**Course Description:** This class investigates the history of LGBT 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 LGBT 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 LGBT 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 LGBT 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.”

The class includes a strong emphasis on independent research. By the end of the course students will be expected to have demonstrated, through course assignments, an understanding of the course material and the links between theoretical critiques of representation, historical representations, and analysis of LGBT media representation in contemporary media. During the course students will engage in blogging, microblogging, collaborative timeline construction, creative projects, and original research.

**Course Website:** [https://lgbtmediarepsp16.wordpress.com/](https://lgbtmediarepsp16.wordpress.com/)

All announcements, handouts, readings, additional course information, and the blog are here

**BlackBoard:** [GradeCenter](https://temple-kanopystreaming-com.libproxy.temple.edu/playlist/a86674)

**Twitter Hashtag:** #MSP4425

**Course Content Note:** This course addresses explicit material and concepts, including race, sexuality, bodies, gender, violence, etc. If you are uncomfortable critically, respectfully, and professionally engaging with these topics, consider dropping the course.

**Prerequisites:** None
Assignments:
Your assignments will require that you make use of a variety of communication channels (including checking your email regularly). You will be required to make 2 accounts: WordPress and Twitter. You can use existing accounts or create unique ones for the course. Do not use your legal name for your username, but tell me your user name so that I can give you credit for your work.

Extra credit: See the assignments page of the course website for information on extra credit.

Course Engagement:
Active participation is crucial to your learning in this course. You earn your classroom engagement grade by 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.

Your first assignment (2% of your grade) is to set up the two accounts required and submit a blog post following the instructions in the prompt on the course blog. This is due by January 17th at 11pm.

References, titles, and captions are not included in minimum word counts.

More information about all assignments is available on the course website.

Twitter/Discussion Questions:
Discussion Questions (Twitter): You are required to follow the course hashtag and my teaching account (see page 1). I will post relevant articles, news, announcements, etc. to the hashtag and you are welcome to do the same.

You are also be required to submit one discussion question to the course hashtag (#MSP4425), no later than noon before each class session. The questions should reflect active engagement with the readings and/or lecture materials. You will not receive credit for questions posted on days you are absent (i.e. you must be in class prepared to discuss the issues you raise online). You must submit questions for 17 class days to earn full credit. Any posts beyond the minimum will count as extra credit.

WordPress/Digital Essays:
Digital Essays (Wordpress): During the semester you will write two digital essays. You will be assigned a group number, which tells you when your essays are due (it is, however, an individual assignment). You will post an 800-word (min.) response to the week’s materials (including academic readings and film screenings). Further details for these are available on the course website.

Blog Comments: For all weeks that your group is not posting digital essays, you are required to respond to at least one other student’s essay. See course site for comment due dates and further instructions.

Bonus Essays/Comments: For week 14 there is an optional digital essay. Doing those essays or comment on another student’s bonus essay will replace your lowest scoring essay/comment.

Zines, Archives, and History:
Zines, a type of DIY publication, are a unique form of representation that has 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. This semester we have been given the chance to access the zine collection housed in Temple’s Special Collections Research Center as well as the SCRC holdings on Philadelphia LGBTQ History. We will uses the resources to understanding the links between LGBTQ popular representation, history, and subcultural production.

Three times during the semester we will visit the archive, where you will get some instruction and hands-on experience in archival research and digital preservation. You will also need to return to the archive on your own to complete assignments.

There are three different assignments you will do in conjunction with the SCRC holdings. First, you will learn to create metadata for zines in the collection during one of our visits to the archive. Two, you will analyze a set of zines identifying themes that connect to the course materials. Finally, you will work in groups on a collaborative Philadelphia LGBTQ history project (more details on this as the semester progresses).
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. In addition to those projects, you will be developing your own zines by the end of the course. We will have two workshop days during the semester where you will learn tips and tricks on how to make a zine in paper and digital formats. By the end of the semester you will produce a zine, of any style you want, that illustrates key lessons from the course (a list is on the course site).

Your zine will cite course materials and also use examples from LGBTQ media representation that you find on your own. To ensure that you have a handle on the key theoretical texts, you will submit and comment on Digital Essays that requires you and your classmates to engage with course material. Ideally you will be able to use those essays to inform your zine project. A list of what you must include in your zine is available on the course website.

