

**Global Queer Cinema (FS443H)
Fall 2023**

Course Description: This course examines queer cinema through histories of gender and sexual non-normativity that challenge models of sexual identity, illustrating how queerness complicates understandings of individual subjectivity, collective belonging, and visual legibility. By extension, this course understands cinematic queerness as not simply being a matter of narrative representation, but as also being embedded into versions of community (both utopian and ostensibly homophobic), practices of interpreting the past, and aspects of aesthetic form. This course will not be concerned with a portrait of queer cinema in the singular, but will investigate several iterations of what a queer moving image culture can be. Close analyses of films, queer theoretical investigations, and attentiveness to culturally specific understandings of sexuality will act as case studies for each session, with the intention being to mutually complicate a homogenized portrait of cinema, queerness, and nation.

Unit I: Queer/Normal

September 7: What is Queer Cinema? What is Queer Theory?

Screening: No screening this week

Reading: B. Ruby Rich, "What's a Good Gay Film?" in *New Queer Cinema: The Director's Cut* (Durham, NC: Duke University Press, 2013), 40-45.

Lauren Berlant and Michael Warner, "Sex in Public," *Critical Inquiry* 24, no. 2 (1998): 547-66.

September 12: Queerness as Negation

Screening: *Teorema* (Pier Paolo Pasolini, Italy, 1968, 98 min.)

Reading: Damon R. Young, "Teorema's Death Drive," in *The Oxford Handbook of Queer Cinema*, eds. Ronald Gregg and Amy Villarejo (New York: Oxford University Press, 2021), 328-58.

Lee Edelman, excerpt from "The Future is Kid Stuff," in *No Future: Queer Theory and the Death Drive* (Durham, NC: Duke University Press, 2004), 1-6.

September 19: The Possibility of Global Queer Cinema

Screening: *The Journey* (Ligy J. Pullappally, India, 2004, 107 min.)

Reading: Gayatri Gopinath, excerpt from "Queer Regions: Imagining Kerala from the Diaspora," in *Unruly Visions: The Aesthetic Practices of Queer Diaspora* (Durham, NC: Duke University Press, 2018), 19-39.

Jasbir Puar, excerpt from "Introduction: Homonationalism and Biopolitics," in *Terrorist Assemblages: Homonationalism in Queer Times* (Durham, NC: Duke University Press, 2017), 1-11.

September 26: Diaspora and Negative Feeling

Screening: *Happy Together* (Wong Kar-wai, Hong Kong, 1997, 96 min.)

Reading: Jinah Kim and Neda Atanososki, "Unhappy Desires and Queer Postsocialist Futures: Hong Kong and Buenos Aires in Wong Kar-wai's *Happy Together*," *American Quarterly* 69, no. 3 (2017): 697-718.

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October 3: Gay Historiography and Normative Masculinity

Screening: *Merry Christmas, Mr. Lawrence* (Oshima Nagisa, Japan, 1983, 123 min.)

Reading: David M. Halperin, "How to Do the History of Male Homosexuality," *GLQ* 6, no.1 (2000): 87-124.

Mark McLelland, excerpt from "Homosexuality in Japanese History," in *Male Homosexuality and Modern Japan: Cultural Myths and Social Realities* (Richmond, UK: Curzon, 2000), 18-25.

October 17: Camping Colonial Pasts and Presents

Screening: *Group of Seven Inches* (Kent Monkman, Canada/Turtle Island, 2005, 7 min.), *Taxonomy of the European Male* (Monkman, 2005, 16 min.), *Robin's Hood* (Monkman and Gisèle Gordon, 2007, 6 min.), *Dance to Miss Chief* (Monkman, 2010, 5 min.), *Séance* (Monkman, 2010, 4 min.), *Mary* (Monkman, 2011, 3 min.), *Miss Chief of Hearts* (Monkman, 2015, 22 min.), *Casualties of Modernity* (Monkman, 2015, 14 min.), and *Miss Chief's Praying Hands* (Monkman, 2019, 1 min.)

