normal only when between people of different sexes; and that each sex has certain natural

roles in life. Thus physical sex, gender identity, and gender roles should, in any given person, align to either all-male or all-female cultural norms.

The norms that this term describes might be overt, covert, or implied ... Heteronormativity alludes to the idea that everyone a person sees in society is assumed to be a heterosexual, as this is the “normal” way in which people view each other. Individuals not considered heteronormative include homosexuals, bisexuals, intersex individuals, people who are transgender, and people who are married to more than one partner such as polyamorists.

Gay is a legible, secure identity and position; *queer* is not. *Gay* creates rules or parameters for itself; *queer* does not. In attempting to demolish established gender roles *queer* may, in fact, threaten to destabilize the *gay* identity and position. *Queer* certainly threatens to destabilize *straight*: this may or may not be obviously subversive or transgressive, although *queer* semiotics in film are always subversive of the heterosexual hegemony.

The least visibly *gay* films can be the *queerest* films.

We will look at a group of films for their obvious queerness, and/or for evidence of their hidden queerness, and the intersection of this queerness with the **cultural impulses either to heteronormalize non-heterosexuality (*heterosexism*) or to demonize or eradicate it (*homophobia*).**

STUDENT REQUIREMENTS

Students are required, in addition to attending class and participating in in-class discussions, to submit the following:

- A 7-part reflective learning journal

Each weekly entry should be a minimum of 450 words (30 lines; 15 words per line).

- A final paper

A minimum of 3,600 words is required. Papers must be formatted according to MLA specifications.

You are expected to cite a minimum of 5 authors. These may be the authors whose works are discussed in class.

Note: Plagiarism will result in a failing grade.

The DePaul Student Handbook defines plagiarism as follows: Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs

or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else's. (b) Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another's work or ideas without proper acknowledgement.

For correct citing of sources, consult the MLA Handbook.

- A final presentation

This is an 8 to 10 minute presentation to the class about the final paper.

EXPECTED OUTCOMES

Upon successful completion of the course, students will have

- A deeper appreciation of film and filmmaking
- A heightened understanding of the creative process, especially as it pertains to the elements of screenwriting, cinematography, editing, directing and acting
- Sharpened critical and analytical faculties
- A deeper awareness of certain sociopolitical climates and historical processes which foster prejudice (especially homophobia) and ostracism
- A greater understanding of sexualities, especially those which do not conform to heteronormative society

COURSE CONTENT & OUTLINE

We will examine the following films bearing these factors in mind:

- elements of storytelling (including screenplays, original or adapted, and dialogue)
- the historical and sociopolitical contexts of these stories
- narrative structure and character development
- shot composition and cinematography
- editing
- acting and direction

Week 1 Introduction

Introduction to the topic: **Ballot Measure 9** (US, 1995), Heather Lyn MacDonald, dir.
 Introduction to the Competences
 Explanation of the assignments (journals, final presentation, final paper)

Homework:

Journal entry 1
 Cole, Shaun. "Not Sure if You're a Boy or a Girl" **SHOWstudio**.
 Katz, Jonathan Ned. **The Invention of Heterosexuality** 132-138
 Monaco, James. **How to Read a Film** 152-225
 Pascoe, C. J. **Dude, You're a Fag** 52-114

Related documentaries:

Fall from Grace
For the Bible Tells Me So
The Jaundiced Eye

Week 2 "I danced myself right out the womb": The Queer Triumphalist Narrative
--

Billy Elliot (UK, 2000)
 Directed by Stephen Daldry
 Original screenplay by Lee Hall
 Starring Jamie Bell, Julie Walters, Gary Lewis
 110 mins.

Discussion:

- A man's world: the coalminers' strike of 1984
- Billy's, Tony's and Dad's journeys
- Queer signifiers in a Straight culture---dance class, drag, Matthew Bourne's *Swan Lake* and the film's musical score

Journal entry 1 due

Homework:

Journal entry 2
 Sanxay Holding, Elisabeth. **The Blank Wall**

Related feature:

Tchaikovsky: Swan Lake (UK, 1996), Matthew Bourne & Peter Mumford, dir.

