

# FILM 4002B/WGST 4812D/FILM 5506W/WGST 5902D: Transgender Cinema Winter 2020

Carleton University, School for the Study of Art and Cultures: Film Studies

Last Updated: December 9, 2020

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Class Meetings  
Thursdays 11:35-4:25 @ SP 417

Office hours: Make an appointment with <https://calendly.com/laura-horak>

Film Studies webpage: <https://carleton.ca/filmstudies/>  
Facebook group: <https://www.facebook.com/groups/cufilm/>  
Transgender Media Portal: <http://transgendermediaportal.org/>

## **Course Description**

This course explores the widely varied and inventive world of film and media created by trans, Two Spirit, nonbinary, intersex, and gender-nonconforming people in the United States and Canada. How have trans people used audiovisual media to create new forms of community, identity, and desire? How have Black trans and Indigenous Two-Spirit people used film to expose and craft ways to collectively survive colonialism, racial capitalism, and the prison industrial complex? What challenges or paradoxes do audiovisual media pose to trans struggles for self-determination and liberation? How has “trans” changed over time and in different places? What is trans cinema? This class will analyze a variety of trans-made feature films, shorts, television shows, YouTube videos, and web series that span modes and genres, including drama, sci-fi, comedy, documentary, experimental, and pornography. We will also compare trans-made media to mainstream representations of trans people. Although the course's primary focus is on audiovisual media made in the United States and Canada, we will also examine films from Europe, Asia, and Africa. Students will have the opportunity to conduct close analyses of trans-made audiovisual media informed by the latest scholarship in the burgeoning field of Transgender Studies.

## **Learning Outcomes**

By the end of this term, students will be able to:

- Give a nuanced account of gender and sexuality that takes into account historically- and geographically-specific meanings and a wide array of gender expressions and identities.
- Notice the narrative and formal elements of an audiovisual text (e.g. mise-en-scene, editing, cinematography, and sound) and use these elements to sustain an argument about a media text in conversation with existing scholarship.

- Describe the recent history of trans filmmaking in the United States, Canada, and Europe.
- Bring the latest scholarship in Transgender Studies into conversation with trans-made films and videos.

## COURSE SCHEDULE

### Week 1. What is Trans? What is Trans Cinema?

Th 1/9      *A Thousand Cuts* (Canada, B.G-Osborne, 2018, 10 min.)  
 [https://vimeo.com/287727233]  
*Spot* (Jamie DiNicola, 2017, 9 min.) [https://vimeo.com/225046150]  
*Genderbusters* (USA, Sam Berliner, 2010, 6 min.) [to order]  
*Sense8*, S1 E2, “I Am Also a We” (US, 2015, 54 min.) [LH]

Read:

- Hale, Jacob. “Suggested Rules for Non-Transsexuals Writing about Transsexuals, Transsexuality, Transsexualism, or Trans.” Sandy Stone, November 18, 2009.  
<https://sandystone.com/hale.rules.html>. (3pp)
- Serano, Julia. “Challenging Gender Entitlement.” In *Excluded: Making Feminist and Queer Movements More Inclusive*, 239–56. Berkeley, CA: Seal Press, 2013. (17pp)
- Serano, Julia. “Dismantling Cissexual Privilege.” In *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, 161–93. Berkeley: Seal Press, 2007. (32pp)
- Kaur, Harmmeet. “Why It Matters What Pronouns You Use to Refer to People and What to Do If You Slip Up.” CNN, October 16, 2019.  
<https://www.cnn.com/2019/10/16/us/preferred-gender-pronouns-explainer-trnd/index.html>. (5pp)
- Leung, Helen Hok-Sze. “Film.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 2014): 86–88. (2pp)
- Total: 59pp.

Recommended:

- Stryker, Susan. “Terms and Concepts.” In *Transgender History: The Roots of Today’s Revolution*, 2nd ed, 10-40. Berkeley: Seal Press, 2017.
- Williams, Jonathan Rachel. “What (and Where) Is Trans Cinema?” In *Trans Cinema, Trans Viewers*, 45–68. Melbourne, Australia: University of Melbourne, Faculty of Arts, School of Culture and Communication, 2011. (23pp)
- Stryker, Susan. “(De)Subjugated Knowledges: An Introduction to Transgender Studies.” In *The Transgender Studies Reader*, edited by Susan Stryker and Stephen Whittle, 1–18. New York: Routledge, 2006.

- Stryker, Susan, and Aren Z. Aizura. "Introduction: Transgender Studies 2.0." In *The Transgender Studies Reader 2*, edited by Susan Stryker and Aren Z Aizura, 1–12. New York and London: Routledge, 2013.
- Halberstam, Jack. "The Transgender Look." In *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*, 76–96. New York: New York University Press, 2005.
- Leung, Helen Hok-Sze. "Trans on Screen." In *Transgender China*, edited by Howard Chiang, 183–98. Palgrave Macmillan US, 2012.
- Keegan, C  el M., Laura Horak, and Eliza Steinbock. "Cinematic/Trans\*/Bodies Now (and Then, and to Come)." *Somatechnics* 8, no. 1 (March 1, 2018): 1–13.
- Steinbock, Eliza. "Introduction. Disjunction and Conjunction: Thinking Trans through the Cinematic." In *Shimmering Images: Trans Cinema, Embodiment and the Aesthetics of Change*, 1–25. Durham & London: Duke University Press, 2019. [not available yet]
- Keegan, C  el M. "Getting Disciplined: What’s Trans\* About Queer Studies Now?" *Journal of Homosexuality* 0, no. 0 (October 22, 2018): 1–14.
- Vidal-Ortiz, Salvador. "Whiteness." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 264–66.

## **Week 2. Trans Representation in Mainstream Cinema**

Th 1/16 @janabringlove (Sweden, Jana Bringl  v Ekspong, 2018, 5 min.)  
 [https://www.youtube.com/watch?v=95Syw9M3gOQ]  
*Dressed to Kill* (US, Brian De Palma, 1980, 104 min.) [DVD-02401,  
 Bluray requested]  
**Guest Lecture by Carleton SSHRC Postdoctoral Fellow Dan Vena**

### **Due Th 1/176, before class:**

- Gender reflection essay, upload to cuLearn.

### **Read:**

- Namaste, Viviane. "Beyond Image Content: Examining Transsexuals’ Access to the Media." In *Sex Change, Social Change: Reflections on Identity, Institutions, and Imperialism*, 41–59. Toronto: Women’s Press, 2005. (19pp)
- Serano, Julia. "Trans Woman Manifesto." In *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, 11–20. Emeryville, CA: Seal Press, 2007. (9pp)
- Serano, Julia. "Skirt Chasers: Why the Media Depicts the Trans Revolution in Lipstick and Heels." In *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, 35–52. Berkeley: Seal Press, 2007. (17pp)
- Feder, Sam, and Alexandra Juhasz. "Does Visibility Equal Progress? A Conversation on Trans Activist Media." *Jump Cut: A Review of Contemporary Media* 57 (Fall 2016). <http://www.ejumpcut.org/currentissue/-Feder-JuhaszTransActivism/index.html>. (9pp)

- Keegan, Cael M. “In Praise of the Bad Transgender Object: Rocky Horror.” *Flow: A Critical Forum on Media and Culture* 26, no. 3 (November 28, 2019). <https://www.flowjournal.org/2019/11/in-praise-of-the-bad/>. (6pp)
- Total: 60pp.

