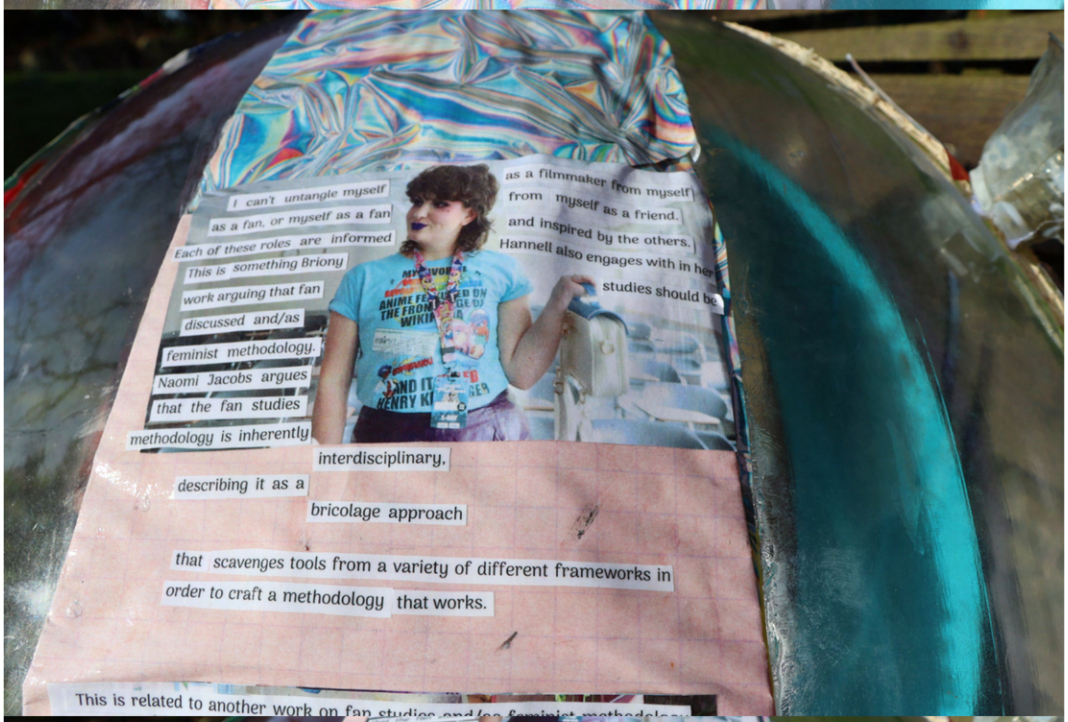
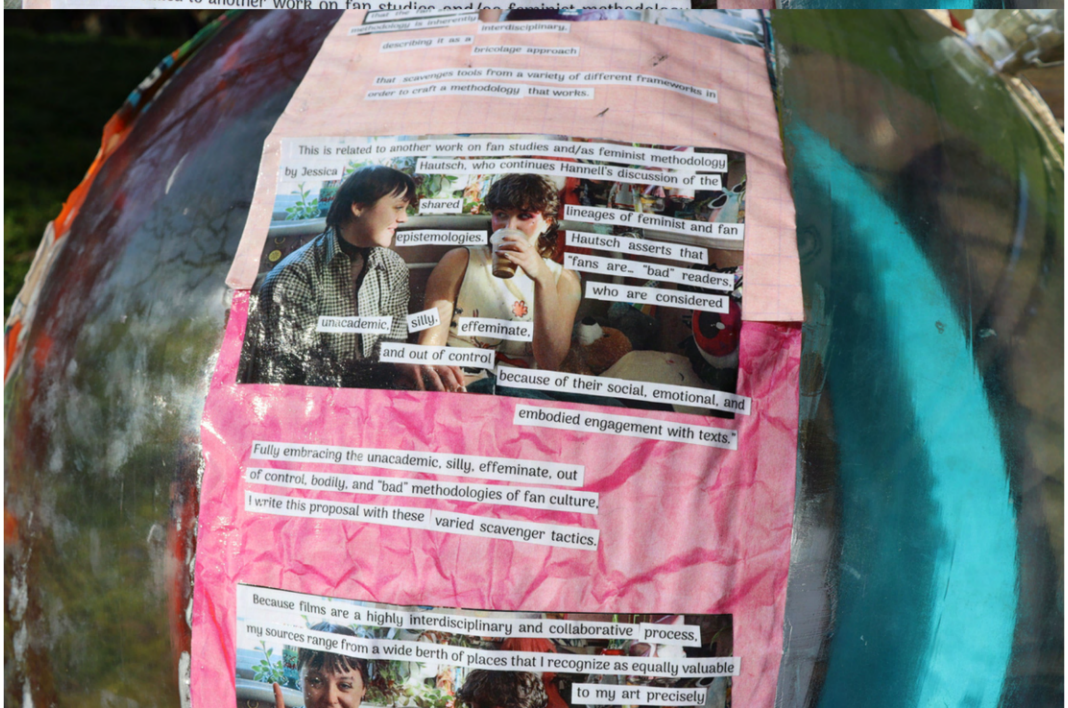

