
THE ACTIVIST CLASSROOM: NOTES ON TEACHING VIDEO/AIDS

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INTRODUCTORY ESSAY

Teaching a course about the beginnings of the HIV/AIDS pandemic in the United States, particularly activist responses to widespread governmental inaction, presents a professor with a host of challenges from the outset.

The first, and most important, challenge arises in-class and throughout the semester; namely, navigating students' varied reactions to course content. To some extent this is always the case in a seminar environment, but students are especially ruled by fear, reticence and sadness when it comes to discussing HIV/AIDS. I believe that feigning an objective relationship with this particular subject is wholly unhelpful. Examining representations of HIV/AIDS is an unabashedly political, emotional, and radical act. I align myself with educators/theorists such as bell hooks and Ann Cvetkovich, who view affective responses as useful pedagogical tools.¹ Asking students to attune themselves to their own shame, rage, guilt, and joy requires a professor to be comfortable in his or her own emotional skin, which is not to say *invulnerable*. In refusing to pretend that approaching this subject is "easy" for anyone – professor or student – a professor wittingly provides the groundwork for a mutual and productive vulnerability. Holding this space requires effort, time, patience and self-care.

I was inspired to create this class in response to the exuberant and jubilant expressions of rage and defiance often found in activist videos; they are some of the most life-affirming documents I have ever had the pleasure of viewing. At the same time, I also recognize the "heaviness" of a subject-matter which might encourage self-reflection more than a class on, say, a general survey of Western Art History. I was young during the onset of the HIV/AIDS pandemic; I am only now realizing the importance of how this historical moment colored the ways I related my body to the bodies of others and as a result how I came into my own queer sexuality. My earliest memory of the pandemic was of a grade-school

¹ Ann Cvetkovich, *Depression: A Public Feeling*. Durham, NC: Duke University Press, 2012. bell hooks, *Teaching Critical Thinking: Practical Wisdom*. New York: Routledge, 2010. See especially Cvetkovich's reminiscence of her dissertation work that forms the first part of her study, and hooks's chapter entitled "Crying Time." Also see the collection of essays and conference papers gathered under the "pedagogies of feeling" heading from the following website: <http://politicalfeeling.uchicago.edu/>.

teacher carefully explaining we could not get HIV from sitting on toilet seats. I was confused and scared, not knowing anything about HIV/AIDS. Or, more troubling, that life-threatening illnesses might, in fact, be transmissible through every-day and innocuous contact. Now, years later, after having been frequently tested, and contact-traced more than once by the Texas Department of Health, I know a great deal more, accruing practical and academic life-experience in regards to the pandemic.

Students of this seminar are intellectually and emotionally challenged by the subject matter, and consistently without prompting "brought it home" for their classmates – resulting in some of the most powerful in-class exchanges I have witnessed. One student remembered a favorite uncle who passed from an AIDS-related opportunistic infection while she was still very young; she made a compelling video out of an oral history conducted with her own father. Another student grappled with a chronic, non-terminal illness throughout the semester, and found innumerable parallels to his own experiences; and yet another confided in me regarding a personal HIV scare. I always aimed to broaden students' emotional range regarding HIV/AIDS, beyond simply feeling "bad" or "sad." Indeed, I tried to highlight the moments of exuberance, rage, levity and comedy (gallows-humor though it may be) which are *overwhelmingly present* in the videos crafted by activists. Candle-light vigils are surely important, memorial bike rides and AIDS walks are ubiquitous in our contemporary landscape - but die-ins, kiss-ins and other forms of civil disobedience have all but disappeared from the tactical handbooks of HIV/AIDS activists. Satire and sarcasm are still vital and underused weapons. This course aims to historicize and revitalize these projects.