Week 3 “It’s not what you think”: Family Values
--

The Deep End (US, 2001)

Directed by Scott McGehee & David Siegel

Screenplay adapted by Scott McGehee & David Siegel from the novel *The Blank Wall* by

Elisabeth Sanxay Holding

Starring Tilda Swinton, Goran Visjnic, Jonathan Tucker

101 mins.

Discussion:

- Subverting gender roles
- Homosexual panic or family loyalty?
- A good man is hard to find: husband, father, lover, blackmailer
- Radical rewrites: from *The Blank Wall* to *The Deep End*

Final paper/presentation check-in

Journal entry 2 (*Billy Elliot*) due

Homework:

Journal entry 3

Spicer, Andrew. *Film Noir* 1-26, 45-93

Week 4 <i>Queer Fear and the Semiotics of Noir</i>

Eastern Promises (US, 2007)

Directed by David Cronenberg

Original screenplay by Steven Knight

Starring Viggo Mortensen, Vincent Cassell, Naomi Watts

100 mins.

Discussion

- Film Noir: mobsters, violence and sexual tension
- “City of whores and queers”: misogyny and homophobia

Journal entry 3 (*The Deep End*) due

Homework:

Journal entry 4

Eskridge, William N. Jr. *Dishonorable Passions* 73-193

Proulx, Annie. *Brokeback Mountain*.

Rechy, John. *The Sexual Outlaw* 77-79, 226-234

Week 5 “I’m not no queer”: Star-crossed Lovers

Brokeback Mountain (US, 2005)

Directed by Ang Lee

Screenplay adapted by Larry McMurtry and Diana Ossana from the story by Annie Proulx (1997)

Starring Heath Ledger, Jake Gyllenhaal, Michelle Williams

134 mins.

Discussion:

- “Star crossed Lovers”: Romeo and Juliet, Ennis and Jack
- Living in fear of the tire iron
- Adapting Annie Proulx: the mountain, the moonlight, the men
- Ang Lee’s magnifying glass: the camera and its gaze

Journal entry 4 (*Eastern Promises*) due

Homework:

Journal entry 5

Halberstam, Judith. *In a Queer Time and Place* 22-96

Related documentaries:

Licensed to Kill

Small Town Gay Bar

Week 6 “I have a sexual identity crisis”: Gender and Sexuality

Boys Don’t Cry (US, 1999)

Directed by Kimberly Peirce

Original screenplay by Kimberly Peirce and Andy Bienen

Starring Hilary Swank, Chloe Sevigny, Peter Sarsgaard

118 mins.

Discussion:

- Drag: gender vs. sexuality
- Transgendered identity: the final Queer frontier?
- Adapting reality for the screen: *The Brandon Teena Story*

Final paper/presentation check-in

Journal entry 5 (*Brokeback Mountain*) due

Homework:

Journal entry 6

Related documentaries:

The Brandon Teena Story

Gender Rebel
Paris is Burning
Southern Comfort
Trained in the Ways of Men

Week 7 <i>Girls Don't Cry</i>

My Summer of Love (UK, 2004)

Directed by Pawel Pawlikowski

Screenplay adapted by Pawel Pawlikowski from the novel by Helen Cross (2004)

Starring Emily Blunt, Natalie Press, Paddy Considine

86 mins.

Discussion:

- Escaping the man's world
- Fire and brimstone: religion and rebellion

Final paper/presentation check-in

Journal entry 6 (*Boys Don't Cry*) due

Homework:

Gordon, Mel. *Voluptuous Panic* 81-129

Heger, Heinz. *The Men with the Pink Triangle* 7-120

Sherman, Martin. *Bent*

Week 8 "<i>I love you...what's wrong with that?</i>"

Bent (UK, 1997)

Directed by Sean Mathias

Screenplay adapted by Martin Sherman from his play (1978)

Starring Clive Owen, Ian McKellen, Mick Jagger

105 mins.

