

MSP 4425/GSWS 3000

## LGBTQ Representation

Professor:  
Dr. Adrienne Shaw

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

Office Hours: Tu/Th 2:30-4pm,  
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 – 413 WACHMAN 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:** Must be enrolled in one of the following Classes: Junior 60 to 89 Credits, Senior 90 to 119 Credits, Senior/Fifth Year 120+ Credits. None

**Syllabus changes:** This syllabus, its assignments, and related course calendars are subject to reasonable change and adaptation with the understanding that the changes shall not be punitive in nature and do not significantly interfere with the successful completion of course objectives. Any update to the course syllabus will be announced in class and posted on Canvas and Slack.

**Course Slack Team:** Most course communication will take place via Slack:

<https://msp4425spring2023.slack.com/>

**Zoom link** (for office hours, if needed): <https://temple.zoom.us/j/94209187071>

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

## THINGS TO KNOW

**Course technologies:** There is one assignment that requires to submit your work on a shared document, for which you can use any platform you like as long as I can access/comment on it. In addition, as a class we will be using **Slack** to communicate. That is where I will make announcements about the course, post relevant links, and answer any of your **non-personal** questions about course materials, assignments, etc. That is also where you will be posting and responding to your classmates' discussion questions, posting media reactions, etc. Slack is private to this course so please use the name you wish to be called you as your username. All other course information, readings, policies are available on **Canvas**.

**Course meetings:** This is scheduled to be an in-person class. That said, we are three years into an on-going pandemic, and even if we weren't there are many reasons why you can't make it to class sometimes. My number one rule is: don't come to class sick. That goes for me as well. If I am sick but am well enough to teach, or if there is inclement weather, we may have class via Zoom (and I will notify you well in advance). I have outlined some options for you to engage in class if you can't attend, but if requested in advance I will be able to have a zoom meeting open on my laptop so you can listen in. Please note, my primary attention will be on everyone in the room. You can post in Slack to contribute to the conversation that way, but it is not possible to make this a fully hybrid experience. We will discuss other instances in which we may want to meet online, in the classroom, or elsewhere.

## UnGrading:

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 folks in the [2021 #Ungrading Edcamp](#). The goal 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 can be a fun course! I would rather you focus your energies on engaging with the material than trying to guess what I’m “looking for.” If you are just here to get a D or 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. One of your first assignments is identifying what *your* goals are for this course (more on that soon). This is my second time “ungrading” this course and I learned/have changed a lot! Come meet with me early on if you are confused by the process.



There are **four main levels** of assignments (MA students must to all levels):

**The bare minimum:** These are the bare bones, “you took this course” assignments and you need to complete at least these to make a case for a **D-range** grade. These include the **day one** questions, the **terminology quiz** and **any “set up”** assignments, engagement (engaging in the course meetings), and the weekly **learning check-ins**.

**The next level:** Just a step above the bare-minimum, this level asks you to do just a little bit more to get a **C-range grade**. There are two assignments that ask you to make use of our access to the Temple special collections and proximity to the John J. Wilcox, Jr. Archives at the William Way Center: An **Archival Report** on Philly LGBTQ History A **Zine Analysis**. You only need to do **one**, and you may want to pick the one that best helps you work towards your final project if you are aiming for an A.

**Fully invested:** To make a case for a **B-range** grade you really should be fully invested. This requires the ongoing regular assignments that you cannot request extensions on: **Discussion questions, discussion and responses, and media reactions**. As you can’t make these up, you’ll need to do 60-100% of these assignments to make a case for a B-range grade.

**I WANT AN A!** (or I’m an MA student): A’s as a grade are meant to honor “excellent” work that goes beyond the minimum expectations. For this course that means you need to complete an assignment that pulls it all together. There are three options each with three “deliverables”. You can pick the one you want to do, but for logistical purposes, it VERY important that the final assignment you work on for the “midpoint” evaluation is the same one you do for the final. I am open to making exceptions, but only if you meet with me.

**Final Assignment Options:** These are explained in more detail on Canvas, but here is an overview of the options.

**Zine Project:** Zines, a type of DIY publication, are a unique form of representation that have been used by LGBTQ activists for several decades. In queer zines especially, artists have pushed back on the problematic representations of gender and sexuality in popular media, articulated subaltern politics, and recorded a variety of subcultures. Much of this course revolves around the tensions between popular and subcultural representation, mainstream LGBT and queer politics, and the politics of representation and respectability. Zines provide a unique medium for exploring these tensions in depth, as we shall see during our archival research. For several semesters students in this class have produced zines summarizing key course takeaways. This assignment has three parts: a draft due at the midpoint of the semester, a final zine due on the last class (bring at least 5 shareable copies with you), and a final reflection paper explaining your zine and comparing it to your classmates' or ones from the SCRC archives.

