

MSP 4425/LGBT 3400

## LGBTQ Representation

Professor:  
Dr. Adrienne Shaw

Contact:  
adrienne.shaw@temple.edu  
Office: 203a Annenberg Hall

Office Hours: Tu/Th 5-6pm, see  
info on Canvas

Email/Slack Hours: M-F 10am-  
12pm

Please use #office\_hours in Slack for any  
non-personal questions



SPRING 2022--T/TH 12:30-1:50 – 5B TUTTLEMAN HALL \* -- 3 CREDITS

**Course Description:** This class investigates the history of LGBTQ representation in a range of popular media in the United States since the 1960s—in news, film, television, marketing, comics, video games, and on the internet. How have LGBTQ people been represented in popular media? What negative—and positive—stereotypes have characterized them? How have these images changed over time in different media? How can we account for these changes? This course introduces students to some of the major debates about LGBTQ representation in the United States, including how gender, race, class, and economic factors shape how we understand sexuality and its representation. We will look at both mainstream and alternative media to consider the role of LGBTQ producers and audiences in shaping queer images. We will consider on-going debates about visibility, stereotypes, camp, and the value and limits of “positive images.”

**Learning Objectives:** By the end of the course students will be expected to have demonstrated, through course assignments, an understanding of the course material including:

1. Understand the historical, theoretical, and industrial concerns that shape LGBTQ+ representation in United States popular media
2. Identify and critique major themes in LGBTQ+ representation in an array of media forms
3. Analyze mainstream as well as subculturally produced forms of LGBTQ+ representation
4. Research local LGBTQ+ histories to understand how those relate to changes in media representation
5. Communicate understanding of theories and examples of diversity and inclusivity through written, oral, and creative methods

**Course Content Note:** This course addresses explicit material and concepts, including race, sex, sexuality, bodies, gender, violence, etc. If you are uncomfortable critically, respectfully, and professionally engaging with these topics, consider dropping the course.

**Prerequisites:** None

**Class Meeting Structure:**

For the first two weeks, we will meet on Zoom during scheduled class time (Tues/Thurs 12:30-1:50) for discussion and activities. When Temple allows it, we will meet in our assigned classroom for most classes. Regardless, some video lectures will be pre-recorded, and you can watch them ahead of class and reference them later. Class time will focus on activities/discussion so do all readings and review the assigned media BEFORE class!

**Zoom meeting:** <https://temple.zoom.us/j/99101984120>

**Course Slack Team:**

<https://msp4425spring2022.slack.com/>

**Canvas:** All handouts, readings, assignment instructions, course policies, additional course information, and grade points are posted here.

**Will we ever meet in person?!\***

We will see what the university decides for the remainder of the semester. I have planned contingencies for assignments/activities if we remain online for longer. Regardless, unless otherwise noted or announced, we will meet regularly at our scheduled time every Tuesday and Thursday, online or in-person this semester.

Regardless of what the university decides though, given the uncertainty of mid-Atlantic winter weather, our own health and well-being, etc. there may be other times throughout the semester where we need to meet online rather than in-person. If that happens you will receive as much advance notice as I can provide and at least two hours warning. If you are unable to come to class, and we are meeting in person, I am open to have you join via Zoom but for logistical reasons will need you to coordinate with a classmate to help log you in and maintain the connection. See More instructions including a link to our Zoom meeting are on Canvas in the “how to” module.

## An important note on grades in this class:

This semester this course will be using a combination of an “[ungrading](#)” and “[specs grading](#)” approaches, adapted from course designs by [Jesse Stommel](#), [Laura Gibbs](#), Temple’s own [Alisha Nypaver](#), [Lauren Malone](#), and other folks in the [2021 #Ungrading Edcamp](#). The goal of these grading approaches is to move you away from thinking about what I want from you, and instead focus on what you want to get out of this course. This is an elective! It is, at least every time I’ve taught it, a fun course! I would rather you focus your energies on engaging with the material as best you can than trying to guess what I’m “looking for” on various assignments. If you are just here to get a C/C-, there are options for that! If you want to aim higher, or if you are an MA student, there are assignments that will ask a bit more of you. Therefore, one of your first assignments is identifying what *\*your\** goals are for this course (more on that soon). This is my first time “ungrading” this course (I’ve done it for PhD students only in the past), so let’s see how it goes! Come meet with me early on if you are confused by the process.

