COURSE DESCRIPTION
By all accounts, we have witnessed an explosion of LGBTQ representation in media over the last decade. This course investigates the terms of this new visibility, as well as the exclusions that accompany and are created by it. We will interrogate the very concept of sexuality, the implications of its formation into an identity category, and the ways that it has been engaged and portrayed in popular media. In the quote above, Alan Poul emphasizes the need for the continued creation and preservation of queer moving images portrayed “with depth, with artistry, and with authenticity.” We will critically examine those concepts as we explore attempts to represent, reappropriate, and document lives, communities, injustice, and activism over the last century. In so doing, we will explore the diverse ways that LGBTQ mediamakers, historically marginalized and underrepresented, have intervened in hegemonic media cultures and forged alternative channels.
through which to represent themselves. Screenings will include narrative feature films, documentaries, experimental films, newscasts, TV episodes, clip compilations, and digital, online, and social media. We will place these texts in conversation with one another, in the service of gaining a broad knowledge and understanding of the media as a site for imagining, enacting, and staging resistance to dominant regimes of power.

As an EP3 course, Media and Sexuality is designed to help you develop skills in academic writing and critical thinking that are essential for your success at Fordham and beyond. You will be introduced to the conventions of academic discourse and challenged to undertake analysis and argumentation through written assignments and interactive discussion. We will be engaging with a variety of texts from different media and different disciplines. As the quote above from Justice Brandeis suggests, writing is a process. I hope that you will come to regard it as a pleasurable process, as you learn to express yourself powerfully and effectively in all of your verbal and written communications.

STUDENT LEARNING OUTCOMES:
At the conclusion of this course, students will be able to:

- Identify cultural and historical trends, themes, narratives, arguments, and movements in LGBTQ media.
- Parse the role of various media forms in constructing sexuality as a modern identity formation, and evaluate their potential as sites of activism and social criticism.
- Apply theoretical frameworks from intersectional feminism, trans* studies, queer theory, critical race theory, and queer of color critique to analyses of individual media texts.
- Conduct academic research – formulate effective research questions, identify reliable sources, and use them as evidence to support an analytical argument.
- Demonstrate media and information literacy, critical thinking, and verbal and written communication skills through assignments that require synthesis of information.

REQUIRED TEXTS: articles on course website and screenings in course Google Drive

COURSE REQUIREMENTS
Grade Breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>% of Final Grade</th>
<th>Description</th>
<th>Due</th>
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<tbody>
<tr>
<td>ORAL COMMUNICATION</td>
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<tr>
<td>Class Participation</td>
<td>20%</td>
<td>Your participation will be assessed based on your engagement with course material, as demonstrated by regular verbal, written, and creative participation in detailed discussions of our readings, screenings, and other texts. In order for</td>
<td>All Session</td>
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you to fully participate in class activities, it is essential that you complete the asynchronous modules, sign into the synchronous meetings on time and remain present for the entirety of the class. Active participation in this class will require devoting yourself to the space of the classroom without distractions, so do what you can to find a quiet space. **Participation in discussion can include asking questions, replying to questions that I or other students have posed, and presenting any other thoughts/comments you may have about the readings, screenings, and/or classroom conversations.** Because I recognize that participation in classroom discussion can be more challenging for some students than for others, **I do offer other opportunities to make up participation points:** you can visit my office hours, and/or comment on other students’ online discussion board points (more information below).

| Discussion Leading - Reading Presentation | 20% | Once during the summer session, you will be asked to choose one aspect of the reading due that day and lead a conversation about it. **Before class on the day of your presentation, you will submit a 1-2 page outline of your own interpretation/analysis of the text and five discussion questions that you have prepared for the class.** During that day’s synchronous class meeting, you will then lead the discussion for **8-10 minutes.**

**Presentation:** You should not summarize the text – assume that I and the other students have done the reading and are familiar with what it says. Instead, I’m looking for your own intellectual engagement with the text, which may involve any number of rhetorical strategies: analysis, interpretation, critique, synthesis, etc. | Varies – sign up for a date via Blackboard by 11:59pm on 5/27 (Week 1) |
Rather than attempt to discuss the entire piece, you may want to focus on a particular term, idea, or section that grabs your attention. Although the focus should be on that day’s reading, I encourage you to connect it to that week’s or previous screenings and/or to previous readings. You can incorporate information from earlier discussions as well, but you should not simply summarize previous class conversations. Break new ground! Try to use the presentation as a chance to think through a question that is important to you.