Enrollment is also challenge. I work at a large state university, and it is my belief that enrollment for VIDEO/AIDS should remain below 20, limited to the single digits if at all possible. This may not be so problematic, as consciously or subconsciously students are reticent to approach this material; they are aware that HIV/AIDS is still out there, and there is still no cure. My other courses consistently fill to capacity, and yet this course has difficulty making enrollment. Limiting enrollment is important because, in a real way, the structure of the course is meant to mirror the experiences of decision-making, community-building, and dissembling that are endemic to U.S. AIDS activist communities (such as ACT-UP). The larger the group, the more difficult it may be for the professor to respond in specific and improvisatory ways and to direct the concerns and skills of enrolled students.

The final assignment may present a challenge to both instructor and student; as it stands I leave the final assignment vague, refusing to dictate what form it should take other than to require that it should be conceptualized and enacted as a collective. In the first iteration of the class, the university's art gallery happened to be between shows on December 1, World AIDS Day. With the assistance of the gallery director, students realized a one-day, pop-up exhibition of video programming and artwork. The exhibition's primary concern was the range of emotional/affective responses to the HIV/AIDS pandemic, and to those ends students created a gallery experience that encouraged varied forms of emotional engagement. The second iteration of VIDEO/AIDS followed in their predecessors footsteps and created an exhibition as well. Their methodology was different, in that they responded to a list of questions, gathered from their peers, about HIV/AIDS. As a class they were stunned by the variety, banality, and aggression of the questions, running the gamut from "Do I have HIV/AIDS?" to "Why don't we just

quarantine people with HIV/AIDS?" As a class they identified the questions they felt were most fraught with personal and social anxieties. Each artwork or video developed for their exhibition, entitled *Probe*, attempted to answer one of these questions either directly or indirectly. In short, both classes dreamt big, and although they operated on different premises, each group of students was rewarded in kind when members of their immediate families and extended academic communities came out in droves to see their exhibition. In preparation for their exhibitions, I had to scale back some of the discussions regarding particular articles and videos so students could take advantage of in-class time to negotiate, argue, build consensus and make practical decisions regarding their exhibition. Certainly, it was a concession well worth making. For future versions of this course, final projects may take varied forms, such as a mini-conference, a series of screenings, the creation of an activist video, community service, performance art, or a dedicated publication. My evaluative schema responds, therefore, to the format of the class' final project. Students make their own stakes. Regardless of the form the students' final takes, a lengthy and well-supported self-assessment is the key component of the final grade. Students present to me a lengthy narrative of the portfolio of work completed during the course of the semester with special attention to their role(s) in planning and implementing the final project. I ask students to cite and include research in this self-assessment, and the result is a hybrid of reflection and traditional academic research.

The final, and perhaps most practical challenge, is harnessing the financial and labor resources to gather a wide swath of activist videos. Hollywood representations (such as *Philadelphia*) are easier to find and purchase. Experimental and activist videos can often be purchased from art-video distributors (Electronic Arts Intermix, Video Databank, and V-Tape are notable in this regard), or directly from the artists/directors themselves. This portion of course research and development took me well over a year to complete, and even after such a lengthy period there were particular videos I was still unable to find and/or use. For those wishing to develop such a course, I am more than willing to share my own acquisition journey in the hopes it expedites yours. I have made note in the course schedule section of this syllabus, which video resources can be accessed via online sources (Vimeo.com, Archive.org, etc.).

This course was taught as an upper-level seminar in Art History (as it draws heavily upon visual culture scholarship), but would also be equally at home in a Women and Gender Studies, Film Studies, English/Rhetoric, Queer Studies, American Studies, Critical Race Studies, Performance Studies/Theater, or a Freshman/First-Year seminar context. If you are adapting this class for a lower-division context I would suggest cutting some Douglas Crimp articles (so that a larger sampling of authors is privileged instead), limiting page-counts on writing assignments, and having a stronger hand in the class final project – perhaps presenting students with two easy-to-implement options (ex. a choice between a short film series or a teach-in).

