



**Universiteit Utrecht**

# A Voice of Her Own

Analysing the portrayal of transsexuality in SOLDIER'S GIRL

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## **Abstract**

This analysis is focused on the way the 2003 film *Soldier's Girl* portrays transsexuality. Through a semiotic analysis of the characters, it exposes the oppositions that define both the characters and the relationships between them. Special attention is devoted to the goals of the characters and the attitudes towards gender and sexuality displayed by these individuals. Through Richard Dyer's concept of stereotypes, it is analysed how exclusion mechanisms are employed to define the social groups in the film. When discussing the two primary locations, the analysis shows how these are strongly connected to the characters and support their opposing values, as well as the suggestion that they are living in two different worlds. Furthermore, it is discussed how the observations from the previous sections relate to the formal elements of the film, which include the camera distance and the pattern of shot and reverse shot. From this, it is concluded that most of the oppositions in the film are not simply binary, but reflect the complexity of the characters and the way they interact. Finally, it is argued that despite the death of the protagonist resulting from trans- and homophobic tendencies, *Soldier's Girl* portrays transsexual identities in a positive light, by allowing the transsexual character to become multidimensional and evoke sympathy for her goals.

## **Table of contents**

Introduction.....	4
Theoretical framework.....	6
Method.....	9
Analysis.....	11
Conclusion.....	23
Bibliography.....	26
Appendix I: Protocol.....	27
Appendix II: Overview protocol.....	37

## Introduction

On July 6, 1999, the American soldier Barry Winchell died of massive head injuries, a day after he'd been struck in the head with a baseball bat by a fellow soldier. The reason was Barry's relationship with Calpernia Addams, a transsexual nightclub performer from Nashville.<sup>1</sup> The events surrounding Barry's death were the inspiration for the television film *SOLDIER'S GIRL* (2003), directed by Frank Pierson and produced by the American cable network Showtime. In the film, the roles of Barry Winchell and Calpernia Addams are played by Troy Garity and Lee Pace, with Shawn Hatosy as Justin Fisher and Philip Eddolls as Calvin Glover. The film portrays the events leading up to Barry's death from the day he joins the army, and focuses strongly on the budding relationship between Barry and Calpernia. As such, Calpernia's transgender identity and the military's attitude towards this are an important part of the film.

Within academic literature, much has been written about sexual minorities such as transgenders and homosexuals, often referred to as LGBT (lesbian, gay, bisexual, transgender), and the way these identities are portrayed in media such as film and television.<sup>2</sup> These sources often point out two problems, which also occur in the representation of other minorities: relative invisibility and demeaning stereotypes.<sup>3</sup> Stereotyping has been analysed by film scholar Richard Dyer, who argues stereotyping as an ordering process in itself isn't harmful, but becomes problematic because it can establish the assumption that a certain group belongs outside of society. Through exclusion mechanisms, the difference between groups that often aren't all that different are maintained by those who have an interest in staying "in."<sup>4</sup> Common stereotypes of transgenders in film include one-sided portrayals of transgender deceivers, murderers, and prostitutes.<sup>5</sup> According to Larry Gross, people who identify as LGBT are extra vulnerable to negative stereotyping: because they're not usually born within a community or family of the same minority, they rely on information from the media to form their identities more so than people of ethnic or religious minorities.<sup>6</sup>

In *SOLDIER'S GIRL*, it appears transsexuality is portrayed more positively than in most other films that deal with this subject matter. Because the film allows it transsexual character an important position, both in the narrative and in the cinematographic means

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<sup>1</sup> Michael Rowe, "Lovers in a dangerous time," *The Advocate*, May 13, 2003, accessed on October 13, 2017, <https://www.advocate.com/politics/commentary/2003/05/13/lovers-dangerous-time>;

David France, "An Inconvenient Woman," *The New York Times Magazine*, May 28, 2000, accessed on January 20, 2018, <http://www.nytimes.com/2000/05/28/magazine/an-inconvenient-woman.html>.

<sup>2</sup> Stefan, Hurlacher, ed., *Transgender and intersex: theoretical, practical, and artistic perspectives* (New York: Palgrave Macmillan, 2016), 29.

<sup>3</sup> Larry Gross, *Up from Invisibility: Lesbians, Gay Men, and the Media in America* (New York: Columbia University Press, 2001), 12.