There are four main types of assignments:

- **Set up assignments:** Day one question, Slack set up, Journal set up, terminology quiz
- **Weekly assignments:** Discussion questions, discussion and response, media reactions, journal entries
- **Zine assignments:** Midterm Draft, Final Zine, Final Zine Reflection Paper
- **Archival assignments:** SCRC assignment, Zine Analysis, Philly LGBTQ History Report/Poster

**Undergraduates:** which option best describes you?

- **I want an F:** Easy! Just don’t do any/not enough work! But, why are you enrolled if that’s the case...?
- **I am fine with a D-:** Really? Ok, if you do less than 70% of the C-range assignments you’ll only be able to get a D-range grade.
- **I’m good with at least a C-:** If all you want is a C-range grade, you can achieve that just by successfully completing the Set up and Weekly assignments. That’s it!
- **I’m aiming for at least a B-:** If you want to aim for a B-range grade, you need to complete the Set up, Weekly, and the Zine assignments.
- **I’m aiming for at least an A-:** To aim for an A-range grade you need to do the set up, weekly, zine assignments AND the archival assignments.

**MA Students:** You are required to do **ALL** the assignments, but the rest of the grading information holds true for you as well.



**IMPORTANT:** Canvas reflects a running total of **POINTS, NOT your GRADE**. You will be **self-assessing** your grade in conversation with me, see more on this below.

How points are determined:

- **Set up, Zine and Archival assignments:** each assignment is worth a certain number of points that reflect whether you did what was asked of you? These are assessed as Complete, Partial, or Incomplete. Complete means you did what was asked of you. Partial is you missed a substantial portion of the assignment. Incomplete is you did not submit it. For the terminology quiz, you can retake it up until the end of Spring Break to earn 100% (but over a 70% counts as “complete”).
- **Weekly assignments:** You’ll be submitting a Canvas “quiz” response each week confirming that you have done what you were supposed to do. I will double check these at times, but am trusting you to be honest (don’t violate that trust).
- **Engagement:** This is only grade that I assess alone following the rubric listed on Canvas and it is worth 50 points.

**Extra credit:** As an “ungraded” course there is no need for extra credit. Depending on what grade level you do the work for you will have the opportunity to make a case for the final grade you think you have earned EVEN if you missed some assignments.

**BUT I MISSED AN ASSIGNMENT?!?!:** That's okay! If you miss most of the work in this class, you'll have a hard time making a case that you earned a passing grade. However, as long as you did/attempted the assignment groups needed to reach a certain grade level you can explain what grade you think you deserve in your self-assessments. See the table below for what assignments are in each group that you need for each grade level.

**But HOW will I be GRADED?!:** At three points of the semester, I will have you review your overall point total and to comment on the quality of your work. You will then write a self-assessment of how you are progressing on the courses’ learning goals and your personal goals. Instructions for these are in Canvas, and note the structure changes as the semester moves on. You will then meet with me one-on-one to review your self-assessment. **THESE ASSESMENTS/MEETINGS ARE REQUIRED TO GET A PASSING GRADE IN THIS COURSE!!!**

For your final self-assessment, you will finish this assessment with a written justification of what you think your grade should be according to Temple’s grade scale at that point of the semester: A (Excellent), B (Good), C (Fair), etc. including plus and minus grades as appropriate (e.g. A-, B+, etc.). I reserve the right to adjust this grade higher or lower if needed but we will discuss that when we meet. For instance, if you only completed the C-level assignments but awarded yourself an A, I would not agree with your assessment. Alternatively, if you completed every assignment and were active in the class, but gave yourself a "B", I would question the accuracy of your self-assessment.

**ONE MORE TIME!:** Canvas reflects a running total of **POINTS, NOT your GRADE**. You will be **self-assessing** your letter grade in conversation with me.

