LGBT327 / ENGL359F
Lesbian, Gay, Bisexual, & Transgender Film & Video (ONLINE)
Summer Session #2: 7/10-8/18
Instructor: Dr. James M. Goodwin
Email: jgoodwi3@umd.edu

DISCLAIMER:
SEXUALLY EXPLICIT &/OR VULGAR &/OR EMOTIONALLY DIFFICULT CONTENT.
ENTER AT OWN RISK.

What is gender? To answer this far-from-simple question, we will consider such topics as youth, social non-conformity, DESIRE, performativity, trans* discourses, race/ethnicity, intersectionality, queer relations to time & space, & hetero- & homonormativity. To explore these topics, we will closely examine EIGHT important works of LGBT film: Todd Haynes’s Dottie Gets Spanked (1993); Jennie Livingston’s Paris Is Burning (1990); Marlon Riggs’s Tongues Untied (1989); Barry Jenkins’s Moonlight (2016); Cheryl Dunye’s The Watermelon Woman (1996); Susan Muska & Greta Olafsdottir’s The Brandon Teena Story (1998); Harry Dodge & Silas Howard’s By Hook or by Crook (2001); & John Waters’s Pink Flamingos (1972). ASSIGNMENTS: vigorous participation in the course’s discussion boards, 2 short close readings, & one larger comparative essay.

ITINERARY
WEEK 1: Gender Trouble – & Spanking
Film: Todd Haynes, Dottie Gets Spanked
Reading: Glossary of Film Terms

WEEK 2: What Is Real? Or, Gender, Race, Class, & Performance
Film: Julie Livingston, Paris Is Burning
*Close Reading #1 Due: Friday, July 21st by 11:59pm*

WEEK 3: Black (Gay) Masculinity
Film #1: Marlon Riggs, Tongues Untied
Film #2: Barry Jenkins, Moonlight
Readings: Essex Hemphill, “Does Your Mama Know about Me?”
+ Tavia Nyong’o, “For Colored Boys Who Have Considered Hypermasculinity When the Gender Roles Were Too Tuff”
Reference: Barry Jenkins, Moonlight [Screenplay] – Tarell Alvin McCarney, “In Moonlight Black Boys Look Blue”

WEEK 4: “I Am a Black, Lesbian Filmmaker”
Film: Cheryl Dunye, The Watermelon Woman
Readings: Kara Keeling, “Joining the Lesbians”: Cinematic Regimes of Black Lesbian Visibility”
*Close Reading #2 Due: Friday, August 4th by 11:59pm*

WEEK 5: Trans(gender)-Locations
Film #1: Susan Muska & Greta Olafsdottir, The Brandon Teena Story
Reading: Jack Halberstam, “The Brandon Archive”
Film #2: Harry Dodge & Silas Howard, By Hook or by Crook

Week 6: Divinity; or, “An Exercise in Poor [i.e., Queer?] Taste”
Film: John Waters, Pink Flamingos
An Essential Supplementary Film: Steve Yeager, Divine Trash
*Comparative Essay Due: Friday, August 18th by 11:59pm*
ASSIGNMENTS

2 Close Readings (20% each): 1,000 words each. This paper is an examination of one scene (or one brief sequence of scenes) from, first, either Dottie Gets Spanked or Paris Is Burning, & second, Tongues Untied, Moonlight, or The Watermelon Women. The point of these assignments is for you to engage closely with the details (mise-en-scene, camera angles, montage & editing, dialogue & acting, soundtrack, etc.) of a film. Your papers should have a clear, debatable thesis that is developed through a methodical presentation of textual/filmic evidence.

Comparative Essay (30%): 1 Course Paper (30%): 2,000-word comparative analysis of 2 films. This analysis must employ the concept of queer time; &, most important, the paper must focus on the technical aspects of the films: mise-en-scene, camera angles, montage & editing, dialogue & acting, soundtrack, etc. Remember that an interpretation is an argument. This paper should have a clear, debatable thesis that is developed through a methodical presentation of textual/filmic evidence. Outside, secondary sources are permitted (particular those assigned in class), but these are close analyses so less is more.

Discussion Board (30%): At the beginning of each week (by 10pm Sunday night), I will post a lengthy entry that will start that the week’s online conversation. Each week the student’s task is to make 3 posts, each between 50-100 words in length. (Note: Posts that respond to other students’ posts are strongly encouraged.) The deadline for each post is Tuesday 5pm, Wednesday 5pm, & Thursday 5pm, respectively. Also, these are, of course, the minimum requirements. As in a traditional classroom discussion, students are strongly encouraged to do more than the minimum; however, your grade for the discussion board is not based simply on sheer quantity: quality responses need to be relevant, thoughtful, cogent, grammatically correct, and respectful. Also, LONG posts are usually unhelpful. Penultimately, additional, shorter comments/responses (specifically questions) are very much welcome, & can be addressed by me &/or other students. Finally, I will BOTH monitor the comment thread AND play an active role by commenting, asking additional questions, etc.

COURSE POLICIES

Disabilities: If you have a registered disability that will require accommodation, please let me know right away. If you have a disability and have not yet registered it with Disability Support Services in 0126 Shoemaker (4-7682 or 5-7683 TTY/TDD), you should do so immediately.

Academic Integrity: Maryland's Code of Academic Integrity defines the following acts as “academic dishonesty”: Cheating: intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise. Fabrication: intentional and unauthorized falsification or invention of any information or citation in an academic exercise. Facilitating Academic Dishonesty: intentionally or knowingly helping or attempting to help another to violate any provision of this Code. Plagiarism: intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise.

The syllabus and schedule is subject to change. You will be notified in advance of important changes that could affect grading, assignments, etc.