



T/TH 3:00-4:50 -- 4 ANNENBERG HALL -- 3 CREDITS

MSP 4425/LGBT 3400

## LGBTQ Representation

**Professor:**  
Dr. Adrienne Shaw

**Contact:**  
adrienne.shaw@temple.edu  
Office: 203a Annenberg Hall

**Office Hours:** Tu/Th 5:15-6:15pm,  
(sign up on Canvas)

**Email/Slack Hours:** M-F 10am-12pm

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: MSP4425Spring2020.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 on reserve at Charles Library

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

**Prerequisites:** None

## Assignments:

Your assignments will require that 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.

**Extra credit:** See Canvas

**\*\*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 the **Day One** information requested; **Setting up a Slack account and posting** about your favorite LGBTQ media character to #related (due **January 19<sup>th</sup> at 11pm**); and a quiz **on LGBTQ terminology (due 1/26, but you can retake until 3/8)**. 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 **22** 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 class 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**.

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

**More information about all assignments is available on Canvas.**



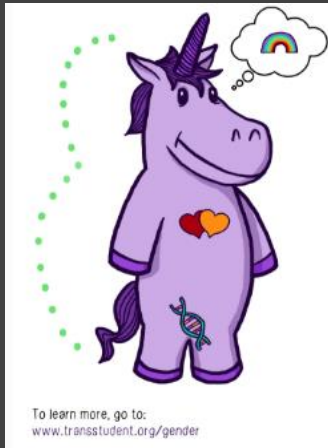
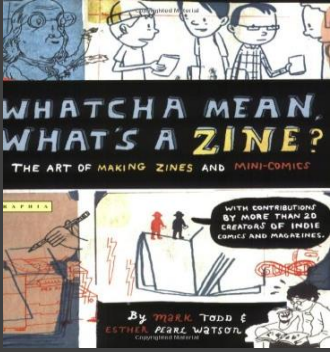
## Archival Projects

One key lesson from this course will be the important links between historical records and representations of LGBTQ lives. This semester we have been given the chance to access Temple's Special Collections Research Center's holdings on Philadelphia LGBTQ History, as well as the William Way Center's Wilcox archives. We will be using these resources to address LGBTQ history at a more level.

**Zine Analysis:** 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.

**Philly LGBTQ History:** You will use these archival resources to investigate Philadelphia specific events in LGBTQ history. There are three components to this assignment: 1. Identifying your event; 2. Writing a short report about it; 3. Creating a short mini-poster/presentation on the event in class at the end of the semester. More details on all three are available on Canvas.

## SEMESTER LONG ZINE PROJECT



Zines, a type of DIY publication, are a unique form of representation that have 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.

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 will also see a wide variety of zines during our visits to Temple's Special Collections Research Center.

Your ongoing project for this course will entail **creating your own zine** that synthesizes key course take-aways. This will require you to produce **TEN zines pages (one zine page for each week based on course materials from that week, out of 13 possible)**. Each week draft pages will be **due via Slack, including a short explanation on how it responds to the prompt**.

"Page" here can include a physical or digital page, and you will be uploading the files, scans, or photographs to share with the class. 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. The pages can be drafts/works in progress, but should offer me a general idea of how you would respond to the prompt in your zine.

You are handing pages weekly, the Sunday following the week the material your zine page needs to reflect is covered. There are 13 prompts, but your final zine need only include ten of those. The lowest 3 zine page grades will be dropped (i.e. if you do the first ten, you don't \*have\* to do the final three; however if you miss a few there is a chance to make them up). Each page will be graded simply on whether you turned it in and (generally) if it covers the proper week/material. You are welcome to change styles as you go, or identify a consistent style early on. Twice during the semester you will go over your "Midterm" and "Final" zines in class to get feedback from me and your classmates on how well the zine reflects course content and works aesthetically/creatively. If the final zine has more than the ten minimum pages (responding to prompts) required, each page is worth extra credit.

On the last day of class, in addition to your Philly LGBTQ history presentations we will have a "Zine Fest" in class, where you must bring **FIVE** physical copies of your zine or an easy way to share your digital zine (printed out links, etc.). You will need to give **ONE** to me, and distribute the rest to your classmates. Each person should leave with at least **four** classmates' zines. In addition, 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. Feel free to invite guests.

For this **final zine** you can change out earlier pages to achieve a coherent style, combine very different approaches, move to a digital or paper format, etc. This is entirely up to you. The final zine you submit will be graded on how well it reflects course content, and will be accompanied by a **final paper**. In this paper you will reflect on how the zine responds to the weekly prompts as well as compare your zine choices to your classmates'. More details and instructions are on Canvas.

