***Ma Vie En Rose (My Life in Pink)* (1997)**

**Film Background:** *Ma Vie En Rose* was directed by Alain Berliner. It won Best Foreign Language Film at the 1998 Golden Globe Awards. Berliner is Belgian, and the film was primarily shot in France. The film was given an R rating by the MPAA despite the fact that it has virtually no violent or sexual content; some have argued this rating is due to the transphobia inherent in the MPAA rating system.

**Plot summary:** At the start of the film, the Fabre family--Hanna (Michèle Laroque), Pierre (Jean-Philippe Écoffey), and their four children have just moved to a new house in a suburban neighborhood, where Pierre is starting a new job. The neighborhood is close-knit and some of the neighbors work together. As the film opens, the Fabre family hosts a housewarming party, and their youngest child, Ludovic, (Georges Du Fresne) who was assigned male at birth, appears in a dress. Ludo's parents encourage her to stop dressing in feminine clothing, but her grandmother, Elisabeth (Hélène Vincent), is more understanding. Ludovic escapes from the transphobic pressures at school and home by imagining a fantastical world she shares with her favorite television character (Delphine Cadet), Pam, who is a Barbie-like figure. As pressure mounts from the neighbors, Ludo's parents take her to therapy to try to encourage her to conform to a masculine identity. During a school play, Ludo barricades the girl who is assigned to the role of Snow White in the bathroom and takes the role for herself. This leads the school to expel Ludo, and Pierre loses his job. Faced with mounting pressure, Pierre and Hanna begin to express rage and act violently towards Ludo, resenting her for their family's challenges. Ludo briefly goes to stay with Elisabeth to escape the family's resentment. Eventually, the Fabre family moves to a new neighborhood, where Ludo befriends Chris (Raphaelle Santini), who was assigned female at birth, and who presents as masculine. After a conflict at Chris's party in which Hanna attacks Ludo for switching costumes with Chris, Ludo's parents tell her she can wear what she likes and that she will always be their child; however, the ending is abrupt and therefore somewhat ambiguous.

**Content warnings:** *Ma Vie En Rose* contains physically and emotionally abusive behavior towards a young child, as well as a suicide attempt by a young child (sitting in an icebox).

**Running time:**89 min

**Materials for this week:**

* Lesson plans
* Screening quiz
* Secondary texts:
  + Day 2: Schiavi, Michael R. "A 'Girlboy's Own Story: Non-Masculinie Narrativity in *Ma Vie En Rose."* *College Literature* vol. 31, no. 3, 2004, pp. 1-26.
  + Day 3: Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity.* Seal Press, 2007.

**Note:** Scholarship on *Ma Vie en Rose* uses various pronouns to refer to Ludovic. Throughout these lesson plans, I will use “she/her” pronouns to refer to Ludo, due to Ludo’s explanations throughout the film that she is a girl. Quotes from Schiavi include “he/him” pronouns. One could argue it would be more appropriate to use “they/them” pronouns or simply refer to Ludo as “Ludo.” You could discuss with your class the challenges of speaking and writing about a character who is given few opportunities to explain herself.

**Lesson 1 – Close Reading Key Scene:**

1. (7 min) Screening quiz.
2. (10-15 min) Student-led scene close-reading and analysis.
3. (3 min) Teacher-led close-reading and analysis. Re-watch scene of the House of Abundance stealing from the art museum (2:32 to 5:35).
4. (10 min) [This prep time is a bit longer since students may need to review Chapter 1 of Muñoz’s text.] Discussion prep. If time, have students share their responses with a partner before whole class discussion.
   1. How does this scene convey the characters’ desires, identities, and personalities? How does it convey the themes of *Pose?* What formal elements of the scene support that characterization and theme development.