**Media Analysis and Project:** Throughout the semester we will read a variety of critiques and histories of LGBTQ representation in popular U.S. media as well as research methodologies. For your final project you are required use these theoretical tools to critique a text (any medium) that represents LGBT or queer individuals, groups or politics, or is open to a queer reading. In addition, by the end of the semester you will produce a reimagined version of the media text addressing any problems you identify in your critique, making a text open to a queer reading more explicitly queer, or otherwise deploying your analysis to make the text a new (medium is completely open). For this you have to submit a proposal for the analysis and project, outline and annotated bibliography by the midpoint of the semester, and then a media project (in a shareable format on the last day of class) and a final research paper.

**Wikipedia Project:** Wikipedia is a central knowledge hub for the vast majority of internet users. Information about LGBTQ+ people, media, history, etc. is sorely lacking on the site. If you choose this option you will complete a guided series of trainings on how to correctly and successfully edit Wikipedia, evaluate and either fix or create a new LGBTQ+ related article. Imagine this like a research paper, but with an emphasis on adding quality to a public resource rather than achieving a set quantity of words that only I will read. By the midpoint of the semester you should have completed some initial trainings, identified and evaluated the article you are working on for my approval before you continue.

**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 HOW will I be GRADED?!:** All assignments will be assessed as Complete, Partial, or Incomplete in Canvas. Complete means you did what was asked of you in total. Partial (canvas will say incomplete but I'll put a comment if it is "partial") means you missed a significant portion of the assignment. Incomplete is you did not submit it on time or by an agreed upon extension, or you did an insubstantial amount of the required work. Regardless, you will get written feedback from me.

You are required to meet with me two times in the semester with the possibility of a third. **First**, at the start of the semester, after the add drop period, you will meet with me just so I can confirm you understand what is expected of you in this course. Then at the midpoint and end of the semester, just before spring break, you will review each of your assignments and self-assess the quality of your work. For the **midterm** self-evaluation, you will just meet with me to reflect on what you have done, what you plan to do for the final project, what questions you have, and what grade you would give yourself on your work so far. For the **final self-evaluation**, you will produce a written self-assessment of the quality of work on your assignments, whether you felt you met the learning goals of the course, and a written justification of what you think your final grade should be, given [Temple's grade scale](#). I reserve the right to adjust this grade higher or lower if needed, but will schedule a meeting with you first to discuss it. For instance, if you only got partial and incompletes on every assignment but awarded yourself an "A," I would question whether that was in fact the level of grade you earned. Alternatively, if you completed every assignment and were active in the class, but gave yourself a "C", I would question the accuracy of your self-assessment. If I agree with your final assessment, we will not need to meet.

**THESE ASSESMENTS/MEETINGS ARE REQUIRED TO GET A PASSING GRADE IN THIS COURSE!!!**

**BUT I MISSED AN ASSIGNMENT?!?!** Or maybe you started but didn't complete all of a group of assignments. 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 assignments 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.

**MA Students:** While you will still be doing self-assessments, you are expected to do all levels of assignments. See Canvas for any expanded expectations.

**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.

Assignments due in or before class **cannot be accepted late.**

See CANVAS for detailed instructions for each assignment

I am aiming for a...	Assignment	Submission format/platform	Due Date
<b>D-range grade</b>	<b>Bare Minimum</b>		
	Day one assignment	Canvas	January 17 10am
	Slack set up and	Slack	January 20, 11:59pm
	Shared Doc set up	Link to Canvas	January 20, 11:59pm
	Terminology quiz	Canvas	January 27, 11:59pm but you can retake until end of the semester
	Weekly learning check-ins Engagement	Shared Doc Holistic	11:59pm each Friday Throughout semester
<b>C-range grade, the above plus (pick one)</b>	<b>The Next Level</b>		
	Philly LGBTQ Archival History Assignment Zine Analysis	Canvas Canvas	March 3, 11:59pm March 17, 11:59pm
<b>B-range grade, the above plus</b>	<b>Fully Invested</b>		
	Discussion questions Discussion responses	Slack Slack	10am each class day 11:59pm each Friday
	Media Reactions	Slack	12:30pm on days media are assigned
<b>A-range grade, the above plus <u>pick one</u></b>	<b>I WANT AN A! (or I am an MA student)</b>		
	<b>Zine Project</b>		
	Midterm: Draft Zine	Depends on format	February 24, 11:59pm
	Last Class: Final Zine	Depends on format	April 27, 12:30pm
	Final: Reflection Paper	Canvas	May 5, 11:59pm
	<b>Media analysis and project</b>		
	Midterm: Proposal, outline, and annotated Bibliography	Canvas	February 24, 11:59pm
	Last Class: Media project	Depends on format	April 27, 12:30pm
	Final: Media Analysis Paper	Canvas	May 5, 11:59pm
	<b>Wikipedia Project</b>		
	Midterm: First half of training, pick and evaluate your article	WikiEdu	February 24, 11:59pm
Wikipedia ONLY: Final draft, with edits moved to live Wikipedia	WikiEdu	April 21, 11:59pm	
Last Class: Final presentation	In-class	April 27, 12:30pm	
<b>EVERYONE, no passing grade otherwise</b>	<b>Self-Assessments</b>		
	Start of term check-in meeting	Schedule a meeting with me January 30-February 7	
	Midpoint eval and check in	Schedule a meeting with me February 23-March 3	
Final eval and possible meeting	May 4, 11:59pm (if we need to meet the following week, I will contact you)		

