



T/TH 2:00-3:30 -- 4 ANNENBERG HALL -- 3 CREDITS

MSP 4425/LGBT 3400

LGBTQ Representation

Professor:
Dr. Adrienne Shaw

Contact:
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Office: 203a Annenberg Hall

Office Hours: Tu/Th 4-6pm,
(sign up on Canvas)
Email/Slack Hours: M-F 11am-1pm

Please use #office_hours in Slack for any non-personal questions

Course Description: This class investigates the history of LGBTQ representation in a range of popular media in the United States since the 1960s—in news, film, television, marketing, comics, video games, and on the internet. How have LGBTQ people been represented in popular media? What negative—and positive—stereotypes have characterized them? How have these images changed over time in different media? How can we account for these changes? This course introduces students to some of the major debates about LGBTQ representation in the United States, including how gender, race, class, and economic factors shape how we understand sexuality and its representation. We will look at both mainstream and alternative media to consider the role of LGBTQ producers and audiences in shaping queer images. We will consider on-going debates about visibility, stereotypes, camp, and the value and limits of “positive images.”

By the end of the course students will be expected to have demonstrated, through course assignments, an understanding of the course material and the links between theoretical critiques of representation, historical representations, and analysis of LGBT media representation in contemporary media. During the course students will engage in active/critical discussions, essay writing, archival research, and creative projects.

Canvas:

All, handouts, readings, assignment instructions, additional course information, and grades are here.

Course Slack Team: LGBTQRepSpring2019.slack.com

All announcements, discussion questions, media reactions, and assignment questions should be posted here.

Media: All assigned media are either available streaming online or at Paly Media Reserves

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

Prerequisites: None

Grading Scale: A=93+, A-=90-92, B+=87-89, B=83-86, B-=80-82, C+=79-77, C=73-76, C-=70-72, D+=67-69, D=63-66, D-=60-62, F=60 and below

Assignments:

Your assignments will require that in addition to Canvas, you set up an account to use our **Slack team**. Slack is private to the course (public channels just mean everyone in the class can see them). Please use the name you wish to be called as your username.

MA Students: For each assignment there are additional instructions for you in Canvas, beyond what is listed here.

Extra credit: See individual assignments that list extra credit options. MA students are not eligible for extra credit (as the extra credit options include what is already required of you).

****If you do not have regular access to the Internet or a computer, come talk to me at the beginning of the semester so we can develop an alternative submission process.**

Course Engagement

Active participation is crucial to your learning in this course. You earn your classroom engagement grade by coming to class regularly, taking notes, bringing your annotated (marked-up) readings to class, respectfully contributing to class discussions (demonstrating that you completed the readings), asking questions, and offering responses to the course materials. You can also add to course discussions by posting to #related in Slack if you feel more comfortable doing that.

In addition, minor assignments due throughout the semester will also count towards this element of your

grade including: coming to class with a question about the course on **Day One** for example; **Setting up a Slack account and post a link** to an article related to this course in #related (due **January 21th at 11pm**); and a quiz **on LGBTQ terminology**. Information on all of these assignments is available on Canvas.

Slack

You are required to join our Slack team, where I will make announcements about the course, post relevant links, and answer any of your non-personal questions about course materials, assignments, etc. (do not use this space to ask about your grades).

Discussion Questions: On our Slack there is a channel called **#discussion-questions**. You are required to submit **one** discussion question about that day's readings, **no later than noon before each class session**. The questions should reflect active engagement with the readings. **You can post questions early, but always label questions with the day of class and reading they are for.** You must submit questions for **20** class days to earn full credit (you only receive credit for one per day). Any questions beyond the minimum will count as **extra credit**. **You can post questions for any week there are assigned readings.**

Media Reactions: Throughout the semester, in addition to assigned readings you have been assigned films or tv shows to watch, games to play, and comic to read. You should post short (no more than a few sentences) reactions to these on Slack in **#media-reactions BEFORE CLASS**. These should be thoughtful and critically engaged responses in light of the assigned readings, but can touch on personal reactions to

them as well. You must complete 10 out of 13 for full credit. Any beyond that count as **extra credit**.