fan
studies
methodology


I can't untangle myself
as a fan, or myself as a fan
Each of these roles are informed
This is something Briony
work arguing that fan
discussed and/as
feminist methodology.
Naomi Jacobs argues
that the fan studies
methodology is inherently
as a filmmaker from myself
from myself as a friend.
and inspired by the others.
Hannell also engages with in her
studies should be
interdisciplinary,
describing it as a
bricolage approach
that scavenges tools from a variety of different frameworks in
order to craft a methodology that works.
This is related to another work on fan studies and/as feminist methodology


that scavenges tools from a variety of different frameworks in
order to craft a methodology that works.
This is related to another work on fan studies and/as feminist methodology
by Jessica
Hautsch, who continues Hannell's discussion of the
shared
lineages of feminist and fan
epistemologies.
Hautsch asserts that
"fans are... "bad" readers,
who are considered
unacademic,
silly,
effeminate,
and out of control
because of their social, emotional, and
embodied engagement with texts."
Fully embracing the unacademic, silly, effeminate, out
of control, bodily, and "bad" methodologies of fan culture,
I write this proposal with these varied scavenger tactics.
Because films are a highly interdisciplinary and collaborative process,
my sources range from a wide berth of places that I recognize as equally valuable
to my art precisely


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Fully embracing the unacademic, silly, effeminate, out
of control, bodily, and "bad" methodologies of fan culture,
I write this proposal with these varied scavenger tactics.
Because films are a highly interdisciplinary and collaborative process,
my sources range from a wide berth of places that I recognize as equally valuable
to my art precisely
because of their bricolage
effect. In the spirit of the
"undisciplined
discipline"
of fan studies,
my literature review
isn't limited to one section but spans across this entire work.




mise-en-scene
feminist critique, and fashion


Fan studies, feminist critique, and fashion
studies can all be considered modes of
alternative worldmaking.
In their edited collection on fashion and
feeling, Roberto Filippello and Ilya Parkins
discuss how aesthetic objects, including films and
clothes, open up "affect worlds" for us,
materializing a "possibility that there might
be an emotional world out there—
a concrete one, made of real people—
in which alternative modes of being,
fantasies, desires, and qualities are validated."
Filippello and Parkins establish how clothing acts as the "intimate connection"
between our physical and social skins,
and how
the act of dressing practices in
everyday life are an
affective way of becoming for our
"porous, dynamic
and constantly in-relation" bodies.


This idea is echoed in Royce Mahawatte's work on dangerous bodies and
their transgressive fashion,
as he quotes fellow fashion studies scholar
Hann: "I contend that dress
normativity, as disciplined by a
fashion system,
is challenged through the
subversive and othering
qualities of costume."