## Course Policies

**Inclusivity Policy:** There is an inclusivity policy on Canvas. You will be asked to agree to 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). Some select lectures are pre-recorded and available via Slack/YouTube.

**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. That means 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 #textchat 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. If you miss a day on occasion there are asynchronous to make up for this. 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 visits to the SCRC. **Please DO NOT come to class sick!**

**Late Assignments:** Assignments due before or in-class **cannot** be accepted late. All assignments due on Friday by 11:59pm have a built-in **grace period** (Monday 10am). 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.**

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

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

**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\\_n=03.70.02](http://policies.temple.edu/getdoc.asp?policy_n=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.



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 your question 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 (DQs) due BEFORE class at 10am; Media reactions (MRs) by 12:30pm  
Responses to discussion questions (DRs) by Friday 11:59pm (one per class day)

### Week 1: Course overview and Introduction

#### 1.17 Introductions

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

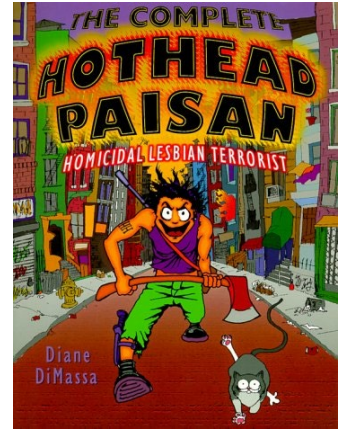
**Russo, Vito.** (1987) *The celluloid closet: Homosexuality in the movies* (Rev. ed.). New York: Harper & Row. "Afterword" pages 325-326.

**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/>

**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 1. (Full book on reserve in Charles)



#### 1.19 State of the Field

**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.

**Christian, Aymar Jean, & White, Khadijah C.** (2020). Organic Representation as Cultural Reparation. *JCMS: Journal of Cinema and Media Studies*, 60(1): 143-147.

**1.20 Due:** Slack set up and shared doc set up, Week 1 learning check (11:59 pm)

### Week 2: Some Key Terms

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

**Due:** DQs

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

**Rodríguez, Juana M.** (2022) Queer Politics, Bisexual Erasure: Sexuality at the Nexus of Race, Gender, and Statistics. *Lambda Nordica*, 21(1-2), 169-182. Retrieved from