Assignments	Submission format	Due Date	Points
<b>Regular Participation</b>			<b>350</b>
In-class engagement	In class	Each Class	50
Attendance	In class	Each Class	50
Discussion questions	Slack, #discussion-questions	Noon, before each class	100
Media Reactions	Slack, #media-reactions	Before class, each time there is a "Media" assignment	50
Day One questions/info	Hardcopy, in class	January 14	25
Slack Set-up	Slack	January 19, 11pm	25
Terminology Quiz	Canvas, quiz	January 26, 11pm *Can retake until 3/8 11pm	50
<b>Archival Projects</b>			<b>200</b>
Zine Analysis	Canvas, .doc	March 8, 11pm	50 points
History #1: event selection	Canvas, .doc	March 8, 11pm	25 points
History #2: report	Canvas, .doc	April 19, 11pm	100 points
History #3: poster/presentation	In class	April 23, 3:30pm	25 points
<b>Zine Project</b>			<b>450</b>
Zine pages and explanations	Slack #zinepages	See Schedule	20 points each (10 pages total)
Midterm Zine review	In class	February 25	25 points
Final Draft Zine	In class	April 16	25 points
Final Zine	In class (five copies, or shareable link)	April 23, 3:30pm	100 points
Final reflection paper	Canvas, .doc	May 3	100 points
<b>Total</b>			<b>1000</b>

**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/media reactions and assignments due in class cannot be accepted late. 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.

**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.

**Inclusivity Policy:** There is an inclusivity policy on Canvas. 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.

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

*Additional details on all policies can also be found there.*

**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.

**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.

### 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.](#)

**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.

Grading Rubric (as percentage of total points available):

- 93+=A
- 90-92.9= A-
- 87-89.9= B+
- 83-86.9=B
- 80-82.0=B-
- 77-79.9=C+
- 73-76.9=C
- 70-72.9=C-, etc.

A full explanation of the grading policy can be found on Canvas

## 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

#### 1.14 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.

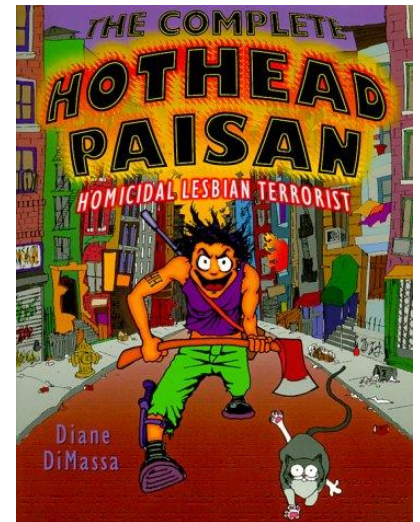
**Todd, Mark and Watson, Esther Pearl.** (2006) *Whatcha Mean What's a Zine?: The art of Making Zines and Mini-comics*. Boston: Graphia. Selection 1. (Full book on reserve in Charles)

#### 1.16 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.



**1.19 DUE:** Slack set up assignment (11pm, Slack); Zine Page 1 (11pm, Slack)

### Week 2: Some Key Terms

#### 1.21 Media and the social construction of gender, sex, and sexuality

**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 Charles)

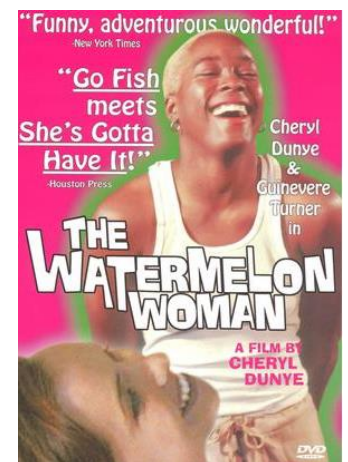
#### 1.23 Visibility, Stereotypes, and Intersectionality

**Media:** *Watermelon Woman*, dir. Cheryl Dunye, 1997 (on Kanopy)

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

**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.

**1.28: DUE:** Terminology quiz (11 pm, Canvas); Zine Page 2 (11pm, Slack)



### Week 3: History Lessons and News

**1.28 Historical Context**—Guest Speaker Bob Skiba (curator William Way Community Center)

**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.

Review Philly LGBT History Timeline

### 1.30 News industry and LGBTQ History—MEETING IN SCRC

**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.

**2.2: DUE: Zine Page 3 (11pm, Slack)**



### Week 4: Queer Theory and Intersectionality

#### 2.4 Queer theory and activism

**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.

#### 2.6 Zines and Intersectionality

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

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

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



**2.9: DUE: Zine Page 4 (11pm, Slack)**

### Week 5: SCRC Time and Queer Affect



#### 2.11 Zines and Independent work time in the SCRC

**Brouwer, Daniel C. and Licona, Adela C.** (2016) "Trans(affective)mediation: Feeling Our Way from Paper to Digitized Zines and Back Again" *Critical Studies in Media Communication* 33(1): 70-83.