In Timo Rissanen's writing on queer
and Heejin Lim's writing on trans
dressing practices, it's clear that
queer and trans worldmaking
reality with our pasts
dressing practices
Mahawatte writes
symbols and signs protestors are able to
evade legibility
whilst calving out new registers of visibility."
embroidering practices, and Domenique Jones
men's self-construction through
fashion can be used as a tool for
that bridges our present
and futures. Drawing on the
of Black Lives Matter activists
that "by playing with
I TATTOOED BOYS
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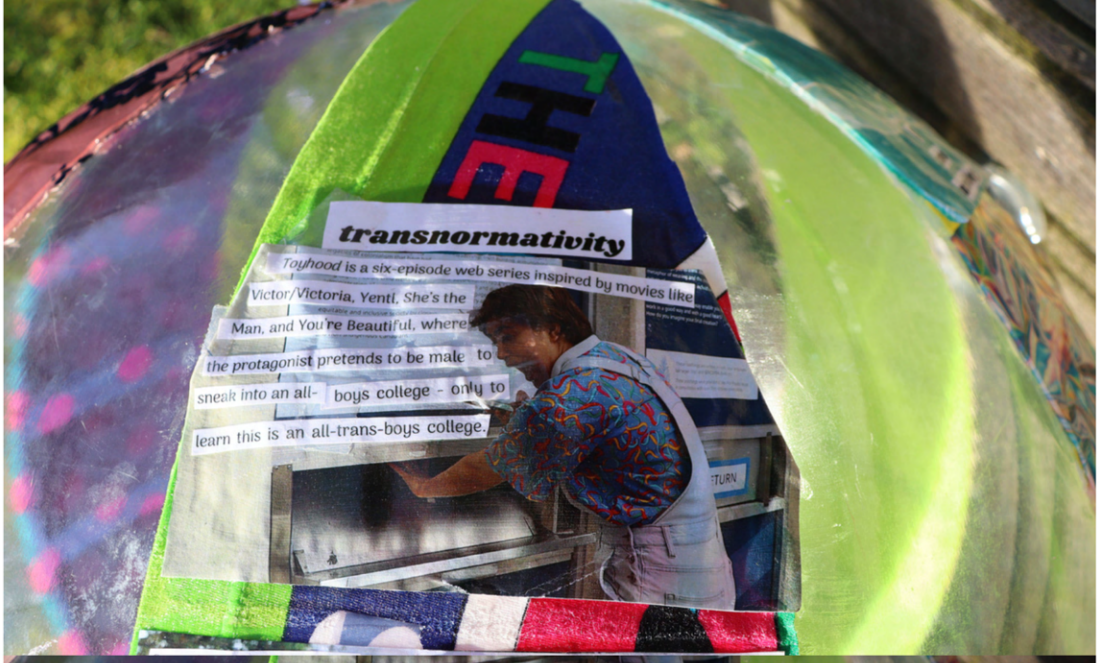



choreography


My desire for a dance sequnce in Toyhood
emerges from my simultaneous love
for the 'zuka fandom and frustration
with the Takarazuka Revue as an institution.
The Takarazuka Revue is a Japanese
theatre company of "pure, unmarried women"
performing family- friendly
(and state-approved)
entertainment.
Half the actors are musumeyaku, performing and living as feminine
women, and half are otokoyaku, performing and living as masculine people
and/or men. through the
Takarazuka both
reproduces
and
deconstructs
biological essentialism.


Takarazuka both
reproduces
and
deconstructs
biological essentialism.
tension is especially apparent with the fandom's swelling popularity on TikTok,
where
many fans choose to cut out and around the misogynistic, racist,
semitic, capitalist and colonial elements of Takarazuka performances
like a surgeon with a scalpel.
Seizing the means of
production into our own hands,
the fandom reframes
Takarazuka as we wish
it to be.
The result is a collective imagining of the Takarazuka of our dreams:
producing a theatre
company where
Japanese queer and trans
artists are
celebrated for dancing our
and their desires
in public space.
This isn't to suggest
that the Takarazuka fandom
exists outside of
systems of oppression,
but that these video creators act like collage artists,
working from materials handed to them by popular culture.


choreographs


transnormativity
Toyhood is a six-episode web series inspired by movies like
Victor/Victoria, Yentl, She's the
Man, and You're Beautiful, where
the protagonist pretends to be male to
sneak into an all-
boys college - only to
learn this is an all-trans-boys college.