<https://www.lambdanordica.org/index.php/lambdanordica/article/view/541>

## 1.26 Visibility, Stereotypes, and Intersectionality

**DUE: DQ and MR**

**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.

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

**1.27: DUE:** Terminology quiz, Week 2 learning check-in and DRs (11:59 pm)



## Week 3: History Lessons and News

**Schedule Start of Semester Self-Assessment Check in!**

### 1.31 Historical Context—Meeting in SCRC in Charles Library!

**DUE: DQ and MR**

**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)

### 2.2 Journalism and LGBTQ History

**DUE: DQ and MR**

**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.

**2.3: DUE:** Week 3 learning check-in and DRs (11:59 pm)

## Week 4: Studying Queer Audiences

### 2.7 Camp (not the summer kind)

**DUE: DQ and MR**

**Media:** *But I'm a Cheerleader*, Jamie Babbit, 2000 (Charles Media reserves OR streaming online)

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

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

### 2.9 Queer Readings

**DUE: DQ**

**Beshoff, 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.

**2.10: DUE:** Week 4 learning check-in and DRs (11:59 pm)



## Week 5: Studying Media Industries and Marketing

### 2.14 Studying Media Industries

DUE: DQ

**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.



### 2.16 Making Markets

DUE: DQ

**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>

**2.17: DUE:** Week 5 learning check-in and DRs (11:59 pm)

## Week 6: Productive tensions

### 2.21 Physical vs. Digital zines—Meeting in SCRC in Charles Library!

DUE: DQ

**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.

**Piepmeier, 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.



### 2.23 Mainstream vs. Subcultural Representation

DUE: DQ and MR

**Media: *By Hook or By Crook***, Harriet Dodge and Silas Howard, 2001 (Charles Media reserves or steaming for \$).

**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)

**2.24: DUE:** Week 6 learning check-in and DRs (11:59 pm) AND Final Project midterm assignments (11:59 pm)

## Week 7: Film—Schedule Mid-term Self-Assessment Check in!

### 2.28 LGBTQ Film History

**DUE: DQ and MR**

**Media:** Celluloid Closet 1996 (see Canvas for link)

**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 (**skim!**)

### 3.2 Fabulous! The Story of Queer Cinema (2006) Screening

**3.3: DUE:** Week 7 learning check-in and DRs (11:59 pm) AND Philly LGBTQ History report

## Week 8: SPRING BREAK!

### Week 9: Media as activism

#### 3.14 AIDS activism and New Queer Cinema

**DUE: DQ and MR**

**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.



#### 3.16 Queer comics and community building

**DUE: DQ and MR**

**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.



**3.17: DUE:** Week 9 learning check-in and DRs (11:59 pm) AND Zine Analysis (11:59 pm)

## Week 10: Television

### 3.21 Television 1

**DUE: DQ and MR**

**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.

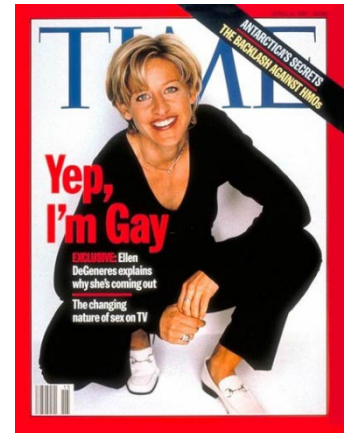
### 3.23 Television 2

**DUE: DQ and MR**

**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)

**3.24: DUE:** Week 10 learning check-in and DRs (11:59 pm)



## Week 11: Open TV

### 3.28 Open TV 1

**DUE: DQ and MR**

**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>



### 3.30 Open TV 2

**DUE: DQ and MR**

**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>

**3.31: DUE:** Week 11 learning check-in and DRs (11:59 pm)

## Week 12: Video Gaymes

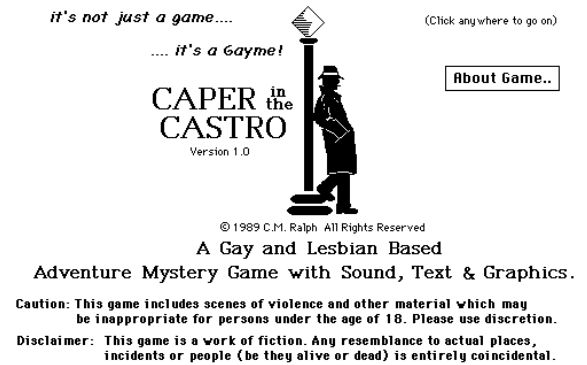
### 4.4 LGBTQ Game History

#### DUE: DQ and MR

**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



### 4.6 Queering Games

#### DUE: DQ and MR

**Media:** If Found... (DREAMFEEL, 2020) via Steam (instructions will be provided)

**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.

**4.7: DUE:** Week 12 learning check-in and DRs (11:59 pm)

## Week 13: Representation in Online Spaces

### 4.11 Possibilities and opportunities

#### DUE: DQ

**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.

### 4.13 Drawbacks and limitations

#### DUE: DQ

**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.

**Monea, Alexander** (2022). *The Digital Closet: How the Internet became straight*. Cambridge, MA: MIT Press. Chapter 3.

**4.14: DUE:** Week 13 learning check-in and DRs (11:59 pm)

## Week 14: Audiences Revisited

### 4.18 Responding to fans

DUE: DQ

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.

### 4.20 Playing Games

DUE: DQ

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 'ClosetShop' changed by vision of *Mass Effect*, In B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (125-134). Minneapolis: University of Minnesota Press.

4.21: DUE: Week 14 learning check-in and DRs (11:59 pm) AND Wikipedia Only assignments

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

### 4.25 What now? What next?

DUE: DQ

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

### 4.27 Final Work

Due: Final Zines OR Media Projects OR Wikipedia Presentations

4.28: DUE: Week 15 learning check-in and DRs (11:59 pm) AND Last day of class assignments

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

