

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

<i>Department &amp; Course Number</i>	FTV 98T
<i>Course Title</i>	Gaysploitation! The History, Economics, and Politics of Niche LGBT Media
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

### Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

### Foundations of Society and Culture

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

### Foundations of Scientific Inquiry

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will watch and analyze LGBT media while considering both the texts and their own reactions in their historical and cultural contexts. Students will employ both film/visual analysis and cultural analysis of this phenomenon to understand how this media relates to LGBT identity and politics in US culture

3. List faculty member(s) who will serve as instructor (give academic rank):

Teaching Fellow: Bryan Wuest, PhD Candidate; Faculty Mentor: Kathleen McHugh, Professor

Do you intend to use graduate student instructors (TAs) in this course?    Yes    \_\_\_\_\_    No    X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2016-2017	Fall	Winter	Spring
	Enrollment _____	Enrollment <u>X</u>	Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE?    Yes    \_\_\_    No    X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_                      Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge

This course introduces students to the history of LGBT representation in US media and then brings them up to date with more recent cultural, economic, and technical developments. Students will watch a range of LGBT media from film, TV, and the internet, and learn how to think about film analysis, criticism and reception, genre, and other important facets of film studies.

□ Integrative Learning

Students will engage in economic, visual, cultural, and political analysis of niche LGBT media in order to develop not only a nuanced understanding of this specific phenomenon, but also to learn how this varied approach can help them perform more sophisticated analysis of any kind of media.

□ Ethical Implications

Students will consider the importance and effects of LGBT representation in media; additionally, with the increase of LGBT media in the past couple of decades, students will ask who controls these representations, what kinds of LGBT people are best served, and what kind of messaging about queerness takes place.

□ Cultural Diversity

Students will engage with media culture related to sexual and gender minorities in the US, while also analyzing intersections with race and gender.

□ Critical Thinking

Students will develop critical media analysis, interpretation, and rhetorical skills through screenings, readings, class discussions, writing, and presentations.

□ Rhetorical Effectiveness

Students will hone their own critical writing and speaking skills by writing responses to the films, introducing course literature to their classmates, and writing and presenting their own research. This class focuses heavily on developing good writing skills by requiring a project proposal, a first draft, and then a revised final draft.

□ Problem-solving

Students will be encouraged and helped to do creative, complex research that draws from varied sources to answer the questions about their research objects that cannot be engaged with by simplistic means.

□ Library & Information Literacy

Students will be required to utilize both scholarly frameworks and primary research for their course papers, a process that both I and the Arts Librarian will aid the students in becoming familiar with.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>0</u>	(hours)
2. Discussion Section:	<u>5</u>	(hours)
3. Labs:	<u>0</u>	(hours)
4. Experiential (service learning, internships, other):	<u>0</u>	(hours)
5. Field Trips:	<u>0</u>	(hours)

**(A) TOTAL Student Contact Per Week** **5** **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>3</u>	(hours)
3. Group Projects:	<u>0</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>0</u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)

6. Written Assignments: 2 (hours)

7. Research Activity: 3 (hours)

**(B) TOTAL Out-of-class time per week**

**9 (HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

**15 (HOURS)**

# Gaysploitation! The History, Economics, and Politics of Niche LGBT Media

Instructor: Bryan Wuest

“Gay spy, gay detective, gay doctor, gay lawyer....Everything straight people have, we're gonna have.”  
– Paul Colichman, CEO of Here Media, 2008

This course will examine “gaysploitation,” contemporary LGBT niche media whose production and distribution is based on its potential appeal to LGBT audiences, rather than relying on broader, more mainstream appeal. Debates about the merits and implications of gaysploitation combine questions of aesthetics, personal investments, politics, and economics; this makes gaysploitation a complex subject that invites critical analysis about the relationship between media and queer identity.