THE SYLLABUS: VIDEO/AIDS

"To date, a majority of cultural producers working in the struggle against AIDS have used the video medium. There are a number of explanations for this: Much of the dominant discourse on AIDS has

been conveyed through television, and this discourse has generated a critical counter-practice in the same medium; video can sustain a fairly complex array of information; and cable access and the widespread use of VCRs provide the potential for a large audience for this work."

-Douglas Crimp, Introduction to *October* vol. 43, "AIDS: Cultural Analysis/Cultural Activism", 1987: 14.

COURSE DESCRIPTION

This course considers the myriad ways artists/collectives/directors have mobilized the medium of video (and to a lesser extent, film) to confront and complicate representations of people affected by the HIV/AIDS pandemic, as well as the virus (HIV) and syndrome (AIDS) themselves. Most of this course will be spent discussing videos and readings from the 1980s and 90s, and will be localized to the United States. In examining activist responses to the HIV/AIDS pandemic we also, by default, trace the emergence and reclamation of "queer" as a distinct identity category, as well as the heady legacies of the American Civil Rights and Women's Liberation movements. While video is the primary focus here, we will also be attentive to intersecting visual media (print, painting, performance, dance, theater). Concurrently, we will follow the critical writings of Douglas Crimp, one of the most persistent writers working in the realm of art history/visual studies during the onset of the HIV/AIDS pandemic. His work, which often balances polemics with psychoanalysis, provides a constant running commentary to the videos we will be watching.

Because we need time to screen these films and because many are not readily available, there will be an extra hour and a half of lab-time on Wednesdays, making our total class time on those days three hours. During that time we will watch any film(s) we need to and have an initial break-out discussion session. Throughout the semester students will write response papers on films and readings, present author and director biographies, and work towards a final group project which will hopefully benefit academic and local communities.

DISCLAIMER

Because the focus of this course is resolutely on communities organized in response to governmental, religious, and civic inaction during the beginnings of the HIV/AIDS pandemic, we will be considering videos that are sexually graphic. If this kind of material has the potential to trigger past traumas/abuses, please come see me within the first couple weeks of class, and we will determine together how to proceed with such visual material.

COURSE OBJECTIVES

By the end of this course students will:

- **Develop and demonstrate** an understanding of and criticality towards various representations of HIV/AIDS and PWAs (People with AIDS) emerging from mass news media, Hollywood, and activist collectives.
- **Understand** the importance of video/VHS as an historical media format running alongside histories of independent distribution.
- **Understand** the emergence of "queer" identities as a result of the history of AIDS activism.
- **Discuss** films/videos from two distinct vantage points – immediately after viewing, and then aided/bolstered by secondary research.
- **Explore** the ways that one writer's work (*oeuvre*) can contribute meaningfully to larger conversations (popular and academic) around a specific topic/concern.
- **Demonstrate** technical competency in the process of research by focusing on media-specific representations.
- **Build** community and an activist politics around issues surrounding HIV/AIDS representation.
- **Improve** upon presentation skills.
- **Prepare** to enter a graduate-level seminar.

INSTRUCTIONAL METHODOLOGY/PEDAGOGY

This course will largely be taught in a seminar format, which means that students will drive the discussion of the course, with the professor providing a framework for understanding. Periodically we might have a guest lecturer, and these days may be discussion-oriented or lecture-oriented, depending on the preferred mode of address of the guest. The format of the course is meant to encourage community interaction. We will be reflecting on what it means to be a part of a community and the various affective experiences that community facilitates.

READINGS

This is a reading-heavy course! Expect to have **at least 20 pages of reading** for each class day. I expect you to have read the material in order to be prepared for class.

There will be two required texts for this course, available at the campus bookstore and online:

- Crimp, Douglas. *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.
- Sontag, Susan. *Illness as Metaphor; and, AIDS and Its Metaphors*. New York: Doubleday. 1990.