“Midterm” and “Final”

At the midpoint and end of semester you will be completing take-home, open book, essay assignments that will function as your “midterm” and “final” exams. These are in quotation marks, however, as we will devote class time reviewing and then refining your answers as a group. The goal is getting everyone to a level of comprehension much more than it is about “testing” you. Therefore, after you complete draft answers on your own, you will be able to use classmates’ (and my) feedback to redo your answers before the final submission. All questions and more detailed instructions are on Canvas. During your “midterm” you will also be able to redo any definitions you missed on the terminology quiz.

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

More information about all assignments is available on Canvas.

SEMESTER LONG ZINE PROJECT



Zines, a type of DIY publication, are a unique form of representation that has been used by LGBTQ activists for several decades. In queer zines especially, artists have pushed back on the problematic representations of gender and sexuality in popular media, articulated subaltern politics, and recorded a variety of subcultures. Much of this course revolves around the tensions between popular and subcultural representation, mainstream LGBT and queer politics, and the politics of representation and respectability. Zines provide a unique medium for exploring these tensions in depth, as we shall see during our archival research.

Your ongoing project for this course will entail **creating a collaborative class zine** that synthesizes key course take-aways. This will require you to produce **TEN zines pages (one zine page for each assigned week based on course materials from that week)**. These pages will be **due in class, in hardcopy form, and must be created on a single 8.5"x11" sheet of paper**. Beyond that, however, you can design them in any style you choose. They can be narrative or abstract, black and white or in color, created on a computer, drawn by hand, or in the form of a collage. You can have fold-out sections or inserts, as long as the fit within a standard page. There are prompts on Canvas to show you what you should focus on for each week.

We will go over some examples of zines from prior semesters during the first week of class (if you join late, you will need to set up a time to meet with me to see them). You are handing these pages in **IN CLASS** typically the Tuesday after the week the material your zine page needs to reflect is covered. But **DO THESE EARLY**, as you are still required to view/read course materials and submit discussion questions for the new unit. If you will miss class you must still find a way to get the zine page to me (see lateness policy). There is also a "bonus zine page" available at the end of the semester that will act as **extra credit**. Each page will be graded simply on whether you turned it in and (generally) it covers the proper week/material.

Before the "Midterm" and again before the "Final" you will work as a class to decide which students' pages will represent each week's material (there will be more than one page for each week, but the precise number per week will vary). Each person is allowed to exclude one or more (but not ALL) of their zine pages from consideration. However, the group is required to ensure **every student gets at least ONE page in the collaborative zine** from at both the "midterm" and "final" stage. After the final pages are selected at the end of the semester I will make copies of the final collaborative zine for everyone to take home, share, etc. We will welcome guests into our class during a Zine Fest on the last day, where you are also allowed to show off your other zine pages from the semester and any other zines/creative work you've done yourself.

In week five of the semester we will visit the Special Collections Research Center (SCRC) in Paley Library to look through their collection of zines, learn about archival research, and more! Following this visit, you will have one day of class set aside for you to go back to the SCRC during their operating hours to complete the **Zine Analysis assignment** described below.

Zine Analysis due February 18, 11pm (Canvas): During our visit to the SCRC we will explore zines from the Beth Heiny Zine Collection. You will be required to select two zines that share a common theme (defined by you), analyze them, and connect your analysis to course materials. More details on this assignment are available on Canvas.

| Assignments | Submission format | Due Date | Points |
|--------------------------------|------------------------------|---|---------------------|
| Regular Participation | | | 400 |
| In-class engagement/attendance | N/A | Each Class | 100 |
| Discussion questions | Slack, #discussion-questions | Noon, before each class | 100 |
| Media Reactions | Slack, #media-reactions | Before class, each time there is a "Media" assignment | 100 |
| Day One questions/info | Hardcopy, in class | January 15 | 25 |
| Slack Set-up | Slack | January 21, 11pm | 25 |
| Terminology Quiz | Canvas, quiz | January 28, 11pm | 50 |
| | | | |
| Zine Project | | | 300 |
| Zine pages | Hardcopy, in Class | See Schedule | 20 * 10 (200 total) |
| Zine Analysis | Canvas, .doc | February 25, 11pm | 100 points |
| | | | |
| "Midterm" and "Final" | | | 300 |
| "Midterm" draft | Canvas, .doc | February 18, 11pm | 25 |
| "Midterm" final | Canvas, .doc | March 11, 11pm | 100 |
| "Final" draft | Canvas, .doc | April 22, 11pm | 25 |
| "Final" final | Canvas, .doc | May 6, 11pm | 150 |
| Total | | | 1000 |

