FTV 114 - Film Genres: Gay and Lesbian Film
Summer Session C, Professor Bryan Wuest (bwuest@ucla.edu)
Lecture/screenings: Tuesday/Thursday, 2-5:50pm, James Bridges Theater

Course Description and Goals
Digital media platforms like Netflix, Hulu, Amazon, and iTunes label media as “LGBT Film” right alongside more conventional genres like “Horror,” “Musical,” and “Melodrama.” This has the benefit of increasing the visibility of these films, but what does it mean for an identity category to be treated as a genre? What determines a film's genre, and how does historical, social, and industrial context influence these discursive acts? Together we'll watch films from a variety of time periods and styles, not only to understand the varying forms and content that have defined gay and lesbian film but also to interrogate the very idea of “gay and lesbian film.” Can we describe these films as a genre? How does this category intersect with other genre markers? And how is this genre changing as gays and lesbians become increasingly embraced by mainstream society?

Required Texts/Readings:
All reading will be made available on the CCLE website.

Grading Breakdown:
- Participation - 15%
- Paper proposal - 10%
- Midterm Exam - 15%
- Final paper - 30%
- Final exam - 30%

Academic Integrity and Student Conduct:
With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Late work:
Late assignments will receive a ⅔ letter grade penalty for each day (each day, not each class meeting) they are late. An otherwise A- paper becomes a B, a B becomes a C+, etc.

Undergraduate Writing Center:
Everyone’s writing benefits with feedback from another reader. I encourage you to visit the Undergraduate Writing Center at UCLA: http://wp.ucla.edu/wc

Accomodations:
Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at 310.825.1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.

If you are registered with the CAE and will need accomodations for this course, please let Prof Wuest and your TA know ahead of time.

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COURSE SCHEDULE:

Week 1 - What is a genre?
Session 1
Screening - The Gay Divorcee (Mark Sandrich, 1934, 107 minutes) and The Vampire Lovers (Roy Ward Baker, 1970, 91 minutes)
Session 2
Screening - Tea and Sympathy (Vincente Minnelli, 1956, 122 minutes)
   • Rick Altman - Chapter 2 (“What is Generally Understood by the Notion of Genre?”) in Film/Genre. London: British Film Institute, 1999. 13-29.

Week 2 - What is a queer film?
Session 1
Screening - The Children’s Hour (William Wyler, 1961, 107 minutes), clips of Rope (Alfred Hitchcock, 1948)

Session 2
Screening - Spa Night (Andrew Ahn, 2016, 93 minutes)
Week 3 - Defying the mainstream, embracing the mainstream

Session 1
Screening - Tongues Untied (Marlon Riggs, 1989, 55 minutes) and Go Fish (Rose Troche, 1994, 84 minutes)


Session 2
Screening - The Birdcage (Mike Nichols, 1996, 117 minutes)


Week 4 - Not “just” a gay film

Session 1
Screening - The Kids Are All Right (Lisa Cholodenko, 2010, 106 minutes) and trailers for A Single Man (Tom Ford, 2009)


Session 2
Screening - Brokeback Mountain (Ang Lee, 2005, 134 minutes)

- Collected reviews of Brokeback Mountain

Week 5 - Gay and lesbian genre films

Session 1
Screening - D.E.B.S. (Angela Robinson, 2004, 91 minutes)

- Readings TBA

Session 2
Screening - Hellbent (Paul Etheredge, 2004, 84 minutes)
- Claire Sisco King - “Un-Queering Horror” *Hellbent* and the Policing of the ‘Gay Slasher.’” *Western Journal of Communication* 74, no. 3 (May 19, 2010): 249-268

**Sept 10 - Mainstreaming and the future**

**Session 1**
Screening - *Date and Switch* (Chris Nelson, 2014, 91 minutes)

**Session 2**
Screening - *Moonlight* (Barry Jenkins, 2016, 111 minutes)
- Work on your final paper!

**Final exam - TBA**