Other readings will be placed on **TRACS**.²

REQUIREMENTS/GRADING

You will be graded on the following:

- Participation / Attendance: 30%
- Response Papers: 20%
- Video Paper: 10%
- Final Paper: 40%

1. PARTICIPATION/ATTENDANCE: 30% OF THE GRADE

Attendance is mandatory, as is participation in class discussion. I do take roll. You may have **no more than two unexcused absences**. Each subsequent unexcused absence will result in **5 points off your final grade**. Two such absences therefore will drop your final grade a full letter. Miss this class for the equivalent of two weeks and an A is nearly impossible to attain. I also expect you to be in class on time. You have **two unexcused late arrivals/early departures**; any late arrival/early departure after that will also result in **5 points off your final grade**. If you have issues/questions please direct them to me. Absences and late arrivals only disrupt the kind of community I wish to build with a seminar like this.

Because this class is formatted as a seminar, you must speak up and participate in discussion. My basic philosophy on student interaction is one of "step forward, step backward." If you are someone who often doesn't speak in class, take a step forward and put your voice out there. Conversely, if you are someone who speaks in class to fill the silence, take a step backward and let another's voice through. While I will not be keeping track of each time you speak up in class, it is not difficult at the end of the semester to look back and assess who hardly spoke at all and who dominated discussions.

The second piece of your participation grade consists of **two** author bio presentations with handouts. Such a presentation + handout should include

1. an image of the author/director, and
2. a short biography, including birthdate/deathdate, and formal training/schooling. Currently held position and a list of key publications/films (please also include short descriptions of a selected number of these).
3. Try to find where the article/reading was first published (or where the film first shown) to extrapolate who the initial audience might have been. For example, the *Art Bulletin* is very

² TRACS is Texas State University's electronic blackboard service, an online platform where instructors are able to post announcements and resources, enter grades, and communicate with students.

different from *Social Text*. You need to do some digging here, so you'll be spending some time in the library and accessing databases.

4. You will also need to work out who is/was in the author's/director's circle. One way to do this is find the dedication/acknowledgements in an author's book (or in the credits). Do they thank colleagues? Students? Other authors we are reading? Important cultural figures? If the author is an academic, you can also search (through Proquest theses/dissertations) which young academics they have advised.
5. If there is a secondary literature on the author, please include a selected bibliography of these sources as well.
6. Find, if you can, reviews of the author's book or work and give us a representative sampling of these reviews, and
7. a list of the databases and sources you consulted.

You must email me the handout you create, the day before class, no later than 5PM. I will ensure there are copies for everyone at the beginning of each class session. You will then present the most pertinent information to the class in a 10-minute presentation. I expect the in-class presentations to be engaging and informative, so think about innovative ways to present the information you worked so hard to cull.

2. RESPONSE PAPERS: 20% OF THE GRADE

Throughout the course of the semester you will complete two open-ended reading responses, on a schedule to be determined at the beginning of the semester. These are formal responses; they must be typed, titled, double-spaced, spell and grammar-checked, including correct inline/parenthetical citations. While you may briefly summarize an author's arguments, I expect you to move on to making our own claim/intervention in the week's readings. Think of these responses as mini-papers; they will become fodder for in-class discussion. Responses are due 5PM on Sunday, before Monday's class. You will post your word document to the pre-designated thread on our forum so your peers may also benefit from your analysis.

Please remember to bring a hard copy to class with you to refer to. The pedagogical intent of these responses is for you to come especially prepared for class having deeply digested the reading material. If you do not have a paper to make use of for class, the assignment's usefulness is null and void.

3. VIDEO PAPER: 10% OF THE GRADE

Students will be expected to find a VHS from the 1980s or 90s in the library that in some way engages with the representation of HIV/AIDS or people living with HIV/AIDS (list appended at end of the syllabus).³ You will be primarily concerned with the ways in which HIV/AIDS and/or PWAs are

³ Note to *Syllabus* readers: of course, if VHS tapes are not available at your home institution you are more than welcome to use other, more contemporary formats such as DVD or streaming videos. The library at my home

represented. What are the predominant metaphors at work in the video you choose (à la Sontag)? What do you think are the political implications of using such metaphors?