Recommended:

- *Boys Don't Cry* (US, Kimberly Pierce, 1999, 118 min.) [DVD-00596]
- *The Danish Girl* (US, Tom Hooper, 2015, 119 min.) [Netflix]
- *Girl* (Netherlands/Belgium, Lukas Dhont, 109 min.) [Netflix]
- *Transparent* (US, Jill Soloway, 2014-2018) [Amazon Prime]
- *Orange is the New Black* (US, Jenji Kohan, 2013-) [Netflix]
- Koch-Rein, Anson. “Monster.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 134–35. <https://doi.org/10.1215/23289252-2399821>.
- Richards, Jen. “Matt Bomer Playing A Trans Woman Is More Than Problematic—It’s Dangerous.” *NewNowNext*, June 16, 2017. <http://www.newnownext.com/matt-bomer-anything-transgender/06/2017/>.
- Keegan, Cael M. “History, Disrupted: The Aesthetic Gentrification of Queer and Trans Cinema.” *Social Alternatives* 35, no. 3 (2016): 50–56.
- Bettcher, Talia Mae. “Evil Deceivers and Make-Believers: On Transphobic Violence and the Politics of Illusion.” *Hypatia* 22, no. 3 (August 1, 2007): 43–65.
- Halberstam, Jack. “Trans\* Representations.” In *Trans\*: A Quick and Quirky Account of Gender Variability*, 84–106. Oakland, CA: University of California Press, 2018.
- Copier, Laura, and Eliza Steinbock. “On Not Really Being There: Trans\* Presence/Absence in *Dallas Buyers Club*.” *Feminist Media Studies* 18, no. 5 (September 3, 2018): 923–41.
- Baril, Alexandre. “Confessing Society, Confessing Cis-Tem: Rethinking Consent through Intimate Images of Trans\* People in the Media.” *Frontiers: A Journal of Women Studies* 39, no. 2 (June 30, 2018): 1–25.
- Minkowitz, Donna. “How I Broke, and Botched, the Brandon Teena Story.” June 20, 2018. <https://www.villagevoice.com/2018/06/20/how-i-broke-and-botched-the-brandon-teena-story/>.
- Whitney, Oliver. “Belgium’s Foreign-Language Oscar Submission, ‘Girl,’ Is a Danger to the Transgender Community.” *The Hollywood Reporter*, December 4, 2018. <https://www.hollywoodreporter.com/news/belgiums-oscar-submission-girl-is-a-danger-transgender-community-1166505>.

**Week 3. Family \* Kinship \* Community**

- Th 1/23      *Limina* (Canada, Luna Ferguson and Florian Halbedl, 2017, 14 min.) [LH]  
*Transforming FAMILY* (Canada, Rémy Huberdeau, 2013, 11 min.)  
[\[https://vimeo.com/44406099\]](https://vimeo.com/44406099)  
*Reviving the Roost* (Canada, Vivek Shraya, 2019, 6 min.)  
[\[https://www.nfb.ca/film/reviving-the-roost/\]](https://www.nfb.ca/film/reviving-the-roost/)  
*Pose*, S2 E3 “Butterfly/Cocoon” (US, Janet Mock, 2019, 43 min.) [LH]

*Wildness* (US, Wu Tsang, 2012, 74 min.) [BLU-00279]

Read:

- Thom, Kai Cheng. "Pursuing Happiness As A Trans Woman Of Color." BuzzFeed, October 10, 2015. <https://www.buzzfeed.com/kaichengthom/finding-happiness-as-a-trans-woman-of-color>. (6pp)
- Walcott, Rinaldo. "Still Here: Gender, Ballroom, and HIV/AIDS." *TSQ: Transgender Studies Quarterly* 3, no. 1–2 (May 1, 2016): 321–25. (4pp)
- Horak, Laura. "Tracing the History of Trans and Gender Variant Filmmakers." *Spectator: The University of Southern California Journal of Film & Television* 37, no. 2 (Fall 2017): 9–20. (11pp)
- Roskam, Jules. "Making Trans Cinema: A Roundtable Discussion with Felix Endara, Reina Gossett, Chase Joynt, Jess Mac, and Madsen Minax." *Somatechnics* 8, no. 1 (March 1, 2018): 14–26. (12pp)
- Meadow, Tey. "Child." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 57–59. (3pp)
- Green, Kai M., and Treva Ellison. "Tranifest." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 222–25. (4pp)
- Nyong'o, Tavia. "Wildness: A Fabulation." S&F Online, 2013. <http://sfonline.barnard.edu/activism-and-the-academy/wildness-a-fabulation/>. (3pp)
- Total: 43pp.

Recommended:

- *Adam* (US, Rhys Ernst, 2019, 95 min.)
- *A Kid Like Jake* (US, Silas Howard, 2018, 92 min.) [Netflix]
- *The Salt Mines* (US, Carlos Aparicio and Susana Aikin, 1990, 45 min.) [Kanopy]
- *Paris is Burning* (US, Jennie Livingston, 1990, 71 min.) [DVD-00570/Netflix]
- *Gendernauts: A Journey Through Shifting Identities* (US, Monika Treut, 1999, 85 min.) [Kanopy]
- *Venus Boyz* (US, Gabriel Baur, 2002, 103 min.) [Kanopy]
- *transparent* (US, Jules Roskam, 2006, 61 min.) [Kanopy/DVD-02711]
- *The Aggressives* (US, Daniel Peddle, 2012, 74 min.) [requested]
- *This Is Me* series (US, Rhys Ernst, 2015) [<http://rhysernst.com/portfolio/this-is-me/>]
- *Transgender Children Talk About Being Raised By Their Families* (them, 2017, 8 min.) [<https://www.youtube.com/watch?v=ZLNdExzuKwc>]
- Castañeda, Claudia. "Childhood." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 59–61.
- Owen, Gabrielle. "Adolescence." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 22–24.
- cárdenas, micha. "Pregnancy: Reproductive Futures in Trans of Color Feminism." *TSQ: Transgender Studies Quarterly* 3, no. 1–2 (May 1, 2016): 48–57.