**Discussion Questions:** In the course of your presentation, pose five questions to the class. They should be analytical and open-ended, and ideally provocative. They should not solicit merely yes or no answers. You want them to generate conversation about aspects of the text(s) that you found particularly interesting, challenging, confusing, and/or problematic. And they should expand on, rather than reiterate, ideas from your presentation. The format, however, is up to you – you can ask them all at the beginning, middle, or end of your presentation, or intermittently throughout.

<table>
<thead>
<tr>
<th><strong>WRITTEN COMMUNICATION</strong></th>
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<tbody>
<tr>
<td>Asynchronous Discussion Board Posts</td>
<td>20% (total)</td>
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<tr>
<td>On most days that our class meets, you will be asked to contribute to our class’s online discussion board in Blackboard. Each post should be approximately one page of double-spaced text, and should provide analytical responses to that week’s screenings and/or readings. I will provide specific prompts to guide your writing, but the discussion boards are designed to provide opportunities for you to engage course concepts in ways that interest you. <strong>Each post should include a minimum of two (2) quotations from</strong></td>
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Varies – check Course Schedule (due on the dates listed)
the week’s readings and two (2) specific examples from the week’s screenings. This will help you to think through your ideas, which will in turn help to generate productive class discussions. These entries will also serve as useful practice for the critical analysis that you will be doing in the analytical research paper.

<table>
<thead>
<tr>
<th>RESEARCH PAPER</th>
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<tbody>
<tr>
<td><strong>Outline &amp; Annotated Bibliography</strong></td>
<td>10%</td>
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<tr>
<td><strong>Rough Draft</strong></td>
<td>5%</td>
</tr>
<tr>
<td><strong>Peer- and Self-Evaluations:</strong></td>
<td>5% (total)</td>
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<tr>
<td><strong>Final Draft</strong></td>
<td>20%</td>
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moving images. (2) Queer a nominally “straight” text – that is, one without any characters that specifically identify as LGBTQ, openly express same-sex/queer desire, or engage in queer sexual activity. This will involve sustained, detailed textual analysis, as well as analysis of other primary sources: extratextual materials (posters, trailers, websites, interviews, etc.), reception sites (online fan messageboards, discussions of the text on social media, user-generated content like tribute/parody videos, etc.), and/or production files (where available). Using Doty’s work as a model, your argument should persuade your reader that the media text of your choosing opens up a space for gay/lesbian/bisexual/queer readings. (3) Generate a topic of your choosing, relevant to the course theme. If you choose this option, you should submit your topic for approval by Tuesday of Week 2 (6/2). **Regardless of which option you choose, you should incorporate a minimum of five (5) peer-reviewed scholarly sources, as well as relevant quotations from a minimum of two (2) class readings.**

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**Grade scale:**
93-100: A
90-92: A-
87-89: B+
83-86: B
80-82: B-
77-79: C+
73-76: C
70-72: C-
65-69: D+
60-64: D
0-59: F

**Attendance and Participation Assessment:**
Your participation is assessed on the following scale:
   C range: Missed 2-4 classes and does not participate regularly
B range: Near perfect attendance, but only intermittent participation and/or not always prepared for class
A range: Near perfect attendance, comes to class prepared, and participates regularly

*Note:* You can get also get participation points for commenting meaningfully on other students’ Discussion Board posts within one week of the post’s due date (e.g. if a post was due June 6th, you would have until the 13th to post replies to other students’ posts). A meaningful reply is more than a simple “I agree” or “I disagree.” It should be at least a few sentences of thoughtful engagement, including an explanation of why you agree/disagree and what exactly you would challenge/complicate/add to their claims, with specific examples to support your own claims.

**COURSE EXPECTATIONS AND POLICIES**

**Expectations Regarding Online Learning:** Our course includes both asynchronous (completed on your own time, via Blackboard) and synchronous (completed simultaneously, via Zoom meetings) components. Our synchronous class meetings will take place on T/W/Th from 1-2:30pm each week. On those days, you will also have additional asynchronous assignments to complete – readings, screenings, viewing PowerPoints and/or lecture videos, discussion board posts, etc. Please refer to the Course Schedule to determine what is due on which days. You are responsible for regularly checking the Blackboard site, as well as your Fordham email, to access readings, screenings, discussion boards, grades, updates, and the submission folders for assignments. In order to successfully complete this course, you should have access to a computer and a reliable internet connection. Please double-check that you are able to meet these system requirements for using Zoom.

