associate professor barbara mennel
office hours: t 9:00-11:00 and by appointment
office: 4219 turlington hall
phone: (352) 294-2820; email: mennel@ufl.edu
meeting times: class meeting: t 5-6 (11:45am-1:40pm) and r 6 (12:50pm-1:40pm)
screening: m e1-e3 (beginning at 7:20pm) (attendance required)
room for meetings and screening: tur 2322

course description and objectives:
this course introduces students to the intersection of film studies and queer theory. it traces the history of visual encoding of non-normative sexual desire in dominant genres, such as the activist documentary and the melodrama, and discusses key concepts, such as camp and trash. the course investigates points of contact between exploitation film and the avantgarde by discussing works by directors, such as su friedrich, john waters, andy warhol, and edward d. wood. based on the question whether the depiction of gay and lesbian desire has produced a distinct queer film aesthetic, we will investigate the paradox of socially imposed invisibility and the visibility inherent in the medium film. because the course highlights marginal subjectivities and their cinematic expression, it includes films that can be experienced as strange and weird or traumatic and painful. participants in this class need to be able to approach such films with an open mind that allows them to engage with the texts productively, scholarly, and theoretically.

"queer cinema" provides an overview of the history of gay and lesbian cinema with its key turning points and periods; it introduces students to the theoretical questions that queer cinema produces for film studies; and, it highlights the emergence of queer studies in relationship to film culture. films might include different from the others (1919), girls in uniform (1931), glen or glenda (1953), suddenly, last summer (1959), the children's hour (1961), therese and isabelle (1968), desert hearts (1985), torch song trilogy (1986), looking for langston (1989), paris is burning (1990), swoon (1992), the watermelon woman (1996), ma vie en rose (1997) and xxy (2007). we will read queer theory and film studies by judith butler, richard dyer, susan sontag, and patricia white, among others. the course will be reading and viewing-intensive. in addition, writing assignments throughout the semester serve as building blocks for a final research paper.

required reading:
course pack: available at xerographic copy center, 927 nw 13th street [r]
book available at university bookstore, reitz union:
All readings are also on reserve and accessible through the website of Library West, as well as on sakai. It is your responsibility to have readings in front of you for discussion, either by printing them out or by using an ipad or laptop, and to be able to navigate the text.

**Grading:**

Participation and on-time attendance 10%
Regular reading and viewing quizzes 10%
Close reading of a short film or sequence 20%
Final paper:
Topic proposal and bibliography 10%
Annotated bibliography 20%
Final Paper 30%

**Due Dates:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Short Paper</td>
<td>Thursday, October 10, 2013</td>
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<tr>
<td>Topic Proposal and Bibliography</td>
<td>Thursday, October 31, 2013</td>
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<tr>
<td>Annotated Bibliography</td>
<td>Thursday, November 14, 2013</td>
</tr>
<tr>
<td>Final Paper</td>
<td>Monday, December 9, 2013 by 5:00pm</td>
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**Grading Scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
<th>Maximum Score</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100</td>
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<tr>
<td>A-</td>
<td>90-92</td>
<td>900-929</td>
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<tr>
<td>B+</td>
<td>87-89</td>
<td>870-899</td>
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<td>B</td>
<td>83-86</td>
<td>830-869</td>
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<tr>
<td>B-</td>
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<td>C+</td>
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<td>C-</td>
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**Attendance:**

Attendance in class and at the screenings is mandatory. You need to provide written documentation for absences resulting from sickness, personal crises, natural catastrophes, and deaths among family and friends. Unexcused absences lower your attendance grade. More than two unexcused absences will affect your final course grade by lowering it one increment (e.g. from A to A-, A- to B+ etc.) for each unexcused absence. Three instances of tardiness without formal excuses equal one absence. If you are absent, it is your responsibility to make up the missed materials, which includes viewing the films you have missed and getting notes from class discussion. I take
attendance at every class meeting. Should you be late, it is your responsibility to make sure that I marked you as present by coming up to me at the end of class.

**Participation:**
Academic conversation is one of the skills that you should acquire in college and thus need to practice. Quality of oral participation reflects coherence of arguments, precision of analysis, level of attention to details, complexity of questions that drive academic inquiry, application of the vocabulary that pertains to the particular discipline, and the consistency and level of preparedness and engagement with the course material, including viewings and readings. Your grade for participation will reflect the quality and quantity of your contributions to the class, including the productive engagement with your classmates.