- Tourmaline, Eric A. Stanley, and Johanna Burton. “Known Unknowns: An Introduction to Trap Door.” In *Trap Door: Trans Cultural Production and the Politics of Visibility*, edited by Reina Gossett, Eric A. Stanley, and Johanna Burton, xv–xxvi. Cambridge, MA: The MIT Press, 2017. (11pp)
- Muñoz, José Esteban. “Introduction: Feeling Utopia.” In *Cruising Utopia: The Then and There of Queer Futurity*, 1–18. New York: New York University Press, 2009.
- Spade, Dean. “Wildness.” *Make/Shift* 9 (Spring-Summer 2011): 28–29. (2pp)
- Laura Horak. “Visibility and Vulnerability: Translatina World-Making in the *Salt Mines* and *Wildness*.” In *The Power of Vulnerability: Mobilising Affect in Feminist, Queer and Anti-Racist Media Cultures*, edited by Anu Koivunen, Katariina Kyrölä, and Ingrid Ryberg, eds 95–115. Manchester: Manchester University Press, 2018.  
<https://www.manchesteropenhive.com/view/9781526133113/9781526133113.0012.xml>.
- Horak, Laura. “Representing Ourselves into Existence: The Cultural, Political, and Aesthetic Work of Transgender Film Festivals in 1990s.” In *The Oxford Handbook to Queer Cinema*, edited by Amy Villarejo and Ronald Gregg. Oxford: Oxford University Press, Forthcoming.
- Singer, T. Benjamin. “Umbrella.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 259–61. (3pp)

**Week 4. Bodies \* Voices \* Somatechnics**

- Th 1/30 Selection of YouTube videos  
*Boi Oh Boi* (Canada, Thirza Cuthand, 2012, 9 min. 32 sec.)  
[\[https://vimeo.com/54810927\]](https://vimeo.com/54810927)  
*Contralto* (US, Sarah Hennies, 2018, 50 min.) [DVD-03452]  
*She’s a Boy I Knew* (Canada, Gwen Haworth, 2007, 70 min.) [to order]

**Due Th 1/30, before class:**

- Polished close analysis essay draft (upload to cuLearn and bring 3 hard copies to class for in-class writing workshop)

**Read:**

- Kapitan, Alex. “The Radical Copyeditor’s Style Guide for Writing About Transgender People.” *Radical Copyeditor* (blog), July 13, 2018.  
<https://radicalcopyeditor.com/2017/08/31/transgender-style-guide/>. (11pp)
- Serano, Julia. “Before and After: Class and Body Transformations.” In *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, 53–64. Berkeley: Seal Press, 2007. (11pp)
- Sullivan, Nikki. “Somatechnics.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 187–90. (3pp)
- Carter, Julian. “Transition.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 235–37. (3pp)
- Cotten, Trystan T. “Surgery.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 205–7. (3pp)

- Stryker, Susan. "My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage." *GLQ: A Journal of Lesbian and Gay Studies* 1, no. 3 (June 1, 1994): 237–54. (17pp)
- Total: 48pp.

Recommended:

- *Boy I Am* (US, Julie Hollar and Sam Feder, 2006, 69 min.) [Kanopy]
- *Riot Acts: Flaunting Gender Deviance in Music Performance* (US, Madsen Minax, 2009, 73 min.) [Kanopy]
- Horak, Laura. "Trans on YouTube: Intimacy, Visibility, Temporality." *TSQ: Transgender Studies Quarterly* 1, no. 4 (November 1, 2014): 572–85.
- Benaway, Gwen. "A Body Like a Home." *Hazlitt*, May 30, 2018. <https://hazlitt.net/longreads/body-home>.
- Engdahl, Ulrica. "Wrong Body." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 267–69. (3pp)
- Stone, Sandy. "The Empire Strikes Back: A Posttranssexual Manifesto." *Camera Obscura: Feminism, Culture, and Media Studies* 10, no. 2 (May 1, 1992): 150–76.
- Hayward, Eva. "More Lessons from a Starfish: Prefixial Flesh and Transspiciated Selves." *WSQ: Women's Studies Quarterly* 36, no. 3 (December 14, 2008): 64–85.
- Preciado, Paul. "The Pharmaco-Pornographic Regime: Sex, Gender, and Subjectivity in the Age of Punk Capitalism." In *The Transgender Studies Reader 2*, edited by Susan Stryker and Aren Z. Aizura, 266–77. New York and London: Routledge, 2013.
- Spade, Dean. "Mutilating Gender." In *The Transgender Studies Reader 2*, edited by Susan Stryker and Aren Z Aizura, 315–32. New York and London: Routledge, 2013.
- Sullivan, Nikki. "Transmogrification: (Un)Becoming Other(s)." In *The Transgender Studies Reader 2*, edited by Susan Stryker and Aren Z Aizura, 552–64. New York and London: Routledge, 2013.
- Farnel, Megan. "Kickstarting Trans\*: The Crowdfunding of Gender/Sexual Reassignment Surgeries." *New Media & Society* 17, no. 2 (February 1, 2015): 215–30.
- Udy, Dan. "'Am I Gonna Become Famous When I Get My Boobs Done?': Surgery and Celebrity in Gigi Gorgeous: This Is Everything." *TSQ: Transgender Studies Quarterly* 5, no. 2 (May 1, 2018): 275–80.
- Raun, Tobias. "Archiving the Wonders of Testosterone via YouTube." *TSQ: Transgender Studies Quarterly* 2, no. 4 (November 1, 2015): 701–9.
- Miller, Jordan F. "YouTube as a Site of Counternarratives to Transnormativity." *Journal of Homosexuality* (June 12, 2018): 1–23.
- Latham, J.R. "Axiomatic: Constituting 'Transsexuality' and Trans Sexualities in Medicine." *Sexualities*, January 30, 2018, 1–18.
- Malatino, Hil. "Future Fatigue: Trans Intimacies and Trans Presents (or How to Survive the Interregnum)." *TSQ: Transgender Studies Quarterly* 6, no. 4 (November 1, 2019): 635–58.

## **Week 5. Love \* Sex \* Eroticism**

- Th 2/6
- If Trans Women Flirted Like Cis Men* (US, Rain Valdez, 2016, 1 min.) [https://www.youtube.com/watch?v=Ag8vU81UHFA]
  - Dating Sucks: A Genderqueer Misadventure* (US, Sam Berliner, 2013, 13 min.) [to order]
  - I Still Believe* (Canada, Raven Davis, 2015, 2 min 24 sec) [https://www.youtube.com/watch?v=KSvp4SoebgI]
  - Just Dandy* (Canada, Thirza Cuthand, 2013, 7 min. 38 sec) [BLU-00349]
  - The Misadventures of Pussy Boy: First Love* (Canada, Alec Butler, 2002, 4 min 32 sec) [https://www.youtube.com/watch?v=y2IDRPPjkHA]
  - Tremblement de chair: Extended Version* (Canada, Mirha-Soleil Ross and Mark Karbusicky, 2001, 7 min 30 sec) [DVD-03193]
  - Something Must Break* (Sweden, Ester Martin Bergsmark, 2014, 85 min.) [DVD-03012]

### Read:

- Thom, Kai Cheng. "With Love, From the End of the World." In *I Hope We Choose Love: A Trans Girl's Notes from the End of the World*, 9–11. Vancouver, BC: Arsenal Pulp Press, 2019. (3pp)
- Davidmann, Sara. "Imag(in)ing Trans Partnerships: Collaborative Photography and Intimacy." *Journal of Homosexuality* 61, no. 5 (May 4, 2014): 636–53. (17pp)
- Steinbock, Eliza. "Pornography." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 156–58. (3pp)
- Steinbock, Eliza. "Look! But Also, Touch!: Theorizing Images of Trans Eroticism Beyond a Politics of Visual Essentialism." In *Porno-Graphics & Porno-Tactics: Desire, Affect, and Representation in Pornography*, edited by Eirini Avramopoulou and Irene Peano, 59–75. Punctum Books, 2016. (16pp)
- Total: 39pp.

