



MCO 2253: TOPICS IN FILM STUDIES (CRN 1944)

Sexuality in Cinema

SYLLABUS (SUBJECT TO CHANGE AT PROFESSOR'S DISCRETION)

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Office: [Zoom](#)

Office hours: Tues. 12:30pm-1:30pm

Semester: Fall 2021

Class Time: T/R 4:20pm–5:35pm

Class Location: [Zoom](#) & Canvas

Email is the best way to reach me. When emailing me, please include your course # and section # in the subject, a greeting, a sign-off, and your name.

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Course Description

An intersectional study of the representation of sexualities, sexual minorities, and gender minorities in U.S. and global cinemas. We will delve into classic Hollywood cinema, the “New Queer Cinema” movement, European art house cinema, Latin American film, and “transnational” cinemas. As we unpack assumptions about sexed bodies, sexual desires, gender identities, and sexual identities, we will examine the ways in which films uphold and/or subvert the status quo in regards to gender and sexual norms.

Warning

Because this course is meant to challenge the status quo and encourage critical thinking, it contains material that some students may find difficult to encounter—including, but not limited to, scenes of violence and various kinds of simulated sex acts. You are expected to approach the material in a serious and mature manner. Please let me know if you have any specific content warning (CW) or trigger warning (TW) requests via email, in person, or on your introduction sheet, but please also realize that it would be impossible to warn you before every instance of potentially traumatizing material. For a discussion of these issues, see <https://trigwarnings.wordpress.com>

Learning Objectives

1. **Develop** critical and analytical viewing skills, including identifying formal & thematic elements of narrative cinema using film studies vocabulary via written work
2. **Demonstrate** intermediate knowledge of queer/gender/intersectional feminist studies vocabulary, theories and histories through in-class discussion, written work, and presentation
3. **Show** familiarity with the cultural and historical contexts of films through presentation and written work
4. **Practice** oral communication skills via presentation and class discussion
5. **Distinguish & evaluate** the quality & significance of individual films via scholarly film review
6. **Develop** research & writing skills including locating, understanding, evaluating & integrating primary and secondary source materials via presentation and scholarly film review
7. **Exhibit** the ability to do a close reading of a scene via scholarly film review
8. **Understand** some of the ways that scholars, activists, filmmakers, and media producers attempt to transgress social inequalities
9. **Cultivate** the ability to imagine otherwise

Policy regarding circulation of course materials: The materials presented in this class are copyright protected and may not be used without the express prior consent of the instructor. Intentional misuse of the intellectual property of another may subject the user to penalties up to and including dismissal.

HOW THIS COURSE IS DELIVERED: Synchronous Zoom Meetings & Modules (on Canvas)

The Modules are as follows:

Semester-Long Assignments

Resources

Weeks 1 & 2: Queering Classical Hollywood

Weeks 3 & 4: New Queer Cinema

Weeks 5 & 6: New Queer Cinema, cont.

Weeks 7 & 8: European Art House

Weeks 9 & 10: European Art House, cont.

Weeks 11 & 12: U.S. Indie Film

Weeks 13 & 14: Latin American Cinema

Weeks 15 & 16: Transnational Cinema

Each module will include: Links to required & optional readings, formal assignments (with instructions and due dates listed), and discussion board forums. **Make sure to check Modules (rather than the Assignments tab) for all assignments and due dates!**

Required Materials

There is one required book for the course. Make sure to **buy the edition listed below** so that we are all literally on the same page:

- Gocsik, Karen, Dave Monahan, and Richard Barsam. *Writing about Movies* (5th edition), Norton, 2018. ISBN-13: 978-0393664904

In addition, much of your required & recommending reading will be posted on **[Canvas]** under "Modules" or on **Perusall**.

Out-of-class film viewing: You will also be required to watch several films outside of our class meetings. Please plan on renting these for about \$3.99 each. **ALSO NOTE:** Many public libraries offer **Hoopla** and/or **Kanopy** streaming. You may have access through your home library, but you can also **apply for a Southfield Library card** if you live on campus or in Southfield for school [here](#). I've noted in the schedule below the films that are available via Kanopy at the Southfield Public Library [**Kanopy**]**—**or where I have found them streaming for free, to rent, or via subscription. In addition, you may check justwatch.com for where to find required and recommended films to stream (for free), rent, or buy. For more obscure foreign films, check telescopefilm.com.