Your final zine should be completed by the last day of class where we have an in-class Zine Fest so you can see everyone’s zines and trade copies of your zine with your classmates (bring a laptop/tablet if your zine is digital). Bring at least five copies of your zine with you to class, and be sure to keep one for yourself. You will need to collect at least four of your classmates’ zines at the zine fest. Then, by the April 28, 11pm, you will submit a 1500-2000 word essay to WordPress reflecting on how you designed the zine, why you made the choices you did, how you think it communicates your points, and connections between your zine and your classmates’ that you collected during our in class Zine Fest. These should be posted to the course blog with an image of your zine’s cover (you may include other images as you see fit).

Late Assignments: Due dates are in place to structure the course and to help all of us organize our time. There is also a time after which an assignment can no longer meet its pedagogical goals. For that reason, discussion questions and assignments due in class (see table to the right) cannot be accepted late. For other assignments, I am willing to grant you a negotiable, no penalty extension for any reason if you contact me by the due date/time. Note, however, that if you do not submit the assignment by the scheduled deadline I cannot guarantee you will get comments on your assignment (just a score/grade). If you do not contact me or fail to meet the extended deadline, you will receive a zero for the assignment (no exceptions).

Writing: Your ability to communicate effectively in written form comprises a large portion of your success in this class. All written assignments should be professional and well-organized, make a clear and compelling argument, contain a thesis statement, fully cite all sources, and use textual evidence and exposition. See the “How to write effectively” portion of the course site for advice on how to do this.

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<thead>
<tr>
<th>Assignment</th>
<th>Submit</th>
<th>Due</th>
<th>Grade%</th>
</tr>
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<tbody>
<tr>
<td>Course Engagement</td>
<td>In class</td>
<td>Every class</td>
<td>10%</td>
</tr>
<tr>
<td>Discussion Questions</td>
<td>Twitter</td>
<td>Each class day, Noon</td>
<td>10%</td>
</tr>
<tr>
<td>Intro Post, Accounts Set Up</td>
<td>Wordpress, Twitter</td>
<td>January 17, 11pm</td>
<td>2%</td>
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<tr>
<td>Timeline Assignment #1</td>
<td>In Class</td>
<td>March 15</td>
<td>2%</td>
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<tr>
<td>Timeline Assignment #2</td>
<td>Wordpress</td>
<td>April 17, 11pm</td>
<td>5%</td>
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<tr>
<td>Timeline Assignment #3</td>
<td>In Class</td>
<td>April 19</td>
<td>5%</td>
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<tr>
<td>Zine Metadata Assignment</td>
<td>In Class</td>
<td>January 28</td>
<td>3%</td>
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<tr>
<td>Zine Analysis</td>
<td>Wordpress</td>
<td>February 7, 11pm</td>
<td>5%</td>
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<tr>
<td>Digital Essay #1</td>
<td>Wordpress</td>
<td>See Schedule</td>
<td>10%</td>
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<tr>
<td>Digital Essay #2</td>
<td>Wordpress</td>
<td>See Schedule</td>
<td>15%</td>
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<tr>
<td>Blog Comments</td>
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<td>See Schedule</td>
<td>3%</td>
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<tr>
<td>Final Zine</td>
<td>In Class</td>
<td>April 21</td>
<td>20%</td>
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<tr>
<td>Final Paper</td>
<td>Wordpress</td>
<td>April 28, 11pm</td>
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<td><strong>Total</strong></td>
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Grading Rubric:
* A full explanation of the grading policy can be found in the Policies tab on the course website.
Course Policies

**Attendance:** Missing class happens, for a lot of reasons. If you are not in class, however, you cannot engage with the course. For these reasons you are allowed two absences before your grade is affected (no documentation necessary). Two late arrivals (more than 10 minutes after class starts) or early departures will count as 1 absence (and if you arrive late and depart earlier from a single class session you will be counted as absent for that session). Use your two “freebies” wisely.

If you are absent or late, it is your responsibility to catch up by asking a classmate for notes, reading the Twitter feed, and keeping up with readings. After that, feel free to ask me questions. If you email me asking: “did I miss anything important?” my reply will simply be “yes.” Reminder, you cannot make up in-class assignments.

**Inclusivity Policy:** There is an inclusivity policy on the course website. You will be asked to sign this at the start of the semester, committing yourself to promoting a safe and inclusive classroom for all students, guests, and instructors.

**Technology Policy:** On the first day of class we will decide as a group how to manage technology in the classroom. Regardless of whether laptops/tablets/etc. will be allowed, they should only ever be used as part of your engaged participation with the course.

**Email:** Check your Temple email daily. You can email me with questions anytime, but note I only respond to student emails M-F 10am-noon (see pg. 1). Include the course number in the subject line and sign your full name. Review the “how to email a professor” page on the course site.

**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. 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_no=03.70.02.