### Recommended:

- *Ryans* (US, Rain Valdez, 2016, 14 min.) [https://www.youtube.com/watch?v=TV5x5\_4d2XU]
- *Her Story* [http://www.herstoryshow.com/]
- *The T* [https://www.thetwebseries.com/]
- *Linda/Les and Annie: The First Female-to-Male Transsexual Love Story* (US, Annie Sprinkle, Albert Jaccoma, and John Armstrong, 1989, 31 min.)
- *Pansexual Public Porn* (US, Del Lagrace Volcano, 1998)
- *Alley of the Tranny Boys* (US, Christopher Lee, 1998)
- *Dandy Dust* (UK/Austria, A. H. Scheirl, 1998, 94 min.) [LH]
- *G-SPROUT!* (Canada, Mirha-Soleil Ross and Mark Karbusicky, 2000, 12 min.)
- *Trans Entities: The Nasty Love of Papi and Wil* (US, Morty Diamond, 2007)
- *Falling in Love...with Chris and Greg* series (US, 2008-2013) [http://www.chrisevargas.com/falling-in-love-with-chris-and-greg]
- *Boy Meets Girl* (US, Eric Schaeffer, 2014, 100 min.) [Kanopy]
- *Two 4 One* (Canada, Mo Bradley, 2014, 77 min.) [Kanopy]



- *Mr. Angel: A Transgender Activist and Porn Pioneer* (US, Dan Hunt, 2013, 71 min.) [Kanopy]
- Latham, J.R. "Axiomatic: Constituting 'Transsexuality' and Trans Sexualities in Medicine." *Sexualities*, January 30, 2018, 1–18.
- Hale, C. Jacob. "Leatherdyke Boys and Their Daddies: How to Have Sex without Women or Men." *Social Text*, no. 52/53 (1997): 223–36.
- Davy, Zowie, and Eliza Steinbock. "'Sexing Up' Bodily Aesthetics: Notes towards Theorizing Trans Sexuality." In *Sexualities: Past Reflections, Future Directions*, edited by Sally Hines and Yvette Taylor, 266–85. *Genders and Sexualities in the Social Sciences*. London: Palgrave Macmillan UK, 2012.
- Billard, Thomas J. "(No) Shame in the Game: The Influence of Pornography Viewing on Attitudes Toward Transgender People." *Communication Research Reports*, November 21, 2018, 1–12.
- Steinbock, Eliza. "Shimmering Sex: Docu-Porn's Trans-Sexualities, Confession Culture, and Suturing Practices." In *Shimmering Images: Trans Cinema, Embodiment and the Aesthetics of Change*, 61–106. Durham & London: Duke University Press, 2019. (45pp) [cuLearn]
- Pfeffer, Carla A. "Making Space for Trans Sexualities." *Journal of Homosexuality* 61, no. 5 (May 4, 2014): 597–604.
- Schilt, Kristen, and Elroi Windsor. "The Sexual Habitus of Transgender Men: Negotiating Sexuality Through Gender." *Journal of Homosexuality* 61, no. 5 (May 4, 2014): 732–48.

**Week 6. Trans as Popular Aesthetic: The Wachowskis**

Th 2/13 *The Matrix* (US, Lana and Lilly Wachowski, 1999, 136 min.) [BLU-00326]

**Due Th 2/13, midnight:**

- Final draft of close analysis essay (upload to cuLearn, anonymous grading)

**Read:**

- Keegan, Cael M. "Sensing Transgender," "Trans Opt: Received," *Ecstatic Passages: The Matrix*," "Epilogue—Event Horizon: Sense8." *Lana and Lilly Wachowski: Sensing Transgender*, 1–7, 23–47, 106–118. Champaign, IL: University of Illinois Press, 2018. (45pp)
- Keegan, Cael M. "Revisitation: A Trans Phenomenology of the Media Image." *MedieKultur: Journal of Media and Communication Research* 32, no. 61 (December 15, 2016): 26–41. (15pp)
- Total: 60pp.

**Recommended:**

- Keegan, Cael M. "Interview with Lana Wachowski." *Lana and Lilly Wachowski: Sensing Transgender*, 131-152. Champaign, IL: University of Illinois Press, 2018.
- Bailey, Moya, micha cárdenas, Laura Horak, Lokeilani Kaimana, Cael M. Keegan, Geneveive Newman, Roxanne Samer, and Raffi Sarkissian. "Sense8

Roundtable.” *Spectator: The University of Southern California Journal of Film & Television* 37, no. 2 (Fall 2017): 74–88.

\*\*\* WINTER BREAK \*\*\*

**Week 7. Black Trans Lives \* Incarceration \* Sex Work**

Th 2/27 *Prowling By Night* (Canada, Gwendolyn and company, 1990, 12 min.) [LH]  
*Honor Black Trans Womxn!* (US, Seyi Abebanjo, 2019, 6 min.) [https://vimeo.com/user2791465]  
*Survived + Punished: Ky Peterson* (US, Dean Spade and Hope Decto, 2017, 2 min 15 sec) [https://www.youtube.com/watch?v=E4rb7QLvSsw]  
*Major!* (US, Annalise Ophelian, 2015, 95 min.) [MacOdrum D6348]  
Indigenous Learning Bundle, Part 1 [cuLearn]

Read:

- Ware, Syrus Marcus, Monica Forrester, and Chanelle Gallant. “Organizing on the Corner: Trans Women of Colour and Sex Worker Activism in Toronto in the 1980s and 1990s.” In *Marvellous Grounds: Queer of Colour Formations in Toronto*, edited by Syrus Marcus Ware, Ghaida Moussa, and Jinthana Haritaworn, 23–33. Toronto: Between the Lines, 2018. (10pp)
- Vitulli, Elias Walker. “Prison-Industrial Complex in the United States.” *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 162–64. (3pp)
- Spade, Dean. “Their Laws Will Never Make Us Safer: An Introduction.” In *Against Equality: Queer Revolution Not Mere Inclusion*, edited by Ryan Conrad, 165–75. Oakland, CA: AK Press, 2014. (10pp)
- Snorton, C. Riley, and Jin Haritaworn. “Trans Necropolitics: A Transnational Reflection on Violence, Death and the Trans of Color Afterlife.” In *Transgender Studies Reader 2*, edited by Susan Stryker and Aren Z. Aizura, 66–76. New York: Routledge, 2013. (10pp)
- Total: 33pp

Recommended:

- *Homotopia* (US, Eric Stanley and Chris Vargas, 2006, 2006, 26 min.)
- *Criminal Queers* (US, Eric Stanley and Chris Vargas, 2015, 63 min.)
- *Strong Island* (US, Yance Ford, 2017, 107 min.) [Netflix]
- *Tangerine* (US, Sean Baker, 2015, 88 min.) [Netflix]
- Stanley, Eric A., Dean Spade, and Queer (In)Justice. “Queering Prison Abolition, Now?” *American Quarterly* 64, no. 1 (March 2012): 115–27.
- Spade, Dean. “Administrating Gender.” In *Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law*, 2nd ed., 73–93. Durham: Duke University Press, 2015.
- Lambie, S. “Transforming Carceral Logics: 10 Reasons to Dismantle the Prison Industrial Complex Using a Queer/Trans Analysis.” In *Captive Genders: Trans Embodiment and the Prison Industrial Complex*, edited by Eric A Stanley and Nat Smith, 235–65. Oakland, CA: AK Press, 2016.