* *Camera angles: The scene uses a low angle camera several times, which often zooms in closer, towards the characters. This is noticeable in the shot when the group approaches the largest space and Elektra says, “jackpot.” As the camera remains steady on Elektra, flanked by her children, the low angle conveys the group’s power over the space and control of their surroundings. This is significant because as night falls and the museum closes, the House of Abundance has mastery over a space that is predominantly white and upper class. They are not expected to be in control here, but they insist upon it.*
* *Editing: In a series of shot-reverse-shots that slowly zoom towards the characters’ faces, Elektra, Blanca and Angel all contemplate one particular object in the museum, an object of desire. While Elektra seems taken by the head of a royal figure, Blanca seems struck by the torso of a muscular male figure, and Angel seems moved by the face of a beautiful woman, even reaching out to touch it before drawing her fingers back to her own face in awe. The connections these characters make to these ancient sculptures highlights their dreams and desires for their futures, whether those involve romance, beauty or power.*
* *Props: When the museum closes, the group is seen stuffing every beautiful crown, cape or dress they can grab into enormous black trash bags. The props of the black trash bags highlight the irony of the characters’ actions; just as they touch ancient sculptures and sit on ancient thrones, they stuff these objects into these bags to steal and use as they see fit. The trash bags represent their rejection of the expectations of white, upper class New York, and their mining of resources to create their own world in which they are the center.*
* *Blocking: The group is routinely seen striding confidently through a space; they are not hesitant about taking control of this museum and taking what they want.* 
  1. Review your notes from last week and last week’s text, Chapter 1 of *Cruising Utopia.* What elements of this scene speak to Muñoz’s ideas?
* *In studying the sculptures of the ancient past as a source of their own personal desires and dreams, the House of Abundance is “looking to the no-longer-conscious…these ephemeral traces, flickering illuminations from other times and places…they assist those of us who wish to follow queerness’s promise” (Muñoz 28). As Muñoz explains, “the then that disrupts the tyranny of the now is both past and future” (29).* *In the now, the members of the House of Abundance battle against discrimination, violence, HIV/AIDS, etc. But they are able to mine the “flickering illuminations” they see in these sculptures as a guide to “queerness’s promise,” the queer futurity that they hope to build through their successful competition in the royalty category at the ball that night, in which they themselves are treated like kings and queens.* 
  + *By hiding in the museum, in custodial closets and under displays until the museum closes, they are perhaps “stepping out of straight time” (25), rejecting the conventions of when and how one is supposed to access a museum that is generally only accessible to the privileged. Instead, they follow queerness’s path: “Queerness is…not settling for the present, of asking and looking beyond the here and now” (28). By refusing the norms of quietly observing the art during appropriate hours, and instead touching it, sitting on it, hiding under it, and ultimately stuffing it into trash bags and stealing it, they reject the present, since it is “impoverished and toxic for queers” (27).*

1. (25 min) Whole class discussion.
   1. How does this scene convey the characters’ desires, identities, and personalities? How does it convey the themes of *Pose?* What formal elements of the scene support that characterization and theme development.
      1. **Additional questions, if necessary:** Consider the sequence in which Elektra, Blanca and Angel all spend time individually contemplating an object in the museum. What formal techniques are used in this moment? How do those techniques underscore the themes of this scene or this episode?
      2. Consider the moment when the group approaches the main hall and Elektra says, “jackpot.” What formal techniques do you notice in this moment? How do those techniques underscore the themes of this episode?
      3. How do the characters’ movements throughout the museum convey meaning?
      4. How do the props used in this scene, such as the trash bags they carry, convey meaning?
   2. Review your notes from last week and last week’s text, Chapter 1 of *Cruising Utopia.* What elements of this scene speak to Muñoz’s ideas?
      1. Consider the sequence in which Elektra, Blanca and Angel all spend time individually contemplating an object in the museum. How might this contemplation of ancient sculpture relate to Muñoz’s ideas?
      2. Consider the sequence in which the characters hide while the museum closes and turns off the lights, before emerging again to steal these artifacts. How does this relate to Muñoz’s chapter?
   3. **Extension question:** Do you think this sequence is realistic (or as realistic as the rest of this episode?) Why or why not? Later in the episode, Lulu explains that the museum isn’t pressing charges because news of the break-in would be harmful to the museum’s reputation, given that “a bunch of queens” broke in. Do you think that explanation is realistic or fantastical? If realistic, why? If fantastical, why do you think *Pose* would include this storyline?

**Lesson 2: Examining *Pose* Alongside Marlon M. Bailey’s “Performance as Intravention”**

1. (5 min) Personal reflection. Choose one of the following questions to answer:
   1. Did you enjoy watching *Pose?* Why or why not?
   2. Had you heard of ballroom culture before? In what context? Did anything surprise you about learning about it through this episode of *Pose?*
2. (7 min) Discuss.
3. (4 min) Re-watch today’s clips (dancing at the piers, 56:00-57:37; Li’l Papi joins the House of Evangelista, 1:04:48-1:06:35).
4. Discussion prep.
   1. Summarize Bailey’s key points, using evidence from the text.