See CANVAS for detailed instructions for each assignment

| I want to earn...                       | Assignments                        | Submission format                | Due Date   | Points      |            |
|---|------------------------------------|----------------------------------|--|-------------|------------|
| at least a C-, do these assignments     | <b>Set up Assignments</b>          |                                  |  |             |            |
|   | Day one assignment                 | Canvas/Email                     | Jan 11 12:30 pm  | 25          |            |
|   | Slack set up                       | Slack                            | Jan 14 11:59 pm  | 50          |            |
|   | Journal set up                     | Link to Canvas                   | Jan 14 11:59 pm  | 25          |            |
|   | Terminology quiz**                 | Canvas                           | Jan 21 11:59 pm BUT you can retake until Feb 25 11:59 pm | 50          |            |
|   |                                    |                                  |  |             | <b>150</b> |
|   | <b>Weekly Assignments</b>          |                                  |  |             |            |
|   | Weekly journal entries             | Shared Doc                       | 11:59 pm each Friday                                     | 350         |            |
|   | Discussion questions               | Slack                            | 10am each class day                                      | 50          |            |
|   | Discussion and responses           | In class/Slack                   | 11:59 pm each Friday                                     | 100         |            |
| Media reactions                         | Slack                              | 12:30 on days media are assigned | 50   |             |            |
|   |                                    |                                  |  | <b>550</b>  |            |
| at least a B-, do the above plus these  | <b>Zine assignments</b>            |                                  |  |             |            |
|   | Midterm draft                      | Canvas                           | Feb 25 11:59 pm  | 25          |            |
|   | Final zine                         | In class or TBD                  | April 21 12:30pm   | 50          |            |
|   | Final zine reflection paper        | Canvas                           | April 29 11:59pm   | 50          |            |
|   |                                    |                                  |  | <b>125</b>  |            |
| at least an A-, do the above plus these | <b>Archival assignments</b>        |                                  |  |             |            |
|   | SCRC in-class assignment           | Canvas                           | Feb 25 11:59 pm  | 25          |            |
|   | Zine Analysis                      | Canvas                           | March 25 11:59 pm  | 50          |            |
|   | Philly LGBTQ History Report/Poster | Canvas/In class                  | April 21 12:30pm   | 50          |            |
|   |                                    |                                  |  | <b>125</b>  |            |
|   | <b>Engagement</b>                  |                                  |  | <b>50</b>   |            |
|   |                                    |                                  | <b>TOTAL</b>   | <b>1000</b> |            |

**Due date grace period:** All assignments due Friday at 11:59pm will, no questions asked, be accepted if submitted no later than 10am the following Monday.

**IF YOU NEED MORE TIME** than that, email to request an extension per the course lateness policy.

**Discussion questions and assignments due in class cannot be accepted late.**

## Course Policies

**Inclusivity Policy:** There is an inclusivity policy on Canvas. You will be asked to sign this at the start of the semester, committing yourself to promoting a safe and inclusive classroom for all students, guests, and instructors.

**Email/Slack:** Most course communication will take place through Slack, not email. Check Slack daily for course announcements/updates. You can email me with questions anytime, but note I only respond to student emails/Slack questions during my posted hours. Review the “how to email a professor” page on Canvas.

**Range of Possible Costs:** This course has no required course materials that must be purchased. You \*might\* need to purchase materials in making your Zine or History Project (but there are free/cheap alternatives). If this will be an issue for you contact me for help accessing materials.

**Recording Policy:** I will not be recording live discussions (unless required by DRS accommodations) except if the class decides it is necessary on a given day and everyone agrees to the recording. No one should be recorded without their expressed consent (including instructors). Lectures are pre-recorded and available via Slack.

**Accommodations and Basic Needs:** The need for any accommodations should never get in the way of your access to education. I will do my best to work with any student who requires accommodations and to minimize the access barriers posed by course structures and materials. Please have DRS send me any accommodation letters at the start of the semester. Similarly, if you find yourself struggling to meet your own basic needs, there are a variety of resources available to you I can help you with. See Canvas for additional details, contact details for university services, as well

provisions for students with children, chronic illness, etc.

**Engagement:** Active participation is crucial to your learning in this course. You earn your classroom engagement grade by coming to class regularly, taking notes, bringing your annotated (marked-up) readings to class, respectfully contributing to class discussions (demonstrating that you completed the readings), asking questions, and offering responses to the course materials. You can also add to course discussions by posting to #related in Slack if you feel more comfortable doing that.