- Lambie, S. “Making It Happen, Mama: A Conversation with Miss Major.” In *Captive Genders: Trans Embodiment and the Prison Industrial Complex*, edited by Eric A Stanley and Nat Smith, 267–80. Oakland, CA: AK Press, 2016.
- Sudbury, Julia. “Maroon Abolitionists: Black Gender-Oppressed Activists in the Anti-Prison Movement in the US and Canada.” In *Captive Genders: Trans Embodiment and the Prison Industrial Complex*, edited by Eric A. Stanley and Nat Smith, 293–232. Oakland, CA: AK Press, 2016.
- Snorton, C. Riley. “DeVine’s Cut: Public Memory and the Politics of Martyrdom.” In *Black on Both Sides: A Racial History of Trans Identity*. Minneapolis: University of Minnesota Press, 2017.
- Rev, Nihils, and Fiona Maeve Geist. “Staging the Trans Sex Worker.” *TSQ: Transgender Studies Quarterly* 4, no. 1 (February 1, 2017): 112–27.
- Griffin-Gracy, Miss Major, Cece McDonald, and Toshio Meronek. “Cautious Living: Black Trans Women and the Politics of Documentation.” In *Trap Door: Trans Cultural Production and the Politics of Visibility*, edited by Reina Gossett, Eric A. Stanley, and Johanna Burton, 22–38. Cambridge, MA: The MIT Press, 2017.

**Week 8. Colonialism \* Violence \* Two Spirit Resilience**

- Th 3/5 Indigenous Learning Bundle, Part 2 [cuLearn]  
 Woman Dress (Canada, Thirza Cuthand, 2016, 6 min.)  
[\[https://www.nfb.ca/film/woman-dress/\]](https://www.nfb.ca/film/woman-dress/)  
 2 Spirit Introductory Special \$19.99 (Canada, Thirza Cuthand, 2015, 5 min.) [BLU-00348]  
 Niish Manidoowag / Two Spirited Beings (Canada, Debbie Mishibinijima, 2017, 6 min) [<https://www-nfb-ca.proxy.library.carleton.ca/film/niish-manidoowag-two-spirited-beings/>]  
 Where We Were Not; Feeling Reserved, Alexis' Story (Canada, Alexis Young and Jess MacCormack, 2011, 6 min.)  
[\[https://www.youtube.com/watch?v=WYtDXpn49SU\]](https://www.youtube.com/watch?v=WYtDXpn49SU)  
 It's Not Your Fault (Canada, Raven Davis, 2015, 4 min.)  
[\[https://www.youtube.com/watch?v=yXOHTNFWujQ\]](https://www.youtube.com/watch?v=yXOHTNFWujQ)  
 Drunktown's Finest (US, Sydney Freeland, 2014, 95 min.) [DVD-03013]

Read:

- Vowel, Chelsea. “Just Don’t Call Us Late For Supper: Names for Indigenous Peoples.” In *Indigenous Writes: A Guide to First Nations, Métis, and Inuit Issues in Canada*, 7–13. Winnipeg, Manitoba: HighWater Press, 2016. (6pp)
- Vowel, Chelsea. “All My Queer Relations: Language, Culture, and Two-Spirit Identity.” In *Indigenous Writes: A Guide to First Nations, Métis, and Inuit Issues in Canada*, 106–14. Winnipeg, Manitoba: HighWater Press, 2016. (8pp)
- Driskill, Qwo-Li. “Asegi Stories: Memories Between the Basket Walls” and “Doubleweaving Two-Spirit Critiques: Building Alliances Between Native and Queer Studies.” *Asegi Stories: Cherokee Queer and Two-Spirit Memory*, 3-28. Tucson: The University of Arizona Press, 2016. (25pp)

- Pyle, Kai. "Naming and Claiming: Recovering Ojibwe and Plains Cree Two-Spirit Language." *TSQ: Transgender Studies Quarterly* 5, no. 4 (November 1, 2018): 574–88. (14pp)
- Total: 53pp.

Recommended:

- *I Am* (USA, Carrie House, 1997, 24 min.) [<https://vimeo.com/86858139>]
- *Two Embrace* (USA, Carrie House, 2009, 5 min.) [<https://vimeo.com/60814579>]
- *Two Spirits* (USA, Lydia Nibley, 2010, 51 min.) [<https://vimeo.com/ondemand/twospirits/268014106>]
- *Two Spirit: Injunuity* (USA, 2013, 4 min 19 sec) [<https://www.youtube.com/watch?v=iDyaknNmg28>]
- *Kumu Hina* (USA, Dean Hamer and Joe Wilson, 2014, 75 min.) [Kanopy]
- *Libertad* (USA, Brenda Avila, 2016, 9 min. 16 sec.) [<https://vimeo.com/ondemand/70692/161881789>]
- *Leitis in Waiting* (USA, Dean Hamer and Joe Wilson, 2018, 72 min.)
- "Part One. The Relationship in Historical Perspective. Stage One: Separate Worlds." In *Report of the Royal Commission on Aboriginal Peoples*, Volume 1: Looking Forward, Looking Back: 47–87, 1996. <http://caid.ca/DRepRoyCommAborigPple.html>.
- Towle, Evan B., and Lynn Marie Morgan. "Romancing the Transgender Native: Rethinking the Use of the 'Third Gender' Concept." *GLQ: A Journal of Lesbian and Gay Studies* 8, no. 4 (September 1, 2002): 469–97.
- Estrada, Gabriel. "Two Spirits, Nádleeh, and LGBTQ2 Navajo Gaze." *American Indian Culture and Research Journal* 35, no. 4 (January 1, 2011): 167–90.
- Tuck, Eve, and K. Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1–40.
- Boellstorff, Tom, Mauro Cabral, Micha Cárdenas, Trystan Cotten, Eric A. Stanley, Kalaniopua Young, and Aren Z. Aizura. "Decolonizing Transgender: A Roundtable Discussion." *TSQ: Transgender Studies Quarterly* 1, no. 3 (August 1, 2014): 419–39.
- Wesley, Saylesh. "Twin-Spirited Woman: Sts'iyóye Smestíyexw Slhá:Li." *TSQ: Transgender Studies Quarterly* 1, no. 3 (August 1, 2014): 338–51.
- Estrada, Gabriel. "Two-Spirit Mexica Youth and Transgender Mixtec/Muxe Media: *La Mission* (2009), *Two Spirit: Injunuity* (2013), and *Libertad* (2015)." *Journal of Religion & Film* 21, no. 1 (April 1, 2017).
- Benaway, Gwen. "Decolonial Love: These Indigenous Artists Are Taking Back the Self-Love That Colonialism Stole." *CBC*, July 4, 2017. <https://www.cbc.ca/arts/decolonial-love-these-indigenous-artists-are-taking-back-the-self-love-that-colonialism-stole-1.4189785>.
- Chan, Jody. "Crippling Resistance, Claiming Ourselves: Three Interviews with Sick/Disabled QTBIPOC Artists--Thirza Cuthand." Disability Justice Network of Ontario, December 4, 2019. <https://www.djno.ca/post/cripping-resistance-claiming-ourselves-three-interviews-with-sick-disabled-qtbi poc-artists>.