Late Assignments Policy: Due dates are in place to structure the course and to help all of us organize our time. There is also a time after which an assignment can no longer meet its pedagogical goals. For that reason, discussion questions cannot be accepted late, and all assignments must be submitted before we go over them in class (such as the collaborative zine, midterm, and final). That said, I am willing to grant you a negotiable, no penalty extension for any reason if you contact me by the due date/time. If you do not contact me, you will receive a zero for the assignment.

Course Policies

Attendance: Missing class happens, for a lot of reasons. If you are not in class, however, you cannot engage with the course. For these reasons you are allowed **TWO absences** before your grade is affected (no documentation necessary). Two late arrivals (more than 10 minutes after class starts) or early departures will count as 1 absence (and if you arrive late and depart earlier from a single class session you will be counted as absent for that session). If you are absent or late, it is your responsibility to catch up by asking a classmate for notes, reviewing Slack, and keeping up with readings. After that, feel free to ask me any **specific** questions. Reminder, you cannot make up in-class assignments.

Email: Check Slack daily! This will be our primary mode of communication. You can message me on Slack or email me with questions anytime, but note I only respond to student emails during my posted email hours (see pg. 1). Include the course number in the subject line and sign your full name. Review the “how to email a professor” page on Canvas.

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

Accommodations and Basic Needs: The need for any accommodations should never get in the way of your access to education. I will do my best to work with any student who requires accommodations and to minimize the access barriers posed by course structures and materials. Similarly, if you find yourself struggling to meet your own basic needs, there are a variety of

resources available to you I can help you with. [See the Canvas for additional details.](#)

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

Student and Faculty Academic Rights and Responsibilities Policy: Freedom to teach and freedom to learn are 2 inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the course site.

Conduct Code: Individuals enrolled in this course are expected to conduct themselves in a civil and respectful manner, both toward their instructor and fellow students. In accordance with Temple’s Student Conduct Code (Policy Number: 03.70.12), acts of misconduct for which students are subject to discipline include, but are not limited to, intentional interference with or disruption of class as well as behavior or conduct which poses a threat to the mental, emotional, or physical well-being of self or others. Non-compliance, interference or resistance to this code is considered actionable when a student fails to comply with a reasonable verbal or written instruction or direction given by a University employee (e.g. instructor, teaching assistant or staff member). In such cases of violation, it is the University employee’s right and responsibly to seek out the appropriate sanctions (e.g. suspension, separation, probation, enrollment restrictions, or expulsion

from the University) pursuant to the conduct code policy.

Academic Honesty: Plagiarism is the representation of someone else’s ideas, quotations, or research as your own. It is a form of theft. Examples of plagiarism: buying a paper written by someone else, quoting or summarizing an author’s argument without correctly citing them, using ideas found on websites for your assignments without correctly citing them, “borrowing” a classmate’s ideas for your own, writing without attribution, and using your own papers for more than one class without explicit consent of all instructors. **PLAGIARISM IS NOT TOLERATED AND WILL CONSTITUTE AN IMMEDIATE FAILURE OF THE ASSIGNMENT AND POSSIBLY THE COURSE.** The **penalty structure** is listed on the policies section of Canvas.

All assignments must enclose directly quoted material inside quotation marks, include in-text parenthetical citations for all material drawn from another source (including direct quotations, summaries, and paraphrased material), and include a works cited list. Any media used must also be properly cited. All citations must be formatted in APA (American Psychological Association) style.

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

Additional details on all policies can also be found there.