To get to these questions you will have to discuss some key information: the expressed (or perhaps unexpressed) purpose of the video, a *short* summary of what happens in the video, and possibly a description/discussion of who made the video or where it was first screened/broadcast.

The paper should be about 4-5 pages, double-spaced, titled, correctly cited and thoroughly checked for grammar/spelling/syntax/clarity.

4. FINAL: 40% OF GRADE

Unlike most seminars I teach, where students are expected to complete a research paper as the capstone to their in-class work, I believe this course's final should be a little different. In that regard, I am interested in the class defining the end-goals for themselves. Ideally, I would like to see a project-oriented, collective effort. This is the moment when our in-class work translates into **direct** AIDS activism and education within our immediate communities. This course provides students with the extraordinarily unique opportunity to do something outside of the scale and ambition of any other seminar. You will be trailblazers, in a very real sense, as your work on this final project has the capacity to be important far beyond an allocated "academic" space of a classroom.

In the first two iterations of this course students programmed and realized exhibitions. The first, "Identify Me" sought to synthesize in-class discussions regarding stigma and affect, while the second, "Probe," sought to answer, either directly or indirectly, a host of questions regarding HIV/AIDS gathered through peer-to-peer research. In both cases students had to build consensus in order to identify and divide up essential tasks. This included, but was not limited to: conceptualizing/identifying an exhibition thesis, acquiring exhibition space, acquiring exhibition media (projectors, plinths, wall didactics), planning and implementing a concerted public relations campaign with local and university media outlets (writing, sending out and following up on a press release), planning and implementing a social media strategy (Facebook, Twitter), developing exhibition-specific iconography/signage (graphic design for posters/social media), handling and appropriating a modest budget, acquiring safer sex materials from local organizations, liaising with local HIV/AIDS non-profits, creating artwork, serving as educators for in-gallery visitors, setting up and tearing down. All of these tasks were managed by students, I served primarily as a mediator during this process.

Although precedent is exhibition-making, I would encourage you to think beyond this paradigm. Creating an original video-work or performance can be as challenging/rewarding as developing an exhibition. A group web-site, publication, academic conference, field trip, film series, rally or teach-in

institution has a horde of health/educational VHS, collected throughout the late 1980s and early 90s which now rarely are used. A selected list of these titles is included at the end of the syllabus.

are all well within the realm of possibility! What these options hold in common is each requires a thoughtful and sustained effort on the part of the entire class to bring to fruition.

Regardless of the form the final project takes, students will be graded using a common metric: a critical self-assessment. The self-assessment charts your development, as individuals and as a collective throughout the semester, with special emphasis on the final project. You will be required to incorporate outside research (at least three peer-reviewed sources) to buttress your self-assessment. This hybrid document – part self-reflection, part research paper – helps me to evaluate your engagement in synthesizing and utilizing course materials with direct experience. I am not so concerned with whether you "liked" or are "proud" of what you did as a class, but rather I want to know how you make sense of what you did as it exists in relation to the material we discussed in class.

Some questions to get you started: Do you consider the class project to be a kind of activism? Why or why not? How did it incorporate (or not) the use of specific media – like video? And why do you think such medium-specificity is/not important? How do you perceive the current state of HIV/AIDS scholarship in dialogue with what we've read (mostly from the 1980s and 90s)? Are there key differences between structures of individual/group work? Are there differences between academic/activist work? How did these relationships emerge in the course of implementing the class final project?

The self-assessment should be about 5-8 pgs, double-spaced, titled, correctly cited and thoroughly checked for grammar/spelling/syntax/clarity.

GRADING BREAKDOWN FOR ALL ASSIGNMENTS

- A = Exceeds expectations. Clear and lucid, perfect grammar/spelling. Compelling and well-integrated thesis.
- B = Meets expectations. Understandable, with few mistakes in grammar/spelling. Well-integrated thesis.
- C = Below expectations. Somewhat understandable, some grammar/spelling mistakes. Sloppy, uncoordinated thesis.
- D/F = Well below expectations. Difficult to understand, many grammar/spelling mistakes. No discernable thesis.