The course will begin by establishing the social and industrial history of LGBT niche media. We'll move from the 1990s to the present, analyzing how shifts in marketing, technology, politics, and American filmmaking have facilitated the production of LGBT-targeted media. As we become familiar with the historical and contemporary contexts for gaysploitation, we will use that foundation in order to grapple with broader questions of how this niche media practice relates to LGBT politics and identity:

- What sort of LGBT people and stories find representation in this media, and what kinds of models and lessons does it offer viewers?
- What does it mean for “LGBT” to be a category of media, and how does it relate to the categorization of people according to sexual identity labels?
- How does the intersection of personal identity, aesthetic taste, and politics inform how this media is consumed, signified, and evaluated?
- What do the rapid changes in contemporary LGBT politics mean for the future of niche LGBT media?

To help frame our thinking, we will engage with scholarship on a variety of subjects that provide a basis for understanding and critiquing gaysploitation as a cultural and industrial phenomenon. We will also watch a wide range of films, TV shows, and webseries that offer examples of industrial practices discussed in class and provide jumping-off points for us to discuss the course's bigger questions. With each class meeting, we'll draw on previous weeks' material while introducing new ideas to continually add nuance and complexity to our understanding of this phenomenon.

This course will go beyond easy binaries of positive / negative representations, good / bad media, and art / entertainment. Rather, we will consider the relationship of LGBT identity and politics to media production, niche marketing, critical evaluation, and consumption in a historicized, nuanced, skeptical, yet generous way.

## **COURSE OBJECTIVES**

- Introduce students to the recent history of LGBT media and niche marketing, and how they relate to contemporary LGBT identity and politics.
- Expose students to a variety of historical and theoretical scholarship related to genre, audiences, marketing, the LGBT movement, and queer politics.
- Challenge students to critically analyze how they react to and evaluate media, and provide a venue for students to practice expressing these reactions in writing and discussion.
- Use students' own experiences, preferences, and opinions as an entry point to careful examination of how taste, affect, and identity are shaped by social institutions like media and marketing.
- Encourage students to consider the interrelations of media production, marketing, consumption, criticism, and politics.
- Provide students a context in which to learn and practice important writing and rhetoric skills, such as topic development, research methods, argument structure, oral presentation, feedback reception, and revision.

## **COURSE REQUIREMENTS**

### **What is expected of you as a student in this class?**

- Carefully read the assigned texts before class meetings.
- Participate in class discussions of the readings/screenings/ideas in the course.
- Write weekly screening responses to the media we watch.
- Deliver two short reading presentations to generate class discussion.
- Write one research paper (12-15 pages). A paper proposal is due in Week 6; a first draft is due Week 8; the final draft is due Week 11 (finals week).
- Present your final paper research to the class in Week 10.

## **PARTICIPATION**

Participation is vital! A small seminar like this relies on a lot of input by all participants. Our size and structure also allows us both to dive much deeper into the course's topics than a lecture course would, and to explore the specific issues that arise as important to the members of the class.

A big component of this course is asking complex questions without clear right or wrong answers, so it is an excellent place for us all to bring our differing experiences, viewpoints, and interpretations together for productive and challenging conversation. Ask questions! Provide counterpoints! Agree! Disagree! Just please do so with generosity and respect for your classmates.

## **ASSIGNMENTS**

### **Class Reading Presentations**

In Week 1 of class, each student will sign up to present on **two** of the assigned readings over the course of the quarter. Starting in Week 2, we will open our discussions of the readings with student presentations.

A successful presentation will do four things:

- Identify the main argument / thesis of the reading.
- Highlight a particularly important passage/quotation from the reading (please include the page number so your classmates can follow).
- Explain how the author makes their point: what kind of argument, what kind of evidence?
- Introduce two discussion questions to start conversation in class.

Please do not simply summarize the text, as your classmates will also have read it. Instead, critically analyze the text using the four steps above in order to reach a deeper understanding of what we have all read and to see how arguments are crafted in scholarly writing.