Getting Help

I'm here to facilitate your learning. I'm available during our Zoom lectures, by email, and via regular face-to-face online office hours to help you address any questions you have about the course and its material. I'm not, however, tech support. If you're having **technical difficulties** with the Canvas site or accessing any of the materials, please contact the [IT Helpdesk](mailto:helpdesk@ltu.edu) at helpdesk@ltu.edu. Are you new to **Canvas** or unfamiliar with its tools? Click here for [Welcome to Canvas](#) and [Canvas for Students](#).

COURSE POLICIES

1. Academic Honesty & Plagiarism

- a) I appreciate that most students are honest, but let's be clear on the policies. Academic dishonesty will not be tolerated in this course. You are expected to be the author of your own work. Don't ask for or receive help from others on your individual work, don't represent someone else's work as your own, don't let your parent or friend re-write or "fix" your paper for you, and don't turn in work for this class that you turned in previously (either for a different class or this class) without first receiving permission from me.
- b) Many students assume they understand plagiarism when they really don't. Often, plagiarism is unintentional. Unintentional or not, all forms of plagiarism (e.g. print sources, Internet sources, fellow students, your professors, **your own work from this or another course**) will be grounds for receiving an 'F' on the assignment and/or for the course, and students who plagiarize will be reported to the university.
- c) The Department of Humanities, Social Sciences, and Communications requires students to submit all final copies of expository essays to VeriCite, anti-plagiarism software. The following pledge is required on all academic work submitted by undergraduate students at Lawrence Technological University:

"I have neither given nor received unauthorized aid in completing this work, nor have I presented someone else's work as my own." ~Your Name

- d) Note that plagiarism is an insult to me as your instructor and to your peers. If you are unsure about what constitutes plagiarism, please don't hesitate to ask me or a librarian. **When in doubt, cite your source in the Works Cited and in-text (author page)— and cite as you research and write!**
- e) For more information on how LTU defines and deals with cases of plagiarism, see: <https://www.ltu.edu/current-students/honor-code.asp>

2. Zoom Meetings: Synchronous Communication Expectations

- a) This course will meet in "real time" via Zoom meetings during our normal class times. You are expected to show up consistently and on time to these meetings; **treat them as in-seat meetings.**
- b) **Your classmates and I are making ourselves vulnerable by turning our cameras on during Zoom meetings; you are expected to do the same.** Facing the camera will show

us that you are invested in the course. You are free to use a fake background, but your real-time face should be in the frame. If you have concerns about this, please email me.

- c) Feel free to mute yourself if there is too much background noise in your space, but also try to remember to unmute yourself when you are speaking.
- d) **Please be respectful to everyone in class. Practice active listening.** Criticism should always be constructive and class discussions should be a place to respectfully talk through ideas. Any comments or actions that instigate or contribute to a hostile environment in the classroom will be discussed with the professor and resolved with the help of university support services if needed.
- e) **Please physically raise your hand OR (especially when I am lecturing) digitally 'raise your hand' via the icon on Zoom—and wait for me to acknowledge you before speaking.** This will encourage an organized online space where as many voices as possible can be heard.
- f) Arriving late is disruptive and inconsiderate. Please be respectful to your classmates and me by **arriving to our Zoom meetings on time.**