Discussion:

- Mass hysteria: the Third Reich and the pink triangle
- Decadence and the closet
- Max and Horst
- *Bent* from stage to screen

Journal entry 7 (*My Summer of Love*) due

Related documentary:

Paragraph 175

The Hidden Fuhrer

Week 9

Wrap up: **9 Remeasured** (US, 2007), Heather Lyn MacDonald, dir.
Final presentations

Week 10

Final presentations

REQUIRED LEARNING TOOLS

Required texts:

Holding, Elizabeth Sanxay. *The Blank Wall*. Chicago: Academy Chicago Publishers, 1991. (ISBN 0-89733-366-7)
Proulx, Annie, Larry McMurtry & Diana Ossana. *Brokeback Mountain: Story to Screenplay*. New York: Scribner, 2005. (ISBN 978-0-7432-9416-4)
Sherman, Martin. *Bent*. Milwaukee: Hal Leonard Corp, 1998. (ISBN 978-1-5578-3336-5)

Handouts:

Handouts will be distributed from sources including, but not limited to, the following:

Archer, Bert. *The End of Gay (and the Death of Heterosexuality)*. London: Fusion Press, 2002.
Beltane, Aldyth. "What is Glam?" *Apocalypsticknow*.
<http://www.apocalypsticknow.com/whatisglam.html>
Browning, Frank. *The Culture of Desire*. New York: Vintage Books, 1994.
----- *A Queer Geography*. New York: Random House, 1996.
Burt, Richard. *Unspeakable ShaXXXpeares: Queer Theory and American Kiddie Culture*. New York: St. Martin's Press, 1998.
Cavagno, Carlo. "Interview: Ang Lee." *Aboutfilm*.
<http://aboutfilm.com/movies/brokebackmountain/lee.html>
Center for Lesbian and Gay Studies, CUNY (introduction by Martin Duberman). *Queer Ideas*. New York: The Feminist Press at the City University of New York, 2003.
Cleto, Fabio, ed. *Camp: Queer Aesthetics and the Performing Subject: a Reader*. Ann Arbor, MI: University of Michigan Press, 1999.
Cole, Shaun. "Not Sure if You're a Boy or a Girl." *SHOWStudio*.
<http://showstudio.com/projects/transformer/text.html>
Davis, Murray S. *Smut: Erotic Reality, Obscene Ideology*. Chicago: University of Chicago Press, 1983.
DeAngelis, Michael. *Gay Fandom and Crossover Stardom*. Durham, NC: Duke University Press, 2001.

- D'Emilio, John. *Sexual Politics, Sexual Communities: the Making of a Homosexual Minority in the United States, 1940-1970*. Chicago: University of Chicago Press, 1983.
- Dollimore, Jonathan. *Sexual Dissidents*. Oxford: Clarendon Press, 1991.
- Dyer, Richard. *The Culture of Queers*. London, Routledge, 2002
- Eskridge, William N. Jr. *Dishonorable Passions: Sodomy Laws in America, 1861-2003*. New York: Viking, 2008.
- Fetner, Tina. *How the Religious Right Shaped Gay and Lesbian Activism*. Minneapolis: University of Minnesota Press, 2008.
- Fone, Byrne. *Homophobia: a History*. New York: Picador, 2000.
- Garber, Marjorie. *Vice Versa: Bisexuality and the Eroticism of Everyday Life*. New York: Simon & Schuster, 1995.
- Gordon, Mel. *Voluptuous Panic: the Erotic World of Weimar Berlin*. Venice, CA: Feral House, 2000.
- Gross, Larry. "Inventing Sin: Religion and Homosexuality." *Truthdig*. November 30, 2005. <http://www.truthdig.com/dig/item/religion-homosexuality/>.
- Halberstam, Judith. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York University Press, 2005.
- Heger, Heinz. *The Men with the Pink Triangle: the True Life-and-Death Story of Homosexuals in the Nazi Death Camps*. New York: Alyson Books, 2nd Edition, 1994.
- hooks, bell. *Outlaw Culture: Resisting Representations*. New York: Routledge, 1994.
- Katz, Jonathan Ned. *The Invention of Heterosexuality*. Chicago: University of Chicago Press, 2007.
- Kushner, Tony. *Angels in America: a Gay Fantasia on National Themes*. New York: Theatre Communications Group, 1995.
- Lazarus, Tom. *Secrets of Film Writing*. New York: St. Martin's Press, 2001.
- Lively, Scott. "Homosexuality and the Nazi Party." *Constitutionalist*. <http://constitutionalistnc.tripod.com/hitler-leftist/id12.html>
- Lively, Scott and Kevin Abrams. *The Pink Swastika: Homosexuality in the Nazi Party*. Founders Publishing Company, 1995.
- Lothan, Machtar. *The Hidden Hitler*. New York: Basic Books, 2001.
- Mendelsohn, Daniel. *The Elusive Embrace: Desire and the Riddle of Identity*. New York: Vintage Books, 2000.
- Metz, Christian and Michael Taylor. *Film Language: the Semiotics of the Cinema*. Chicago: University of Chicago Press, 1991.
- Monaco, James. *How to Read a Film*. New York: Oxford University Press, 2000.
- Nestle, Joan, Clare Howell and Riki Wilchins, ed. *GENDERqUEER: Voices from Beyond the Sexual Binary*. Los Angeles: Alyson Books, 2000.
- Nichols, Bill. *Ideology and the Image: Social Representation in the Cinema and Other Media*. Bloomington, IN: Indiana University Press, 1981.
- Osborne, Lawrence. *The Poisoned Embrace: a Brief History of Sexual Pessimism*. New York: Vintage Books, 1994.
- Pascoe, C. J. *Dude, You're a Fag: Masculinity and Sexuality in High School*. Berkeley: University of California Press, 2008.
- Rechy, John. *The Sexual Outlaw: a Documentary*. New York: Grove Weidenfeld, 1977.