**Week 9. History \* Memory \* Change over Time**

- Th 3/12 *Behind Every Good Man* (US, Nikolai Ursin, c1967, 9 min.)  
[<https://archive.org/details/UCLABehindEveryGoodMan>]  
*Queens at Heart* (c1967, 22 min.), rediscovered by Jenni Olson [Kanopy]  
*We've Been Around: Lucy* (Rhys Ernst, 2016, 6 min.)  
<https://vimeo.com/167696365>  
*We've Been Around: Lou Sullivan* (Rhys Ernst, 2016, 4 min.)  
<https://vimeo.com/167696363>  
*Happy Birthday, Marsha!* (US, Tourmaline and Sasha Wortzel, 2018, 15 min.) [DVD-03451]  
*Framing Agnes* (Canada, Chase Joynt, 2018, 20 min.) [LH]  
*Screaming Queens* (US, Susan Stryker and Victor Silverman, 2005, 57 min.) [DVD-02764]

**Due Th 3/12, midnight:**

- Final essay proposal (title, first paragraph, outline, bibliography, upload to cuLearn)

**Read:**

- Rawson, K. J. "Archive." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 24–26. (3pp)
- Amin, Kadji. "Temporality." *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (May 1, 2014): 219–22. (3pp)
- Page, Morgan M. "One from the Vaults: Gossip, Access, and Trans History-Telling." In *Trap Door: Trans Cultural Production and the Politics of Visibility*, edited by Reina Gossett, Eric A. Stanley, and Johanna Burton, 135–46. Cambridge, MA: The MIT Press, 2017. (11pp)
- Joynt, Chase, and Kristen Schilt. "Anxiety at the Archive." *TSQ: Transgender Studies Quarterly* 2, no. 4 (November 1, 2015): 635–44. (9pp)
- Snorton, C. Riley. "A Nightmarish Silhouette: Racialization and the Long Exposure of Transition." In *Black on Both Sides: A Racial History of Trans Identity*, 139–75. Minneapolis: University of Minnesota Press, 2017. (36pp)
- Total: 62pp.

**Recommended:**

- *Glen or Glenda* (US, Ed Wood, 1953, 65 min.) [requested]
- *Women in Revolt* (US, Paul Morrissey, 1971, 97 min.)
- *Let Me Die a Woman* (US, Dorish Wishman, 1978, 79 min.)
- *Superstar in a Housedress* (US, Craig Highberger, 2004, 95 min.)
- *Beautiful Darling* (US, James Rasin, 2010, 85 min.)
- *Pay It No Mind: Marsha P. Johnson* (US, Michael Kasino, 2012, 55min.)  
[<https://vimeo.com/41327842>]
- *One From the Vaults* podcast by Morgan Page:  
<https://soundcloud.com/onefromthevaultspodcast>

- Stryker, Susan. "A Hundred-Plus Years of Transgender History." In *Transgender History: The Roots of Today's Revolution*, 2nd ed., 45–78. Berkeley: Seal Press, 2017.
- Cifor, Marika. "Presence, Absence, and Victoria's Hair Examining Affect and Embodiment in Trans Archives." *TSQ: Transgender Studies Quarterly* 2, no. 4 (November 1, 2015): 645–49.
- DeVun, Leah, and Zeb Tortorici. "Trans, Time, and History." *TSQ: Transgender Studies Quarterly* 5, no. 4 (November 1, 2018): 518–39. (21pp)
- Valentine, David. "Introduction" and "Imagining Transgender." In *Imagining Transgender: An Ethnography of a Category*, 3–28, 29–67. Durham: Duke University Press, 2007.
- Lewis, Abram J. "'I Am 64 and Paul McCartney Doesn't Care': The Haunting of the Transgender Archive and the Challenges of Queer History." *Radical History Review* 2014, no. 120 (2014): 13–34.
- Rawson, K. J. "Introduction: 'An Inevitably Political Craft.'" *TSQ: Transgender Studies Quarterly* 2, no. 4 (November 1, 2015): 544–52.
- Edwards, Rebekah. "'This Is Not a Girl' A Trans\* Archival Reading." *TSQ: Transgender Studies Quarterly* 2, no. 4 (November 1, 2015): 650–65.
- Steinbock, Eliza. "Toward Trans Cinema." In *The Routledge Companion to Cinema & Gender*, edited by Kristin Lené Hole, Dijana Jelaca, E. Ann Kaplan, and Patrice Petro, 395–406. Oxford and New York: Routledge, 2017.
- Skidmore, Emily. "Introduction: Henry Gorman's Buffalo." In *True Sex: The Lives of Trans Men at the Turn of the Twentieth Century*. New York: New York University Press, 2017.
- Gill-Peterson, Julian. "Trans of Color Critique before Transsexuality." *TSQ: Transgender Studies Quarterly* 5, no. 4 (November 1, 2018): 606–20.
- Bychowski, M. W., Howard Chiang, Jack Halberstam, Jacob Lau, Kathleen P. Long, Marcia Ochoa, C. Riley Snorton, Leah DeVun, and Zeb Tortorici. "Trans\*historicitities: A Roundtable Discussion." *TSQ: Transgender Studies Quarterly* 5, no. 4 (November 1, 2018): 658–85.
- Carter, Julian B. "Sex Time Machine for Touching the Transcestors." *TSQ: Transgender Studies Quarterly* 5, no. 4 (November 1, 2018): 691–706.
- Haefele-Thomas, Ardel. "The Importance of Archives: Hearing Our Own Stories." In *Introduction to Transgender Studies*, 436–61. New York, NY: Harrington Park Press, 2019.
- Ware, Syrus Marcus. "All Power to All People? Black LGBTTI2QQ Activism, Remembrance, and Archiving in Toronto." *TSQ: Transgender Studies Quarterly* 4, no. 2 (May 1, 2017): 170–80.