### **Weekly Screening Responses**

Starting in Week 2, students will be required to write and post short responses (300-500 words) to each week's screening. These responses should not summarize the screenings, as we will all have seen them, but otherwise this assignment allows for some flexibility. For example, you might think about questions like:

- How did you respond to this media, and *why* do you think you felt that way?
- Did your feelings change after some time had passed?
- If you liked it, why might someone else not like it? If you didn't like it, why might someone else like it?
- What elements of your personal identity / history / experience might affect what you think of this media?
- Why do you think this media was made?

The screening responses do not require any outside information but you are welcome to do your own research on the media if you so wish. These do not need to be as formal as other writing in the class, but must still demonstrate careful viewership of our screenings and thoughtful consideration of personal reactions.

### **Final Paper (12-15 pages)**

For the final paper, students will select and research/historicize/analyze a media text using the skills we've developed in class. Your media could be a film, episodes of a TV show, or a webseries. In keeping with our work in this course, a successful paper will analyze media in a rigorous, contextualized way. Examples of analytical frameworks include:

- Historical context: how does this text's historical moment inform its production and reception?
- Political implications: what assumptions about LGBTs underlie this text? What kinds of images does it present?

- Discursive analysis: how is this media framed both by its makers (press releases, advertising, other institutional paratexts) and by audiences (film criticism, viewing practices)?

Critical analysis does not mean saying that something is good or bad. Your critique of the text can be an important part of your overall argument, but successful papers will demonstrate the complex intersection of considerations that inform the production and reception of a text.

**We will discuss the parameters of the paper in more detail in class.**

Throughout the quarter, you will be working on several different assignments related to completing your final paper:

**Week 6 - Paper proposal.** This is an opportunity for you to check in about what kind of research you want to pursue in the class. You will be submitting a 350 word explanation of your paper topic; while you do not need to have a concrete argument or thesis statement yet, I want to see what questions you are asking and what hunches you have. In addition to this write-up, you'll also include a list of what media you are looking at, **four** scholarly sources you will be drawing from, and any other kinds of primary / paratextual research you'll be using (newspaper articles, advertisements, interviews, trailers, etc.)

**Week 8 - Full first draft.** You will be submitting a draft of your paper to me in class. I'll provide comments on your work, and then by using my feedback and reading/discussions from the latter weeks of class, you'll revise their work into a polished final draft.

**Week 10 - Class presentation.** Everyone will give brief presentations (5-10 minutes) of their papers, which offers the opportunity to run their ideas by a bigger group and to integrate classmates' thoughts and questions into the final paper. This also simply gives us a chance to hear about the diversity of work being done by everyone in the class.

**Finals Week - Final paper.** Your final papers are due in my mailbox on [TBD] during finals week. Papers will be graded for good argument structure, creative and compelling research, rigorous and thoughtful analysis, and clarity of writing.

### **COURSE GRADE BREAKDOWN**

Class participation: 15%

Weekly screening responses: 10%

Class reading presentations: 10%

Paper proposal: 10%

Research paper (first draft): 10%

Final project presentation: 10%

Research paper (final draft): 35%

## PLAGIARISM

Cheating and plagiarism are serious offenses. Using another's thoughts, ideas, and/or language from printed or electronic sources without giving the proper credit constitutes plagiarism. When we discuss the paper in more detail we will also talk about how to properly use and cite others' work.

Visit <http://www.deanofstudents.ucla.edu/Portals/16/Documents/StudentGuide.pdf> for a guide to academic honesty, or <http://guides.library.ucla.edu/citing> for a guide to avoiding plagiarism in your writing. And generally speaking, if you are struggling with the course, please come talk to me about it.

## OFFICE HOURS

My weekly office hours are a time for you to bring questions, concerns, or ideas that you want to talk over one-on-one. I especially recommend office hours for discussing your paper - talking through your ideas with someone is an excellent way to help you develop your thinking on a topic. If you are unable to make it to my scheduled office hours, email me and we can set an appointment for a different time.

