Term: Winter 2021
Instructor: Dr. Miranda Niittynen
Email: mniitty1@lakeheadu.ca

Meeting Time: Lectures posted Fridays
Location: Online, Web Course
Office Hours: Virtual Office Hours by appointment only

Course Description:

In **WOME 2111: Queer Visual Cultures**, students will be introduced to new key concepts in queer, transgender, critical race, and critical disability theory through visual practices and tactics that challenge the terms of visibility found in examples across media, film, popular culture, and art. Students will learn about a range of historical and contemporary contexts as they relate to the definition of ‘queer’ -- as a theoretical concept that diverged from the historical scholarship of gay and lesbian studies. We will examine documentary, Hollywood films of the 20th and 21st century, the challenges of New Queer Cinema in the 1990s, and other visual texts that subvert traditional and normative beliefs about, and representations of, gender, sex, desire, and sexuality. We will discuss the experimental aesthetics of ‘queer’ as a provocative (anti-)representational tool that disorients, blurs, questions, and twists (as the etymology of the word suggests). Students will be encouraged to critically engage with the course materials and examples, which include film and television clips, music videos, installations, paintings, theatrical and drag performances, and activist movements. Students will also have the opportunity to creatively intervene through their own individual writing assignments.

Student Evaluation:

1. Active Online Participation: 15% ongoing throughout the term
2. Online Discussion Posts (5 x 10%): 50% Due on Fridays
3. Essay Proposal (1-2 pages): 10% Due February 12
4. Queer Visual Culture Short Essay (5-6 pages): 25% Due March 12
Required Texts:
- All course readings, videos, and other materials (including lectures) will be available on the shared D2L course website
- Please get used to checking the course website regularly to see any updated materials/videos posted

Course Evaluation:

1. Active Online Participation: 15% of overall course grade.
Students are expected to listen and review all online lectures, read the outlined materials, and actively screen online videos. Without actively engaging with the online course materials, a student’s inactivity will be reflected on their final grade.

Due Date: Participation will be ongoing throughout the course term and will be documented through your individual use of the online course website.

2. Online Discussion Posts (choose 5 topics for a total of 5 online posts): 50% of overall course grade.
Students will be graded on their participation and engagement with course material (readings, lectures, videos, art examples) in the virtual classroom via the submission of online discussion posts. Weekly posts are graded out of 10, making up 50% of students’ final grade. Students are expected to post on their choice of 5 posts from weeks 2-5; weeks 7-13. All posts are due on the Fridays (before 12:00am) after the weekly lecture is posted. Each week, students will respond to class materials. All posts should be under 800 words. In every post, students are required to demonstrate their engagement with the weekly readings and course materials and are encouraged to share other materials including art examples, news articles, blog posts, and audio/visual material such as films and YouTube videos to the online classroom. Posts should not simply summarize, but pose questions and showcase critical arguments. You can support your argument with examples or (short) passages from the course readings or by pulling in outside research and examples from scholarly sources. Posts should be comprehensible, edited before posting, and should be written within the allotted word limits. Style, grammar, and punctuation should be considered.

Due Date: Online Posts are Fridays before midnight the following week (one week after lecture) on the D2L forum.
Note: Assignment guidelines and rubrics will be posted on D2L.

ALL POSTS WILL BE SUBMITTED ON D2L UNDER ‘DISCUSSIONS’

3. Essay Proposal: 10% of overall course grade.
Each student will write about a queer visual culture topic of their choice. Essay proposals (1-2 pages; excluding works cited page of preliminary research) will include each student’s introductory statement, short description of the chosen topic, your research question, preliminary thesis statement, and the key points you intend to use to prove your thesis (you may also include
questions that you are still grappling with as you continue your research). The proposal should form the preliminary “skeleton” for your research essay.

This preliminary assignment is designed to get you thinking about and exploring the resources for your final paper. This research will form the basis of your final paper and, therefore, you need to perform this research carefully and seriously. It requires research done primarily through the library website. You can connect to the library website off campus using the proxy server. On the Library homepage click on Connect from Home and login using your LU email address and password.