3. **Netiquette: Asynchronous Communication Expectations**

- a) The student/instructor relationship is a professional one. Make sure that your emails name your concern and address your instructor with respect. Be sure to include openings and closings, and to sign your name. See: <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>
- b) We will be using the course **Canvas** website, so please make sure to check it regularly for course updates and grades.
- c) You will also submit all written work through **VeriCite** on Canvas, a program that helps me determine if you've plagiarized.
- d) The online space has etiquette—social and professional codes of polite, professional behavior—the same way the face-to-face classroom does. This is particularly important because your audience isn't in front of you, likely doesn't know you, and therefore is not always able to infer your tone. What might sound hilarious to you when you're writing (because you know the inflection of your wording), might not come across the same way to your reader.
- e) The first rule of netiquette is: **Remember the human.**
- f) See "Discussion Board Tips: TRUST" on Canvas Modules → "Semester-Long Assignments"
- g) **Email Guidelines:**
 - i. An email address should be reflective of your professionalism
 - ii. Remember to identify the course and the name of the relevant assignment in the subject line
 - iii. Include a formal salutation
 - iv. Avoid informal phrases or language that is best used in social relationships
 - v. Treat the body of the email as you would a formal business letter, beginning with a clear statement of the main idea, followed by necessary information
 - vi. End with a clear request for next steps if relevant
 - vii. Avoid "text" and DM shorthand
 - viii. Utilize spell check and proofread your email prior to pressing send
- h) **Just so you know:**
 - o I will try to answer your emails within 24 hours on weekdays, and I will not be available on weekends
 - o **Due to FERPA regulations, I will only respond to emails sent using an LTU student account.**

4. Late Work

- a) Late assignments will be penalized 10% per day they are late, **but only up to 5 days past the deadline**; e.g. if the assignment is due 11:59pm on the 10th and you turn it in at 12:01am on the 11th, your grade on that assignment will automatically drop 10%; if you turn it in on the 15th, you will earn a zero.
- b) *I will NOT accept papers five days past the deadline*, except for the following reasons: 1) physical or mental health illness, only if you email me to let me know *before* the assignment is due & provide proper documentation; and 2) an immediate family emergency, only if certified by an official document. In either case, such documentation must be provided **within one week of the deadline**.
- c) **NOTE: Each student gets one free "late pass" per semester, but only up to 5 days past the deadline, and you must email me before the assignment is due to receive it. Please remind me that you've used your late pass when you submit your assignment in the notes section on Canvas. (The late pass should be used only on formal assignments and FINAL DRAFTS submitted through VeriCite on Canvas.)**

5. Attendance & Absences

- a) You cannot learn or participate if you do not come to class. Absences will affect your grade to be determined by the outcome of your performance in class. Per LTU guidelines, I will take attendance and will report to the university if you have been absent for **two consecutive weeks**. I will verify your attendance ONLY via your showing up *on time* to our synchronous Zoom meetings at regular class times. That is, I will report your absence to the university even if you turn in an official assignment but have not 'shown up' to class via Zoom.
- b) Further, if you miss more than 2 weeks of our course sessions **total** (with or without email communication or documentation), your grade may be at risk. If this is the case for you, please email me as soon as possible so we can go over your options. Excessive tardiness to Zoom meetings, or leaving Zoom meetings early or too often, will reduce participation points at the instructor's discretion. "Leaving" Zoom meetings includes keeping your computer on and logged into Zoom but leaving our discussion; be sure to keep your face in the frame whenever possible to illustrate your commitment to the lecture, materials, and conversation.
 - a. **Last day to withdraw from class is Nov. 19.**
 - b. If you fail the course **and** if you have been absent from our Zoom meetings more than 8 times, I will submit a "WF" (Failure due to non-attendance) rather than an "F." The WF grade distinguishes students who fail due to non-attendance from those earning an "F" grade due to substandard academic performance. **Note:** It holds the same GPA value of an "F": 0 (zero). See https://www.ltu.edu/registrars_office/general-policies.asp
- c) **Meaningful and thoughtful participation is an integral part of this course.** When you are absent you are responsible for any material covered in class and for arranging to submit any materials due on that day. Please do not contact me about what you will have missed because of your absence; instead, **contact one of your classmates**. I recommend you **exchange email addresses** for this purpose and for proofreading each other's written work.