**Attendance:** We are living in an ongoing global pandemic. You will not be penalized if you miss a class session. Your "engagement" grade will be negatively affected if you *never* come to class, but if you miss a day on occasion there are asynchronous ways to earn back those points. See the "discussion and response" assignment for more details. I'm also open to you zooming into an in-person class on occasion (see note on page 2). I do ask that EVERYONE do everything they can to attend our first and last class sessions, as well as our visit to the SCRC. **Please DO NOT come to class sick!**

**Late Assignments:** For **discussion questions and in-class assignments**, those are not useful if not submitted on time thus cannot be accepted late. All assignments due on Friday by 11:59pm have a built-in **grace period** (see box on previous page). However, if you need more time to complete an assignment contact me no later than Monday 10am after the original deadline and tell me what date/time you will submit the assignment. I reserve the right to tell you if you have asked for too long an extension, but I do not need to know why you are requesting the extension. **There is no limit on the number of extensions you can request.** If you do not submit the assignment by the scheduled deadline, however, I cannot guarantee you will get comments on your assignment (just a score).

**Writing:** Your ability to communicate effectively in written form comprises a large portion of your success in this class. All written assignments should be professional and well-organized, fully cite all sources, and use textual evidence and exposition. See the “How to write effectively” portion of Canvas for advice on how to do this. You may also seek help from the University Writing Center:

<https://studentsuccess.temple.edu/programs/writing>

**Academic Honesty:** Plagiarism is the representation of someone else’s ideas, quotations, or research as your own. It is a form of theft. Examples of plagiarism: buying a paper written by someone else, quoting or summarizing an author’s argument without correctly citing them, using ideas found on websites for your assignments without correctly citing them, “borrowing” a classmate’s ideas for your own, writing without attribution, and using your own papers for more than one class without explicit consent of all instructors. **PLAGIARISM IS NOT TOLERATED AND WILL CONSTITUTE AN IMMEDIATE FAILURE OF THE ASSIGNMENT AND POSSIBLY THE COURSE.** Instances of plagiarism and/or cheating will be reported to the University Disciplinary Committee at my discretion. The **penalty structure** is listed on the policies section of the Canvas.

All assignments must enclose directly quoted material inside quotation marks, include in-text parenthetical citations for all material drawn from another source (including direct quotations, summaries, and paraphrased material), and include a works cited list. **All citations must be formatted in APA (American Psychological Association) style.**

**Student and Faculty Academic Rights and Responsibilities Policy:** Freedom to teach and freedom to learn are 2 inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link: [http://policies.temple.edu/getdoc.asp?policy\\_no=03.70.02](http://policies.temple.edu/getdoc.asp?policy_no=03.70.02)

**Conduct Code:** Individuals enrolled in this course are expected to conduct themselves in a civil and respectful manner, both toward their instructor and fellow students. In accordance with Temple’s Student Conduct Code (Policy Number: 03.70.12), acts of misconduct for which students are subject to discipline include, but are not limited to, intentional interference with or disruption of class as well as behavior or conduct which poses a threat to the mental, emotional, or physical well-being of self or others. Non-compliance, interference or resistance to this code is considered actionable when a student fails to comply with a reasonable verbal or written instruction or direction given by a University employee (e.g. instructor, teaching assistant or staff member). In such cases of violation, it is the University employee’s right and responsibly to seek out the appropriate sanctions (e.g. suspension, separation, probation, enrollment restrictions, or expulsion from the University) pursuant to the conduct code policy.

*Course policies on Canvas are the most up to date and accurate.*

*Additional details on all policies can also be found there.*

| FAQS  |  |
|---|--|
| What should I call my professor?                                    | Dr. Shaw   |
| What pronouns does my professor use?                                | She/her  |
| What is her email address?  | Adrienne.shaw@temple.edu   |
| When will she answer my emails/Slack message?                       | During my email/Slack hours. See page 1.   |
| When/where are my professor's office hours?                         | See page 1 and Canvas  |
| Where should I ask questions about assignments, the course, etc.?   | Slack #office-hours  |
| Where should I ask for extensions/about my grades?                  | Email or Slack DMs. Check Canvas for all assignment scores which I update regularly.   |
| Is there really a grace period until Monday for Friday assignments? | Yes! But don't wait until Monday morning to start them!  |
| Can I get another extension?  | Yes, as many as you need.  |
| Can I get an excused absence?                                       | You don't need to! See attendance policy.  |
| Is there a textbook for this course?                                | Nope! All readings are on Canvas.  |
| Do I have to do all of the readings?                                | Yes.   |
| And watch the media?  | Yes!   |
| Where do I submit this assignment?                                  | Check the table on page 4.   |
| When is this assignment due/where are the instructions?             | Check Canvas   |
| How do I...?  | Have you checked the how-to pages on Canvas? If it's not there, post to #office-hours.   |
| Is there a final exam?  | Nope!  |
| Do you post slides?   | No. But some video lectures will be posted to Slack.   |
| What is my grade?   | See the section on UNGRADING!  |
| Can you write me a letter of recommendation?                        | Probably, but check the instructions on my website before you ask: <a href="https://adrienneshaw.com/letters-of-recommendation/">https://adrienneshaw.com/letters-of-recommendation/</a> |