Reminders:
- Put your Name on your proposal
- Include a Paper Title
- Times New Roman font; pt. 12 size font
- 1-2 pages double-spaced
- Page numbers
- Be sure to properly cite IN-TEXT the sources you are using throughout
- Do not fear footnotes! They help to define or to discuss supplementary arguments!
- Late assignments will be penalized 2% per day without prior arrangements made
- Papers will be cited in MLA style
- Choose an example you’re passionate about!

Due Date: Essay Proposals are due February 12 before 12:00am submitted by email.
Note: Assignment guidelines and rubrics will be posted on D2L.

PROPOSALS WILL BE EMAILED TO ME IN DOCX FORMATTING
Please send essays with document title: Last Name, First Initial – Proposal (ex., Niittynen, M – Proposal)

4. Final Essay: 25% of overall course grade.
Each student will write about a queer visual culture topic of their choice. Papers will be 5-6 pages in length, Times New Roman, 12 font, will include a title, page numbers, and a bibliography of research materials discussed (MLA style formatting). Students are encouraged to explore a topic that inspires them to write an argumentative essay and that reflects the topic of Queer Visual Culture. Students are expected to utilize 1-2 course readings in their analysis. Research papers should also include additional scholarly research. Each essay must have a clear thesis statement and an argument defended throughout the paper.

Reminders:
- Put your Name on your paper
- Include a Paper Title
- Times New Roman font; pt. 12 size font
- 5-6 pages double-spaced
- Page numbers
- Be sure to properly cite IN-TEXT the sources you are using throughout
- Do not fear footnotes! They help to define or to discuss supplementary arguments!
- Late assignments will be penalized 2% per day without prior arrangements made
- Papers will be cited in MLA style
- Must include a formal Works Cited page

**Due Date:** All papers are due on **March 12** submitted by email.

*Note:* Assignment guidelines and rubrics will be posted on D2L.

---

### ALL ESSAYS WILL BE EMAILED TO ME IN DOCX FORMATTING

Please send essays with document title: Last Name, First Initial – Short Essay (ex., Niittynen, M – Short Essay)

---

**Reading Schedule:**

#### W1/Jan 15: Introduction: Queer Visual Culture

*Course Syllabus*

Introduction to *Queer Visual Culture*

---

#### W2/Jan 22: What is Queer?

**Required Readings:**

- Fabio Cleto – “Processing the Queer”
- Jonathan Goldberg and Madhavi Menon – “Queering History”
- Wendy Gay Pearson, Veronica Hollinger, and Joan Gordon – “Queer Universes”
- Michael Warner – “Fear of a Queer Planet”

**Video Clips:**
- Tyler Ford Defines “Queer”

---

#### W3/Jan 29: Queer Classics and Early Queer Cinema

**Required Readings:**

- Harry M. Benshoff and Sean Griffin – “From Pansies to Predators: Queer Characters in Early American Cinema”
- Chris Roulston – “The Revolting Anne Lister: The UK’s first Modern Lesbian”
- Thomas Waugh – “Films by Gays for Gays”

**Video Clips**
- *The Naked Civil Servant* (1975)
- *Word is Out* (1997)
- *Carol* (2015)
- *When We Rise* (TV Miniseries, 2017)
- *Colette* (2018)
- *Gentleman Jack* (2019 – present)

---

#### W4/Feb 5: New Queer Cinema and Contemporary Queers

**Required Readings:**

- Ronan Ludot-Vlasak – “Canon Trouble: Intertextuality and Subversion in *Queer as Folk*”
- Catherine Moore – “Getting Wet: The Heteroflexibility of Showtime's The L Word”
- B. Ruby Rich – “New Queer Cinema”

**Video Clips:**
- *Queer as Folk* (2000-2005)
- *The L Word: Generation Q* (2019-present)
- *Brokeback Mountain* (2005)

**W5/Feb 12:**  
**Remembering Stonewall**

**Required Readings:**
- Sebastian Buckle – “The Death and Life of Marsha P. Johnson”
- Holland Cotter – “From the Archives: Art After Stonewall (Part 1)”
- Mark Edward and Stephen Farrier Batty – Introduction to *Contemporary Drag Practices and Performers: Drag in a Changing Scene*
- Channing Gerard Joseph – “The First Draf Queen Was a Former Slave”
- Daniel Reynolds – “What Would Marsha P. Johnson Do?”
- Gabriel Mayora – “Her Stonewall Legend: The Fictionalization of Sylvia Rivera in Nigel Finch’s Stonewall”

