# SYLLABUS

<table>
<thead>
<tr>
<th>Course number and title</th>
<th>FILM/WGST 343-500: Sex, Gender, Cinema</th>
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<tbody>
<tr>
<td>Term</td>
<td>Spring, 2019</td>
</tr>
<tr>
<td>Meeting times and location</td>
<td>Tuesday, 3:55-6:45PM, LAAH 264</td>
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## Course Description and Prerequisites

“Sex, Gender, Cinema” offers an exploration of a significant topic at the intersection of women's/gender studies and film, such as cinema and sexuality studies, cinema and women, and cinema and masculinity; may include discussion of production, film content, and/or reception. 

*Prerequisites:* 3 hours in FILM or WGST; junior or senior classification or approval of instructor.

## Course Summary

In this iteration of “Sex, Gender, Cinema” we will encounter a largely chronologically presented collection of films that may seem triply strange to the average college student in a US classroom: global, queer, art films. As global (non-American) films, these examples will challenge us with culturally diverse situations and, perhaps, “foreign” sensibilities; as queer themed films they will focus in one way or another on non-heteronormative, non-gender-essentialist desires at both the level of character and the level of the erotic valences of the films themselves; finally, as art films they exemplify the values of the art world, rather than the entertainment industry. In simultaneously challenging you in all three ways, these films and the readings about them will oblige you to develop the analytical and scholarly skills necessary to understand significant visions of difference. Thereby you will better assess and understand a complex and surprisingly wide and fascinating world.

## Learning Outcomes

By the end of this course, students will be able to:

- Analyze formally difficult and thematically controversial film texts in ways that shed light on various artists’ cinematic agendas and various cultures’ internal struggles related to gender and sexuality.
- Write effective term papers that integrate research, formal analysis, and thematic assessment of motion picture texts.
- Recognize, compare, and understand a wide array of non-normative gender subjectivities and sexual identities in contexts beyond the present and outside of the USA.

## Instructor Information

<table>
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<tr>
<th>Name</th>
<th>Daniel Humphrey</th>
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<tr>
<td>Telephone/Email</td>
<td>845-2786 <a href="mailto:danhumphrey@tamu.edu">danhumphrey@tamu.edu</a></td>
</tr>
<tr>
<td>Office hours</td>
<td>Tuesdays 1:30-3:00PM and by appointment</td>
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<td>Office location</td>
<td>Bolton 315C</td>
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## Textbooks and Resource Materials

**Required:**

- Shohini Ghosh, *Fire: A Queer Film Classic* (available at the MSC bookstore).
- Stand-alone articles on eCampus as PDFs.
- Films available via via Mediamatrix (designated by ☀) and Kanopy streaming (designated by ✪).

**Recommended:**
- Karl Schoonover and Rosalind Galt, *Queer Cinema in the World* (available at the MSC bookstore.)
Course Requirements

Participation 10 pts.
Students are expected to participate meaningfully in the class based upon this rubric:
- **A** students are always prepared, answer when called upon, volunteer, participate actively in discussions and group activities, but do not monopolize class time
- **B** students are prepared but often reluctant to take initiative; they answer questions only when asked, participate passively in group activities and/or discussions they may express disrespect for other students or/or the instructor (using sarcasm, insulting language, etc.)
- **C** students are not fully prepared, do not take initiatives and often are not able to answer questions when called upon; they participate scarcely in group activities and in discussions and may engage in a way that demonstrates disrespect for other students, the instructor, and the learning process.
- **D** students are inadequately prepared and have difficulty answering basic questions when called upon, their contribution to group activities and discussions are minimal, they may engage in a way that demonstrates disrespect for other students, the instructor, and the learning process.
- **F** students are frequently asleep or completely tuned out during class activities and discussion (texting or surfing the net), and/or repeatedly monopolize the class discussion or participate in a way that demonstrates disrespect for the other students or the instructor.