## Course Schedule

All readings/viewings must be COMPLETED by the dates listed below. All media are available for free online or are on reserve at the Charles Library Media Reserves.

This schedule is subject to change; revisions will be announced on Slack and in class.

All readings are available on the course website. Additional reference readings are available there as well.

For each class day: Discussion questions due BEFORE class at 10am; Media reactions by 12:30pm  
Responses to discussion questions by Friday 11:59pm (two per class day)

### Week 1: Course overview and Introduction

#### 1.11 Introduction

**DUE: Day One Question and information requested on Canvas**

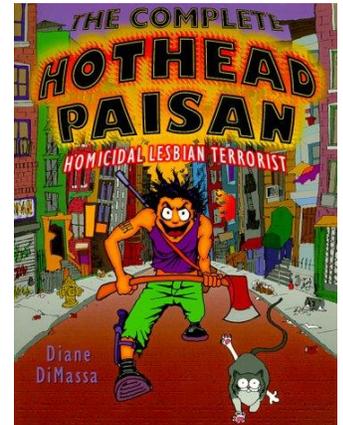
Russo, Vito. (1987) *The celluloid closet: Homosexuality in the movies* (Rev. ed.). New York: Harper & Row. "Afterword" pages 325-326.

DiMassa, Diane. (1999) *Hothead Paisan: Homicidal Lesbian Terrorist*. San Francisco: Cleis Press. P. 11-20.

Zorrilla, By Mónica M. (2021, December 9). Representation is at an all-time high on screen, but still inaccurate, Nielsen report says. *Variety*. Retrieved from

<https://variety.com/2021/tv/news/representation-high-inaccurate-diversity-nielsen-1235129378/>

Todd, Mark and Watson, Esther Pearl. (2006) *Whatcha Mean What's a Zine?: The art of Making Zines and Mini-comics*. Boston: Graphia. Selection 1. (Full book on reserve in Charles)



#### 1.13 State of the Field

Campbell, Jane and Carilli, Theresa. (2017) "Introduction" in J. Campbell and T. Carilli (Eds.), *Locating Queerness in Media: A new look* (xi-xiv). Lanham, MD: Lexington Books.

Carilli, Theresa. (2017) "Locating Queerness in the Media: Markers of a queer-centric approach to studying media" in J. Campbell and T. Carilli (Eds.), *Locating Queerness in Media: A new look* (3-10). Lanham, MD: Lexington Books.

Drushel, Bruce E. (2017) "A State of the Union: LGBTQ representation and the concept of community." in J. Campbell and T. Carilli (Eds.), *Locating Queerness in Media: A new look* (11-22). Lanham, MD: Lexington Books.

**1.14 DUE: Slack set up and journal set up, Week 1 journal entry (11:59 pm)**

### Week 2: Some Key Terms

#### 1.18 Media and the social construction of gender, sex, and sexuality

Hilton-Morrow, Wendy and Battles, Kathleen. (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 1.

Fausto-Sterling, Anne. (2000) *Sexing the body: Gender politics and the construction of sexuality*. New York, NY: Basic Books, pages 1-29.

#### 1.20 Visibility, Stereotypes, and Intersectionality

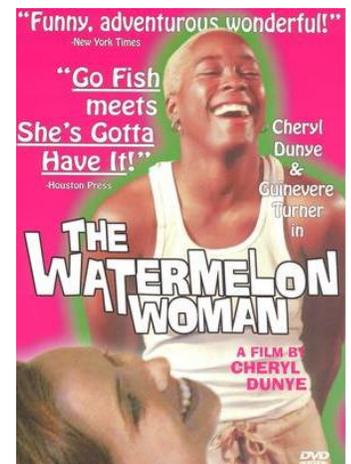
**Media:** *Watermelon Woman*, dir. Cheryl Dunye, 1997 (see Canvas for link)

Dyer, Richard. "Stereotyping" in Gross, L. P., & Woods, J. D. (1999). *The Columbia reader on lesbians and gay men in media, society, and politics*. New York: Columbia University Press, pages 297-301.