**Reading Quizzes:**
These are simple, short, unannounced but regular quizzes at the beginning of class that pose a limited number of straightforward content questions about the readings and the films. These will begin after the end of drop/add on Thursday, August 29. No make-up quizzes are given. If you have a formal excuse (e.g. doctor’s note), the points for the missing quiz is averaged from your other quizzes. If you miss a quiz because you are late or absent without a written excuse, you receive zero points for the missing quiz.

**Assignments:**
Assignments are due at the beginning of class on the due dates. No late assignments are will be accepted, except with a doctor's note or equivalent document. Should you have to miss an assignment, communicate with me prior to the deadline. This applies to all assignments, but is particularly important for the final research paper. Should you experience extenuating circumstances beyond your control that prevent you from handing in your final paper on time, you need to contact me before the deadline with official documentation and negotiate an appropriate and realistic date for submission. If you are unable to complete the course in time for me to grade your final paper and calculate your final grade before final grades are due, we need to sign a contract for an incomplete, which includes documentation of your extenuating circumstances (most likely a doctor's note). This procedure follows university regulations. I am unable to give an Incomplete without completing this paperwork, for which you have to be present in person.

**Short Paper:**
The short paper focuses on an analysis of a film or a sequence from a feature-length film that we have either viewed in class or that is related to the course topic. Please focus on the close reading of the formal elements of the film in your analysis, but feel free to include or apply secondary literature we have read in class. Length: 4-5 pages (min. 1000 words) with 12pt font and 1 inch margins, including page numbers. No outside research is necessary. **Due: Week 8, Thursday, October 10, 2013.**
**Topic Proposal and Bibliography:**
You need to submit a proposal for the final paper, which should be the length of one paragraph. The proposal does not receive a letter grade. However, points will be deducted for late proposals, for missing sections, grammatical and stylistic errors, for formatting issues (e.g. hand-written material) and for mistakes in the bibliography (incomplete entries or inconsistencies). You will receive 0 points for not handing in a proposal. After one week, I will not accept late proposals.
The proposal has to include the following:
--a tentative title
--an explanation and description of your research interest and your research questions,
--the film(s) that you will discuss in your final paper,
--a bibliography of at least five titles of scholarly texts (books or articles) that relate to your topic but are not listed on the syllabus. You may not include websites or blogs as your sources.
The proposal has to be typed in 12pt font with 1 inch margins and include your name. Incorrect references, incorrect citation, and incomplete proposals will result in a deduction of points.
**Due: Week 11, Thursday, October 31, 2013.**

**Annotated Bibliography:**
The annotated bibliography includes two bibliographic entries (most likely from your topic proposal), each with a short summary and your evaluation of the texts' productivity for your final paper, and **one paragraph on how these two texts relate to one scholarly text that we have read in class.**
You may change your topic from the topic proposal to this assignment. If you change your topic, include one paragraph on your new topic. It is common that our topics change once we engage in research. Minimum: 500 words (1-2 pages)
The proposal has to be typed in 12pt font with 1 inch margins and include your name and page numbers. Annotated bibliographies are typically written in single space.
**Due: Week 13, Thursday, November 14, 2013.**
This assignment does not receive a letter grade but points will be deducted for the following: incorrect or incomplete bibliographic entries; incorrect or incomplete assignment; missing, random, incorrect or inappropriate titles*; sloppy writing; the impression that you have not actually read the material.
*For example, sometimes articles include words in their title but the article itself does not discuss the topic at all. Students who list such an article reveal that they have done a title search but that they have not actually read the article.

**Final Paper:**
The final paper is 8-9 pages long (min. 2000 words) on a research topic related to Queer Cinema. It should go beyond class discussion. However, you can focus your paper on films that we have seen in class or films that we have not seen in class. The final paper has to integrate at least two outside source of scholarly texts that we did not read in class and at least one academic text from class. You may integrate the material from
your short paper into your final paper for a final paper of 12-14 pages (3000 words). I offer this as an opportunity to create writing samples for application to graduate schools in English or Film Studies. Please keep in mind that the complete paper needs to be coherent, which might imply that you have to rewrite sections of the midterm, for example, the introduction and conclusion. If you are interested in that option, you might want to discuss it with me prior to deciding on the topic of your midterm. The final paper has to be typed in 12pt font with 1 inch margins, include your name and page numbers.

Due: Monday, December 9, 2013 by 5:00. You may drop off your paper in my office or email it to me. Until you receive a confirmation that I have received your email and have been able to print out your paper, it is your responsibility to remain accessible and keep a copy of your paper. If you drop off a paper in my mailbox, please follow up with a confirmation email that I received your paper.