OTHER POLICIES

STUDENTS WITH DISABILITIES

If you are a student with disabilities who requires accommodations please contact me within the first two weeks of class. You will be asked to provide documentation from the Office of Disability Services. Failure to contact me in a timely manner will result in a delay of accommodations.

ELECTRONIC DEVICES

Cell phones/iPhones/other text messaging devices, cameras, laptops, PDAs, ipods, and recording devices may not be used in class, unless the device is necessitated by a registered disability. This is a hard and fast rule, and breaking it is grounds to be asked to leave the class immediately.

ELECTRONIC CORRESPONDENCE

Rather than e-mail me with problems or concerns I would much rather see you in person. I'm a luddite, and I have an ambivalent relationship with being "available" 24/7. In other words, I value my time away from work, as I am sure you value your time off from school. I will try to respond to any electronic correspondence within a week's time.

VIDEOS

Almost all videos we will be using in this class will be placed on reserve in the Art and Design Resource Center, should you wish to view them again. Some will remain in my custody in my office. Please let me know if you need access to them.

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COURSE SCHEDULE

FIRST CLASS DAY

This is Not an AIDS Advertisement (Dir: Julien, 1987) (10:00)

AIDS: A Different Kind of Germ (15:00)

WEEKS 1&2: MOBILIZING METAPHORS

Safe (Dir: Haynes, 1995) (02:00:00)

The Ryan White Story / Ryan White ABC Nightline (Pro: ABC/Nightline, 1990) (60:00)

* Sontag, Susan. "AIDS and its Metaphors"⁴

[Discuss first paper and research]

WEEK 3: KEYWORDS, THE POWER OF LANGUAGE

Philadelphia (Dir: Demme, 1993) (02:05:00)

* Grover, Jan Zita. "AIDS: Keywords." *October* 43 (Winter 1987): 17-30.

*Crimp, Douglas. "De-Moralizing Representations of AIDS." *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.

*Kramer, Larry. "[Why I Hated Philadelphia](#)" *The Los Angeles Times*, 01/09/1994, Calendar Section, 1.

and [responses](#)

[Video Papers Due]

WEEKS 4&5: AIDS ON CABLE TV

Real World Season II: SF: Episodes 1, 8, 16 & 19 (21:00/ea) ([Logotv](#))

Degrassi High, "Bad Blood: I & II" (40:00/ea)

Tammy Faye Bakker interviews Steve Pieters, Praise The Lord Ministries, 1985 (30:00) ([YouTube](#))

Wally George and Tony Fisch debate Larouche Amendment, 1988 (15:00) § ([YouTube](#))

*Muñoz, Jose Esteban. "Pedro Zamora's *Real World*." in *Disidentifications: Queers of Color and the Performance of Politics*. University of Minnesota Press, 1999.

*Crimp, Douglas. "Cultural Analysis/Cultural Activism" *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.

WEEK 6: ACT-UP

Testing the Limits (Dir: Testing the Limits Collective, 1989) (28:00)

Target City Hall (Dir: DIVA-TV, 1989) (28:00)

Be a Diva! (Dir: DIVA-TV, 1989) (28:00) ([archive.org](#))

⁴ Screened videos/films are indicated in italics with approximate running times, while weekly readings are preceded by an asterisk. If the video/film is available via an online source, the text is hyperlinked.

Transformer AIDS (Dir: Paper Tiger TV) (archive.org)

*Cvetkovich, Ann. "AIDS and Video Activism." *Art, Activism, and Oppositionality: Essays from Afterimage*. Ed. Grant Kester. Durham: Duke University Press, 1998.

* Crimp, Douglas. "Mourning and Militancy." *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.

*Freud, Sigmund, "Mourning and Melancholy" as it appears in FILE magazine, *The Journal of the New Mortality Issue*, 1985.