Riggs, Marlon T. (1991) "Notes of a Signifying Snap! Queen." (Censorship I) *Art Journal* 50, 3, pages 60-65.

Piepmeier, Alison. (2009). *Girlzines: Making media doing feminism*. New York: NYU Press. Chapter 2.

**1.21: DUE: Terminology quiz and Week 2 journal entry (11:59 pm)**





## Week 3: History Lessons and News

### 1.25 Historical Context

**Media:** *Before Stonewall*, Greta Schiller, 1985 (see Canvas for link)

**Hilton-Morrow, Wendy and Battles, Kathleen.** (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 2.

Review Philly LGBT History Timeline (links on Canvas)

### 1.27 Journalism and LGBTQ History

**Media:** *After Stonewall*, John Scagliotti 1989 (see Canvas for link)

**Gross, Larry.** (2001). *Up from invisibility: Lesbians, gay men, and the media in America*. Columbia University Press. Chapter 2, 6, and 7.

**1.28: DUE: Week 3 journal entry (11:59 pm)**

## Week 4: Studying Queer Audiences

### 2.1 Camp (not the summer kind)

**Media:** *Hairspray*, John Waters, 1988 (Charles Media reserves OR I will hold a screening via Kosmi)

**Meyer, Moe.** (2004). "Reclaiming the Discourse of Camp" in Benschhoff, H. M., & Griffin, S. *Queer cinema: The film reader* (121-136). New York: Routledge.

**Babuscio, Jack.** (2004). "Camp and the Gay Sensibility" in Benschhoff, H. M., & Griffin, S. *Queer cinema: The film reader*. New York: London: Routledge, pages 121-136

### 2.3 Queer Readings

**Benschhoff, Henry. M., & Griffin, Sean.** (2006). *Queer images: A history of gay and lesbian film in America*. Lanham, Md: Rowman & Littlefield. Chapter 3.

**Doty, Alexander.** (1993). *Making things perfectly queer: Interpreting mass culture*. Minneapolis: University of Minnesota Press. Introduction.

**2.4: DUE: Week 4 journal entry (11:59 pm)**

## Week 5: Studying Media Industries and Marketing

### 2.8 Studying Media Industries

**Hilton-Morrow, Wendy and Battles, Kathleen.** (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 5.

**Sender, Katherine.** (2011) "No Hard Feelings," in K. Ross (Ed.) *The Handbook of Gender, Sex, and Media* (207-225). Oxford, UK: Wiley-Blackwell.

### 2.10 Making Markets—We are meeting in the SCRC today!

**Sender, Katherine.** (2005). *Business, not politics: The making of the gay market*. New York: Columbia University Press. Chapters 2 and 8

**Reynolds, Daniel.** (2021, November 23). 8 illustrations that show how J.C. Leyendecker 'coded' queerness in advertising. *Out*.

<https://www.out.com/art/2021/11/23/8-illustrations-show-how-jc-leyendecker-coded-queerness-advertising>



**2.11: DUE: Week 5 journal entry AND Week 5 Self-Assessment (11:59 pm)**

## Week 6: Productive tensions

### 2.15 Mainstream vs. Subcultural Representation

**Media:** *By Hook or By Crook*, Harriet Dodge and Silas Howard, 2001 (Charles Media reserves OR I will hold a screening via Kosmi)

**Henderson, Lisa.** (2013). *Love and Money: Queers, Class, and Cultural Production*. New York: NYU Press. Chapter 6, pages 129-154.

A directors' statement and a note on gender by the directors of *By Hook or By Crook* (on Canvas)



### 2.17 Physical vs. Digital zines—Guest Speaker Prof. Laura Zaylea

**Brouwer, Daniel C. and Licona, Adela C.** (2016) "Trans(affective)mediation: Feeling Our Way from Paper to Digitized Zines and Back Again" *Critical Studies in Media Communication* 33(1): 70-83.