- Shapiro, Gregg. "Interview with *Brokeback Mountain* Director Ang Lee, December 9, 2005." *AfterElton*.
<http://www.afterelton.com/archive/elton/movies/2005/12/anglee.html>
- Signorile, Michelangelo. *Hitting Hard: Michelangelo Signorile on George W. Bush, Mary Cheney, Gay Marriage, Tom Cruise, the Christian Right and Sexual Hypocrisy in America*. New York: Carroll & Graf Publishers, 2005.
- . *Queer in America: Sex, the Media, and the Closets of Power*.
- Silver, Alain & James Ursini. *Gangster Film Reader*. Pompton Plains, NJ: Limelight Editions, 2007.
- Spicer, Andrew. *Film Noir*. Harlow, Essex, UK: Pearson Education, Ltd., 2002.
- Stein, Edward. *The Mismeasure of Desire: the Science, Theory and Ethics of Sexual Orientation*. Oxford: Oxford University Press, 1999.
- Sullivan, Andrew. *Virtually Normal*. New York: Alfred A. Knopf, 1995.
- Warner, Michael. *The Trouble with Normal: Sex, Politics and the Ethics of Queer Life*. Cambridge, MA: Harvard University Press, 2000.

References will be made to other feature films including, but not limited to, the following:

- 2x4* (US, 1998), Jimmy Smallhorne, dir.
- 9 Dead Gay Guys* (UK, 2002), Lab Ky Mo, dir.
- The 24th Day* (US, 2004), Tony Piccirillo, dir.
- 50 Ways of Saying Fabulous* (New Zealand, 2005), Stewart Main, dir.
- The Adventures of Priscilla, Queen of the Desert* (Australia, 1994), Stephan Elliott, dir.
- Alive and Kicking* (aka *Indian Summer*, UK, 1996), Nancy Meckler, dir.
- All Over The Guy* (US, 2001) Julie Davis, dir.
- American Beauty* (US, 1999), Sam Mendes, dir.
- And the Band Played On* (US, 1993), Roger Spottiswoode, dir.
- Angels in America* (US, 2003) Mike Nichols, dir.
- Another Country* (UK, 1984) Marek Kaniévská, dir.
- Bad Education* (*La Mala Educacion*, Spain, 2004) Pedro Almodovar, dir.
- Baise-moi* (France, 2000), Virginie Despentes, dir.
- Beautiful Thing* (UK, 1996) Hettie Macdonald, dir.
- Before Night Falls* (US, 2000), Julian Schnabel, dir..
- Betrayal* (UK, 1983), David Jones, dir.
- The Birdcage* (US, 1996), Mike Nichols, dir.
- The Bitter Tears of Petra von Kant* (*Die Bitteren Tranen der Petra von Kant*, West Germany, 1972), Rainer Werner Fassbinder, dir.
- Boogie Nights* (US, 1997), Paul Thomas Anderson, dir.
- The Boondock Saints* (US, 1999), Troy Duffy, dir.
- Borstal Boy* (UK/Ireland, 2000), Peter Sheridan, dir.
- Bound* (US, 1996), Andy Wachowski & Larry Wachowski, dir.
- Boys on the Side* (US, 1995), Herbert Ross, dir.
- The Boys in the Band* (US, 1970), William Friedkin, dir.
- Breakfast on Pluto* (UK/Ireland, 2005), Neil Jordan, dir.
- Brideshead Revisited* (UK, 2008), Julian Jarrold, dir.