Reading: Qwo-Li Driskill, "Doubleweaving Two-Spirit Critiques: Building Alliances between Native and Queer Studies," *GLQ* 16, no. 1-2 (2010): 69-92.

Braden Lee Scott, "Pornoarchaeology of Kent Monkman's *Group of Seven Inches*," *Porn Studies* 8, no. 3 (2021): 296-313.

Unit II: Past Engagements

October 24: Heterogeneous Time

Screening: *Tropical Malady* (Apichatpong Weerasethakul, Thailand, 2004, 124 min.)

Reading: Arnika Fuhrmann, "Tropical Malady: Same-Sex Desire, Casualness, and the Queering of Impermanence in the Cinema," in *Ghostly Desires: Queer Sexuality and Vernacular Buddhism in Contemporary Thai Cinema* (Durham, NC: Duke University Press, 2016), 122-59.

Bliss Cua Lim, excerpt from "Clocks for Seeing: Cinema, the Fantastic, and the Critique of Homogenous Time," in *Translating Time: Cinema, the Fantastic, and Temporal Critique* (Durham, NC: Duke University Press, 2009), 1-25.

October 31: Developing Otherwise

Screening: *Jabberwocky* (Jan Švankmajer, Czechoslovakia, 1971, 13 min.) and *Portrait of a Young Girl at the End of the 1960s in Brussels* (Chantal Akerman, Belgium, 1994, 63 min.)

Reading: Patricia White, "Lesbian Minor Cinema," *Screen* 49, no. 4 (2008): 410-25.

Kathryn Bond Stockton, excerpt from "Introduction: Growing Sideways," in *The Queer Child, or Growing Sideways in the Twentieth Century* (Durham, NC: Duke University Press, 2009), 1-17.

November 7: Cruising the Theatre

Screening: *Goodbye, Dragon Inn* (Tsai Ming-liang, Taiwan, 2003, 81 min.)

Reading: Jean Ma, "The Haunted Movie Theater," in *Melancholy Drift: Marking Time in Chinese Cinema* (Hong Kong: Hong Kong University Press, 2010), 96-126.

Elizabeth Freeman, excerpt from "Queer and Not Now," in *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC: Duke University Press, 2010), 1-14.

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November 14: Ephemeral Archives

Screening: *Different from the Others* (Richard Oswald, Germany, 1919, 50 min. [fragment]) and *The Meeting of Two Queens* (Cecilia Barriga, Chile, 1991, 14 min.)

Reading: Ina Linge, "Sexology, Popular Science, and Queer History in *Anders als die Andern* (*Different from the Others*)," *Gender & History* 30, no. 3 (2018): 595-610.

José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts," *Women and Performance* 8, no. 2 (1996): 256-77.

Unit III: Making New Worlds

November 21: Loving and Hating Cinema

Screening: *The Watermelon Woman* (Cheryl Dunye, USA, 1996, 90 min.)

Reading: Karin D. Wimbley, "Stereotypy, Mammy, and Recovery in Cheryl Dunye's *The Watermelon Woman*," in *Sisters in the Life: A History of Out African American Lesbian Media-Making*, eds. Yvonne Welbon and Alexandra Juhasz (Durham, NC: Duke University Press, 2018), 145-59.

bell hooks, "The Oppositional Gaze," in *Black Looks* (Boston: South End Press, 1992), 115-31.

November 28: Portraits of People with AIDS

Screening: *120 BPM* (Robin Campillo, France, 2017, 140 min.)

Reading: Douglas Crimp, "Portraits of People with AIDS," in *Melancholia and Moralism: Essays on AIDS and Queer Politics* (Cambridge, MA: The MIT Press, 2002), 83-108.

December 5: Hope and Resistance

Screening: *Rafiki* (Wanuri Kahiu, Kenya, 2018, 82 min.)

Reading: Lindsey B. Green-Simms, excerpt from "Holding Space, Saving Joy: Queer Love and Critical Resilience in East Africa," in *Queer African Cinemas* (Durham, NC: Duke University Press, 2022), 185-202.