**Piepmeyer, Alison.** (2009). *Girlzines: Making media doing feminism*. New York: NYU Press. Chapter 2.

**Skim: Todd, Mark and Watson, Esther Pearl.** (2006) *Whatcha Mean What's a Zine?: The art of Making Zines and Mini-comics*. Boston: Graphia. Selection 2.

**2.18: DUE: Week 6 journal entry (11:59 pm)**

## Week 7: Film

### 2.22 LGBTQ Film History

**Media:** *Celluloid Closet* 1996 (see Canvas for link) and/or *Fabulous! The story of queer cinema* 2006 (on reserve in Charles)

**Benshoff, Henry. M., & Griffin, Sean.** (2006). *Queer images: A history of gay and lesbian film in America*. Lanham, Md.: Rowman & Littlefield. Chapters 1, 4, 6, and 11 (**you can skim!**)

**2.24 NO CLASS**—Use this time to visit the SCRC and work on your Philly LGBTQ History and Midterm Zine Drafts

**2.25: DUE: Week 7 journal entry AND SCRC assignment and Midterm Zine Draft (11:59 pm)**

## Week 8: SPRING BREAK!

**3.7: DUE: Last chance to take terminology quiz to get 100% by 10am**

## Week 9: Media as activism

### 3.8 AIDS activism and New Queer Cinema

**Media:** *Chocolate Babies*, Stephen Winter, 1997 (see Canvas for link)

**Pedersen, Lyn.** (1954, April 1954) "The Importance of Being Different" *One Magazine* reprinted in Kepner, Jim (1998) *Rough Daring Views: 1950s' Pioneer Gay Press Journalism*. New York: Harrington Park Press. P.13-16

["Queers Read This,"](#) June 1990

**Sedgwick, Eve Kosofsky.** (1993) "Christmas Effects" from *Tendencies*. Durham: Duke University Press: 5-9.

**Aaron, Michele.** (2004). Introduction from *New Queer Cinema: A Critical Reader*. New Brunswick, NJ: Rutgers University Press, pages 3-14.



### 3.10 Queer comics and community building

**Media:** Comics selections on reserve at Charles, listed on course site.

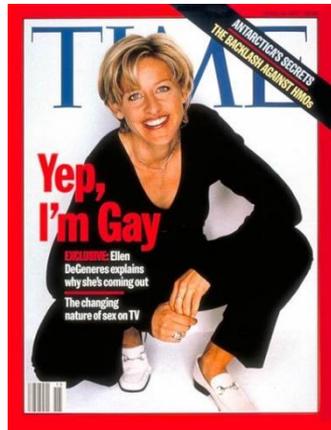
**Bechdel, Allison.** (2008) *Essential Dykes to Watch Out For*. New York: Houghton Mifflin Harcourt. Introduction.

**Mance, Ajuan.** (2016). LGBTQ Representation in Comics. In Bramlett, F., Cook, R., and Meskin, A. (eds) *The Routledge Companion to Comics*. New York: Routledge. P. 294-302

**Galvan, Margaret.** (2018). "The Lesbian Norman Rockwell": Alison Bechdel and queer grassroots networks. *American Literature* 90(2): 407-438.

### 3.11: DUE: Week 9 journal entry (11:59 pm)

### Week 10: Television



#### 3.15 Television 1

**Media:** *Off the Straight and Narrow*, Katherine Sender, 1998 (see Canvas for link)

**Henderson, Lisa.** (2013). *Love and Money: Queers, Class, and Cultural Production*. New York: NYU Press. Chapter 2.

#### 3.17 Television 2

**Media:** *Further Off the Straight and Narrow*, Katherine Sender, 1998 (see Canvas for link)

**Ng, Eve.** (2013). A "post-gay" era? Media gaystreaming, homonormativity, and the politics of LGBT integration. *Communication, Culture and Critique* 6: 258-283.

Read GLAAD's 2020-2021 Where we are on TV report (2021-2022 if available)

### 3.18: DUE: Week 10 journal entry (11:59 pm)

### Week 11: Open TV

#### 3.22 Open TV 1

**Media:** *Brujos* Part 1 (see Canvas for link)

**Christian, A. J.** (2019). Expanding production value: The culture and scale of television and new media. *Critical Studies in Television*, 14(2), 255–267.