<sup>4</sup> Richard Dyer, "The Role of Stereotypes," in *The Matter of Images: Essays on Representation* (London: Routledge, 2002).

<sup>5</sup> Eliza Steinbock, "Towards Trans Cinema," in *The Routledge Companion to Cinema and Gender*, ed. Kristin Lené Hole et al. (New York: Routledge, 2017), 402.

<sup>6</sup> Gross, *Up from Invisibility*, 12-16.

that shape the film, it seems she can't readily be defined as any of the stereotypes mentioned above. Throughout the film, it appears the values of the military and those of the queer community are often juxtaposed. In my analysis, I will research what kind of attitude towards transsexuality *SOLDIER'S GIRL* portrays, by carrying out a semiotic analysis of the characters. I will begin by elaborating on the academic discourse surrounding transsexuality in film, which will provide the concepts that shape the analysis. Once I have explained my method, which is based on the writings of the French theorists Philippe Hamon and Marc Vernet, I will start by analysing how the individual characters and their interpersonal relationships are portrayed. I will pay specific attention to the characters' attitudes towards issues such as homo- and transsexuality, as these will help shape the message of the film as a whole.

When I have analysed the characters in their network, I will discuss how this relates to the locations in the film: specifically, the Fort Campbell army base, where Barry joins the military, and Visions, the nightclub in Nashville where Calpernia works. In the last section of the analysis, I will draw attention to some of the formal elements in the film, and the ways in which these support the values *SOLDIER'S GIRL* embodies. Finally, I will draw various conclusions from my findings, and include some suggestions for further research into the subject.

## Theoretical framework

In "Towards Trans Cinema," Eliza Steinbock provides an overview of the academic discourse about transgender and transsexuality in film. She draws attention to a persistent issue with many of these films: the reduction of trans identities to stereotypical portrayals, for instance of the transman as a confused lesbian and the transwoman as a prostitute.<sup>7</sup> She also quotes Joelle Ruby Ryan, who describes three common tropes: the transgender as a psychotic killer, an overbearing motherlike figure, or a deceiver, who isn't transgender but poses as such to obtain something.<sup>8</sup> In "Crossdressing Cinema: An Analysis of Transgender Representation in Film," Jeremy Russell Miller adds to this that transgender identities are often portrayed as a source for comedy, for instance when a crisis requires crossdressing as in *SOME LIKE IT HOT* (Billy Wilder, 1959).<sup>9</sup>

Film scholar Richard Dyer elaborates on the function of stereotypes in *The Matter of Images: Essays on Representation*. Following Walter Lippman, Dyer describes stereotypes as "an ordering process, a short cut, referring to 'the world', and expressing 'our' values and beliefs."<sup>10</sup> Dyer expands on these characteristics to establish that "it is not stereotypes, as an aspect of human thought and representation, that are wrong, but who controls and defines them, what interests they serve."<sup>11</sup> He argues stereotypes help us order the world around us, a natural process that is necessary for societies to exist. However, Dyer also reminds us that this perceived order is not absolute or rigid, but grounded in social power.<sup>12</sup>

Dyer then describes the notion of stereotypes as a short cut: "a very simple, striking, easily-grasped form of representation none the less capable of condensing a great deal of complex information and a host of connotations."<sup>13</sup> Quoting T. E. Perkins, he reminds us their simplicity can be deceptive, because it obscures the knowledge of complex social structures required to understand stereotypes.<sup>14</sup> When explaining the use of stereotypes as a reference to the world, Dyer makes a distinction between types and novelistic characters in fictions. Stereotypes are a subcategory of types: characters defined by a few simple traits that do not develop throughout the narrative. Novelistic characters can be found in narratives based on their personal growth and have multiple, sometimes contradictory traits.<sup>15</sup> As such, analysing characters and their complexity can

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<sup>7</sup> Eliza Steinbock, "Towards Trans Cinema," 402.

<sup>8</sup> Joelle Ruby Ryan, "Reel Gender: Examining the Politics of Trans Images in Film and Media" (PhD diss., Bowling Green State University, 2009).

<sup>9</sup> Jeremy Russell Miller, "Crossdressing Cinema: An Analysis of Transgender Representation in Film" (PhD diss., Texas A&M University, 2012), 47-107.

<sup>10</sup> Dyer, "Stereotypes," 11.

<sup>11</sup> *Idem*, 12.