6. Services & Accommodations

- a) The Zaven Margosian Academic Achievement Center (AAC) is an academic support hub for LTU students. You may stop in to meet with study groups, study alone, or get tutoring help for classes or to improve notetaking and study habits. Tutoring is offered for many core classes, including writing. You can schedule a tutoring session online at <http://aac.ltu.edu>.
 - i. **AAC location:** lowest level of the A. Alfred Taubman Student Services Center in C201
 - ii. **AAC contact:** aac@ltu.edu / 248-204-4120

- b) The Horltd Family Writing Center offers tutoring sessions to help you improve your writing skills! Fill out the form on their site to make a Zoom appointment:
<https://www.ltu.edu/onestop/hwc.asp>
 i. **Writing Center contact:** writingcenter@ltu.edu
- c) Please let me know if you need an accommodation for this course. I will work with [Disability Services](#) to provide what you require. I am willing to take suggestions specific to this class to meet your needs.
 i. **Disability Services location:** Office of the Dean of Students, Suite C405, A. Alfred Taubman Student Services Center, 4th floor.
 ii. **Disability Services contact:** disability@ltu.edu / 248-204-4100
- d) LTU currently offers counseling via zoom or phone from Monday through Friday for LTU students.
 i. **Counseling contact:** clinicalcounseling@ltu.edu
 ii. More info: https://www.ltu.edu/student_affairs/student-counseling.asp

7. **LTU Academic Policies:** <https://www.ltu.edu/advising/academic-policies.asp>

Grading System:

A: 95-100	B-: 80-83.99	D: 60-69.99
A-: 90-94.99	C+: 77-79.99	F: 0-59.99
B+: 87-89.99	C: 74-76.99	
B: 84-86.99	C-: 70-73.99	

General Definitions:

- [A] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine [A] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine engagement with, and dedication to, the subject matter.
- [B] Good. Work displays accurate understanding of the material.
- [C] Fair. Work displays basic grasp of material with occasional misunderstandings or inaccuracies.
- [D] Marginal. Work displays grasp of material adequate for credit, but quality of work indicates lack of effort.
- [F] Unacceptable. Excessive absences, assignments not completed, or assignments unworthy of credit.

Course Requirements:

1% Introduction Sheet: Submit intro/syllabus agreement to me via Canvas **by Aug. 27.**

- Find the sheet under Canvas Modules

11% Participation: Active, respectful, professional participation is crucial for your learning experience.

- Active participation includes coming to Zoom meetings **with your camera on** and with **relevant text(s) in hand**, being prepared, **actively listening** to your peers and me, speaking up when it is your turn to do so, and fully participating in in-class writing assignments and discussions and Canvas discussion boards.
- Your classmates and I are making ourselves vulnerable by turning our cameras on during Zoom meetings; **you are expected to join us in this commitment. Facing the camera** will show us that you are invested in the course. You are free to use a fake background, but your real-time face should be in the frame. If you have concerns about this, please email me.

- I am looking for **quality** rather than quantity:
 - Your verbal & written participation in this course should reflect that you've done the readings/viewings & are responding to them & your classmates' thoughts on them, i.e. *enter the scholarly discussion with an educated viewpoint by offering more than simply your 'opinion'*
- Regarding quantity: aim to participate **4 times per week** in class discussion and/or on Canvas
- If you want to say something but we must move on for the sake of time, **jot down your thoughts** and write them under our Canvas Discussion board (any relevant Forum)
- I will assess your participation and give you a participation grade around week 5 or 6 of the semester; this grade will be entirely replaced by your participation grade at the end of the semester—it's just to give you a sense of how you're doing at the time so you can change your behavior if needed (or keep up the good work!)
- If you miss a class, you are responsible for finding out from a classmate (or two) what you missed and making up the work; if, after this, you have specific questions about course content, email me
 - See Canvas → Modules → Semester-Long Assignments → "Participation Guidelines"

18% Perusall Annotation (6 total, 3 points each): Each student will participate in Perusall annotation (any reading with **Perusall** after it under "Course Schedule" below)

- Instructions are posted under relevant "Assignments" in Canvas Modules
- **Due 2 hours before relevant class begins**

20% Integrative Responses (5 total, 4% each): You will write 5 critical, integrative viewing responses of 500-550 words each on specific films that you will view at home before class.