**Video Clips:**
- Trixies Mattel defines “Drag”
- *Paris is Burning* (1990)
- *Stonewall* (1995)
- *Stonewall* (2015)
- *Before Stonewall* (will need LU Login)
- *Stonewall Uprising* (will need LU Login)
- *After Stonewall* (will need LU Login)

**W6/Feb 19:**  
**Winter Reading Week**

Rest and catch up on reading 😊

**W7/Feb 26:**  
**Documenting the AIDS Crisis**

**Required Readings:**
- Ann Cvetkovich – “AIDS Activism and Public Feelings: Documenting ACT UP’s Lesbians”
- Marlon Riggs – “Black Macho Revisited”
- Robert Sember and David Gere – “‘Let the Record Show...’: Art Activism and the AIDS Epidemic”

**Video Clips:**
- ACT UP New York – *DIVA TV (Damned Interfering Video Activist Television)*
**W8/Mar 5: Love in Transition**

**Required Readings:**
- David Valentine – “Calculous of Pain: Violence, Narrative, and the Self”

**Video Clips:**
- Angelica Ross defines “Transgender”
- *Boys Don’t Cry* (1999)
- *Transamerica* (2005)
- *The Skin I Live In* (2011)
- *Dallas Buyers Club* (2013)
- *The Danish Girl* (2015)

**W9/Mar 12: The Queering of Art and the Art of Queer Perception**

**Required Readings:**
- Sara Ahmed – “Sexual Orientation”; “Conclusion: Disorientation and Queer Objects”
- Roger Hallas – “The Resistant Corpus: Queer Experimental Film and Video and the AIDS Pandemic”

**Art Examples:**
- Queer Bathroom Graffiti
- Georgia Grace Gibson – “Women’s Work (Revisited)” (2014)
- Peaches – “Whose Jizz is This?”

**Video Clips**
- *Parting Glances* (1986)
- *Shatzi is Dying* (2000)
- *Fig Trees* (2009)

**W10/Mar 19: The Colours of Queer**

**Required Readings:**
- Leah Anderst – “Calling to Witness: Complicating Autobiography and Narrative Empathy in Marlon Riggs’ Tongues Untied”
- George Pierpoint – “Is Bisexual Lighting A New Cinematic Phenomenon?”

**Short Essays Due**
**Art Examples:**
- Kent Monkman – miscellaneous examples

**Video Clips:**
- Geo Neptune defines “Two-Spirit”
- Janelle Monae – “Make Me Feel”
- Kent Monkman – *The Casualties of Modernity*
- *Moonlight* (2016)

### W11/Mar 26: Crippling Queer

**Required Readings:**
- Victoria Ann Lewis – “Crip”
- Rachel Adams, Benjamin Reiss, and David Serlin – “Disability”
- Eli Clare – “Freaks and Queers”
- Robert McRuer – “Compulsory Able-Bodiedness and Queer/Disabled Existence”

**Video Clips:**
- *Bedding Andrew* (2011)
- *Blue* (1993)
- TBA

### W12/Apr 2: Queer Acts, Ephemera, and Fashion

**Required Readings:**
- José Esteban Muñoz – “Ephemera as Evidence”
- Jack Halberstam – “Going Gaga”
- The Stigma of the Pink Triangle

**Video Clips:**
- Interview with Jack Halberstam – “Gaga Feminism: Sex, Gender, and the End of Normal”
- Bent – Theatrical Performance
- Life in Nazi Germany
- Documenting Nazi Persecution of Gays

**Guest Speaker (Recording over Zoom):**
- Jacob Evoy (University of Western Ontario) – “Pink Triangles, Bent, and Gaga Oh My!: Ephemera and Queer Fashion”

### W13/Apr 9: Queer Youth and Futures

**Recommended Readings:**
- Lee Edelman – “The Future is Kids Stuff”
- Judith Butler – Introduction to *Bodies that Matter*

**Recommended Readings:**
- Anne Fausto-Sterling – “The Five Sexes”
Video Clips:
- Maria Tridas defines “Intersex”
- XXY (2007)
- Pariah (2011)
- Blue is the Warmest Colour (2013)
- Call Me By Your Name (2017)

Course Policies:

Online Posts: Students are expected to read all readings and screen/view artistic/video examples before discussion posts are due. Expectation is that students will critically engage with all assigned course materials when posting online.