**Zoom Etiquette & Expectations:** You are expected to attend our synchronous class meetings held M/W/Th from 1-2:30pm, and to adhere to the following guidelines:

- Leave the video on for the duration of the meetings. We are trying to mimic the classroom experience as closely as possible, which includes most people being able to see each other.
- Please turn your audio off except when you want to speak, to minimize background noise while others are speaking.
- Please use the “raise hand” function to contribute to discussion.
- Feel free to use virtual backgrounds as long as they don’t eat up too much of your bandwidth and interfere with your audio/video quality.
- We are a scholarly community in pursuit of the free and open exchange of ideas. By registering for this class, you agree to treat each other and the professor with respect. To that end, during our first class meeting, we will collectively generate a list of guidelines for respectful discussion.

**Email Policy & Etiquette:** Feel free to contact me at any time with questions or concerns about the course or anything tangential to it at jmoorman@fordham.edu, but please note the following:

- Before contacting me with a question about the course, I ask that you check the syllabus first – answers to most questions can be found there.
Monday through Friday, I will make every effort to respond to your email within 24 hours. I do not respond to emails over the weekend.

If an email is urgent, you should indicate that in the subject line by writing “[urgent]”. I will do my best to respond more quickly, but you should always try to plan ahead. If you email me about an assignment the night before it is due, you cannot expect that I will reply to you in time for it to be useful to you.

If your email asks a question that can’t be answered in a few sentences, I will ask that you come visit me during my virtual office hours (2:30-4:30 on Wednesdays) or that you schedule an appointment to meet with me at an alternative time.

While I strive to be approachable and am genuinely happy to help students in any way that I can, I expect you to communicate with me clearly and professionally. This will be useful practice for professional communication after you graduate. Emails to me should:

- Have a clear, useful subject line indicating the purpose of the message.
- Address me directly – any variation of “Dear/Hello/Hi Professor Moorman/Dr. Moorman/Jen” is fine.
- Indicate which class you are in and writing to me about.
- Be succinct and specific.
- Sign off (“Sincerely,” “Best,” etc.) with your name.

It is your responsibility to ensure that any important correspondence does indeed reach me. To that end, please use your Fordham email account for all correspondence with me. And if I haven’t replied within one business day, please resend your message or feel free to ask me if I have received it. Fordham emails are less likely to end up in my spam folder, but anything is possible, and I will not intentionally ignore correspondence from you.

Class Readings and Screenings: It is your responsibility to come to class having read and thought carefully about the reading assignments, and having viewed all screenings by the dates listed. Those listed as “optional” are not required, but are encouraged, especially for those who would appreciate clarification of the concepts in the required readings due the same day. Some of the course materials will contain content that some students may find disturbing. Social justice is a key element of Jesuit beliefs and the Fordham mission, and will be a significant focus of this course. It is my contention that confronting injustice should involve discomfort – it should challenge and even disturb you. I hope that you will embrace this potential discomfort as a space for learning and growth. I realize, however, that it is also important to protect yourself, particularly if you are a survivor of trauma and/or have been diagnosed with PTSD. If that is the case for you, please prepare yourself accordingly by familiarizing yourself with the syllabus, and speak to me at the beginning of the semester if you have any concerns. I make every attempt to list what we’ll be reading and watching (including clips viewed in class) on the syllabus well in advance, but I can also provide content warnings to individuals as needed.

Readings
Each student is expected to read and carefully consider the assigned readings by the dates/times they are listed in the syllabus. Please print them out if possible, so that you can have them in front of you during synchronous class meetings and annotate them as you read: underline, highlight, or otherwise mark off interesting or important passages, as
well as passages that confuse you. You should be able to refer to the relevant page number when you bring up a point about a text, so that every class member can have a chance to consider and engage with your interpretation. In class we will discuss the main arguments the authors make, how they support their claims, how they advance or complicate ideas that we’ve already covered, and any questions you may have.