* *Thesis: Bailey explains “three core dimensions of the Ballroom community: the gender and sexual identity system, the kinship structure, and the performances at the ball” (255). He also argues that public health HIV/AIDS discourse ignores “the organic practices and strategies of prevention that emerge from within” the Ballroom community, which he terms “intravention” practices as opposed to “intervention,” which are “practices and processes within at-risk communities themselves.” He advocates for looking at Ballroom communities as “communities of support rather than simply communities of risk” (255).*
* *Social knowledge: Bailey points to the social knowledge within Ballroom; the understandings and strategies within the Ballroom community that help to sustain the individuals and communities within it:: “social knowledge in the Ballroom community views gender and sexuality as fluid and mutable, kinship/family as not necessarily biological, and performance as integral to community affirmation and preservation” (266).*
* *Kinship: Bailey argues that the kinship system is critical to HIV/AIDS prevention as well as other forms of health and safety, since “House mothers and fathers…provide daily parental guidance for Ballroom kids on issues such as intimate/romantic relationships, sex, gender, and sexual identities, health, hormonal therapy, and body presentation” (267). He quotes an interviewee who explains “The structure of the Ballroom community already allows for familial prevention work” (267).*
* *Balls: Bailey illustrates how HIV/AIDS prevention balls make use of pre-existing social norms around competition and trophies to educate the community: “Competitive performance, image and status are used to disseminate and promote messages about HIV risk reduction among Ballroom members” (268). He argues that through HIV/AIDS prevention balls, “members of the Ballroom community were exposed to knowledge about safe sex without individuals being singled out and stigmatized” (270).*
  1. How does *Pose* illustrate Bailey’s claims, in the scenes we just reviewed or other scenes from this episode?
* *Piers scene – communities of support, competition, and kinship networks:* 
  + *This scene opens with an establishing shot that shows many dancers all over the piers, challenging each other and observing the competition among different groups. It ends with a similar shot that showcases the size of the group and the energy within it. While other depictions of this community might focus on sex work, homelessness, drug use, etc. when depicting a space like this one where LGBTQ youth convene, this scene emphasizes the talent and community connection occurring in this space, rather than the suffering. In this way, this shot takes up Bailey’s point that Ballroom is not only “a community of risk,” but a “community of support” (259), and presents a “counterdiscourse” to mainstream narratives about “at-risk” LGBTQ youth.*
  + *The scene on the piers illustrates Bailey’s claim that “there are no balls without houses and there are no houses without balls” and that these structures are “mutually constitutive” (261). As different houses challenge each other, the energy in the dance is collaborative and competitive; the choreography highlights the intimacy of the members of a house while also showing the rivalry between houses.*
  + *As Praytell steps between two warring groups when they begin physically threatening each other, the respect they have for him as an elder in the community is evident.*
  + *The formal elements of this scene emphasize the power dynamics at play. While most of the dancers wear bright red or blue windbreakers, Praytell’s white trenchcoat makes him stand out in contrast to the younger members. When he steps between them to separate the groups, the two warring members closest to him get low to the ground, acknowledging his power over them and his ability to call a truce.*
  + *A reaction shot of Blanca and Damon, as Damon looks surprised and impressed, illustrates Damon learning that Praytell and other older members have the power to intervene in these conflicts.*
  + *After the two houses return to dancing, the camera quickly pans between them, illustrating the significance of their rivalry.* *This moment illustrates Bailey’s point that the competitive nature of Ballroom is a critical element of its functioning.*
* *Kinship networks - Li’l Papi joining the House of Evangelista:*
  + *Blanca tells Li’l Papi, “The House of Evangelista welcomes any lost soul.” At this moment, soft, emotional piano music begins in the score. As Papi runs to get his things, Praytell says, “You want a reason to keep going after tonight? There it go right there. Houses are homes to all the little boys and girls that never had one. And they keep coming every day, just as sure as the sun rises.” This is perhaps a central argument of the series and a significant motivator for Blanca and Praytell’s actions throughout the series. “Pull up, work harder, triumph! If not today, maybe tomorrow.” Praytell urges Blanca. In this moment, he highlights Bailey’s point that balls and houses are mutually constitutive, and that the competitive spirit of ballroom is intertwined with the support networks provided by houses.*
* *Kinship networks in other scenes: Throughout the episode, as Blanca takes Damon and Angel on as her children, she provides them guidance and support, highlighting the significance of the kinship structure as a form of support and “familial prevention work.” Damon tells her that if it wasn’t for her support, he would have “gone with anyone, done anything,” illustrating how essential these networks can be for harm reduction. Blanca sets rules for Damon and Angel, such as pursuing education and being attentive to their health. Blanca tells Angel, “you need to be safe, so leave them white boys alone.” Angel responds, “no.” Blanca does not stigmatize or reject Angel because of her involvement in sex work, but encourages her to limit her risk, which becomes an ongoing element of their relationship.*

