

# FI353-15 Queer Screens

**20/21**

**Department**

SCAPVC - Film & Television Studies

**Level**

Undergraduate Level 3

**Module leader**

Michele Aaron

**Credit value**

15

**Module duration**

10 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

The term queer has been doused in drama since its late Eighties' appearance in Anglo-American criticism and activism. This module reckons with its accomplishments, troubles and enduring potential for film and television studies.

### Module aims

This module asks what is queer about historical and contemporary screen cultures? What can queer theory and practice teach us about race, nation and geopolitics, as well as gender and sexuality, in relation to audiovisual texts? What can they tell us about viewing habits, platforms and pleasures of the past, present and future? This new module will move with and beyond questions of representation and reception, to consider the social, national, political and technological contexts of contemporary queer screen culture.

### Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

W1: New Queer Cinema

Queer World Cinema:

W2: France

W3: Japan

W4: Brazil

W5: Taiwan

Queering the screen:

W7: Queer Jews

W8: Transnational web series

W9: Streaming

W10: TV archive

## Learning outcomes

By the end of the module, students should be able to:

- To understand queer theory and practice as they relate to film and television's past, present and future
- To analyse the complex relationship between gender, sexuality, race and nation in historical and contemporary screen cultures
- To distinguish the queer potential and productivity of audiovisual texts' pleasures and platforms
- To articulate understandings in an original, critically engaged and persuasive manner
- To demonstrate an ability to offer nuanced and detailed analyses of film and television texts

## Indicative reading list

Aaron, Michele, (ed.), *New Queer Cinema: A Critical Reader*. (Edinburgh: Edinburgh University Press, 2004)

Berns, Fernando G. Pagnoni (2016) 'Water and Queer Intimacy' in Antonio M. da Silva & Mariana Cunha (eds) *Space and Subjectivity in Contemporary Brazilian Cinema* (London: Palgrave), pp. 185-200.

Boyarin, D., Itzkovitz, D., and Pellegrini, A., (eds.), *Queer Theory and the Jewish Question* (New York: Columbia University Press, 2003)

Brady, Anita, Burns, Kelly and Davies, Cristyn, *Mediating Sexual Citizenship: Neoliberal Subjectivities in Television Culture*, (London: Routledge, 2018)

Christian, Aymar Jean. *Open TV: Innovation Beyond Hollywood and the Rise of Web Television*. 59–155. New York: New York University Press, 2018

Da Silva, Simone C. (2019) 'A Delicate Balance: Queer Masculinities in Contemporary Brazilian Film' in Jane Campbell & Theresa Carilli (eds) *Locating Queerness in the Media: A New Look* (London: Lexington Books), pp. 161-177

Davis, Glyn and Needham, Gary, (eds.), *Queer TV: Theories, Histories, Politics* (London: Routledge, 2009)

Dyer, Richard and Pidduck, Julianne, *Now You See it: Studies in Lesbian and Gay Film* (London: Routledge, 2003)

Edelman, Lee, *No Future: Queer Theory and the Death Drive*, (London: Duke University Press, 2004).

Gever, Martha, Greyson, John and Parmar, Pratibha, (eds.), *Queer Looks* (New York: Routledge, 1993)

Griffin, F. Hollis. *Feeling Normal: Sexuality and Media Criticism in the Digital Age*. Bloomington: Indiana University Press, 2017

Grossman, A, (ed.) (2001) *Queer Asian Cinema* (New York: Routledge)

Halberstam, Judith. (2011). *The Queer Art of Failure*, Durham: Duke University Press, 2011.

Jenner, Mareike, *Netflix and Re-invention of Television* (Switzerland: Palgrave Macmillan, 2018)

E. Patrick Johnson, Mae G. Henderson, eds., *Black Queer Studies: A Critical Anthology*. (Durham: Duke University Press, 2005)

Joyrich, Lynn, 'Queer Television Studies: Currents, Flows, and (Main)streams', *Cinema Journal*. 53:2, (2014), pp. 133-139

Lim, Song Hwee (2014) *Tsai Ming-liang and a Cinema of Slowness* (Honolulu: University of Hawaii Press).

Mercer, Kobena, (1994). *Welcome to the Jungle: New Positions in Black Cultural Studies*. Routledge

Miller, Quinlan, *Camp TV: Trans Gender Queer Sitcom History* (Durham, NC: Duke University Press, 2019).

Murtagh, B. (2014). *Genders and Sexualities in Indonesian Cinema*. 1st ed. London: Routledge.

Rees-Roberts, Nick. (2008) *French Queer Cinema* (Edinburgh University Press)

Schoonover, Karl, and Rosalind Galt. *Queer Cinema in the World*. Durham: Duke University Press, 2016.

Subero, G. (2013). *HIV in World Cultures: Three Decades of Representations*. Farnham: Ashgate

Villarejo, Amy, *Ethereal Queer: Television, Historicity, Desire*, (United States of America: Duke University Press, 2014).

Villarejo, Amy. "Jewish, Queer-ish, Trans, and Completely Revolutionary: Jill Soloway's *Transparent* and the New Television." *Film Quarterly* 69.4 (Summer 2016)

White, Rosie, *Television Comedy and Femininity: Queering Gender* (London: I. B. Tauris, 2018)

## **Subject specific skills**

This module develops skills of audio-visual literacy, through close textual and contextual analysis in relation to audio-visual screen narratives. It may also develop understandings of historical, theoretical and conceptual frameworks relevant to screen arts and cultures.

## **Transferable skills**

- critical and analytical thinking
- independent research skills
- clarity and effectiveness of communication, oral and written
- accurate, concise and persuasive writing
- audio-visual literacy

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## **Study**

## **Study time**

<b>Type</b>	<b>Required</b>
Lectures	9 sessions of 1 hour (6%)
Seminars	9 sessions of 2 hours (12%)
Other activity	45 hours (30%)
Private study	48 hours (32%)
Assessment	30 hours (20%)
Total	150 hours

### **Private study description**

wider viewing and reading, and research in preparation for assessment

### **Other activity description**

In-class required screening of at least 1 Film/Tv text per week

Additional required viewing of 1 Film/TV text per week

### **Costs**

No further costs have been identified for this module.

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### **Assessment**

You must pass all assessment components to pass the module.

#### **Assessment group A**

	<b>Weighting</b>	<b>Study time</b>
Assessed Essay	100%	30 hours

Students will design their own essay title that responds to at least one of the module's themes and in consultation with the relevant module tutor. The essay will draw in detail upon critical material and close readings of audiovisual texts.

#### **Feedback on assessment**

All students will receive written summative feedback on their assessed essays

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### **Availability**

### **Courses**

This module is Optional for:

- Year 3 of UFIA-W620 Undergraduate Film Studies
- Year 4 of UFIA-W621 Undergraduate Film Studies (with Year Abroad)
- Year 4 of UFIA-QW26 Undergraduate Film and Literature (with Study Abroad)

This module is Option list A for:

- Year 3 of UFIA-QW25 Undergraduate Film and Literature