**Screenings**
You should take notes during the screenings that you watch on your own as well as those we watch together during synchronous class meetings, *with the week’s topic and readings in mind*. The media listed in the syllabus are important course texts, designed to illustrate and complicate the theoretical concepts under discussion. You should jot down information about any moments, images, ideas, narrative devices, rhetoric, lines of dialogue, or stylistic techniques that seem significant to you. Pay particular attention to unexpected or unusual moments/elements, repeated motifs, and anything that reminds you of anything from the readings, class discussions, or other screenings. This will help to prepare you for class discussion and assignments.

**Attendance Policy:** Regular attendance during the synchronous class meetings is vital to your success in this class. To allow for incidental reasons for the occasional missed class, I allow two (2) “freebie” absences that don’t result in point deductions. A third or fourth absence will each result in a five (5) point deduction from your participation grade. Any student who misses more than four (4) classes without appropriate documentation (see below) automatically fails the course and may not return.

**Exceptions:** Absences for reasons of religious holidays, serious illness, death in the student's immediate family, or required participation in a University-sponsored event are, with the appropriate documentation, excused absences. At FCRH, students are asked to complete an [Excused Absence Request Form](#), which is reviewed by their respective class dean. For all other absences, you are subject to the policy outlined above.

**Late Policy:** Assignments are due prior to our class meeting on the date listed, unless otherwise indicated in the Schedule. If you are late to class on the day an assignment is due, your assignment will be considered late. Papers will receive a 1/3 grade penalty for each day late (for instance, an A paper due Thursday that is turned in Friday becomes an A-). Assignments will only be accepted for credited up to one week late. I am here to help you, so please don’t hesitate to ask me for help in person or by email. I can help most BEFORE you turn in your work/take your exam, so please plan accordingly. **If you need to request an extension, you may do so up to one week in advance of the due date.** If an extension is granted, the late policy will not apply, so long as you submit the assignment on the agreed-upon date.

**Recording Policy:** Students are prohibited from recording lectures through any means unless they have obtained permission from the instructor and the ODS Office.

**Policies Concerning Confidentiality:** While I will always work to ensure an atmosphere of trust and respect in which you feel you can come talk to me, there are new university policies (pursuant to Title IX and the Clery Act) that may limit my ability to maintain confidentiality with
regard to some topics. These include allegations of sexual harassment, assault or violence, dating or domestic violence, or stalking whether it involves students, faculty, or staff. If you share with me these allegations, I am required to contact campus officials, who will want to speak with you about the incident you shared and conduct an investigation. While I can assure some degree of confidentiality, folks at the Campus Counseling and Psychological services (CPS), the health center, and campus ministry can ensure more. If you need to talk to someone confidentially, 24 hours, you can contact RAINN at www.rainn.org or at 1-800-656-HOPE. If you want to file a report or charges, you should contact the Department of Public Safety. For information about confidential counseling on campus and for general information about consensual relationships, sexual harassment, and sexual assault, please visit CPS.

University Statement on Academic Integrity: A University, by its nature, strives to foster and recognize originality of thought. Originality can only be recognized, however, when people acknowledge the sources of ideas or works that are not their own. Therefore, students must maintain the highest standards with regards to honesty, effort and performance. As a Jesuit, Catholic University, Fordham is committed to ensuring that all members of the academic community strive not only for excellence in scholarship but also for integrity of character. In the pursuit of knowledge and personal development, it is imperative that students present their own ideas and insights for evaluation, critique and eventual reformulation. As part of this process, each student must acknowledge the intellectual contribution of others. Violations of academic integrity include, but are not limited to, plagiarism, cheating on exams, falsification, unapproved collaboration, and destruction of library materials. For further details, consult the Standards of Academic Integrity on the University website.

Chosen Name Policy: Some members of the Fordham community are known by a name that is different from their legal name. Students who wish to be identified by a chosen name can contact their CMS faculty members via email and request their chosen name and pronoun be used.

RESOURCES: 
Equal Educational Access for All Students: The Office of Disability Services (ODS) at Fordham University helps to ensure equal educational access and opportunity for all members of our community. In the Jesuit tradition of cura personalis, members of the ODS staff work individually with each student to understand his or her strengths and limitations in order to develop their most effective and comprehensive accommodation plan. Fordham will offer reasonable and appropriate auxiliary aids and services to assist otherwise qualified persons in achieving access to its programs, services, and facilities once students meet with ODS for an initial intake meeting to develop an accommodation plan directly with the student in accordance with Section 504 of the Federal Rehabilitation Act of 1973 and Title III of the Americans with Disabilities Act of 1990. Students seeking accommodation(s) should contact Erin Koch, Assistant Director of Disability Services, at (212) 636-6282 or disabilityservices@fordham.edu. I strive to create an accessible learning experience for all students. Please let me know at the beginning of the semester if you have any special requirements.