Brother to Brother (US, 2004), Rodney Evans, dir.
Burnt Money (Plata Quemada), Argentina, 2000), Marcelo Pineyro, dir.
But I'm a Cheerleader (US, 1999), Jamie Babbitt, dir.
Cabaret (US, 1972), Bob Fosse, dir.
La Cage aux Folles (France, 1978) Edouard Molinaro, dir.
Chasing Amy (US, 1997), Kevin Smith, dir.
Chicken Tikka Masala (UK, 2005), Harmage Singh Kalirai, dir.
The Closet (Le Placard), France, 2000), Francis Veber, dir.
Cock and Bull Story (a.k.a. *South Side*, US, 2003), Billy Hayes, dir.
The Color Purple (US, 1985), Steven Spielberg, dir.
Come Undone (Presque Rien), France, 2000) Sebastien Lifshitz , dir.
Confusion of Genders (La Confusion des Genres), France, 2000), Ilan Duran Cohen, dir.
The Consequence (Die Konsequenz), West Germany, 1977), Wolfgang Petersen, dir.
The Crying Game (UK, 1992), Neil Jordan, dir.
Cruising (US, 1980), William Friedkin, dir.
Danny in the Sky (Canada, 2001), Denis Langlois, dir.
Days (Giorni), Italy, 2001), Laura Muscardin, dir.
Dead Poets Society (US, 1985), Peter Weir, dir.
The Delta (US, 1996), Ira Sachs, dir.
Desert Hearts (US, 1985), Donna Deitch, dir.
Different for Girls (UK, 1997), Richard Spence, dir.
Dog Day Afternoon (US, 1975), Sidney Lumet, dir.
The Edge of Seventeen (US, 1998), David Moreton, dir.
End Game (Canada, 2003), Giselle Fernandez, dir.
Entre Nous (aka *Coup de Foudre*, France, 1983), Diane Kurys, dir.
Evening (US/Germany, 2007), Lajos Koltai, dir.
The Everlasting Secret Family (Australia, 1988), Michael Thornhill, dir.
Far From Heaven (US, 2002) Todd Haynes, dir.
Fixing Frank (US, 2002), Michael Selditch, dir.
Flawless (US, 1999), Joel Schumacher, dir.
Fleeing By Night (Ye Ben), Tai Wan, 2000), Li-Kong Hsu & Chi Yin, dir.
The Fluffer (US, 2001) Richard Glatzer & Wash Westmoreland, dir.
For a Lost Soldier (Vor Een Verloren Soldaat), Netherlands, 1992), Roeland Kerbosch,
dir.
Fox and His Friends (Faustrecht der Freiheit, West Germany, 1976), Rainer Werner
Fassbinder, dir.
From the Edge of the City (Apo tin Akri tis Polis), Greece, 1998), Constantine Giannaris,
dir.
The Full Monty (UK, 1997), Peter Cattaneo, dir.
Get Real (UK, 1998), Simon Shore, dir.
Go Fish (US, 1994), Rose Troche, dir.
Grande Ecole (France, 2004), Robert Salis, dir.
The Hanging Garden (Canada, 1997), Thom Fitzgerald, dir.
Happy Together (Chun Gwong Cha Sit), Hong Kong, 1996), Kar Wai Wong, dir.
Hate Crime (US, 2005), Tommy Stovall, dir.
Head On (Australia, 1998), Ana Kokkinos, dir.