<sup>12</sup> *Ibidem*.

<sup>13</sup> *Ibidem*.

<sup>14</sup> *Idem*, 13.

<sup>15</sup> *Idem*, 13-14.

help to make statements about their status as types or novelistic characters.

The expression of values through stereotypes is Dyer's key point. He argues stereotypes invoke a consensus about a social group, which appears to pre-exist the stereotype. Often, however, we get our ideas about a social group from stereotypes. Dyer refers to this to show the problem with stereotypes, which is not the fact they exist, but that they are defined by the people who have the social power to decide who does and doesn't belong to society.<sup>16</sup> Thus, stereotypes are essentially employed as an exclusion mechanism, kept in place by those who have an interest in keeping the boundaries clear. Practically, the groups divided by stereotypes are hard to distinguish, because the boundaries insisted on are often invisible, fluid, or even non-existent. Dyer's example here is men and women, who, despite their necessary collaboration in everyday life and relative similarity, are strictly separated. Thus, the key function of stereotypes is to maintain the social order.<sup>17</sup>

In my analysis, I will be pointing out the exclusion mechanisms at work in *SOLDIER'S GIRL*, to analyse how characters interact with each other and based on what distinctions the social groups in the film are defined. This will help expose their attitudes towards homo- and transsexuality, which influence the statement the film makes. It might also uncover some of the oppositions that define them. As *SOLDIER'S GIRL*'s trans protagonist doesn't seem to fit any of the stereotypes described above, analysing her and the other characters will provide arguments to support or disprove this claim.

However, not all films that include transgender characters portray them in a stereotypical manner. In *In a Queer Time and Place*, Judith Halberstam introduces the concept of the transgender look, a technique that can be used to privilege the perspective of the trans character.<sup>18</sup> The transgender look is based on Laura Mulvey's concept of the male gaze in film, a seminal theory that argues classical Hollywood cinema casts the spectator in a masculine subject position.<sup>19</sup> Halberstam moves beyond the role of the spectator, to argue a different gaze or look can be established through changes in the way a film employs shot and reverse shot. In this common cinematic technique, a character is filmed looking at something, followed by a shot of whom or what they were looking at. According to Halberstam, this technique can have ideological implications, because it can allow the film to show the world through a specific character's eyes. Halberstam argues that by looking with instead of at a trans body, transgender identities can be established as legitimate and durable.<sup>20</sup> In my analysis, researching how the shot/reverse shot dynamic is played out will help to develop arguments about the way *SOLDIER'S GIRL* frames its transgender character's identity and her interpersonal

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<sup>16</sup> Dyer, "Stereotypes," 14-17.

<sup>17</sup> Ibidem.

<sup>18</sup> Judith Halberstam, *In a Queer Time and Place* (New York: New York University Press, 2005), 76-96.

<sup>19</sup> Halberstam, *In a Queer Time and Place*, 83-84.

<sup>20</sup> Idem, 86-29.

relationships through cinematographic means.

Within (trans)gender studies, the definitions of various terms can differ significantly, for instance when it comes to the difference between transgender and transsexual. Following Stefan Horlacher in *Transgender and Intersex: theoretical, practical and artistic perspectives*, I will define transsexuals as individuals who are in the process of or intend to have sex reassignment surgeries.<sup>21</sup> Transgender will be used as an umbrella term to refer to anyone who diverts, psychologically or biologically, from the traditional binary of male and female.<sup>22</sup> Since SOLDIER'S GIRL'S Calpernia Addams fits in both categories, the terms will be used interchangeably. As for the definitions of gender and sexuality, I will assume the classic feminist viewpoint that gender is the cultural equivalent of the biological sex, and as such, that any notion of "man" or "woman" is culturally constructed.<sup>23</sup>

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<sup>21</sup> Stefan Horlacher, *Transgender and Intersex: theoretical, practical and artistic perspectives* (New York: Palgrave McMillan, 2016), 4-7.

<sup>22</sup> Ibidem.

<sup>23</sup> Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990), 9-10.