Writing Center: Located in the Reference Area of Walsh Library (room 121), the Writing Center is a service free to all Fordham students that seeks to encourage and improve student writing of all levels and disciplines. Our aim is to provide personalized instruction that will
develop your skills and help you become a more confident writer. It is open M-Th 8am-9pm and F 9-5pm. Saturday and Sunday their services are available online only (Sa 12-2, and Su 12-1). Walk-ins are accepted on a first come, first served basis, but it is highly recommended that you schedule an appointment online or by calling 718-817-0077.

**Library Research:** We will be having a library research instruction session in week 3, but you can find an online research guide for Communication & Media Studies, with information about how to find, evaluate, and cite relevant sources here: https://fordham.libguides.com/Communication.

**Academic Resources:** Fordham offers numerous resources and support services available to actively promote your academic success at Fordham. Students are encouraged to take advantage of these resources. For more information, visit: https://www.fordham.edu/info/20062/academic_resources.

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**Course Schedule**

*All readings, screenings, and assignments are due on the day indicated*

*All readings, screenings, assignment prompts are available on our course website*

*All items in the syllabus may be subject to change. So please be sure to check your email regularly and pay attention to in-class announcements!*

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**Module 1: Making Things Perfectly Queer – Foundational Concepts**

**Tuesday (5/26):** Welcome! Introducing Ourselves

**During Synchronous Session:** Icebreaker/Course Intro; Create Discussion Guidelines; “Iran So Far” (Lonely Island, 2006) and “Nyle DiMarco & Chella Man Teach Us Queer Sign Language” (them.,YouTube, 2018)

**Watch:** Research Help videos

**Asynchronous Assignment:** complete an exercise on Finding & Evaluating Sources

**Wednesday (5/27):** Introducing Identity Formations & Systems of Oppression

**Read:** “Patriarchy, The System,” Allan Johnson; “Age, Race, Class, and Sex: Women Redefining Difference,” Audre Lorde

**Optional:** “Cisgenderism,” Erica Lennon and Brian Mistler; “Transgender,” Cristan Williams; “Queering the ‘Global Gay’: How Transnational LGBT Language Disrupts the Global/Local Binary,” Khin Su
Listen: Disability After Dark podcast, “Episode 05 – Gimps on Grindr” (2016); Multiamory podcast, “181 - Settler Sexuality” (2018)

During Synchronous Session: “Intersectionality 101” (Teaching Tolerance, YouTube, 2016); clip of Orientations (dir. Richard Fung, 1986)

Asynchronous Assignment (due by 11:59pm): Sign-up for Reading Presentations

Thursday (5/28)
Introducing the Minority Model
Read: “Sweating in the Spotlight: Lesbian, Gay, and Queer Encounters with Media and Popular Culture,” Joshua Gamson; “What a Year! The Framing of Marriage Equality through Media’s Selected Sources in 2013,” Nathian Shae Rodriguez and Lindsey Blumell
Watch: The Celluloid Closet (dir. Rob Epstein and Jeffrey Friedman, 1995); Asynchronous Powerpoint/Lecture
Optional: Read “Queer,” Siobhan Somerville


Asynchronous Assignment (due by 11:59pm): Discussion Board Post

Week 2: LGBTQ Spectatorship

Tuesday (6/2): Introducing Queer Theory & Praxis
Watch: Pariah (dir. Dee Rees, 2011, via Swank) [Watch at least the first 30 mins.]

During Synchronous Session: Reading Presentations; “Gay Men Will Marry Your Girlfriends” (College Humor, 2012), “Alok Vaid-Menon Tells Us What It’s Like to be Femme in Public” (INTO, YouTube, 2018)

Asynchronous Assignment (due by 11:59pm): Discussion Board Post: Lingerering Questions?