WEEK 7: WOMEN AND AIDS ACTIVISM

Doctors, Liars and Women (Dir: DIVATV/ Carlomusto & Maggenti, 1988) (23:00)

DiAna's Hair Ego (Dir: Spiro, 1989) (30:00)

Keep Your Laws Off My Body (Dirs: Saalfield and Leonard, 1990) (13:00)

I'm You, You're Me: Women Surviving Prisons (Dirs: Levine and Saalfield, 1992) (29:00)

*Cvetkovich, Ann. "AIDS Activism and Public Feelings: Documenting ACT UP's Lesbians", *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham: Duke University Press, 2003.

WEEK 8: COUNTERING DOMINANT NARRATIVES

Zero Patience (Dir: Greyson, 1993) (95:00)

*Crimp, Douglas. "Randy Shilts's Miserable Failure." *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.

WEEK 9: BLEAK HUMOR, RIDICULOUS TACTICS

Bjarne Melgaard Interviews Leo Bersani (2011) (excerpts)

*Issues #1-#3, [Diseased Pariah News](#)

* Bordowitz, Gregg. "The AIDS Crisis is Ridiculous." *The AIDS Crisis is Ridiculous and Other Writings*. Cambridge, MA: MIT Press, 2004.

WEEK 10: EXPERIMENTAL APPROACHES

Blue (Dir: Jarman, 1993) (79:00)

Snow Job (Dir: Hammer, 1986) (09:00)

Anthem (Dir: Riggs) (09:00)

Je Ne Regrette Rien (Dir: Riggs) (37:00)

A (Dir: Burke, 1986) (08:00) ([Archive.org](#))

*Lawrence, Tim. "AIDS, The Problem of Representation, and Plurality in Derek Jarman's *Blue*." *Social Text* 52/53 (Winter 1997): 241-64.

WEEK 11: HOW TO HAVE PROMISCUITY IN AN EPIDEMIC

Safer Sex Shorts (GMHC/various directors) (28:00)

The AIDS Epidemic (Dir: Greyson, 1987) (04:00) ([Vimeo](#))

Mom on Safe Sex (Dir: Scarlot Harlot, 1987) (03:00) ([Archive.org](#))

Safe Sex Slut (Dir: Scarlot Harlot, 1987) (01:00) ([Archive.org](#))

Another Man (Dir: Youth Against Monsterz, 1988) (03:00) ([Vimeo](#))

*Crimp, Douglas. "How to Have Promiscuity in an Epidemic." *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.

* Waugh, Thomas. "Good Clean Fung." *Wide Angle* 20.2 (April 1998): 164-75.

WEEK 12: NEW QUEER CINEMA

The Living End (Dir: Araki, 1992) (92:00)

*B Ruby Rich. "New Queer Cinema." *Sight & Sound* 2.5 (Sept. 1992): 30-34.

*Kalin, Tom. "Flesh Histories." *A Leap in the Dark: AIDS, Art and Contemporary Cultures*. Eds. Allan Klusacek and Ken Morrison. Montreal: Véhicule, 1992. 120-35.

WEEK 13: DOCUMENTARY?

Common Threads: Stories from the Quilt (Dir: Epstein/Friedman, 1989) (79:00)

*Crimp, Douglas. "The Spectacle of Mourning." *Melancholia and Moralism*. Cambridge, MA: MIT Press, 2002.

WEEK 14: RECAPPING, WRITING HISTORIES

Angry Initiatives, Defiant Strategies (Dir: Greyson, 1988) (58:00) ([archive.org](#))

They Are Lost To Vision Altogether (Dir: Kalin, 1989) (14:00)

*Bordowitz, Gregg. "Picture a Coalition." *AIDS: Cultural Analysis, Cultural Activism*. Ed. Douglas Crimp. Cambridge: MIT Press, 1988. 182-96.

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Bordowitz, Gregg. "The AIDS Crisis is Ridiculous" in *Queer Looks*. Ed. Gever, Greyson and Parmar. New York: Routledge, 1993.