- These responses are meant to help you to work through your understanding of the course material, including making connections among texts and contexts.
- Only responses that demonstrate reading and viewing will receive credit.
- Instructions & prompts are posted under relevant "Assignments" in Canvas Modules
- See "Course Schedule" below & Canvas **Modules** for due dates

15% Presentation: Choose one presentation topic on the syllabus (choices **bolded in blue** under "Course Schedule") and come to that class session prepared to introduce the topic and propose 3 open-ended discussion questions.

- Plan to speak for 7-8 minutes *before* offering your questions to the class.
- **Avoid plot summary and spoilers**; rather, give peers just enough information to get them interested in viewing the films you discuss!
- Detailed instructions are posted under relevant assignment in Canvas **Modules**
- **Invite** Dr. Schaefer into your Google Slides **the night before your presentation**
- **Post** Discussion Questions on Canvas under "Presentation Discussion Questions" (under **Modules**) at least **2 hours before relevant class begins**

35% Queer Cinema Culture Blog (5 parts): <https://queercinemaculture.wordpress.com/>

- A. **6% Reviews Summary & Evaluation.** Locate & read 2-3 reviews of one of your favorite films that deals with sexuality or gender (NOT the one you'll be reviewing); *at least one of these reviews should be "scholarly" i.e. published in an academic journal.*
- **Summarize:** Write a succinct 1-paragraph **summary** of these reviews
 - **Evaluate:** Then, write your 1-paragraph **response** to them (what did *you* think of the film compared to what they thought?)
 - **Cite:** Include full MLA citations of the reviews (with hyperlinks to them) and citation of the film itself after your paragraphs
 - **Post** the 2-paragraph assignment and Works Cited on relevant Canvas "Discussions"
 - **Due Nov. 13 by 11:59pm**
- B. **1%** Email Dr. Schaefer your proposed film title & link for Original Film Review by **Nov. 20**
- C. **16% Original Scholarly Film Review – First Clean Draft on Word (for Peer Review).** In 1300-1500 words, write a *scholarly* review of a film that deals with LGBTQIA+ issues (or one that we are retrospectively able to 'queer')—preferably one that has an introduction and/or Q&A, is part of a series, or screens in an independent venue. Due to COVID-19, I encourage you to view a film at home via a "virtual cinema" platform.
- Guidelines are posted under relevant "Assignments" in Canvas Modules
 - *****See ideas for film screenings on our course blog site*****
 - *This draft should be as 'FINAL' as possible*
 - **Due via Canvas on Dec. 6 by 11:59pm**
 - **Your feedback on peers' Original Scholarly Film Reviews due Dec. 8 by 11:59pm**
- D. **10% Original Film Review – Final Blog Draft Posted on [Queer Cinema Culture](#) Website**
- Guidelines under Canvas **Modules**
 - Wordpress Instructions & Troubleshooting under Canvas **Modules**
 - **Due on blog Dec. 13 by 11:59pm**
- E. **2%.** Respond to 2 of your peers' reviews directly on our blog website in 100-150 words each.
- Make connections between their review and our course films, readings, and discussion
 - **Due on blog Dec. 14 by 5:40pm (end of exam time)**

COURSE SCHEDULE¹

Unless otherwise noted, you are responsible for reading/viewing course material by the time the day's session begins.

Weeks 1 & 2: Queer(ing) Classic Hollywood Cinema

- Aug. 24: Syllabus review; **submit introduction sheet via Canvas Aug. 27 by 11:59pm**
In class: *The Celluloid Closet* (Rob Epstein & Jeffrey Friedman, U.S., 1996, 102 min.)
- Aug. 26: In-class: finishing *The Celluloid Closet* [[Criterion](#), Amazon]
Key Resources for semester: Gollin, Richard. "Camera Conventions" & "Editing Techniques." *A Viewer's Guide to Film*. McGraw-Hill, 1992. 27-89 [Canvas, "Resources" Module]; *Writing About Movies*, Ch 1-2 & "Illustrated Glossary of Terms" [textbook]
- Aug. 31: *Rope* (Alfred Hitchcock, U.S., 1948) [Amazon, [etc.](#)]
Recommended: *Swoon* (Tom Kalin, U.S., 1992)
- Sept. 2: Shiri Eisner, "What is Bisexuality?" *Bi: Notes for a Bisexual Revolution*. Seal Press, 2013, pp. 13-58. **Perusall**
Recommended: *All About Eve* (Joseph L. Mankiewicz, 1950); *Rebecca* (Hitchcock, 1940)