Wednesday (6/3): Queering the Text
Read: “Introduction” to Flaming Classics: Queering the Film Canon” and “Everyone’s Here for Love: Bisexuality and Gentlemen Prefer Blondes,” Alexander Doty
Watch: Gentlemen Prefer Blondes (dir. Howard Hawks, 1953); Asynchronous Powerpoint/Lecture [incl. clips of Pride and Prejudice (1:6, BBC TV, dir. Simon Langton, 1995)]

During Synchronous Session: Reading Presentations; “Material Girl” video (Madonna, dir. Mary Lambert, 1984) and Some Like It Hot (Billy Wilder, 1959)

Asynchronous Assignment (due by 11:59pm): Discussion Board Post
Thursday (6/4)  Popular vs. Critical Reception of the Queer Mainstream  
**Read:** “Framing Brokeback Mountain: How the Popular Press Corralled the ‘Gay Cowboy Movie,’” Brenda Cooper & Edward C. Pease  
**Watch:** Brokeback Mountain (dir. Ang Lee, 2006)  
**Optional:** “On the Universality of Brokeback,” D.A. Miller  
**During Synchronous Session:** Reading Presentations; clip of Lonesome Cowboys, (dir. Andy Warhol, 1968); Brokeback Mountain trailer; various online media  
**Asynchronous Assignment:** review MLA style basics (Purdue OWL)

Friday (6/5)  
**Asynchronous Assignment (due by 5pm):** Submit Outline/Annotated Bibliography

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**Week 3: Self-Definition, Community, and Survival Strategies**

**Tuesday (6/9):**  
Camp, Drag, and the Politics of Trash  
**Read:** “Notes on Camp,” Susan Sontag; “Is Camp Still Camp if the Met Gala Makes it a Theme?,” Kyle Turner; “Queer Art of Failure: Notes on Camp and the 2019 Met Gala,” Al(aina); “These Trans and Cis Female Drag Queens Have Some WORDS for RuPaul,” Michael Cuby  
**Watch:** Female Trouble (dir. John Waters, 1974); Asynchronous Powerpoint/Lecture  
**During Synchronous Session:** Reading Presentations; clips of Flaming Creatures (Jack Smith, 1963), RuPaul’s Drag Race (Logo, 2009-16), and news coverage of the 2019 Met Gala  
**Asynchronous Assignment (due by 11:59pm):** Discussion Board Post

**Wednesday (6/10):**  
Trans/Formations  
**Read:** “The Transfeminist Manifesto,” Emi Koyama; selection of sample student papers  
**Watch:** “Gender Critical” (ContraPoints, Natalie Wynn, YouTube, 2019); “The Neverending Queer-y: My Queer Ace Journey” (Queer As Cat 79, Vesper, YouTube, 2019); Asynchronous Powerpoint/Lecture  
**Optional:** read “Evil Deceivers and Make-Believers: On Transphobic Violence and the Politics of Illusion,” Talia Mae Bettcher; Cáel M. Keegan, “Sensing Transgender”  
**During Synchronous Session:** Reading Presentations; clips of Boys Don’t Cry (dir. Kimberly Pierce, 1999), The Matrix (dir. Lana and Lilly Wachowski, 1999), and Bound (dir. Lana and Lilly Wachowski, 1996)  
**Asynchronous Assignment (due by 11:59pm):** evaluate student papers & post your grades/feedback in a Discussion Board Post

**Thursday (6/11):**  
Chosen Families / Disidentification  
**Read:** “Queer of Color Critique,” Roderick Ferguson; “Performing Disidentifications,” José Esteban Muñoz


During Synchronous Session: Reading Presentations; Writing Workshop – be prepared to discuss how you evaluated the student papers

Asynchronous Assignment (due by 11:59pm): Discussion Board Post

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**Week 4: Media Activism – Documenting Oppression & Resistance**

**Tuesday (6/16):** ACTing UP

**Read:** “A Matter of Life and Death: AIDS, Activism, Film and Video,” Harry M. Benshoff and Sean Griffin; “DIVA TV and ACT UP,” Alex Juhasz

Optional: “Compulsory Able-bodiedness and Queer/Disabled Existence,” Robert McRuer

**Watch:** *Beyond Censorship: The Assault on Civil Liberties* (“Forbidden Fruit Fight Back!”, 1991, 28:00); *I Remember Dancing* (dir. Nguyen Tan Hoang, 2019, 5:14); Writing Help videos

**During Synchronous Session:** Reading Presentations; selection of DIVA TV videos; clips of *Word Is Out: Stories of Some of Our Lives* (Mariposa Film Group, 1977) and *How to Survive a Plague* (dir. David France, 2012)