Academic Integrity: Students are expected to know Lakehead University’s policy on plagiarism and academic dishonesty. Lakehead University’s policy on academic dishonesty can be found at the following url: https://www.lakeheadu.ca/faculty-and-staff/departments/services/provost-vice-president-academic/academic-integrity/plans-policies/academic-dishonesty-regulations

Policy on Missed/Late Assignments: Students are required to submit all assignments on the assigned due date. If accommodations are needed for an assignment, students should make arrangements with the instructor ahead of time otherwise late assignments will be penalized 2% for each day (including weekends) that the assignment is late.

- Late work will not be accepted after two weeks from the due date unless there are extreme extenuating circumstances.
- Arrangements can be made for accessibility needs regarding due dates. Please make sure to sort out arrangements with the instructor prior to the due date.

Email Etiquette:
All correspondence should be polite, respectful, and professional. Email inquiries must include:

- a salutation (i.e. “hello”, “dear”, “To”, etc.) and the course code WOME 2111
- a detailed question, or polite request
- a signature (i.e. your name). Emails that do not follow this format will be discarded.
- Before you email a question, be sure to read the course syllabus to see if you can find the answer there.
- If you have to discuss an in-depth issue, please email the instructor and make an appointment during office hours or request a meeting time that works for both you and the instructor.

Every effort will be made to respond to emails within 48 hours (excluding weekends). If you have not received a response after 48 hours, please send a polite reminder as sometimes emails can get lost in the shuffle.

Copyright
© Instructor-generated course materials (e.g., lectures, audio lecture, notes, summaries, exam questions, etc.) are protected by law and may not be copied or distributed in any form or in any
medium without explicit permission of the instructor. Note that infringements of copyright can be subject to follow up by the University under the Code of Student Conduct and Disciplinary Procedures.

As the university policy stipulates:
“In the course Queer Visual Culture, WOME 2111 WA, in the context of remote instruction and participation, video, and audio recordings of class activities will be made to ensure students' and instructors' easy and comprehensive access to those activities. The recordings are confidential and are intended only for the use of the course students and instructors. They may otherwise not be used or disclosed. During recording, to protect others' privacy, each student should ensure that no one else is present in the location where they are being recorded without that non-student's consent. The recordings are made under the authority of sections 3 and 14 of The Lakehead University Act, 1965. Questions about the collection of the images and sounds in the recordings may be directed to Dr. Elizabeth Birmingham the Dean of Social Sciences and Humanities, BB 1072D, Lakehead University Campus, (807) 343-8167.”

Submitting Assignments:
All assignments that are submitted by email must include the students name and be in docx formatting (Microsoft word). Please send essays with document title: Last Name, First Initial – Assignment Name (ex., Niittynen, M – Short Essay).

Lakehead University Resources:
Lakehead University offers a number of resources for students who need additional accessibility and resources for their individual learning. “Part of this commitment includes arranging academic accommodations for students with disabilities and/or medical conditions to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact Student Accessibility Services (SAS) and register as early as possible.” For more information on these services contact Student Accessibility Services.

Student Accessibility Services:
http://studentaccessibility.lakeheadu.ca
Office: SC0003
Tel., 343-8047
Email: sas@lakeheadu.ca

Other LU Resources:
Student Success Centre:
https://www.lakeheadu.ca/current-students/student-success-centre

Academic Support Zone / Writing Tutors:
https://www.lakeheadu.ca/students/academic-success/student-success-centre/academic-support-zone

Tutoring and Peer Assistant Learning:
https://www.lakeheadu.ca/academics/academic-support/tutoring

Student Health and Counselling:
https://www.lakeheadu.ca/current-students/student-services/tb/health-and-counselling

Aboriginal Cultural and Support Services:
https://www.lakeheadu.ca/current-students/student-services/tb/aboriginal-services

Pride Central:
http://pride.lusu.ca/

Gender Equity Centre:
http://gic.lusu.ca/

Let’s have a fantastic term together!