COURSE SCHEDULE:

All readings/viewings must be COMPLETED by the dates listed below. This schedule is subject to change; revisions will be announced on Slack and in class when possible. All readings are available on Canvas.

DISCUSSION QUESTIONS ARE DUE AT NOON EACH CLASS DAY ABOUT THE ASSIGNED READINGS

ANY "MEDIA" ASSIGNED ALSO REQUIRES A "MEDIA REACTION" TO BE POSTED TO SLACK BY CLASS TIME

Week 1: Course overview and Introduction

1.15 Why does representation matter? And Intro to Zines

DUE: Day One Question and information requested on Canvas (hardcopy)

Russo, Vito. (1987) *The celluloid closet: Homosexuality in the movies* (Rev. ed.). New York: Harper & Row. "Afterword" pages 325-326.

DiMassa, Diane. (1999) *Hothead Paisan: Homicidal Lesbian Terrorist*. San Francisco: Cleis Press. P. 11-20.

Todd, Mark and Watson, Esther Pearl. (2006) *Whatcha Mean What's a Zine?: The art of Making Zines and Mini-comics*. Boston: Graphia. Selection 1. (Full book on reserve in Paley)

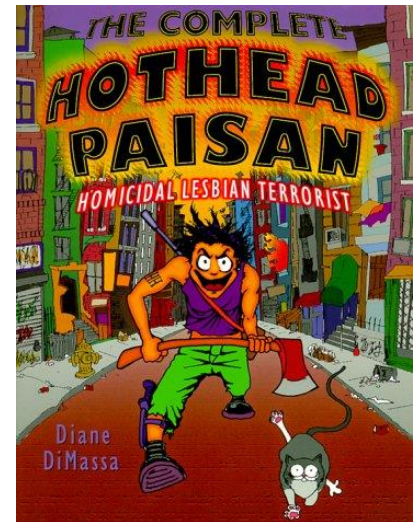
1.17 State of the Field

Campbell, Jane and Carilli, Theresa. (2017) "Introduction" in J. Campbell and T. Carilli (Eds.), *Locating Queerness in Media: A new look* (xi-xiv). Lanham, MD: Lexington Books.

Carilli, Theresa. (2017) "Locating Queerness in the Media: Markers of a queer-centric approach to studying media" in J. Campbell and T. Carilli (Eds.), *Locating Queerness in Media: A new look* (3-10). Lanham, MD: Lexington Books.

Drushel, Bruce E. (2017) "A State of the Union: LGBTQ representation and the concept of community." in J. Campbell and T. Carilli (Eds.), *Locating Queerness in Media: A new look* (11-22). Lanham, MD: Lexington Books.

Optional: *Celluloid Closet*, dir. Robert Epstein and Jeffery Freidman, 1996 (Paley Media Reserves)



1.21 DUE: Slack set up assignment (11pm, Slack)

Week 2: Some Key Terms

1.22 Media and the social construction of gender, sex, and sexuality

DUE: Zine page for week 1

Hilton-Morrow, Wendy and Battles, Kathleen. (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 1. (Full book is on reserve in Paley)

1.24 Camp (not the summer kind) and Queer Readings

Media: *Hairspray*, John Waters, 1988 (Paley Media reserves)

Meyer, Moe. (2004). "Reclaiming the Discourse of Camp" in Benshoff, H. M., & Griffin, S. *Queer cinema: The film reader* (121-136). New York: Routledge.

Benshoff, Henry. M., & Griffin, Sean. (2006). *Queer images: A history of gay and lesbian film in America*. Lanham, Md: Rowman & Littlefield. Chapter 3.

Optional: Woodward, Suzanne. (2012). Taming transgression: Gender-bending in *Hairspray* (John Waters, 1988) and its remake. *New Cinemas: Journal of Contemporary Film* 10(2-3): 115-126.

Optional: Hilton-Morrow, Wendy and Battles, Kathleen. (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 5.

1.28: DUE: Terminology quiz (11 pm, Canvas)

Week 3: History Lessons and News

1.29 Historical Context

DUE: Zine page for week 2

Media: *Before Stonewall*, Greta Schiller, 1985 (on Kanopy)

Hilton-Morrow, Wendy and Battles, Kathleen. (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 2.

