Tara Holmes Exam List

**Asterisks signify texts that appear on multiple lists

List 1: Queer/Feminist Theory and Methods List
This list provides the theoretical and methodological framework for my project in that it focuses on theories of fantasy and desire as they relate to subjectivity. One of the purposes of this list is to not only what queer theory is, but what queer theory does in order to articulate a queer methodology for interrogating popular culture, specifically mainstream films. This list brings together texts on fantasy and desire with theories of futurity to allow me to interrogate the connections between popular culture and imagining otherwise.

Queer Affective Histories/Questioning Queer Theory

Temporality/Futurity/Imagining Otherwise

Subjectivities/Fantasy/Desire

List 2: Politics of Representation and Critical Sexuality
This list builds on the concepts explored in the Feminist/Queer Theory and Methods list and specifically considers how raced, gendered, sexed bodies are represented in and through film, with a particular emphasis on sexuality. It focuses on the beginnings of feminist film theory, identity and difference in spectatorship, while paying special attention to the interpretation of mass culture. The film texts on this list are primarily concerned with exploring the nuances of “women’s experience” and the moment which feminist ideas began to seep into mainstream cinema.

**Feminist Film Theory**

**Spectatorship, Identity, and Difference**

**Mass Culture and Oppositional Practices: Or, What People Do with Popular Culture**

**Feminist Films**

*Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, Chantal Akerman (1975)
*Daughters of the Dust*, Julie Dash (1991)
*Alice Doesn’t Live Here Anymore*, Martin Scorsese (1974)
*An Unmarried Woman*, Paul Mazursky (1978)
*Desert Hearts*, Donna Deitch (1985)
*Cleo from 5 to 7*, Agnes Varda (1962)

**List 3: Covertly Queer: Neoliberalism, Mainstream Cinema, and Queer Reading Practices in the 1990s**

The texts on this list build on concepts explored in the Politics of Representation and Critical Sexuality list with a focus on queer modes of interpreting mass culture and a particular emphasis on camp. It brings together literature on neoliberal sexual politics and queer/not queer mainstream films of the 1990s in order to interrogate what these texts can tell us about neoliberal sexual politics and possibilities for queer desire and sexual subjectivity at the turn of the 21st century.

**Queer Ways of Seeing**

   - Wood, Robin. “Responsibilities of a Gay Film Critic.”
   - Hanson, Ellis. “Introduction.”
   - Burns, Bonnie. “Cassandra’s Eyes,”
   - Savoy, Eric. “That Ain’t All She Ain’t.”

**Queer Representations and Camp**

**Queer Cinema**

**Critiques of Neoliberalism**

**Early Super-Gay Straight Films**
All About Eve, Joseph L. Mankiewicz (1950)
Cat on a Hot Tin Roof, Richard Brooks (1958)
Suddenly, Last Summer, Joseph L. Mankiewicz (1959)
Sunset Boulevard, Billy Wilder (1950)
Whatever Happened to Baby Jane?, Robert Aldrich (1962)
New Queer Cinema
*Paris in Burning*, Jennie Livingston (1990)
*Poison*, Todd Haynes (1991)
*The Living End*, Gregg Araki (1992)
*Tongues Untied*, Marlon Riggs (1989)

1990s “Titularly Straight but Super-Queer” Films
*A League of Their Own*, Penny Marshall (1992)
*Buffy the Vampire Slayer*, Fran Rubel Kuzui (1992)
*Clueless*, Amy Heckerling (1997)
*Death Becomes Her*, Robert Zemeckis (1992)
*Fried Green Tomatoes*, Jon Avent (1991)
*Now and Then*, Lesli Linka Glatter (1995)
*Romy and Michele’s High School Reunion*, David Mirkin (1997)
*Sister Act*, Emile Ardolino (1992)
*Thelma and Louise*, Ridley Scott (1991)