### **Week 10. Geographic Differences \* Other Ways of Organizing Sex and Gender**

Th 3/19      *Oya! Something Happened on the Way to West Africa!* (USA/Nigeria, Seyi Adebajo, 2015, 30 min.) [BLU-00337]  
*Insects in the Backyard* (Thailand, Tanwarin Sukkhapsit, 2010, 93 min.) [LH]

Read:

- Stryker, Susan. "We Who Are Sexy: Christine Jorgensen's Transsexual Whiteness in the Postcolonial Philippines." *Social Semiotics* 19, no. 1 (March 1, 2009): 79–91. (12pp)
- Collins, Shanna. "The Splendor of Gender Non-Conformity in Africa." *Medium.com*, October 10, 2017. [https://medium.com/@janelane\\_62637/the-splendor-of-gender-non-conformity-in-africa-f894ff5706e1](https://medium.com/@janelane_62637/the-splendor-of-gender-non-conformity-in-africa-f894ff5706e1). (5pp)
- Käng, Dredge Byung'chu. "Kathoey 'In Trend': Emergent Genderscapes, National Anxieties and the Re-Signification of Male-Bodied Effeminacy in Thailand." *Asian Studies Review* 36, no. 4 (December 1, 2012): 475–94. (19pp)
- Leung, Helen Hok-Sze. "Always in Translation: Trans Cinema across Languages." *TSQ: Transgender Studies Quarterly* 3, no. 3–4 (November 1, 2016): 433–47. (14pp)
- Total: 50pp

Recommended:

- *The Iron Ladies* (Thailand, Yongyoot Thongkongtoon, 2000, 104 min.)
- *Tales of the Waria* (US, Kathy Huang, 2011, 57 min.) [Kanopy]
- *The Pearl of Africa* (Sweden, Jonny von Wallström, 2016, 92 min.) [requested]
- *Tchindas* (Spain and Cape Verde, Pablo García Pérez de Lara and Marc Serena, 2015, 94 min.)
- *Transphobia* (Sweden, Nur Tatal and Iván Blanco, 2015)
- Leung, Helen Hok-Sze. "Unsung Heros: Reading Transgender Subjectivities in Hong Kong Action Cinema." In *The Transgender Studies Reader 2*, edited by Susan Stryker and Aren Z Aizura, 685–97. New York and London: Routledge, 2013.
- Azuah, Unoma. "Resurrecting and Celebrating Area Scatter, a Cross-Dresser Who Transgressed Gender Norms in Eastern Nigeria." In *Reclaiming Afrikan: Queer Perspectives on Sexual and Gender Identities*, edited by Matabeni Zethu, 23–28. Athlone, South Africa: Modjaji Books, 2014.
- "Interactive Map: Gender-Diverse Cultures." *Independent Lens* (blog), August 11, 2015. [http://www.pbs.org/independentlens/content/two-spirits\\_map-html/](http://www.pbs.org/independentlens/content/two-spirits_map-html/).
- "Global Terms." Digital Transgender Archive. Accessed October 23, 2017. <https://www.digitaltransgenderarchive.net/learn/terms>.
- Gramling, David, and Aniruddha Dutta. "Introduction." *TSQ: Transgender Studies Quarterly* 3, no. 3–4 (November 1, 2016): 333–56.
- Chen, Jian Neo. "Trans and Gender Nonconforming Digital Activisms and U.S. Transnational Empire." In *Trans Exploits: Trans of Color Cultures and Technologies in Movement*, 101–34. Durham and London: Duke University Press, 2019.
- Haefele-Thomas, Ardel. "Global Gender Diversity throughout the Ages: We Have Always Been with You." In *Introduction to Transgender Studies*, 240–67. New York, NY: Harrington Park Press, 2019.

## **Week 11. In-Class Presentations**

Th 3/26

Presentations

## **Week 12. No Class**

### **Due Th 4/2, midnight:**

- Final essay (upload to cuLearn)

## **ASSIGNMENTS**

In this course, students will be expected to:

- Complete the readings before each Thursday class; be able to summarize and respond to each reading and/or ask specific questions about them
- Bring the reading to class every week
- Engage actively in class, by asking and responding to questions, participating in discussions, and making sure that everyone gets a chance to talk
- Watch films actively and take notes during screenings, in order to discuss films in a detailed and specific way
- Come talk to me if any element of the course is confusing or difficult, and to talk through ideas at any stage in the writing process.

In addition, students will complete:

### **1) A 3-4 page gender reflection essay**

Each student will write a short reflection essay on the ways that they have lived and experienced gender in their own lives, including both feelings of fit and ease as well as feelings of friction and discomfort.

### **2) A 10-minute presentation about one week's filmmakers and films**

With a partner or two, introduce one week's films and filmmakers. What context do we need to know about these filmmakers and films that will help us understand them? Be sure to synthesize multiple sources of information. Pose two well-formed questions for your classmates to consider during the screenings. You should view the films in advance and use slides in your presentation. You and your partners will also be "on call" during that week's discussion.

### **3) A close analysis of a trans-made film (1500-1700 words)**

- Polished Draft for Writing Workshop (Due Th 1/30, before class)
- Final Draft (Due Th 2/15, midnight)

Audiovisual media is so perceptually rich that it is often difficult to observe and analyze its component parts. This writing assignment is designed to help you pay closer attention



to film's formal elements and how they construct the meanings and effects of audiovisual representation. Students who have taken many film classes will refresh and refine their existing close analysis skills.

The polished draft for the writing workshop should be the very best you can make it. It should be 1500-1700 words long, with proper citations, spelling, and grammar. You should have already gone through a round of revisions and polishing on your own. Think of it as a final draft. Submitting a high quality, polished essay draft will allow your readers to go right to the heart of your argument and give substantive feedback, rather than getting distracted by spelling and citation errors. Making this initial draft as good as possible will allow your final essay to be that much better. I will post a detailed description of the assignment to cuLearn.

#### **4) Final essay (Undergrad: 2000-2400 words; Grad: 2600-3000 words)**

- Proposal (title, first paragraph, outline, bibliography): Th 3/12
- In-class presentation: Th 3/26
- Final draft: Th 4/2

Writing analytic essays helps cultivate the habits of critical thinking. It also teaches you how to communicate your ideas clearly and to engage more deeply with the readings. You can choose from one of the following prompts.

- Engage with at least two readings from the syllabus and make an original argument about a film made by a trans filmmaker.
- Write about two or more films made by a single trans filmmaker. What do they have in common? Where do they differ? Make sure to engage with at least two readings from the syllabus.
- Create a 5-minute video essay on one of the above topics.

**An assignment sheet on cuLearn will describe each of the assignments in detail.**

The final course grade will be calculated as follows:

- |                            |     |
|----------------------------|-----|
| ▪ Attendance               | 10% |
| ▪ Reflection Essay         | 5%  |
| ▪ Filmmaker presentation   | 10% |
| ▪ Close analysis essay     | 25% |
| ▪ Final essay presentation | 10% |
| ▪ Final essay              | 40% |

Grades are awarded according to Carleton's assessment scale: A+ (90-100), A (85-89), A- (80-84), B+ (77-79), B (73-76), B- (70-72), C+ (67-69), C (63-66), C- (60-62), D+ (57-59), D (53-56), D- (50-52), F (0-49). No grades are final until the Dean has approved them.