1. Whole class discussion.
   1. Summarize Bailey’s key points, using evidence from the text.
      1. **Additional questions, if needed:** Let’s review p. 255. How does Bailey summarize his claim here?
      2. Let’s review p. 266. What does Bailey argue about social knowledge within the Ballroom community?
      3. Let’s review p. 267. What does Bailey argue about kinship networks?
      4. Let’s review p. 268. What does Bailey argue about competition and the balls themselves?
   2. How does *Pose* illustrate Bailey’s claims, in the scenes we just reviewed or other scenes from this episode?
2. Consider the scene at the piers – how do the costumes, framing, blocking, and editing highlight elements within this scene? How do those elements relate to Bailey’s claims?
3. Consider the scene in which Li’l Papi joins the House of Evangelista. How does the score develop this scene? How does the dialogue relate to Bailey’s claims?

**Lesson 3: Examining *Pose* Alongside Jose Esteban Muñoz’ *Cruising Utopia* (Chapter 6)*:***

1. (5 min) Compare/contrast:
2. Compare *Pose* to “San Junipero.” Consider the narrative, characters, mise-en-scene, themes, etc. What similarities or differences do you notice?
3. (5 min) Discuss.
4. (4 min) Re-watch today’s clip (Blanca meets Damon and takes him to a ball, 25:30-29:48).
5. (15 min) Study groups. Groups will work on the following questions.
6. What key points does Muñoz make? What terms does he use repeatedly that are important to his claims?

* *Defining and explaining utopia:* 
  + *Utopia transcending the here and now: “Utopia is an ideal, something that should mobilize us, push us forward. Utopia is not prescriptive; it renders potential blueprints of a world not quite here, a horizon of possibility, not a fixed schema. It is productive to think about utopia as flux, a temporal disorganization, as a moment when the here and the now is transcended by a then and a there that could be and indeed should be” (97).*
  + *Utopia as hope and futurity for the marginalized: “It is my belief that minoritarian subjects are cast as hopeless in a world without utopia…hope…is the emotional modality that permits us to access futurity” (97-98)*
  + *“Utopia is primarily a critique of the here and now; it is an insistence that there is, as they put it, ‘something missing in the here and now.’ Capitalism, for instance, would have us think that it is a natural order, an inevitability, the way things would be. The ‘should be’ of utopia, its indeterminacy and its deployment of hope, stand against capitalism’s ever expanding and exhausting force field of how things ‘are and will be’” (99).*
* *Stages – reclaiming the “stage/phase” of stalled temporality and recasting it as utopian performance*
  + *“Queers, for example…are, within the dominant culture, people without a future…people…who do not have the complete life promised by heterosexual temporality…worried parents...sometimes protect themselves from the fact of queerness by making it a stage, a developmental hiccup, a moment of misalignment” (98)*
  + *“I consider the idea of queerness as a ‘stage’ in a way that recuses that term from delusional parents and others who attempt to manage and contain the potentiality that is queer youth” (98)*
  + *“Today I write back from that stage that my mother and father hoped I would quickly vacate. Instead, I dwell on and in this stage because I understand it as one brimming with a utopian performativity that is linked to the ideality that is potentiality” (113)*
* *Relationship between performer and audience as potentiality:*
  + *“Phelan discounts the work of the audience; their productive consumption of the work” (98)*
  + *“Performance is the kernel of potentiality that is transmitted to audiences and witnesses and that the real force of a performance is its ability to generate a modality of knowing and recognition among audiences and groups that facilitates modes of belonging, especially minoritarian belonging” (99)*
* *Performance and utopian potentiality; distinguishing potentiality from possibility:*
  + *“Possibilities exist, or more nearly, they exist within a logical real, the possible, which is within the present and is linked to presence. Potentialities are different in that although they are present, they do not exist in present things. Thus, potentialities have a temporality that is not in the present but, more nearly, in the horizon, which we can understand as futurity” (99)*
  + *“Reading for potentiality is scouting for a ‘not here’ or ‘not now’ in the performance that suggests a futurity” (99)*
  + *“…the affective particularity of that moment of hope and potential transformation that is also the temporality of performance” (103)*
  + *“The glow that McCarty’s photos generate is that anticipatory illumination, that moment of possibility right before an amazing band or performance manifests itself on stage and transforms the world for the performance’s duration and, for many of those in attendance, beyond. The best performances do not disappear but instead linger in our memory, haunt our present, and illuminate our future” (104)*
  + *“These stages are our actual utopian rehearsal rooms, where we work on a self that does not conform to the mandates of cultural logics such as late capitalism, heteronormativity, and in some cases, white supremacy” (111)*
  + *“…the various shows where I rehearsed and planned a future self, one that is not quite here but always in process, always becoming, emerging in difference” (112)*
* *Role of the past in utopian performance:*
  + *“Utopian performativity is often fueled by the past. The past, or at least narratives of the past, enabled utopian imaginings of another time and place that is not yet here but nonetheless functions as a doing for futurity, a conjuring of both future and past to critique presentness” (106)*
  + *“The past is used in the service of mapping a future, a place of possibility and transformation. Heteronormative culture makes queers think that both the past and future do not belong to them. All we are allowed to imagine is barely surviving the present” (112)*
  + *“I would summarize that ethos [of the party] as a use of past decadence to critique the banality of our presentness for the purpose of imaging and enacting an enabling of queer futurity” (111)*