Something interesting I've realized is that when I say Toyhood is about Rudy
pretending to be male to enroll in an all-
trans-boys' school, a lot of trans people
will respond with, "how do
get into that school?"
They imagine that a world
without cisgender people would be
a utopia, even when it still
adheres to the gender binary.

While recognizing this desire emerges from valid fear of
existing at a time when
transphobia is on the rise, I also have to
recognize that this desire
emerges at a time when
transnormativity is on the rise
within the trans community.
These two are, of course,
not mutually exclusive.


There's a false sense of safety in conformity with and legibility to the colonial state.
That tension is something that I
really wanted to
explore with Toyhood, and with
how Rudy's outspoken,
impulsive, trickster personality
leads them to
challenging transnormativity.
Johnson defines transnormativity as "a prescriptive ideology
that legitimizes or invalidates
transgender people's gender
identities based on their adherence
to the binaristic medical model
of trans identity." To me,
transnormativity
is a fear response.


As an ideology, it attempts assure cisgender audiences that
trans people can be rolled into our colonial and capitalistic system
But the truth is that *trans people are dangerous to our*
(colonial and capitalistic) society - and that's a good thing.




hegemonic
(trans)
masculinity
I read "We Real Cool"
in Dr. Sikita Banerjee's
masculinity. The book
"soul death" of Black men
how family, work, school,
structures in colonial
environment
masculinity is
lusted after
for the first time
course on hegemon
centres around the
in "America", exploring
law, and other
society create an
where Black
only ever
and never
loved.
In Dr. Banerjee's class we discussed how hooks' analysis of Black men's
experiences illuminates a lot about the experiences of all men and masculine
people. This isn't done with the intent to remove hooks' work from its context,
but to acknowledge how her
suggestions towards a
healthier masculinity can be
helpful to dismantling hegemony


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people. This isn't done with the intent to remove hooks' work from its context,
but to acknowledge how her
suggestions towards a
healthier masculinity can be
helpful to dismantling hegemony
in non-Black communities as
well.
In We Real Cool, hooks describes how the cycle of abuse is often passed down
from father
to son
for generations -
which also means that the first person to break
that pattern of
abuse has the power to
affect generations forward in a positive way.
At the end of the
her calls to action
hegemonic
One of these
book, hooks outlines
for dismantling
masculinity
calls to for more
University of Victoria


At the end of the
her calls to action
hegemonic
One of these
positive
role models and
book, hooks outlines
for dismantling
masculinity,
calls is for more
masculine
father figures.
With Toby's character I wanted to explore a trans man's experiences
turning away from a traditional role model, his cis father
towards other transmasculine role models,
and others
and finding himself
still confining himself
to the same
patriarchal ideals.
Victoria. This was completed on
March 10, 2024 by Mack Costello.




death
I've found very few depictions of
death in media have resonated with
my own relationship with death.
Death is presented most often
as this kind of dark and dismal
Grim Reaper figure who
magically appears one
day to take people away,
like in The Sims.
My own relationship
with death feels much more mundane, and
death is a part of the
When my grandma was
a kid, her father
committed suicide.
Witnessing this
impacted my grandma,
which impacted my father,
which impacted me.
Because she was
didn't have much
so young when he passed away, my grandma
chance to know her father
outside of him ending his life.
This also means that my dad and I
have very limited
ways of
connecting
with him too.
I've struggled with suicidal ideation for most of my life, and as
much as it feels weird to admit this, knowing we both struggled
against death does make me feel connected to him.
In that way, death feels like an inheritance, too.

much as it feels weird to admit this, knowing we both str
against death does make me feel connected to
In that way, death feels like an inheritance, to

One piece of media that does
resonate with my experience
is the 2007 production
of Elisabeth Das
Musical by the
Yukigumi
(Snow Troupe) of the
Takarazuka Revue.