1.31 News industry and LGBTQ History

Media: *After Stonewall*, John Scagliotti 1989 (on Kanopy)

Gross, Larry. (2001). *Up from invisibility: Lesbians, gay men, and the media in America*. Columbia University Press. Chapter 3 and 7.



Week 4: Representation, Stereotypes, and Marketing

2.5 Making Markets

DUE: Zine page for week 3

Sender, Katherine. (2005). *Business, not politics: The making of the gay market*. New York: Columbia University Press. Chapter 2

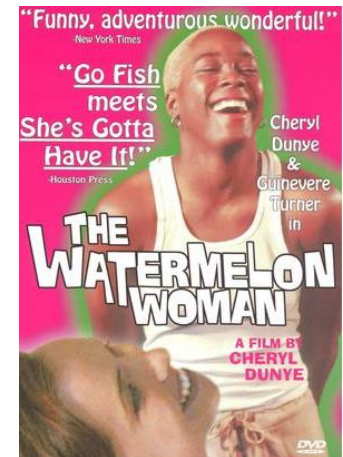
2.7 Visibility, Stereotypes, and Intersectionality

Media: *Watermelon Woman*, dir. Cheryl Dunye, 1997 (Paley Media reserves)

Dyer, Richard. "Stereotyping" in Gross, L. P., & Woods, J. D. (1999). *The Columbia reader on lesbians and gay men in media, society, and politics*. New York: Columbia University Press, pages 297-301.

Riggs, Marlon T. (1991) "Notes of a Signifying Snap! Queen." (Censorship I) *Art Journal* 50, 3, pages 60-65.

Vesey, Alyx. (2011, December 12). Bechdel Test Canon: The Watermelon Woman. *Bitch Media*. Retrieved from <https://www.bitchmedia.org/post/bechdel-test-canon-the-watermelon-woman-feminist-film-review>



Week 5: SCRC Visit and Zine Analysis

2.12 MEET IN SCRC (Basement of Paley)

DUE: Zine page for week 4

Piepmeyer, Alison. (2009). *Girlzines: Making media doing feminism*. New York: NYU Press. Chapters 2 and 4.

Skim: Todd, Mark and Watson, Esther Pearl. (2006) *Whatcha Mean What's a Zine?: The art of Making Zines and Mini-comics*. Boston: Graphia. Selection 2.

2.14 Independent study time in the SCRC

Media: *Itty Bitty Titty Committee*, dir. Jamie Babbit, 2007 (Paley Media reserves)

Piepmeyer, Alison. (2009). *Girlzines: Making media doing feminism*. New York: NYU Press. Chapter 4.

The SCRC is only opened for a limited number of hours during the move to the new Charles Library. Therefore, I am giving you class time to return to the SCRC, find the zines for your Zine Analysis, and work on this assignment. Do not waste this opportunity.

2.18 DUE: "Midterm" draft answers (11pm, Canvas)

Week 6: Midterm Check in and Studying Media Industries

2.19 Collaborative Zine/Midterm Review

DUE: We are going over your draft answers in class. If you don't submit on time on Canvas, you will need to bring whatever you have in hardcopy form. We will also go through your first four zine pages and decide which to include in our collaborative zine.

Hilton-Morrow, Wendy and Battles, Kathleen. (2015). *Sexual Identities and the Media: An Introduction*. New York: Routledge. Chapter 3. (review for midterm topics)

2.21 Studying Media Industries

Gross, Larry. (2001). *Up from invisibility: Lesbians, gay men, and the media in America*. Columbia University Press. Chapter 1

Sender, Katherine. (2011) "No Hard Feelings," in K. Ross (Ed.) *The Handbook of Gender, Sex, and Media* (207-225). Oxford, UK: Wiley-Blackwell.

Week 7: Film

2.25 DUE Zine Analysis (11pm, Canvas)

2.26 LGBTQ Film history

Benshoff, Henry. M., & Griffin, Sean. (2006). *Queer images: A history of gay and lesbian film in America*. Lanham, Md.: Rowman & Littlefield. Chapters 8, 11, and 12.