## SEMINAR SCHEDULE

Below you will see several components listed for each week.

**Screening:** The media we'll be watching in our separate weekly screening times. Often we will watch selected clips from different films, TVs, and webseries.

**Topics:** These are the big ideas we'll be getting at each week in the readings and discussions.

**Questions:** Please come to class having considered these questions. They will prime our thinking to dig into our analysis of the readings and screenings for each week.

**Required Readings:** Please carefully read these articles and chapters before coming to class each week. Readings will be made available digitally or in a class reader.

**Additional Readings:** These are not required, but rather are included to give you some direction if you want to dive deeper into a subject. You might especially consider these when thinking about your research paper topic.

## Week 1 - Course Introduction: LGBT Representation in Media

**Screening:** *The Celluloid Closet* (1995)

**Topics:** What is the history of LGBT people in film (and television)? Once censorship of filmic LGBT representation was lifted, what kinds of images were seen most often? Why is LGBT visibility in media important, and what kind of cultural and political discourse surrounds this question? What is the significance of media representation for identity groups? How are identity groups and communities formed through media representation?

**Questions:** Where did you first see LGBT people in media? Where do you see LGBT character or stories now? Have you noticed changes in LGBT representation? Why does LGBT



representation in media matter? What do people say when they discuss or debate LGBT media?

#### Optional Background Readings:

- Harry M. Benshoff and Sean Griffin - **excerpt from “General Introduction”** in *Queer Cinema, The Film Reader*, edited by Benshoff and Griffin. Routledge, 2004. 6-14.
- Siobhan B. Somerville - **“Queer”** in *Keywords for American Cultural Studies*, edited by Bruce Burgett and Glenn Hendler. New York: NYU Press, 2007. 187-191.

## Week 2 - Gays and Lesbians in the Marketplace

**Screening:** clips of *thirtysomething* (1987-1991), *Roseanne* (1988-1997), *Ellen* (1994-1998), and *Will & Grace* (1998-2006)

**Topics:** What is the role of marketing/advertising in U.S. society? How did gays and lesbians come to be seen as a viable market? What assumptions and claims about LGs were part of the discourse surrounding this market? How did this relate to film and television? How were assumptions about this market later challenged?

**Questions:** What do you know about LGBTs as customers/consumers? Where did you get that information? Where have you seen companies or advertisers specifically targeting LGBTs? How do you feel about companies and brands attempting to attach themselves to LGBT causes? Why do you think this happens more and more often?

#### Required Readings:

- Joseph Turow - **Chapter 3 (“The Roots of Division”)** in *Breaking up America: Advertisers and the New Media World*. Chicago: University of Chicago Press, 1997. 37-54.
- Amy Gluckman and Betsy Reed - **“The Gay Marketing Moment”** in *Homo Economics: Capitalism, Community, and Lesbian and Gay Life*, edited by Gluckman and Reed. New York: Routledge, 1997. 3-9.
- Ron Becker - **“Prime-Time Television in the Gay Nineties: Network Television, Quality Audiences, and Gay Politics.”** *Velvet Light Trap* 42 (1998): 36-47.

#### Additional Readings:

- Joseph Turow - **Chapter 2 (“In Mass Marketing’s Shadow”)** in *Breaking up America: Advertisers and the New Media World*. Chicago: University of Chicago Press, 1997. 18-36.
- Katherine Sender - **Chapter 1 (“The Business and Politics of Gay Marketing”), Chapter 2 (“Evolution, Not Revolution”), and Chapter 5 (“Selling America’s Most Affluent Minority”)** in *Business, Not Politics: The Making of the Gay Market*. New York: Columbia University Press, 2004. 1-23; 24-63; 139-173.