<https://doi.org/10.1177/1749602019838882>

**Christian, A. J.** (2018). Open TV: The Development Process. In Johnson, D. (Ed.). (2018). *From Networks to Netflix: A Guide to Changing Channels* (1st ed.) (pp. 309-318). Routledge. <https://doi-org.libproxy.temple.edu/10.4324/9781315658643>

#### 3.24 Open TV 2

**Media:** *Brujos* Part 2 (see Canvas for link)

**Christian, A. J., Day, F., Díaz, M., & Peterson-Salahuddin, C.** (2020). Platforming Intersectionality: Networked Solidarity and the Limits of Corporate Social Media. *Social Media + Society*. <https://doi.org/10.1177/2056305120933301>



### 3.25: DUE: Week 11 journal entry AND Zine Analysis (11:59 pm)

## Week 12: Video Gaymes

### 3.29 LGBTQ Game History

**Media:** Play Caper in the Castro (1989) (link on Canvas)

**Read:** LGBTQ Game Archive entry on Caper in the Castro (link on Canvas)

**Selections from:** Shaw, A., Rudolph, S., and Schnorrenberg, J. (2019). Rainbow Arcade: Over 30 years of queer video game history. Berlin: Schwules Museum/winterwork. See pages on Canvas

### 3.31 Queering Games

**Media:** "If found..." by Dreamfell

**Clark, Naomi.** (2017) "Where is the queerness in games, anyway?" In

B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (3-14). Minneapolis: University of Minnesota Press.

**kopas, merritt.** (2017) "On *Gone Home*" in B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (145-149). Minneapolis: University of Minnesota Press.

**4.1: DUE:** Week 12 journal entry AND Week 12 Self-Assessment (11:59 pm)

## Week 13: Representation in Online Spaces

### 4.5 Possibilities and opportunities

**Gray, Mary L.** (2010). Chapter 5: "Online Profiles: Remediating the Coming-Out Story" in *Out in the Country: Youth Media and Queer Visibility in Rural American*. P.120-140

**Cavalcante, Andre.** (2016). "I did it all online': Transgender identity and the management of everyday life. *Critical Studies in Media Communication* 33(1): 109-122.

### 4.7 Drawbacks and limitations

**Bivens, Rena.** (2017). The gender binary will not be deprogrammed: Ten years of coding gender on Facebook. *New Media and Society* 19(6): 880-898.

**MacAulay, Maggie and Moldes, Marcos Daniel.** (2016). Queen don't compute: reading and casting shade on Facebook's real names policy. *Critical Studies in Media Communication* 33(1): 6-22.

**4.8: DUE:** Week 13 journal entry (11:59 pm)

## Week 14: Audiences Revisited

### 4.12 Responding to fans

**Jenkins, Henry.** (2004). "'Out of the Closet and into the Universe': Queers and Star Trek" in Benschoff, H. M., & Griffin, S. *Queer cinema: The film reader*. New York: Routledge, pages 189-207.

**Maris, Elena.** (2016) Hacking *Xena*: Technological innovation and queer influence in the production of mainstream television. *Critical Studies in Media Communication* 33(1): 123-137.

### 4.14 Playing Games

**Phillips, Amanda.** (2017) "Welcome to My Fantasy Zone: *Bayonetta* and queer femme disturbance," in B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (109-123). Minneapolis: University of Minnesota Press.

**Harper, Todd.** (2017) "Role-play as Queer Lens: How 'ClosetShep' changed by vision of *Mass Effect*," In B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (125-134). Minneapolis: University of Minnesota Press.

**4.15: DUE:** Week 14 journal entry (11:59 pm)

## Week 15: What Next? and Zine Fest!



**Caution:** This game includes scenes of violence and other material which may be inappropriate for persons under the age of 18. Please use discretion.

**Disclaimer:** This game is a work of fiction. Any resemblance to actual places, incidents or people (be they alive or dead) is entirely coincidental.

#### 4.19 What now? What next?

Walters, Suzanna D. (2014) *The Tolerance Trap: How God, Genes, and Good Intentions are Sabotaging Gay Equality*. New York: NYU Press. Chapters 10 and 11

#### 4.21 ZINE FEST! And Philly LGBTQ History Presentations

**Due:** Five physical copies of zine or easy to share link AND Philly LGBTQ History/Poster

**4.22 DUE:** Week 15 journal entry (11:59 pm)

**4.29 DUE:** Final Zine Reflection Papers AND FINAL Self-Assessment (11:59 pm, Canvas)