Campbell, Andy. "Sister Undetectable." *Undetectable* [exhibition and catalogue curated by Nathan Lee for VisualAIDS]. New York, La Mama Galleria, May 31-June 30, 2012. 13-23.

Cante, Richard C. "HIV, Multiculturalism, and Popular Narrativity in the United States: Afterthoughts on 'Philadelphia' (And Beyond)." *Narrative* 7.3 (Oct. 1999): 239-58.

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⁵ Because the syllabus of this class makes use of a limited number of resources, in order to focus students on the particular writing careers of a select group of scholar/activists, I think it necessary to include an extended bibliography of other sources that professors could easily draw upon and incorporate into their syllabus.

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VHS TAPES APPROPRIATE FOR THE FIRST PAPER

AIDS: Everything You and Your Family Need to Know But Were Afraid To Ask (Dir: Ambrose, 1988) RA644.A25 A337 1987

AIDS: No Nonsense Answers (Dir: Films for the Humanities, 1994) RC607.A26 A348 1994

AIDS-wise, No Lies (Dir: New Day Films, 1988) RC607.A26 A437 1988

Camp Itsamoungus (Dir: White, 1990) RC607.A26 C367 1990

Can AIDS Be Stopped? (Dirs: Dugan and Whitby, 1986) RC607.A26 C37 1986

The Classroom Conflict (Dir: Johnson, 1987) RA644.A25 C58 1987

Facts for Teens: AIDS in Juvenile Justice Facilities (Dir: American Correctional Association, 1989) RC607.A26 F33 1989

Finding Our Way Together: People with AIDS and Their Caregivers (Dir: AIDS Video Project, 1989) RA644.A25 F56 1989

It's Not Just Hearing AIDS: Deaf People and the Epidemic (Dir: Bangs, 1988) HV2395.B47 1988

Jason: The Way We Live Today (Pro: Pickard and Pickard, 1991) RJ387.A25 J37 1991

Life Matters, Part I: Addiction & AIDS (Pro: Parrish and Huff, 1989) RC108.L54 1989 pt1

Making It - - Safe (Dir: Paseornek, 1987) RC607.A26 M35 1987

The Microbiology of AIDS (Dir: Films for the Humanities, 1990) RC607.A26 M53 1990

Our Worst Fears: The AIDS Epidemic (Dir: Films for the Humanities), 1986 RA644.A25 O97 1986

Reasons to Care: The Many Faces of HIV (Dir: American Red Cross, 1991) RC607.A26 R43 1991

Rules of Dying (Dir: Homan, 1995) BF789.D4 R84 1995

Sexual Roulette: AIDS and the Heterosexual (Dir: Films for the Humanities, 1988) RA644.A25 S49 1988

A Time of AIDS (Dir: Films for the Humanities, 1992) RC607.A26 T564 1992 (4 volumes)

Too Little, Too Late (Dir: Dickoff, 1987) RC697.A26 T663 1987

ADDENDIX. VIDEO/AIDS FINAL ASSESSMENT RUBRIC

Out of 100 possible points, the dispensation of a final grade will consist of the following:

CRITICAL ASSESSMENT OF SELF AND GROUP PARTICIPATION IN FINAL PROJECT (25 POINTS)

How effectively does the student describe and assess their individual work towards the final project?
Group effectiveness and dynamics?

CRITICAL ASSESSMENT OF THE PORTFOLIO OF SEMESTER WORK (25 POINTS)

How effectively does the student sum up their own work throughout the semester, making note of where improvements could be made?

SYNTHESIS OF IN-CLASS READINGS AND INDEPENDENT RESEARCH (25 POINTS)

How effectively does the student draw upon in-class readings and independent research to reflect on their experiences with?

GRAMMAR/SPELLING/TECHNICAL COMPLETION (25 POINTS)

Is the paper free of errors in spelling, grammar, and citation?