2.28 AIDS and New Queer Cinema

Media: *Chocolate Babies*, Stephen Winter, 1997 (Vimeo)

Aaron, Michele. (2004). Introduction from *New Queer Cinema: A Critical Reader*. New Brunswick, NJ: Rutgers University Press, pages 3-14.

Schulman, Sarah. (2013). *The Gentrification of the Mind: Witness to a lost imagination*. Berkeley: University of California Press.

Optional: Benshoff, Henry. M., & Griffin, Sean. (2006). *Queer images: A history of gay and lesbian film in America*. Lanham, Md.: Rowman & Littlefield. Chapter 9 and 10.



Week 8: SPRING BREAK!

Week 9: Queer Theory, Activism, and Affect

3.11 DUE: "Midterm" final answers (11pm, Canvas)

3.12 Queer theory and activism

DUE: Zine page for week 7

Pedersen, Lyn. (1954, April 1954) "The Importance of Being Different" *One Magazine* reprinted in Kepner, Jim (1998) *Rough Daring Views: 1950s' Pioneer Gay Press Journalism*. New York: Harrington Park Press. P.13-16

"Queers Read This," June 1990,

Sedgwick, Eve Kosofsky. (1993) "Christmas Effects" from *Tendencies*. Durham: Duke University Press: 5-9.

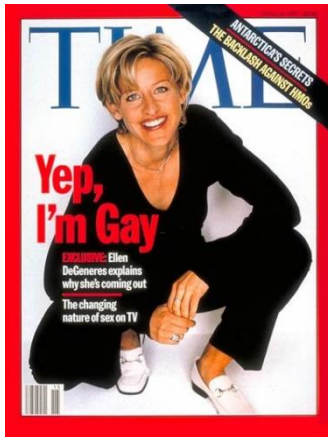
3.14 Queerness, class, and affect

Media: *By Hook or By Crook*, Harriet Dodge and Silas Howard, 2001 (Vimeo)

Henderson, Lisa. (2013). *Love and Money: Queers, Class, and Cultural Production*. New York: NYU Press. Chapter 6, pages 129-154.

A directors' statement and a note on gender by the directors of *By Hook or By Crook*.





Week 10: Television

3.19 Television 1

DUE: Zine page for week 9

Media: *Off the Straight and Narrow*, Katherine Sender, 1998 (Paley reserves)
Gross, Larry P. (2001). *Up from invisibility: Lesbians, gay men, and the media in America*. New York: Columbia University Press. Chapter 5, pages 81-93. Chapter 10, pages 156-183.

3.21 Television 2

Media: *Further Off the Straight and Narrow*, Katherine Sender, 1998 (On Kanopy)
Henderson, Lisa. (2013). *Love and Money: Queers, Class, and Cultural Production*. New York: NYU Press. Chapter 2.
Ng, Eve. (2013). A "post-gay" era? Media gaystreaming, homonormativity, and the politics of LGBT integration. *Communication, Culture and Critique* 6: 258-283.

Week 11: Web TV



3.26 Open TV 1

DUE: Zine page for week 10

Media: *Brujos* Part 1 <https://www.weareo.tv/originals/brujos>
Christian, Aymar Jean. (2017). *Open TV: Innovation beyond Hollywood and the rise of web television*. New York: NYU Press. Chapter 3

3.28 Open TV 2

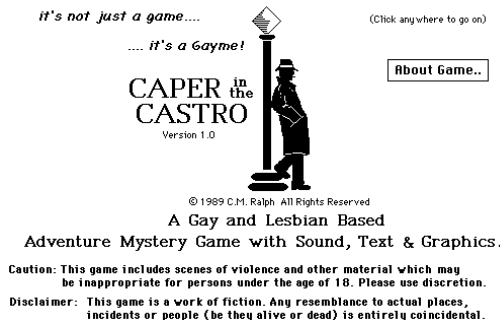
Media: *Brujos* Part 2 <https://www.weareo.tv/originals/brujos>
Christian, Aymar Jean. (2017). The Value of Representation: Toward a critique of networked television performance. *International Journal of Communication* 11: 1552-1574.