Heavenly Creatures (New Zealand, 1994), Peter Jackson, dir.
Hedwig and the Angry Inch (US, 2001), John Cameron Mitchell, dir.
Heights (US 2005), Chris Terrio, dir.
High Art (US, 1998), Lisa Cholodenko, dir.
His Secret Life (*Le Fate Ignoranti*, Italy, 2001), Ferzan Ozpetek, dir.
The History Boys (UK, 2006), Nicholas Hytner, dir.
A Home at the End of the World (US, 2004), Michael Mayer, dir.
The Hours (US, 2003), Stephen Daldry, dir.
The Hunger (UK, 1983), Tony Scott, dir.
Hustler White (US, 1996) Rick Castro & Bruce LaBruce, dir.
I Shot Andy Warhol (US, 1996), Mary Harron, dir.
Imagine Me and You (US, 2005), Ol Parker, dir.
In and Out (US, 1997), Frank Oz, dir.
The Incredibly True Adventures of Two Girls in Love (US, 1995), Maria Maggenti, dir.
It's in the Water (US, 1997), Kelli Herd, dir.
Johns (US, 1996), Scott Silver, dir.
Julie Johnson (US, 2001), Bob Gosse, dir.
Just a Question of Love (*Juste une Question D'Amour*, France, 2000), Christian Faure, dir.
The Killing of Sister George (UK, 1968), Robert Aldrich, dir.
The Laramie Project (US, 2002), Moises Kaufman, dir.
.Latter Days (US, 2003), C. Jay Cox, dir.
Law of Desire (*La Ley Del Deseo*, Spain, 1987), Pedro Almodovar, dir.
Like It Is (UK, 1998), Paul Oremland, dir.
L.I.E. (US, 2001), Michael Cuesta, dir.
Lilies (*Les Feluettes*, Canada, 1996), John Greyson, dir.
The Living End (US, 1992), Greg Araki, dir.
Longtime Companion (US, 1990), Norman Rene, dir.
The Lost Language of Cranes (UK, 1991), Nigel Finch, dir.
Love is the Devil (UK, 1998), John Maybury, dir.
M. Butterfly (US, 1993), David Cronenberg, dir.
Madame Sata (Brazil, 2002), Karim Ainouz, dir.
Magnolia (US, 1999), Paul Thomas Anderson, dir.
Making Love (US, 1982), Arthur Hiller, dir.
Maurice (UK, 1987), James Ivory, dir.
Menage (aka *Tenue de Soiree*, France, 1986), Bertrand Blier, dir.
Merci, Docteur Rey! (France, 2002), Andrew Litvack, dir.
Metrossexuality (UK, 1999), Rikki Beadle Blair, dir.
Midnight Cowboy (US, 1969), John Schlesinger, dir.
Milk (US, 2008), Gus Van Sant, dir.
My Beautiful Laundrette (UK, 1995), Stephen Frears, dir.
My Own Private Idaho (US, 1991), Gus Van Sant, dir.
Mysterious Skin (US, 2004), Greg Araki, dir.
The Naked Civil Servant (UK, 1975), Jack Gold, dir.
Normal (US, 2003), Jane Anderson, dir.
Notes on a Scandal (UK, 2006), Richard Eyre, dir.