## Week 3 - Whose Media? Mainstream and Independent LGBT Film/TV

**Screening:** *Philadelphia* (1992), clips of *Priscilla, Queen of the Desert* (1994) and *Bound* (1996); clips of *Queer as Folk* (2000-2005), *The L Word* (2004-2009)

**Topics:** How have different contexts/authors produced different representations of LGBTs? How did the mainstream media industry capitalize on the newfound marketability of gays and lesbian identity? What alternative production contexts arose during this time? How did the “mainstream” and “independent” speak to each other?

**Questions:** Who makes the LGBT media you’ve seen? How might LGBT media made by straight and LGBT people differ? How might the intended audience for a piece of media have an effect on its content and how its advertised?

**Required Readings:**

- Richard Natale, “‘Gaysploitation’ Films Find a Nicely Profitable Niche.” *Los Angeles Times*, December 10, 1995. [http://articles.latimes.com/1995-12-10/entertainment/ca-12328\\_1\\_gay-film](http://articles.latimes.com/1995-12-10/entertainment/ca-12328_1_gay-film).
- Harry M. Benshoff and Sean Griffin - **Chapter 11 (“Queer Eye for the Straight Hollywood Executive”)** and **Chapter 12 (“Queer Independent Production”)** in *Queer Images: A History of Gay and Lesbian Film in America*. Rowman & Littlefield Publishers, 2005. 247-291.
- B. Ruby Rich - “**A Queer and Present Danger**” in *New Queer Cinema: The Director’s Cut*. Duke University Press Books, 2013. 130-137.

**Additional Readings:**

- Suzanna Danuta Walters - **Chapter 7 (“Out is In: Liberal Narratives for the Nineties”)** in *All the Rage: The Story of Gay Visibility in America*, University Of Chicago Press, 2003. 149-176.

## Week 4 - Niches and Networks

**Screening:** *Latter Days* (2003), clips of *Another Gay Movie* (2006); clips of *Rick and Steve* (2007-2009), *Exes and Ohs* (2007-2009)

**Topics:** What media industry structures helped establish a workable niche of LGBT media? How do LGBT distribution companies work? How did LGBT specific networks find a place on TV? What kind of media do niche companies and networks provide? What kind of discourse surrounds niche media practice? What different kinds of media do LGBT-specific venues enable? How is sex portrayed in these niche venues?

**Questions:** Have you seen shows on LGBT networks like Logo or HereTV, or films from LGBT companies like Wolfe, TLA, or Strand? Have you ever been to a film festival about race, sexuality, gender, etc.? Why do minority/underrepresented groups sometimes want their own cultural space? How might media in these spaces be different from media made for a wider audience? What kind of sex have you seen in LGBT media? How should LGBT media portray sex?

**Required Readings:**

- Ben Aslinger - “**Creating a Network for Queer Audiences at Logo TV.**” *Popular Communication* 7, no. 2 (April 20, 2009): 107–21.

- Candace Moore - “**Distribution Is Queen: LGBTQ Media on Demand.**” *Cinema Journal* 53, no. 1 (2013): 137–44.
- Bradford Nordeen - “**Sex Tools: New Queer Narratives as Community Action Cinema.**” *Afterimage* 40, no. 5 (March 1, 2013): 11-15.

#### **Additional Readings:**

- Suzanna Danuta Walters - **Chapter 12 (“If It’s Pink We’ll Sell It: Gay Entrepreneurship”)** in *All the Rage: The Story of Gay Visibility in America*, University of Chicago Press, 2003. 273-289.
- Katherine Sender - “**Sex Sells: Sex, Taste, and Class in Commercial Gay and Lesbian Media.**” *GLQ: A Journal of Lesbian and Gay Studies* 9, no. 3 (2003): 331–65.
- John Cameron Mitchell - “**Sexual Healing**” in Matthew Hays, *The View From Here: Conversations with Gay and Lesbian Filmmakers*. Vancouver: Arsenal Pulp Press, 2007. 217-223.