Course Journal 20 pts.
Students will keep a typed film/reading journal discussing each of the films watched for the class and the readings as they relate to them. There should be a two-page (word-processed, double spaced, 12-point font) entry every week. These journals will be turned in during class three times throughout the semester: 2/12, 3/19, 4/23. Students will receive a ✖ (good, full credit), ✔ (adequate, 75% credit) ▼ (poor, 50% credit), or ☠ (terrible, no credit) response to each entry. Entries should account for every assigned reading and film and may address class discussions.

Close Analysis Paper 25 pts.
This paper involves a close reading of one of the films shown in class in terms of its exploration of sexuality, gender, and self-identity. A handout with details and a rubric will be provided. Minimum 2,175 words (approximately nine pages, Times New Roman font, double spaced). Paper due at March 8, at noon via the turnitinlink on eCampus.

Pop quizzes 20 pts.
There will be five pop quizzes given throughout the semester related to the readings and films worth five percentage points each. The lowest score (or one given on a day when the student is absent) will be dropped from total.

This paper will focus on a broader topic (a number of films by a GLBTQ auteur filmmaker, early 21st century representations of transgender characters in film, queer cinema in England in the 1980s and 90s, etc.) and will require research as well as film analysis. A handout with details and a rubric will be provided. Minimum 2,700 words (approximately eleven pages, Times New Roman font, double spaced). Paper due at May 1 at noon via the turnitinlink on eCampus.

Attendance Policy
Only university recognized reasons—as described in Student Rule 7.1—will be accepted for excused absences. Beyond those, students may take two unexcused absences without repercussions. These should be saved for the kind of unavoidable problems (having to drive a friend to the doctor, etc.) not covered by Rule 7.1. since, again, only university recognized reasons in Rule 7.1 will be excused. After those two extra, allowed absences, a student will lose five percentage points from the total points awarded in the class for each absence. Obtaining an excused absence may require a note from your college’s associate dean for undergraduate programs. Check with the instructor first.

Late work is marked down 10% per-day overdue.

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<tr>
<th>Grade Breakdown:</th>
<th>A 100-90</th>
<th>B 80-89</th>
<th>C 70-79</th>
<th>D 59-69</th>
<th>E Below 59</th>
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A number of required films for this class feature scenes that some might consider distressingly violent, sexually explicit/disturbing, or emotionally intense. If this is a problem, you should take a different class.

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<tr>
<th>Date</th>
<th>Lecture/Discussion Topic</th>
<th>Required Reading/Film Screenings</th>
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<tbody>
<tr>
<td>1/15</td>
<td>What is a “Queer Film”? What is an Auteur? What is a Queer Auteur?</td>
<td><strong>Reading Due:</strong> The Syllabus. Please come with the syllabus completely read and any questions you may have about it.</td>
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| 1/22  | Queer Cinema Before Queer Cinema                           | **Films Due:** *Flicka och hyacinter* [Girl with Hyacinths] (Hasse Ekman, Sweden 1950, 86 min.) and *Un chant d'amour* [A Song of Love] (Jean Genet, France 1950, 26 min.)

**Reading Due:** Mia Krokstäde, “Little Miss Lonely” and Jane Giles, “Criminal Desires: History.” |
| 1/29  | What is an art film?                                       | **Film Due:** *Persona* (Ingmar Bergman, Sweden 1966, 85 min.)

**Suggested Film:** *Tystnaden* [The Silence] (Ingmar Bergman, Sweden 1963, 96 min.)

| 2/5   | Underground cinema                                         | **Film Due:** *Bara no sôretsu* [Funeral Parade of Roses] (Toshio Matsumoto, Japan 1969, 107 min.)

**Reading Due:** James Phillips, “Anti-Oedipus: The Ethics of Performance and Misrecognition in Matsumoto Toshio’s Funeral Parade of Roses.” |
| 2/12  | The New Language of Lesbian Feminism                       | **Film Due:** *Je tu il elle* [I, You, He, She] (Chantal Akerman, Belgium 1974, 82 min.)

**Reading Due:** Senses of Cinema, “Chantal Akerman”; Tamara Tracz, “Je tu il elle.”

**Journal Entries Due** |
| 2/19  | What is Queer Cinema?                                      | **Film Due:** *Faustrecht der Freiheit* [Fox and his Friends] (Rainer Werner Fassbinder, West Germany 1975, 123 min.)