The Opposite of Sex (US, 1998), Don Roos, dir.
To Play or to Die (*Spelen of Sterven*, Netherlands, 1990), Frank Krom, dir.
Orlando (UK, 1992), Sally Potter, dir.
Our Lady of the Assassins (*La Virgen de los Sicarios*, Colombia, 2000), Barbet Schroeder, dir.
Parallel Sons (US, 1995), John G. Young, dir.
Partner(s), (US, 2005), Dave Diamond, dir.
Personal Best (US, 1982), Robert Towne, dir.
Philadelphia (US, 1993), Jonathan Demme, dir.
Poison (US, 1990), Todd Haynes, dir.
Poster Boy (US, 2004) Zak Tucker, dir.
Priest (UK, 1994), Antonia Bird, dir.
Princesa (Italy, 2001), Henrique Goldman, dir.
Prom Queen (Canada, 2004), John L'Ecuyer, dir.
Querelle (West Germany, 1982), Rainer Werner Fassbinder, dir.
Quinceanera (US, 2006), Richard Glatzer & Wash Westmoreland, dir.
Rope (US, 1948), Alfred Hitchcock, dir.
Saving Face (US, 2004), Alice Wu, dir.
Say Uncle (US, 2005), Peter Paige, dir.
Second Skin (*Segunda Piel*, Spain, 1999), Gerardo Vera, dir.
Serving in Silence (US, 1995), Jeff Bleckner, dir.
Shiner (US, 2004), Christian Calson, dir.
Shortbus (US, 2006), John Cameron Mitchell, dir.
Silkwood (US, 1983), Mike Nichols, dir.
Sin Destino (Mexico, 2002), Leopoldo Laborde, dir.
Sister My Sister (UK, 1994), Nancy Meckler, dir.
Six Degrees of Separation (US, 1993), Fred Schepisi, dir.
Smokers Only (*Vagon Fumador*, Argentina, 2002), Veronica Chen, dir.
Soldier's Girl (US, 2003), Frank Pierson, dir.
Steam: the Turkish Bath (*Hamam*, Italy/Turkey, 1997), Ferzan Ozpetek, dir.
Sugar (Canada, 2004), John Palmer, dir.
Sunday, Bloody Sunday (UK, 1971), John Schlesinger, dir.
Swoon (US, 1992), Tom Kalin, dir.
The Talented Mr. Ripley (US, 1999), Anthony Minghella, dir.
Taxi zum Clo (West Germany, 1981), Frank Ripploh, dir.
Tea with Mussolini (UK/Italy, 1999), Franco Zeffirelli, dir.
Testosterone (US, 2003), David Moreton, dir.
Tigerland (US, 2000), Joel Schumacher, dir.
Times Have Been Better (*Le Ciel sur la Tete*, France, 2006), Regis Musset, dir.
Total Eclipse (UK/France, 1995), Agnieszka Holland, dir.
To Wong Foo, Thanks for Everything, Julie Newmar (US, 1995), Beeban Kidron, dir.
Transamerica (US, 2005), Duncan Tucker, dir.
Trick (US, 1999), Jim Fall, dir.
Trio (Poland, 1987), Pawel Karpinski, dir.
The Twilight of the Golds (US, 1997), Ross Kagan Marks, dir.
Urbana (US, 2000), Jon Matthews, dir.

The Velocity of Gary (US, 1998), Dan Ireland, dir.
The Velvet Goldmine (UK/US, 1998), Todd Haynes, dir.
The Wedding Banquet (Hsi Yen) (US, 1993), Ang Lee, dir.
Women in Love (UK, 1969), Ken Russell, dir.
Y Tu Mama Tambien (Mexico, 2001), Alfonso Cuarón, dir.
Yossi and Jagger (Israel, 2002), Eytan Fox, dir.
You'll Get Over It (A Cause d'un Garçon) (France, 2002), Fabrice Cazeneuve, dir.
Your Friends and Neighbors (US, 1998), Neil LaBute, dir.
Zorro, the Gay Blade (US, 1981), Peter Medak, dir.

References will be made to documentary films including, but not limited to, the following:

101 Rent Boys (US, 2000), Fenton Bailey & Randy Barbato, dir.
The Aggressives (US, 2005), Daniel Peddle, dir.
Beyond Vanilla (US, 2001), Claes Lilja, dir.
The Brandon Teena Story (US, 1998), Susan Muska & Greta Olafsdottir, dir.
Camp Out (US, 2006), Larry Grimaldi & Kirk Marcolina, dir.
The Celluloid Closet (US, 1995), Rob Epstein & Jeffrey Friedman, dir.
Coming Out Stories (US, 2006), Karen Goodman, dir.
Dangerous Living: Coming Out in the Developing World (US, 2003), John Scagliotti, d.
Cruel and Unusual (US, 2006), Janet Baus & Dan Hunt, dir.
Fabulous! The Story of Queer Cinema (US, 2006), Lisa Ades & Lesli Klainberg, dir.
Fall from Grace (US, 2007), K. Ryan Jones, dir.
Family Fundamentals (US, 2002), Arthur Dong, dir.
For the Bible Tells Me So (US, 2007), Daniel G. Karlslake, dir.
Gender Rebel (US, 2006), Elaine Epstein, dir.
The Hidden Führer: Debating the Enigma of Hitler's Sexuality (US, 2004), Fenton Bailey & Randy Barbato, dir.
I Am My Own Woman (Ich Bin Meine Eigene Frau) (Germany, 1992), Rosa von Praunheim, dir.
The Jaundiced Eye (US, 1999), Nonny de la Pena, dir.
Jesus Camp (US, 2006), Heidi Ewing & Racel Grady, dir.
Licensed to Kill (US, 1997), Arthur Dong, dir.
Nick Name and the Normals (US, 2004), Howie Skora, dir.
Out on the Job (US, 2008), Larry Silver, dir.
Paragraph 175 (UK/Germany/US, 2000), Rob Epstein & Jeffrey Friedman, dir.
Rock Hudson's Home Movies (US, 1992), Mark Rappaport, dir.
Small Town Gay Bar (US, 2006), Malcolm Ingram, dir.
Southern Comfort (US, 2002), Kate Davis, dir.
The Times of Harvey Milk (US, 1985), Rob Epstein, dir.
Tongues Untied (US, 1990), Marlon Riggs, dir.
Trained in the Ways of Men (US, 2007), Shelley Prevost, dir.
Trembling Before G-d (Israel/France/US, 2001), Sandi Simcha Dubowski, dir.
When Boys Fly (US, 2002), Stewart Halpern-Fingerhut & Lenid Rolov, dir.

CLASS POLICIES

Attendance:

Student attendance is mandatory. See snl.depaul.edu/current/policies.asp#Attending

In this class, 1 absence is permitted.

The 2nd absence will lower your grade one full grade (from A to B)

The 3rd absence will lower your grade another full grade (from B to C)

The 4th absence will result in a failing grade (FX)

Homework:

All homework must be handed in on time.

Journals must be handed in (hard copy; double spaced and proofread) on the due date. Only in the case of student absence will emailed homework be accepted. It must be emailed on the due date to be considered on time.

Failure to do so will lower your grade by one third of a grade (from A to A-). Any journals more than one week late will be considered missing. This will lower your grade by one full grade (from A to B).

Incomplete grades:

These are for special circumstances. See snl.depaul.edu/current/policies.asp#Incomplete

Please be aware that receiving an Incomplete does not expunge your attendance record. It is against SNL policy for a student to attend class meetings of a course for which she has received an Incomplete.

DePaul University Incomplete Policy: Undergraduate and graduate students have 2 quarters to complete an Incomplete. At the end of the 2nd quarter (excluding summer) following the term in which the Incomplete grade was assigned, remaining Incompletes will automatically convert to F grades. In the case of the Law School Incompletes must be completed by the end of the semester following the one in which the Incomplete was assigned. Ordinarily no Incomplete grade may be completed after the end of the grace period has expired. Instructors may not change Incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the Incomplete must be resolved within the 4 week grace period before final degree certification...Students who feel they may need accommodation based on the impact of a disability should contact the

instructor privately to discuss their specific needs. All discussions will remain confidential. Students with chronic illnesses should contact the Chronic Illness Initiative to discuss their options and should, of course, also consult the instructor.

CRITERIA FOR ASSESSMENT

Assessment of student competence will be based on

- Attendance and intelligent, informed classroom participation 30%
- Journal 30%
- Final Presentation 10%
- Final Paper 30%

Written work will be evaluated as follows:

A Work of high quality; reflects thorough and comprehensive understanding of the issues at hand; reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of ideas.

B Work of good quality; reflects clearly organized and comprehensive understanding of issues at hand; presents substantive thesis and argument with evident development and support of ideas.

C Work that minimally meets requirements set forward in assignment; reflects some organization and development of ideas but develops argument in superficial or simplistic manner; may only address part of the assignment or be otherwise incomplete.

D Work of poor quality that does not meet minimum requirements set forth in the assignment; demonstrates poor organization of ideas, grammar, and spelling; treatment of material is superficial/simplistic; may indicate that student has not read assignments thoroughly.

DePaul University Academic Integrity Policy: DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others, and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal actions. Please refer to your Student Handbook for further details.