**Accommodations:** The need for 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. If you have any physical, cognitive, or economic need for accommodations, email me at the start of the semester. You might also contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex for additional assistance.

**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.

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

Additional details on all policies can also be found there.
COURSE SCHEDULE:
All readings/viewings must be COMPLETED by the dates listed below. All movies are on reserve at the Paley Library Media Reserves or streaming on Kanopy.

This schedule is subject to change; revisions will be announced on the course website and Twitter feed, in email, and in class when possible.

All readings are available on the course website. Additional reference readings are available there as well.

Week 1: Course Overview and Introduction

1.12

1.14

1.17: 11pm: First Assignment Due on WordPress

Week 2: Sexuality, representations, culture

1.19
Viewing: Tongues Untied, dir. Marlon Riggs, 1989 (on Kanopy)

1.21

1.23: Group 1 Digital Essay #1 due, 11pm, WordPress
1.25: Comments on Group 1’s essays due from other groups, 11pm

Week 3: Camp and the Zine Archives

1.26
Viewing: Hairspray, John Waters, 1988 (Paley reserves)

1.28 Meeting in Special Collections Research Center, basement of Paley
1.30: Group 2 Digital Essay #1 due, 11pm, WordPress
2.3: Comments on Group 2’s essays due from other groups, 11pm

Week 4: History Lessons

2.2
Viewing: Before Stonewall, Greta Schiller, 1985 (on Kanopy)

2.4 Special Guest: Bob Skiba from the William Way Center
Viewing: After Stonewall, John Scagliotti 1989 (on Kanopy)

2.7: Zine Analysis due, 11pm, WordPress

Week 5: The News, AIDS, and Queer Politics

2.9

2.11
Viewing: Chocolate Babies, Stephen Winter, 1997 (Paley reserves)
“Queers Read This,” June 1990,

2.13: Group 3 Digital Essay #1 due, 11pm, WordPress
2.15: Comments on Group 3’s essays due from other groups, 11pm

Week 6: Film, Archives and Queer History

2.16 Meeting in SCRC (Paley basement)

2.18
Viewing: Watermelon Woman, dir. Cheryl Dunye, 1997 (on Kanopy)

2.20: Group 4 Digital Essay #1 due, 11pm, WordPress
2.22: Comments on Group 4’s essays due from other groups, 11pm
Week 7: Audiences and Queer Readings

2.23

2.25
Viewing: Calamity Jane, director David Butler, 1953 (Paley reserves)

2.27: Group 5 Digital Essay #1 due, 11pm, WordPress
2.29: Comments on Group 5’s essays due from other groups, 11pm

Week 8: SPRING BREAK!!

Week 9: Video Gaymes

3.8 Meeting in Paley Lecture Hall

3.10 Meeting in Digital Scholarship Center

3.12: Group 1 Digital Essay #2 due, 11pm, WordPress
3.14: Comments on Group 1’s essays due from other groups, 11pm

Week 10: Digitalizing and Making Zines

3.15 Meeting in Paley 111B. Timeline Assignment #1 due in class

3.17
Viewing: By Hook or By Crook, Harriet Dodge and Silas Howard, 2001
*A note on gender by the directors of By Hook or By Crook.*

3.19: Group 2 Digital Essay #2 due, 11pm, WordPress
3.21: Comments on Group 2’s essays due from other groups, 11pm

Week 11: Television

3.22
Viewing: *Off the Straight and Narrow*, Katherine Sender, 1998 (on Kanopy)
3.24 Viewing: Further Off the Straight and Narrow, Katherine Sender, 1998 
(On Kanopy)
3.26 Group 3 Digital Essay #2 due, 11pm, WordPress
3.28 Comments on Group 3’s essays due from other groups, 11pm

Week 12: Comics and Digital Zines

Nowhere Girl by Justine Shaw (no relation)
3.31 Making Digital Zines: Guest Lecture: Laura Zaylea
Review digital zines linked on the course site
4.2: Group 4 Digital Essay #2 due, 11pm, WordPress
4.4: Comments on Group 4’s essays due from other groups, 11pm

Week 13: Marketing


4.9: Group 5 Digital Essay #2 due, 11pm, WordPress
4.11: Comments on Group 5’s essays due from other groups, 11pm

Week 14: Wrapping Up


4.18 Timeline Assignment #2 due on WordPress 11pm
4.19 Timeline Assignment #3 due in class
4.21 Zine Fest: five copies of zines (if hard copies) due in class
4.23 Bonus Digital Essay due 11pm, Wordpress
4.25 Bonus Comments on Bonus Essays due 11pm
4.28 Final papers due on WordPress 11pm