## **Week 5 - Is “LGBT” a Genre?**

**Screening:** *Hellbent* (2004)

**Topics:** What does it mean to label/organize films according to an identity category? What is the relationship of gaysploitation to more conventional genres like horror, sci-fi, and film noir? How do mainstream exhibition venues like Netflix, Amazon, and Hulu manage and categorize media for LGBT audiences?

**Questions:** What is genre? Where do you see genres listed or talked about? Why are genres important? How do you decide what media to watch? What do you think makes a film “gay” or “LGBT” or “queer”? How do you feel about media being identified that way? What other kinds of identities (like ethnicity or gender) are used to categorize media?

#### **Required Readings:**

- Stuart Hall - “**Who Needs Identity?**” in *Questions of Cultural Identity*, edited by Hall and Paul Du Gay. London: Sage, 1996. 1-17.
- Rick Altman - **Chapter 6 (“Where Are Genres Located?”)** in *Film/Genre*. London: British Film Institute, 1999. 83-99.
- Harry M. Benshoff and Sean Griffin - “**What is Queer Film?**” in *Queer Images: A History of Gay and Lesbian Film in America*. Rowman & Littlefield Publishers, 2005. 9-12.
- Bob Nowlan - “**Queer Theory, Queer Cinema**” in *Coming Out to the Mainstream: New Queer Cinema in the 21st Century*, edited by JoAnne C. Juett and David Jones. Cambridge Scholars Publishing, 2010. 2-19.

#### **Additional Readings:**

- Rick Altman - **Chapter 2 (“What is Generally Understood by the Notion of Genre?”)** in *Film/Genre*. London: British Film Institute, 1999. 13-29.
- Geoff King - **Chapter 4 (“Gender Blenders”)** in *New Hollywood Cinema: An Introduction*. London: I.B. Tauris, 2001. 116-146

## Week 6 - Taste, Criticism, and Value

**Screening:** *But I'm a Cheerleader* (1999), clips of *Girls Will Be Girls* (2003)

**Topics:** How is gaysploitation media evaluated and discussed? What makes media “good” or “bad,” or LGBT representations “positive” or “negative”? What do we mean when we use these terms and what assumptions do they presuppose? How do individuals use media?

**Questions:** What are examples of positive or negative representations of LGBTs you’ve seen? What kinds of words or arguments do people use when discussing LGBT representation? What LGBT media have you liked or disliked? What determines if you like media or not? How might different people have a different experience with a film, show, or webseries? Why do people watch LGBT media?

### Required Readings:

- John Fiske - **Chapter 5 (“Active Audiences”)** in *Television Culture*. New York: Routledge, 2011. 62-83.
- B. Ruby Rich - **“What Makes a Good Gay Film?”** in *New Queer Cinema: The Director's Cut*. Duke University Press Books, 2013. 40-45.
- Michael Bronski - **“Positive Images & The Coming Out Film: The Art and Politics of Gay and Lesbian Cinema.”** *Cinéaste* 26, no. 1 (January 1, 2000): 20–26.
- Sarah Ahmed - **Chapter 7 (“Queer Feelings”)** in Ahmed, *The Cultural Politics of Emotion*. New York: Routledge, 2004. 144-167.

### Additional Readings:

- John Fiske - **Chapter 6 (“Activated Texts”)** in *Television Culture*. New York: Routledge, 2011. 84-107.

## Week 7 - Overrepresentation, Underrepresentation, and Online Media

**Screening:** *Gaysian* (short film); episode of *Noah's Arc* (2005-2006); short episodes of webseries: *The Real Girl's Guide to Everything Else* (2010), *That's What She Said* (2010), *Where the Bears Are* (2012-), *Gay Nerds* (2013-), *Brothers* (2014-)

**Topics:** What *kinds* of queerness are represented in gaysploitation media? How does gaysploitation media address gender/ethnicity/class? What are the political and cultural implications of how these aspects of identity intersect with representations of sexuality? How does the internet offer alternative production/distribution/exhibition channels? What different media experiences and identity representations does this enable?