Week 12: Video Gaymes

4.2 LGBTQ Game History

DUE: Zine page for week 11

Media: Play *Caper in the Castro* (1989)
Read: [LGBTQ Game Archive entry on Caper in the Castro](#)
Shaw, Adrienne. (2009) Putting the Gay in Game: Cultural Production and GLBT content in video games. *Games and Culture*, 4, 228-253.
Shaw, A. (2017). Beyond sex and romance: LGBTQ representation in games and the *Grand Theft Auto* series. In P. Messaris & L. Humphreys (Eds.) *Digital Media: Transformations in Human Communication* (2nd Edition) (pp. 205-212). New York, NY: Peter Lang.



4.4 Queering Games

Clark, Naomi. (2017) "Where is the queerness in games, anyway?" In B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (3-14). Minneapolis: University of Minnesota Press.
Phillips, Amanda. (2017) "Welcome to My Fantasy Zone: *Bayonetta* and queer femme disturbance," in B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (109-123). Minneapolis: University of Minnesota Press.
Harper, Todd. (2017) "Role-play as Queer Lens: How 'ClosetShep' changed by vision of *Mass Effect*, In B. Ruberg and A. Shaw (Eds.) *Queer Game Studies* (125-134). Minneapolis: University of Minnesota Press.
Optional: Play *Gone Home* or *Indie Games Omnibus* (on reserve in Paley)

Week 13: Representation in Digital Spaces

4.9 Possibilities and opportunities

DUE: Zine page for week 12

Gray, Mary L. (2010). Chapter 5: "Online Profiles: Remediating the Coming-Out Story" in *Out in the Country: Youth Media and Queer Visibility in Rural America*. P.120-140

Maris, Elena. (2016) Hacking Xena: Technological innovation and queer influence in the production of mainstream television. *Critical Studies in Media Communication* 33(1): 123-137.

Cavalcante, Andre. (2016). "I did it all online': Transgender identity and the management of everyday life. *Critical Studies in Media Communication* 33(1): 109-122.

4.11 Drawbacks and limitations

Bivens, Rena. (2017). The gender binary will not be deprogrammed: Ten years of coding gender on Facebook. *New Media and Society* 19(6): 880-898.

MacAulay, Maggie and Moldes, Marcos Daniel. (2016). Queen don't compute: reading and casting shade on Facebook's real names policy. *Critical Studies in Media Communication* 33(1): 6-22.

Week 14: Comics and Wrapping Up

4.16 Comics

DUE: Bonus Zine page for week 13 (if you missed one, or want to replace one)

Media: Comics on reserve at Paley (see Ares on Canvas)

Sewell, Edward H. (2001). "Queer Characters in Comic Strips." In M. P. McAllister, J. Sewell, E.H. & I. Gordon (Eds.), *Comics and Ideology*. New York Peter Lang.

Bechdel, Allison. (2008) *Essential Dykes to Watch Out For*. New York: Houghton Mifflin Harcourt. Introduction.

Shaw, Adrienne. (2009) Women on Women: Lesbian identity, community, and comics. *Journal of Lesbian Studies* 13: 88-97.

4.18 What now? And Final Collaborative Zine Decisions

DUE: We will be deciding on the final collaborative zine pages.

Sender, Katherine. (2005). *Business, not politics: The making of the gay market*. New York: Columbia University Press. Chapter 8.

Week 15: Final review, Zine Fest, and What Next?

4.22 DUE: Draft of Final Exam Answers (11pm, Canvas)

4.23 What next? And Final Review

DUE: We are going over your draft "final" answers in class. If you don't submit on time on Canvas, you will need to bring whatever you have in hardcopy form.

Walters, Suzanna D. (2014) *The Tolerance Trap: How God, Genes, and Good Intentions are Sabotaging Gay Equality*. New York: NYU Press. Chapters 10 and 11

4.25 ZINE FEST!



5.6 DUE: Final "Final" answers (11pm, Canvas)