Weeks 3 & 4: The "New Queer Cinema" Movement

- Sept. 7: *Bound* (The Wachowski Sisters, U.S., 1996) [Hulu, Paramount, Amazon]
- Sept. 9: Keegan, Cael M. "You Can Believe What You Feel: *Bound*." *Lana and Lilly Wachowski*. U of Illinois P, 2018, pp. 8-23. **Perusall**
Recommended: Rich, B. Ruby. Excerpts, *The New Queer Cinema: The Director's Cut*. Duke UP, 2013. [Canvas]
Integrative Response 1 on *Watermelon Woman* due Sept. 13 by 11:59pm
- Sept. 14: *The Watermelon Woman* (Cheryl Dunye, U.S., 1996) [[Kanopy](#)]
In class: [Barbara Hammer](#) (USA, 1939-2019) film excerpts
- Sept. 16: Wimbley, Karin D. "Stereotypy, Mammy, and Recovery in Cheryl Dunye's *The Watermelon Woman*." *Sisters in the Life: A History of Out African American Lesbian Media-Making*, edited by Yvonne Welbon and Alexandra Juhasz, Duke UP, 2018, pp. 143-159. **Perusall**
Peruse: <https://sistersincinema.com/our-story/>
In class: [Presentation – topics assigned & research practicum](#)

¹ The schedule and/or materials covered are subject to change. Please check Canvas "Announcements" & your LTU email regularly for updates.

Weeks 5 & 6: "New Queer Cinema," cont.

Sept. 21: Assessment Day **(No Classes)**

Sept. 23: *But I'm a Cheerleader!* (Jamie Babbitt, U.S., 1999) [[Kanopy](#)]

Aaron, Michele. "New Queer Cinema: An Introduction." *New Queer Cinema*, edited by Michele Aaron, Rutgers UP, 2004, pp. 3-14. [Canvas]

Recommended: *Jennifer's Body* (Karyn Kusama, U.S., 2009)

Integrative Response 2 on *The Living End* due Sept. 27 by 11:59pm

Sept. 28: *The Living End* (Gregg Araki, U.S., 1992) [[Kanopy](#)]

Recommended: *Paris Is Burning* (Jennie Livingston, U.S., 1992)

Presentation: **Sadie Benning / Derek Jarman / any NQC filmmaker**

Sept. 30: Pearl, Monica B. "AIDS and New Queer Cinema." *New Queer Cinema: A Critical Reader*, edited by Michele Aaron, Rutgers UP, 2004, pp. 23-35. **Perusall**

Presentation: **Marlon Riggs / Gus Van Sant / any NQC filmmaker**

Weeks 7 & 8: European 'Art House' Cinema

Oct. 5: *Call Me by Your Name* (Luca Guadagnino, Italy, 2017) [Starz, Vudu, Amazon]

Oct. 7: *Writing About Movies*, Ch. 3, "Formal Analysis"

Presentation: **Jean Genet / François Ozon**

Integrative Response 3 on *Tomboy* due Oct. 11 by 11:59pm

Oct. 12: *Tomboy* (Céline Sciamma, France, 2011) [[Kanopy](#)]

Presentation: **Céline Sciamma / Marlon Riggs**

Oct. 14: **Class is asynchronous today (No Zoom Meeting); Dr. Schaefer @NWSA conference**

Writing About Movies, Ch. 4, "Cultural Analysis," p. 55-89 & **Respond to "Discussion" on Canvas**

Recommended: Akerman's *J'ai faim, j'ai froid* (*I'm Hungry, I'm Cold*, France, 1984)

Weeks 9 & 10: European 'Art House', cont.