## COURSE POLICIES

- 1. Accessibility**
- 2. Approach**
- 3. Attendance**
- 4. Email Policy**
- 5. Food Insecurity & Other Emergencies**
- 6. Formatting Written Assignments**
- 7. Late Assignments**
- 8. Letters of Recommendation**
- 9. Readings**
- 10. Recording Lectures or Class Discussions**
- 11. Rescreening Policy**
- 12. Technological Distractions**
- 13. Territorial Acknowledgment**

### **1. Accessibility**

Your wellbeing and success in this course are important to me. I recognize that there are multiple ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to come talk to me about their learning styles and comprehension requirements. Every student is entitled to a meaningful and stimulating learning experience. Studies with disabilities are also strongly encouraged to avail themselves of the services provided by the Paul Menton Centre for Students with Disabilities (PMC), including the provision of note-takers, extra time for assignments, transcribers, and sign-language interpreters. If you have a disability requiring academic accommodations, please contact PMC at (613) 520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca). If you are already registered with the PMC, ask your coordinator to send me your Letter of Accommodation as soon as possible, so that I can make sure to accommodate your needs.

Adapted from Shelley Tremain, "What Are Accessibility Statements For and What Do They Do?," August 6, 2015.

### **2. Approach**

Danger and safety are both integral to education. I invite you to break free from safe thinking: Take risks. Try out ways of thinking that feel strange. Approach odd films with curiosity. Don't be afraid to sound stupid. At the same time, I invite you to commit, with me, to making our classroom a safer space for us to take these risks. Listen to each other. Help each other think a little deeper or differently. Don't be afraid to disagree with me or with your classmates, but do it with an attitude of respect. Be aware of the structures of oppression that can make learning environments unsafe for many. Be mindful of the power we have to inflict damage on others. As you embark on this class, I encourage you to be both brave and compassionate.

Adapted from Jennifer Hardwick. "A Safe Space for Dangerous Ideas; a Dangerous Space for Safe Thinking." *Hybrid Pedagogy*, August 13, 2014.

### **3. Attendance**

Attendance at all class sessions is mandatory. You are responsible for all information and announcements made in class, regardless of whether or not you are present (make sure a classmate takes notes for you). You may miss a total of three sessions without penalty. After three absences, each additional absence will lower your participation grade by 10 points.

### **4. Email Policy**

I am usually available on email during business hours (Monday through Friday, 9AM-5PM). If you email me outside these hours, I will not get it until the next business day. Before you email, double-check the syllabus and cuLearn to see if you can find the answer. If you have a complicated question, make an appointment through my [Calendly page](#). If you do send an email, please address it to “Professor Horak” and write a descriptive subject heading that includes the course number. I recommend reviewing [this guide to email etiquette](#).

### **5. Food Insecurity & Other Emergencies**

Any student who has difficulty affording groceries or accessing sufficient food to eat every day is encouraged to visit the [Food Centre](#), an on-campus food bank and resource centre dedicated to food security for all students. If you experience a financial emergency, [contact the Office of Student Affairs](#). The Endowed Student Emergency Fund provides short term financial assistance to students who are unable to meet immediate and essential expenses as a result of a temporary hardship related to a personal emergency situation. For mental health support, [confidential personal counselling services](#) are available.

### **6. Formatting Written Assignments**

Write your name, student number, the date, course number, and essay's title at the top of the first page. Do not use a cover page. (For the close analysis, omit your name.)

Written assignments should be submitted in Microsoft Word (.docx), so that I can leave feedback using ‘Track Changes.’ The essays should be in 12-point Times New Roman font, have standard margins, and be double-spaced. You may use any standard citation style, but I recommend Chicago (Notes and Bibliography). See [Chicago Style Tip Sheet](#).

Here are some free tools to improve your writing and make your life easier:

- [Zotero](#) - Bibliographic software that makes citing sources easy
- [Expresso](#) - Analyzes text you paste into it
- [Grammarly](#) - Analyzes and corrects text you write online

Furthermore, Carleton University offers [free, one-on-one support](#) at every stage of the writing process.

### **7. Late Assignments**

Ten points will be deducted from assignments turned in late (e.g. a 95 becomes a 85). *However, I encourage you to come talk to me about any life circumstances that may affect your participation in the course. These may be personal, health-related, family-related issues, or other concerns. The sooner I know about these, the earlier we can discuss*

*possible adjustments or alternative arrangements as needed for class or assignments. All term work must be turned in by April 11, 2019.*

### **8. Letters of Recommendation**

If you want to ask me for a letter of recommendation someday, here is how to do it. Send an email request no later than 4 weeks in advance. In the email, indicate: how I know you; what you are applying for (with a link, if possible); the deadline; and how to submit my recommendation. Attach your CV, unofficial transcript, and everything you've written for the application (even if only a draft). Note that I generally only write letters for students who have taken more than one course with me and earned A or above.

### **9. Readings**

Course readings are available online through [Ares](#) and [cuLearn](#). Always check the syllabus for the full list of required readings.

### **10. Recording Lectures or Class Discussions**

Making recordings during class is not permitted without explicit permission from the instructor. If you require this accommodation, please let me know.

### **11. Rescreening Policy**

Students may rescreen films screened in class through the Audio-Visual Resource Center (AVRC), located in SP 460. Contact Diane at [avrc@carleton.ca](mailto:avrc@carleton.ca) or (613) 520-2600 x2339.

### **12. Technological Distractions**

The number one rule is: **no light-emitting devices during screenings**. Even a quick peek at a cell phone will detract from your classmates' experience of the film. If your computer or cell phone makes light during a screening, you will be asked to leave.

Studies have shown that students who take notes by hand learn more than those who use a laptop. Nonetheless, you may use laptops during lectures and discussions, but only for class-related activities. No email, texting, Facebook, Twitter, Instagram, Snapchat, WhatsApp, YouTube, or any other social media platform I haven't thought of. Using these services not only decreases your own learning, but also that of the students around you.

### **13. Territorial Acknowledgment**

This course acknowledges that the land on which we gather and on which Carleton University is located is the traditional unceded and unsurrendered territory of the Algonquin Anishnaabeg people.

## RULES AND REGULATIONS FOR UNDERGRADUATE & GRADUATE FILM STUDIES COURSES

Undergraduate Calendar link: <http://calendar.carleton.ca/undergrad/>

Graduate Calendar link: <http://calendar.carleton.ca/grad/>

### ACADEMIC ACCOMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

**Religious obligation:** Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, **contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term**, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

### ACADEMIC INTEGRITY POLICY, including Plagiarism:

Carleton University is a community of scholars dedicated to teaching, learning and research. Sound scholarship rests on a shared commitment to academic integrity based on principles of honesty, trust, respect, fairness and responsibility. Academic misconduct, in any form, is ultimately destructive to the values of the University. Conduct by any person that adversely affects academic integrity at Carleton University is a serious matter. The University demands, unequivocally, academic integrity from all of its members, including students. [Read Carleton's Academic Integrity Policy online.](#)

**Plagiarism** is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source.

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