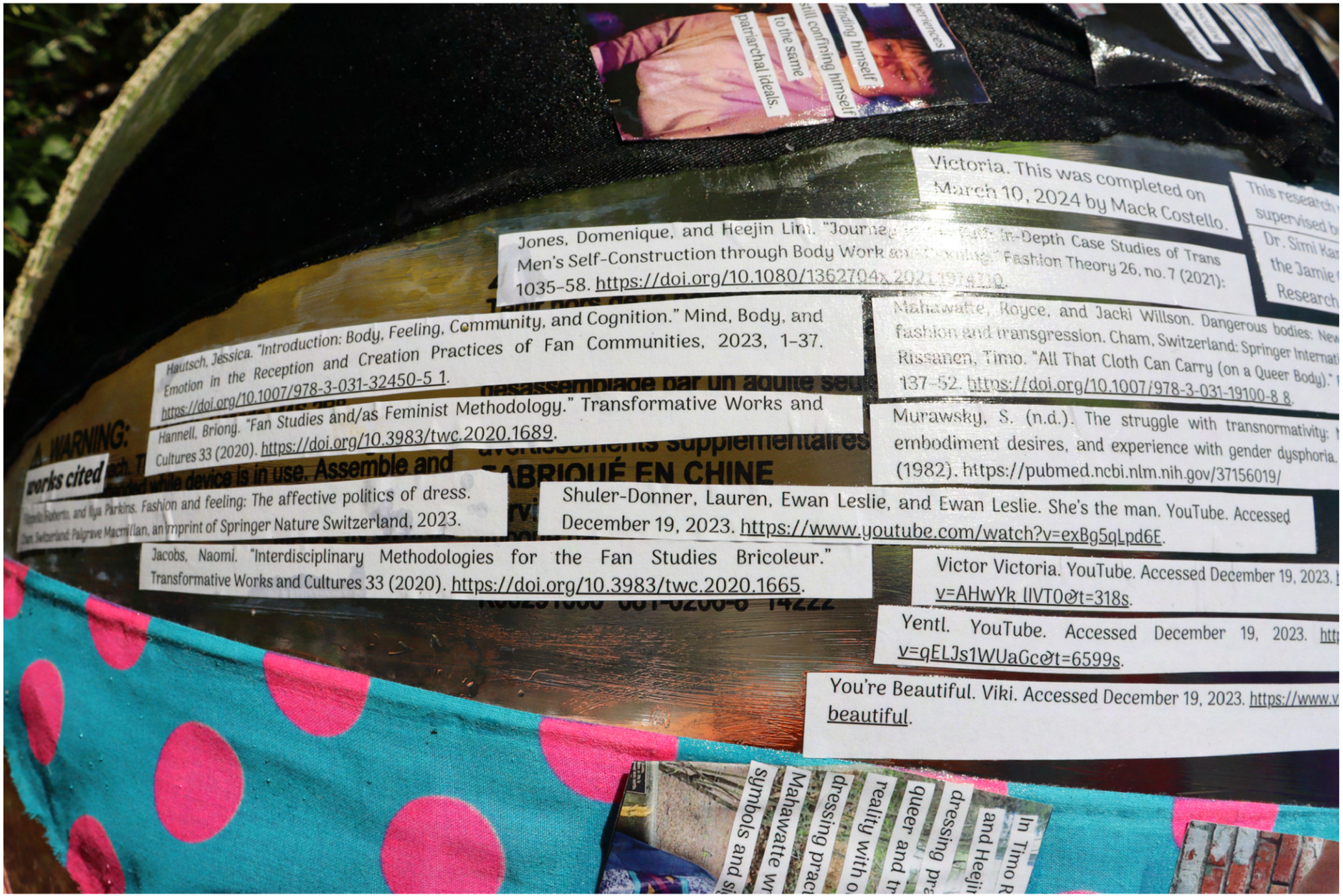
Covering the life of Empress Elisabeth of Austria, this musical reimagines
that her many near-death experiences were because Death had fallen in love
with her. One subplot of the
story discusses Elisabeth's
son Rudolf. As a child, he cried
for his mother for comfort
and was instead
comforted by Death.
When he faces more
stress as an adult,
his sole coping
mechanism and
friend is still Death -
leading him to
eventually commit suicide. The way this musical represents
how depression and suicidal ideation is passed down
generationally is hugely influential to me and my writing.