**Questions:** What kinds of people do you see in LGBT media? (Think specifically about race, gender, and class.) Do you see different kinds of LGBT people in different kinds of media? (Think about Hollywood film, independent film, network TV, cable TV, online media.) Where do you watch media online? *Why* do you watch media online?

### Required Readings:

- Wendy Peters - "**Pink Dollars, White Collars: Queer as Folk, Valuable Viewers, and the Price of Gay TV.**" *Critical Studies in Media Communication* 28, no. 3 (August 1, 2011): 193–212.
- Katherine Sender - **Chapter 6 ("Neither Fish nor Fowl")** in *Business, Not Politics: The Making of the Gay Market*. New York: Columbia University Press, 2004. 174-199.
- Aymar Jean Christian - "**Fandom as Industrial Response: Producing Identity in an Independent Web Series.**" In *Transformative Works and Cultures*, no. 8 (2011). <http://journal.transformativeworks.org/index.php/twc/article/view/250>

#### Additional Readings:

- Michael P. Jacobs, "**Do Gay Men Have a Stake in Male Privilege? The Political Economy of Gay Men's Contradictory Relationship to Feminism**" in *Homo Economics: Capitalism, Community, and Lesbian and Gay Life*, edited by Amy Gluckman and Betsy Reed. New York: Routledge, 1997. 165-184.
- Guillermo Avila-Saavedra - "**Nothing Queer about Queer Television: Televised Construction of Gay Masculinities.**" *Media, Culture & Society* 31, no. 1 (January 1, 2009): 5–21.

## Week 8 - Conglomeration

**Screening:** clips of Here TV series *Backlot* (2005), *Cinema Conversations* (2011), and *From Here on Out* (2014-)

**Topics:** How has media in the U.S. become increasingly conglomerated in recent decades? What are the effects of conglomeration and concentration of ownership within LGBT media? What kind of positive/critical discourse has emerged in response to this trend?

**Questions:** What do you know about who owns media companies in the US? Who decides what kinds of LGBT media get produced? Do you think it's good or bad for LGBT media companies to get bigger / combine with other companies?

#### Required Readings:

- David Hesmondhalgh - **Chapter 6 ("Ownership, Structure, and Size")** in *The Cultural Industries*. London: Sage Publications Ltd, 2007. 159-188.
- Ben Aslinger - "**PlanetOut and the Dichotomies of Queer Media Conglomeration.**" In *LGBT Identity and Online New Media*, edited by Christopher Pullen and Margaret Cooper. New York: Routledge, 2010. 113–24.
- Various authors - **press coverage of Here Media conglomeration** (2009-2012).

#### Optional Readings:

- Joshua Gamson - "**Gay Media, Inc.: Media Structures, the New Gay Conglomerates, and Collective Sexual Identities.**" In *Cyberactivism: Online Activism in Theory and Practice*, edited by Martha McCaughey and Michael D. Ayers. New York: Routledge, 2003. 255–78

## Week 9 - Politics, Mainstreaming, and the Future

**Screening:** *Date and Switch* (2014); clips of *The New Normal* (2012-2013) and *Looking* (2014-)

**Topics:** What is the function of niche gaysploitation media as more and more mainstream film and television features LGBT characters and stories? Should LGBT media remain a distinct category? What effect does mainstreaming have on queer identities and politics?

**Questions:** Why do we categorize media as LGBT? Who is this media for? Where do you see LGBT characters and stories now? Is the need for LGBT media changing? Should there or shouldn't there be LGBT-specific media in the future?