**Asynchronous Assignment (due by 11:59pm):** complete an exercise on Research, Academic Integrity, and Integrating Quotations & Paraphrasing

**Wednesday (6/17):** Asynchronous Assignment (due by 12:30pm): Submit rough draft

**During Synchronous Session:** Peer Review

**Thursday (6/18):** Talking Back: Media Protests

**Read:** “Too Hot to Handle: The Cultural Politics of *Fire*,” Ratna Kapur

**Watch:** *Fire* (dir. Deepa Mehta, 1996); Asynchronous Powerpoint/Lecture

Optional: “Friedkin’s *Cruising*, Ghetto Politics, and Gay Sexuality,” Alexander Wilson

During Synchronous Session: Reading Presentations; clips of *Cruising* (dir. William Friedkin, 1980) and news coverage of protests

Asynchronous Assignment (due by 11:59pm): Complete Self- and Peer-Evaluations

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**Week 5: Queer Channels**
Tuesday (6/23): Homonormativity & the “Gaycom”
**Read:** “Prime-Time Television in the Gay Nineties: Network Television, Quality Audiences, and Gay Politics,” Ron Becker; “*Ellen: Making Queer Television History,*” Anna McCarthy

**Watch:** *Ellen* (“The Puppy Episode,” 4.23-24, ABC, 1997); “*Roc & TV’s First Gay Wedding*” (Matt Baume, YouTube, 2019); Asynchronous Powerpoint/Lecture

**During Synchronous Session:** Reading Presentations; clips of *Seinfeld* (“The Note,” 3.1, CBS, 1991, or “The Outing”), *How I Met Your Mother* (“Single Stamina,” 2.10, CBS, 2006)

**Asynchronous Assignment (due by 11:59pm):** Discussion Board Post

Wednesday (6/24): Gaystreaming

**Read:** “Having It All Ways: The Tourist, the Traveler, and the Local in *The L Word,*” Candace Moore; “A “Post-Gay” Era? Media Gaystreaming, Homonormativity, and the Politics of LGBT Integration,” Eve Ng

**Watch:** *The L Word* (pilot, Showtime, 2004); Asynchronous Powerpoint/Lecture

**During Synchronous Session:** Reading Presentations; clips of *Orange Is the New Black* (“Lesbian Request Denied,” 1.3, Netflix, 2013), *Black Mirror* (“San Junipero,” 3.4, Netflix, 2016); *Gay of Thrones* “S8 E1: Winterfella” (Funny or Die, 2019); various advertisements

**Asynchronous Assignment (due by 11:59pm):** Discussion Board Post

Thursday (6/25): Queer Digital Counterpublics

**Read:** “The It Gets Better Project: A Study in (and of) Whiteness in LGBT Youth and Media Cultures,” Michael Johnson, Jr.; “*Not Gay as in Happy: Queer Resistance and Video Games,*” Bonnie Ruberg and Amanda Phillips; “*Does LGBT Media Have a Future?*” Trish Bendix

**Watch:** selection of *It Gets Better* videos; “*How the Dook Stole Christmas*” (YouTube, 2019);

**Play:** “*With Those We Love Alive*” (2014, Porpentine); *Dream Daddy: A Dad Dating Simulator* (2017, Game Grumps) [or watch a playthrough]

- Optional: read “*Considering the Internet as Enabling Queer Publics/Counter Publics,*” Nyx McLean; “*My TiVo Thinks I’m Gay: Algorithmic Culture and Its Discontents*”; Jonathan Cohn; “*The Babadook: How the Horror Movie Monster Became a Gay Icon,*” Elle Hunt

**During Synchronous Session:** Reading Presentations; clips of *The Babadook* (dir. Jennifer Kent, 2014); *Jiz* (“*It Gets Worse*” and “*Kimber Is a Dirty Lezzie,*” Sienna D’Enema, 2010), Gritty memes

**Asynchronous Assignment (due by 11:59pm):** Discussion Board Post

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**Due Friday (6/26):** Final Draft of Research Paper, submitted by 5pm to Blackboard
*Note: this syllabus and its contents (readings, screenings, and assignments) may be subject to change. Students are responsible for any modifications announced in class or on our course website. So please check your Fordham email regularly! **BY ENROLLING IN THIS CLASS, YOU AGREE TO ABIDE BY THE GUIDELINES AND THE SYLLABUS AS STATED ABOVE.**