**Suggested Film:** *Die bitteren Tränen der Petra von Kant* [The Bitter Tears of Petra Von Kant] (Rainer Werner Fassbinder, West Germany 1972, 120 min.)

**Reading Due:** Senses of Cinema, “Rainer Werner Fassbinder”; John David Rhodes, “Fassbinder’s Work”; Ronald Gregg, “Fassbinder’s Fox and his Friends and Gay Politics in the 1970s.” |
| 2/26  | The Shadow of AIDS on Queer Cinema                         | **Film Due:** *The Last of England* (Derek Jarman, UK 1987, 92 min.)

**Suggested Film:** *The Garden* (Derek Jarman, UK 1990, 88 min.)

**Reading Due:** Senses of Cinema, “Derek Jarman”; Daniel Humphrey, “Authorship, History and the Dialectic of Trauma.”

**Suggested Reading:** QCW: Introduction and Chapter 1.
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Film Due</th>
<th>Reading Due</th>
<th>Suggested Reading</th>
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<td><strong>Paper Due on Friday, March 8 at noon via eCampus</strong></td>
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<td>3/19</td>
<td>Queer Postmodernism</td>
<td><strong>Todo sobre mi madre</strong> [All About My Mother] (Pedro Almodóvar, Spain 1999, 101 min.)</td>
<td><strong>Senses of Cinema, “Pedro Almodóvar”; Leo Bersani and Ulysse Dutoit, “Almodóvar’s Girls.”</strong></td>
<td><strong>QCW: Chapter 3.</strong></td>
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<td>4/2</td>
<td>Global Queer Cinema</td>
<td><strong>Sud pralad</strong> [Tropical Malady] (Apichatpong Weerasethakul, Thailand/France/Germany/Italy 2004, 118 min.)</td>
<td><strong>Reading Due:</strong> B. Ruby Rich, “Apichatpong Weerasethakul’s Tropical Maladies”; Arnika Fuhrmann, “Same-Sex Desire, Casualness, and the Queering of Impermanence in the Cinema of Apichatpong Weerasethakul.”</td>
<td><strong>Suggested Reading:</strong> <strong>QCW: Chapter 5.</strong></td>
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<td>4/9</td>
<td>Transgender Identity and Post-9/11 Politics</td>
<td><strong>Fremde Haut</strong> [Unveiled] (Angelina Maccarone, Germany/Austria 2005, 96 min.)</td>
<td><strong>Reading Due:</strong> Emily Jeremiah, “Touching Distance”; Michelle Aaron, “Passing Through.”</td>
<td><strong>Suggested Reading:</strong> <strong>QCW: Chapter 6.</strong></td>
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<td>4/16</td>
<td>Queer Cinema Today</td>
<td><strong>O Ornitólogo</strong> [The Ornithologist] (João Pedro Rodrigues, Portugal/France/Brazil 2016, 117 min.)</td>
<td><strong>Reading Due:</strong> Andrew Chan, “The Ornithologist”; Robert Koehler, “Super-Omnithologist.”</td>
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<td>4/23</td>
<td>Transnational Cinema, Queer Commodities</td>
<td><strong>Ah-ga-ssi</strong> [The Handmaiden] (Chan-wook Park, South Korea 2016, 144 min.)</td>
<td><strong>Reading Due:</strong> Claire Armistead, “Sarah Waters: The Handmaiden Turns Pornography into a Spectacle” and Rich Jużwik, “A Chat with Park Chan-wook about Adapting Sarah Waters’s Fingersmith into the Lesbian Thriller The Handmaiden.”</td>
<td><strong>Final Paper Due May 1st at Noon via eCampus</strong></td>
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The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on West Campus or call 845-1637. For additional information, visit http://disability.tamu.edu.

**Academic Integrity**

“An Aggie does not lie, cheat, or steal, or tolerate those who do.”

*For additional information please visit: http://www.tamu.edu/aggiehonor*