**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.  
ZINE AFFECT ONE

#### 2.13 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\*](#)

**2.16: DUE: Zine Page 5 (11pm, Slack)**

## Week 6: Studying Queer Audiences

### 2.18 Camp (not the summer kind)

**Media:** *Hairspray*, John Waters, 1988 (on reserve in Charles)

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

**Babuscio, Jack.** (2004). "Camp and the Gay Sensibility" in Benshoff, H. M., & Griffin, S. *Queer cinema: The film reader*. New York: London: Routledge, pages 121-136

### 2.20 Queer Readings

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

**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.

**2.23: DUE:** Zine Page 6 (11pm, Slack)

## Week 7: Studying Media Industries and Marketing

### 2.25 Midterm review and Studying Media Industries

**Due:** Bring all zine pages for midterm review

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

### 2.27 Making Markets

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

**3.1: DUE:** Zine Page 7 (11pm, Slack)

## Week 8: SPRING BREAK!

**3.8: DUE:** Zine Analysis, History assignment #1; and make up terminology quiz

## Week 9: Film

### 3.10 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.

### 3.12 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.

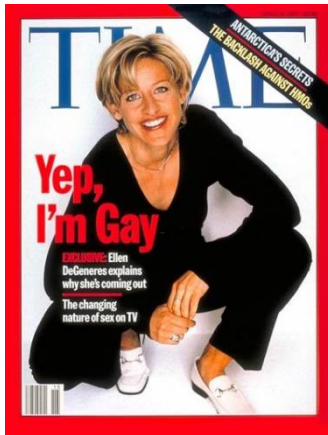
**Schulman, Sarah.** (2013). *The Gentrification of the Mind: Witness to a lost imagination*. Berkeley: University of California Press.

**3.15: DUE:** Zine Page 8 (11pm, Slack)





## Week 10: Television



### 3.17 Television 1

**Media:** *Off the Straight and Narrow*, Katherine Sender, 1998 (Charles reserves)  
**Henderson, Lisa.** (2013). *Love and Money: Queers, Class, and Cultural Production*. New York: NYU Press. Chapter 2.

### 3.19 Television 2

**Media:** *Further Off the Straight and Narrow*, Katherine Sender, 1998 (On Kanopy)  
**Ng, Eve.** (2013). A “post-gay” era? Media gaystreaming, homonormativity, and the politics of LGBT integration. *Communication, Culture and Critique* 6: 258-283.

**3.22: DUE: Zine Page 9 (11pm, Slack)**

## Week 11: Open TV

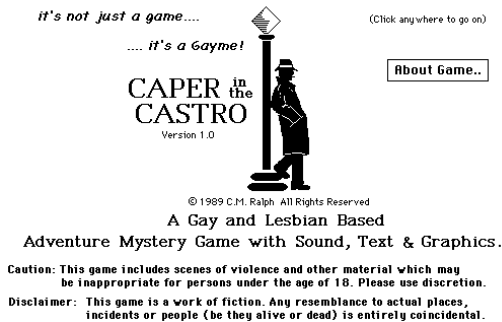
### 3.24 Open TV 1

**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

### 3.26 Open TV 2 and Independent work time in the SCRC

**Media:** *Brujos* Part 2 <https://www.weareo.tv/originals/brujos>  
**Christian, Aymar Jean.** (2019). Expanding production value: the culture and scale of television and new media. *Critical Studies in Television* 14(2): 255-267.

**3.29: DUE: Zine Page 10 (11pm, Slack)**



## Week 12: Video Gaymes

### 3.31 LGBTQ Game History

**Media:** Play *Caper in the Castro* (1989)  
**Read:** [LGBTQ Game Archive entry on Caper in the Castro](#)  
**Selections from:** Shaw, A., Rudolph, S., and Schnorrenberg, J. (2019). *Rainbow Arcade: Over 30 years of queer video game history*. Berlin: Schwules Museum/winterwork.

### 4.2 Queering Games

**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.

**4.5: DUE: Zine Page 11 (11pm, Slack)**



## Week 13: Representation in Online Spaces

### 4.7 Possibilities and opportunities

**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 American*. P.120-140

**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.

### 4.9 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.

**4.12: DUE: Zine Page 12(11pm, Slack)**

## Week 14: Comics and Wrapping Up

### 4.14 Comics

**Media:** Comics on reserve at Charles (see course reserves 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.

### 4.16 What now? And Final Review

**DUE: Bring your zines as they are now for a final review with your classmates**

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

**4.19: DUE: History #2 (11pm Canvas); Zine Page 13 (11pm Slack)**

## Week 15: What Next? and Zine Fest!

### 4.21 What next?

**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

### 4.23 ZINE FEST! And Philly LGBTQ History Presentations

**Due: Five physical copies of zine or easy to share link AND History Assignment #3**

**5.3 DUE: Final Zine Reflection Papers (11pm, Canvas)**