1. How do these key points relate to the scene we just watched, or to other scenes in this episode? Reference specific details from the scene and specific lines from the text in your response.

* *Damon’s dance:* 
  + *Damon’s dance in Washington Square Park is emblematic of Muñoz’s explanation of the staging of utopian potentiality through performance. While Damon has been kicked out of his house, and in the previous scene, walked by the New School of Dance and felt a sense of exile from that elite space, he dances in the park not with desperation, but with joy.*
  + *Lighting: As the camera pans around him, the sun behind him briefly blocks out our vision of him, suggesting Muñoz’s comment that “sometimes the utopian spectator needs to squint to see the anticipatory illumination promised by utopia” (109). The colors in this scene also add to*
  + *Color: The colors in this scene emphasize the bright futurity enacted by his performance. Everyone else in the park is dressed black, beige, gray and light blue, Damon’s bright blue sweatshirt and Blanca’s red jacket and dress make them stand out sharply against this background, perhaps echoing the bright colors of the dancers at the New School of Dance that Damon saw through the window in the previous scene. Their clothing can be read as a “critique of the here and now,” (99) the stultifying dullness of heteronormativity and white supremacy that surrounds and limits them.*
  + *Dance/movement: Blanca asks Damon, “How does someone as talented as you wind up dancing for a whole bunch of junkies?” Damon doesn’t stop dancing, and instead incorporates into his dance a move where he throws his hands in the air and his face goes wide in a look of wonder. In this moment, his dance, and Blanca’s consumption of it, suggest that the relationship between these two characters is built out of their shared critique of the here and now and their shared knowledge that Damon’s success is limited by the structures around him, rather than his own skills. Blanca’s “productive consumption” (98) of Damon’s dance creates a “modality of knowing and recognition” between the performer and audience” that facilitates “minoritarian belonging” and connection between these two (99). Damon’s” performance is the kernel of potentiality” (99) that forges their relationship and their shared pursuit of their dreams.*
* *Walking to the ball:*
  + *Lighting: As the two are walking towards Damon’s first ball, the pair are lit brightly but surrounded by shadows behind them. Blanca explains to Damon how ball culture functions. “Balls are a gathering of people who are not welcome to gather anywhere else, a celebration of a life that the rest of the world does not deem worthy of celebration.” As they walk down the dark street, she speaks of the illumination that the ball promises that night. In her comments, one can hear echoes of Muñoz’s analysis of the connection between nightlife and liberation for queer people of color: “One hears the refrain of a famous club anthem, ‘Last Night a DJ Saved My Life.’ There is indeed something about the transformative powers of nightlife that queers and people of color have always clung to” (108).*
  + *Camera movement: As the pair walk towards the ball, a tracking shot shows both characters from the front, walking towards the space. However, when they arrive at the door, the camera stops moving, and there is a pause as Blanca says, “Welcome to the ballroom world.” At this moment, one can sense how Damon’s life is about to change, how he stands on “a stage of in-between-ness…on the threshold between identifications, lifeworlds” (105). To emphasize how Damon’s life shifts when he proceeds forward into the ball, the camera changes to a POV shot from behind Damon’s shoulder as he enters the space. As Blanca opens the door, the muffled beat of the music explodes into cheers and song (“Meeting in the Ladies Room,” which suggests the use of space for something other than its intent), and the glitter of the stage and bright costumes stand in sharp contrast to the shadowy street they just left. The juxtaposition between the quiet, dark street and the exuberant, bright, loud ballroom space highlight the utopian potentiality present within it; this is “as a moment when the here and the now is transcended by a then and a there that could be and indeed should be” (97).*
* *Within the ballroom space:*
  + *Camera movement: The tracking shot that started behind Damon’s shoulder and followed his entrance into the ball shifts to the performer at the center of the room who captivates the audience, but who seems to share a singular moment with Damon as he enters the space. The camera moves closer to her face as she delights in the audience’s attention, and then remains on her as she seems to appraise and then smile at Damon, perhaps conscious of his unfamiliarity with this world. The camera spins around her as her attention returns to her runway walk and the broader audience, and then the focus shifts back to Damon as she walks out of the frame; he stands open-mouthed and grinning as he takes in everything around him. Because of the camera’s fluid movement between performer and audience, this seems to highlight Muñoz’s commentary that “performance is the kernel of potentiality that is transmitted to audiences and witnesses and that the real force of a performance is its ability to generate a modality of knowing and recognition among audiences and groups that facilitates modes of belonging, especially minoritarian belonging” (99). Damon’s recognition of his own belonging in this space is facilitated by the exchange of glances between himself and the performer, and the tracking shot captures this connection.*
  + *Color: Unlike in the park or on the street, the bright red and blue clothing that Blanca and Damon have been wearing throughout the last couple scenes make them blend into the crowd here, where fuschia, teal, and neon yellow surround them.*
  + *Costume: The performer’s bright blue feathered headdress suggests a rejection of the banality that surrounds them outside of this space, and highlights Muñoz’s commentary on mining the decadence of the past for futurity: “I would summarize that ethos [of the party] as a use of past decadence to critique the banality of our presentness for the purpose of imaging and enacting an enabling of queer futurity” (111)*