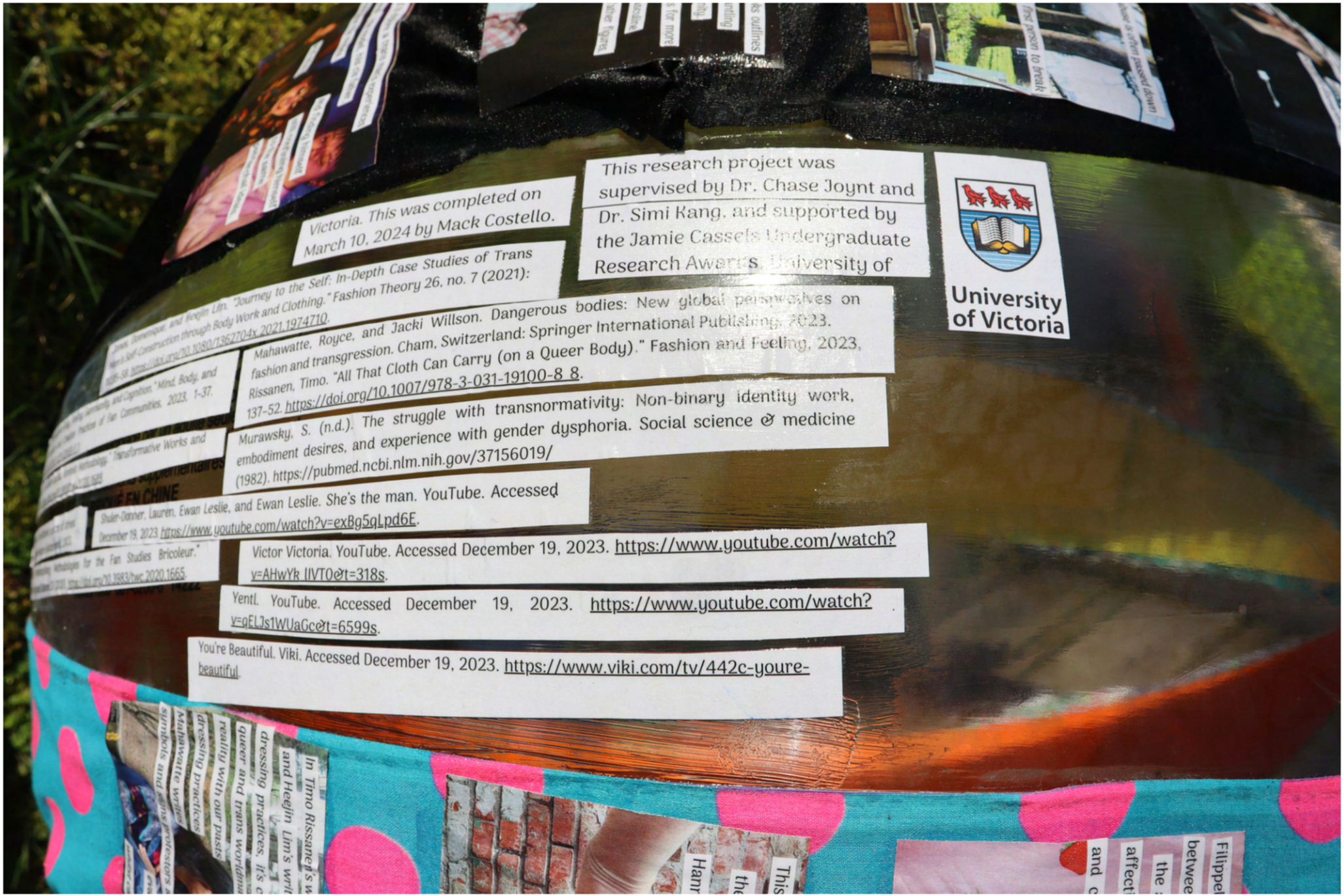







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