### Required Readings:

- Joshua Gamson - "**Must Identity Movements Self-Destruct? A Queer Dilemma.**" *Social Problems* 42, no. 3 (August 1, 1995): 390–407.
- Eve Ng - "**A 'Post-Gay' Era? Media Gaystreaming, Homonormativity, and the Politics of LGBT Integration.**" *Communication, Culture & Critique* 6, no. 2 (June 1, 2013): 258-83.
- Katherine Sender - **Chapter 8 ("Just Like You")** in *Business, Not Politics: The Making of the Gay Market*. New York: Columbia University Press, 2004. 227-242.

### Additional Readings:

- Stephen Tropiano - "**Gaycoms in a Progressive Age?: Partners and The New Normal.**" *Flow*, September 12, 2012. <<http://flowtv.org/2012/09/gaycoms-in-a-progressive-age/>>
- "Rose" - "**How Do We Solve A Problem Like 'Queerbaiting'? On TV's Not-So-Subtle Gay Subtext.**" *Autostraddle*, June 26, 2013. <<http://www.autostraddle.com/how-do-we-solve-a-problem-like-queerbaiting-on-tvs-not-so-subtle-gay-subtext-182718/>>
- Alexandra Chasin - **Chapter 6 ("Steal This Show: Away from Identity and Toward Economic Justice")** in *Selling Out: The Gay and Lesbian Movement Goes to Market*. New York: St. Martin's Press, 2000. 221-245.
- Various authors - "**Queer Media Manifestos.**" *GLQ: A Journal of Lesbian and Gay Studies* 19, no. 4 (2013): 559-574.

## Week 10 - Student Presentations

**Due today:** in-class research presentations.



# New Course Proposal

	<b>Film and Television 98T Gaysploitation! History, Economics, and Politics of Niche LGBT Media</b>
<b>Course Number</b>	Film and Television 98T
<b>Title</b>	Gaysploitation! History, Economics, and Politics of Niche LGBT Media
<b>Short Title</b>	NICHE LGBT MEDIA
<b>Units</b>	Fixed: 5
<b>Grading Basis</b>	Letter grade only
<b>Instructional Format</b>	Seminar - 3 hours per week
<b>TIE Code</b>	SEMT - Seminar (Topical) [T]
<b>GE Requirement</b>	Yes
<b>Major or Minor Requirement</b>	No
<b>Requisites</b>	Enforced: Satisfaction of entry-level Writing requirement. Freshman and sophomores preferred.
<b>Course Description</b>	This course will introduce students to "gaysploitation" film, television, and webseries in order to analyze the complex intersections of politics, economics, aesthetics, and personal investments connected to the production and reception of niche LGBT media.
<b>Justification</b>	Part of the series of seminars offered through the Collegium of University Teaching Fellows
<b>Syllabus</b>	File <a href="#">FTV 98T Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.
<b>Supplemental Information</b>	Professor Kathleen McHugh is the faculty mentor for this course.
<b>Grading Structure</b>	Class participation: 15% Weekly screening responses: 10% Class reading presentations: 10% Paper proposal: 10% Research paper (first draft): 10% Final project presentation: 10% Research paper (final draft): 35%
<b>Effective Date</b>	Winter 2017
<b>Discontinue Date</b>	Summer 1 2017
<b>Instructor</b>	Name: <b>Bryan Wuest</b> Title: <b>Teaching Fellow</b>
<b>Quarters Taught</b>	<input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer
<b>Department</b>	Film, Television, & Digital Media
<b>Contact</b>	Name: <b>MICHELLE CHEN</b> E-mail: <b>mchen@oid.ucla.edu</b>
<b>Routing Help</b>	

## ROUTING STATUS

**Role:** Registrar's Publications Office

**Status:** Pending Action

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 8/12/2016 12:38:05 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/11/2016 3:46:42 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 7/28/2016 9:05:57 AM**Changes:** No Changes Made**Comments:** Terrific syllabus!**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/27/2016 4:04:53 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/13/2016 4:03:04 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/13/2016 3:51:39 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)  
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