Plagiarism and Cheating:
All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php. Plagiarism is the intentional or unintentional unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends. I prosecute plagiarism and cheating to the fullest extent possible at UF, the minimum of which is that you will fail this class and receive the letter grade F for this course. Per university policy, all allegations of academic misconduct are required to be reported to Student Conduct and Conflict Resolution (SCCR) in the Dean of Students Office.

Graded and Submitted Materials:
Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned work until they have received their final grades on ISIS. Should the need for a review of the grade arise, it is the student's responsibility to have and make available all returned assignments and quizzes.

Special Dispensations:
If you have a learning disability, hardship, or other dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early in the term as possible. The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodation for students with disabilities in the classroom. For more information, see: http://www.dso.ufl.edu/drc/

Technology Use in Class:
All cell phones must be absolutely silent and invisible during the actual class periods (off the desk and not in your pockets). Since some students now read on their laptops and ipads, I allow the use of laptops and ipads in the classroom. Should I see that you
use your electronic device at any point during class time for any activity not related to the course materials or note-taking on this course, your use of individual electronic media will be banned for the rest of the semester. Should you use your phone to text during class, you will count as absent that day.

**Statement on Harassment:**
UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment. For more about UF policies regarding harassment, see: http://www.dso.ufl.edu/studentguide/studentconductcodephp#s4041

**A Note on Religious Holidays:**
Student who belong to a religious community are not required to attend classes on their religious holidays. Please let me know in advance.

**COURSE OUTLINE:**

I: Introduction and Silent Cinema

**Week 1**
Thursday, August 22
Introduction

**Week 2**
Monday, August 26
Screening. *Anders als die Anderen* (Richard Oswald, *Different than the Others*, 1919)

Tuesday, August 27

Thursday, August 29

**Week 3**
Monday, September 2--**NO SCREENING LABOR DAY**
Watch outside of class in Library West or LLC. With subtitles only available on VHS.

Tuesday, September 3
Thursday, September 5  

II: Hollywood and the Avantgarde: Homophobia and Camp

Week 4  
Monday, September 9  
*Glen or Glenda* (Edward D. Wood, Jr. 1953)

Tuesday, September 10  

Thursday, September 12  

Week 5  
Monday, September 16, 2013  
*Suddenly, Last Summer* (Joseph L. Makiewicz, 1959)

Tuesday, September 17  

Thursday, September 19  

Week 6  
Monday, September 23  
*The Children’s Hour* (William Wyler, 1961)

Tuesday, September 24  

Thursday, September 26  
Week 7
Monday, September 30
*Kustom Kar Koomandos* (Kenneth Anger, 1965)
*Chained Girls* (Joseph P. Mawra, 1965)

Tuesday, October 1

Thursday, October 3

### III: Gay and Lesbian Liberation

Week 8
Monday, October 7
*Desert Hearts* (Donna Deitch, 1985)

Tuesday, October 8

Thursday, October 10

**Due: Paper 1**

Week 9
Monday, October 14
*Torch Song Trilogy* (Paul Borgart, 1988)

Tuesday, October 15

Thursday, October 17
IV: New Queer Cinema

Week 10

Monday, October 21
*Looking for Langston* (Isaac Julien, 1989)

Tuesday, October 22

Thursday, October 24

Week 11

Monday, October 28
*Paris is Burning* (Jennie Livingston, 1990)

Tuesday, October 29

Thursday, October 31

Due: Topic proposal for final paper with bibliography

Week 12

Monday, November 4
*Go Fish* (Rose Troche, 1994)

Tuesday, November 5

Thursday, November 7
Week 13
Monday, November 11--**NO SCREENING VETERAN'S DAY**
Screening: *The Watermelon Woman* (Cheryl Dunye, 1996)

Tuesday, November 12

Thursday, November 14

**Due: Annotated Bibliography**

**V: Transgender and Transsexual**

Week 14
Monday, November 18
*Ma Vie En Rose (My Life in Pink, 1997)*

Tuesday, November 19

Thursday, November 21

Week 15
Monday, November 25
*XXY* (Lucia Puenzo, 2007)

Tuesday, November 26

Thursday, November 28
**THANKSGIVING: NO CLASS**

**VI: The New Normal or the New Global or Whatever You Want**
Week 16
Monday, December 2
The Kids are Alright (Lisa Cholodenka, 2010) or Blue is the Warmest Color (Abdellatif Kechiche, 2013) or Pariah (Dee Rees, 2011) or Tropical Malady (Apichatpong Weerasetthakul, 2004)

Tuesday, December 3
Final discussion

Final Paper Due: Monday, December 9, 2013 by 5:00pm