Oct. 19: Presentations: **Queer 'Art House' Cinema of Italy / Chantal Akerman**

Oct. 21: **Class is asynchronous (No Zoom Meeting); Dr. Schaefer @Cine-Excess conference**
"[The Consequences of Feminism](#)" (France, 1906, 7 min.) & **Respond to "Discussion" on Canvas**

Integrative Response 4 on *Belle de jour* due Oct. 25 by 11:59pm

- Oct. 26: *Belle de jour* (Buñuel, Spain/France, 1966) [HBOMax, Amazon]
Oct. 28: Forcer, Stephen. "Trust Me, I'm a Director: Sex, Sadoomasochism and Institutionalization in Luis Bunuel's *Belle de Jour* (1967)." *Studies in European Cinema*, vol. 1, no. 1, 2004, pp. 19-29. [Perusall](#)

Weeks 11-12: Contemporary U.S. Indie Film

- Nov. 2: *Tangerine* (Sean Baker, U.S., 2016) [[Kanopy](#)]
Recommended: *Moonlight* (Barry Jenkins, U.S., 2016)
Nov. 4: Malone, Meagan E. "Celebrating Transness: *Tangerine* and the iPhone." *European Journal of English Studies*, vol. 24, no. 1, 2020, pp. 65-75. [Perusall](#)
Integrative Response 5 on *Appropriate Behavior* due Nov. 8 by 11:59pm
Nov. 9: *Appropriate Behavior* (Desiree Akhavan, U.S., 2014) [Roku, Vudu, Amazon]
Recommended: *Pariah* (Dee Rees, U.S., 2011)
Nov. 11: Presentation: [Dee Rees](#)
In class: "Summary of Film Reviews" assignment
Summary of Film Reviews due on Canvas "Discussions" Nov. 13 by 11:59pm

Weeks 13-14: Latin American Film

- Nov. 16: *Una Mujer Fantástica* (*A Fantastic Woman*, Sebastián Lelio, Chile, 2017) [Amazon]
In class: Original Film Review brainstorming
Presentation: [Queer Cinema of \[any Central or South American nation you choose\]](#)
Recommended: *Mosquita y Mari* (Aurora Guerrero, U.S., 2012)
Nov. 18: **Class is asynchronous today (No Zoom Meeting);** Dr. Schaefer @NWSA conference
Beth Daley, "Oscar for *A Fantastic Woman* Highlight's Chile's Long Battle for LGBTI Rights." [The Conversation](#), 2018; & **Respond to "Discussion" on Canvas**
Email Dr. Schaefer your film title, genre, nation(s), and link for Original Film Review - Nov. 20 by 11:59pm
Nov. 23: *Y Tú Mاما También* (*And Your Momma Too*, Alfonso Cuarón, México, 2001) [AMC+, Amazon]
Recommended: *The Way He Looks* (Daniel Ribeiro, Brazil, 2014)
Nov. 25: **No Classes** (LTU Break)

Weeks 15-16: Transnational Cinema

- Nov. 30: In class: "[Nefandus](#)" (Carlos Motta, Colombia/U.S., 2013, 13 min.)
Recommended: *Spa Night* (Andrew Ahn, U.S., 2016) [[Kanopy](#)]
- Dec. 2: In class: Intro to *Ramayana* (context for *Fire*); Original Film Review writing day
Original Scholarly Film Review First Draft (for peer review) due Dec. 6 by 11:59pm
- Dec. 7: *Fire* (Deepa Mehta, India/Canada, 1996) [[streaming](#)]
Your feedback on peers' Original Scholarly Film Reviews due Dec. 8 by 11:59pm
- Dec. 9: In-class: Peer Review discussions
Original Film Review Final Draft due on [Queer Cinema Culture](#) Mon. Dec. 13 by 11:59pm
- Exam period:** Tues. Dec 14th 3:50-5:40pm: **Respond to 2 of your peers' reviews directly on our blog website in 100-150 words each.** *Try to make connections between their review and our course films, readings, and discussions.*