1. **Extension question (if time):** Like “San Junipero,” *Pose* takes place in 1987. Why do you think this time period is continually referenced in queer media? What does Muñoz’s commentary on the past help us understand about what Pose might offer audiences in the here and now?
   1. *Answers may vary. Students may reference Muñoz’ commentary that “The past is used in the service of mapping a future, a place of possibility and transformation. Heteronormative culture makes queers think that both the past and future do not belong to them. All we are allowed to imagine is barely surviving the present” (112). By examining a time and place that was difficult to survive, but highlighting the ways that queer and trans people of color used utopian performance to enable their own survival, Pose provides contemporary viewers with the tools to “map a future” despite the challenges of this time.*
2. (20 min) Whole group discussion.
   1. What key points does Muñoz make? What terms does he use repeatedly that are important to his claims?
      1. **Additional questions, if needed:** Let’s review p. 97-99. How does Muñoz explain utopia in these pages?
      2. On p. 98-99, Muñoz critiques Peggy Phelan’s performance theories and advocates Miranda Joseph’s analysis instead. What does he reject about Phelan’s argument and support about Joseph’s?
      3. Review p. 99, 103-104, and 111-112. What does Muñoz articulate in these pages about utopian potentiality and performance?
   2. How do these key points relate to the scene we just watched, or to other scenes in this episode? Reference specific details from the scene and specific lines from the text in your response.
      1. Consider the scene of Blanca and Damon’s meeting in the park. What do you notice about the lighting and costuming/color in this scene? How does it relate to Muñoz’ argument? How might Damon’s dance relate to Muñoz’s claim?
      2. Consider the scene of Blanca and Damon walking to the ball. What do you notice about the lighting and camera movement in this scene? How might this relate to Muñoz’s argument? How does the sound in this scene support this analysis?
      3. Consider the camera movement, color, and costumes we see when Blanca and Damon enter the ballroom space. How do these elements relate to Muñoz’s argument?
   3. **Extension question:** Like “San Junipero,” *Pose* takes place in 1987. Why do you think this time period is continually referenced in queer media? What does Muñoz’s commentary on the past help us understand about what *Pose* might offer audiences in the here and now?
   4. **Extension question:**Does Muñoz’ analysis of performance resonate with you? Does it remind you of any performances you have seen or participated in? Why or why not?