## Method

In this thesis, I will carry out a semiotic analysis of the characters in *SOLDIER'S GIRL*, building on the methods provided by the French theorists Vernet and Hamon.<sup>24</sup> In "The semiotic status of the character [my translation]," Hamon argues for a semiotic analysis of the literary character using models, which can include their functions or the values they embody.<sup>25</sup> These values, Vernet agrees, are the main thing a semiotic analysis of the character should strive to uncover. Vernet also reminds us the character is not a homogenous entity, but a myriad of elements that can be contradictory and change throughout the story.<sup>26</sup>

As Hamon and Vernet emphasise, characters can never be analysed in isolation, because their interpersonal relationships are as important as their individual features.<sup>27</sup> Therefore, I will start by analysing the important characters and the way they interact with each other. In appendix II, all the speaking characters are listed with the number of scenes they appear in. As this list shows, three characters have significantly more screen time than the others: Barry Winchell, Calpernia Addams, and Justin Fisher. These three will be the focus of the analysis. Because of his crucial role in the story, Calvin Glover will also be included. Following Vernet and Hamon, I will analyse what these characters do and say, as well as what their goals are and if these are achieved by the end of the film. This will expose their attitudes towards issues such as homosexuality and gender identity, which can shed light on the way the exclusion mechanisms as described by Dyer are employed in the film.<sup>28</sup> By translating some of my findings into models, I can expose the oppositions that define the characters, their relationships, and the story as a whole. In the second section, I elaborate on the locations in the film, which I argue are strongly linked to the characters and the values they embody.

For the final part of this thesis, I will analyse how *SOLDIER'S GIRL* presents its views on transsexuality through formal elements, employing a set of tools suggested by David Bordwell and Kristin Thompson. In *Film Art: An Introduction*, Bordwell and Thompson explain how a film can elicit sympathy for a character by providing access to this character's subjectivity. When a film moves beyond the mere behaviour of a character to show the emotions, thoughts and motivations behind their actions, characters become more complex and as such, as Dyer argues, less likely to be seen as stereotypical.<sup>29</sup> According to Bordwell and Thompson, access to subjectivity can be achieved through cinematographic choices, such as the camera distance. Since close-ups can show a

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<sup>24</sup> Marc Vernet, "Het filmpersonage," trans. Paul Verstraten, *Iris* 7 (1986), 7-36; Philippe Hamon, "De semiologische status van het personage," trans. Conny ten Brink, *Littérature* 6 (1972).

<sup>25</sup> Hamon, "De semiologische status," 93-100.

<sup>26</sup> Vernet, "Het filmpersonage," 11-13.

<sup>27</sup> Vernet, "Het filmpersonage," 13; Hamon, "De semiologische status," 90.

<sup>28</sup> Dyer, "Stereotypes."

<sup>29</sup> David Bordwell and Kristin Thompson, *Film Art: An Introduction* (New York: McGraw-Hill, 2012), 90-93; Dyer, "Stereotypes," 13.

character's emotions, these can increase what they call depth of story information.<sup>30</sup> Similarly, Halberstam suggests analysing the pattern of shot and reverse shot as a meaningful technique, that can allow the film to show the world through someone's eyes.<sup>31</sup> Hence, I will research elements of the cinematography in *Soldier's Girl* to show how the varying access to the subjectivity of the characters contributes to the overall image of transsexuality the film presents.

For the ease of analysis and to support my claims, I include a scene-by-scene description of the film in the form of a protocol (see appendix I). This protocol consists of four columns, the first of which includes a numbered list of the scenes with their locations. In the second column the characters present are listed, and the third column provides a summary of the narrative progression by describing the actions and dialogue in the scene. This column will be helpful when analysing the characters and pointing out exclusion mechanisms. The final column includes information about the cinematography of the film, listing elements such as camera distance and movement, and examples of the shot/reverse shot technique. Based on this column I can argue how *SOLDIER'S GIRL* shapes the subjectivity of its characters through cinematography.

I employ the system Bordwell and Thompson suggest for describing camera distance, dividing shots into seven categories based on the size of the human figure: extreme long shot (the human is very small or too small to see), long shot (the human is prominently visible, but the background dominates), medium long shot (the human is seen from the knees up), medium shot (the human is seen from the waist up), medium close-up (only the chest and face of the human are seen), close up (the face dominates), extreme close up (only a portion of the face is seen).<sup>32</sup> To limit the size of the protocol, I use the abbreviated forms XLS, LS, MLS, MS, MCU, CU and XCU.

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<sup>30</sup> Bordwell and Thompson, *Film Art*, 90-93.

<sup>31</sup> Halberstam, *In a Queer Time and Place*, 86-91.

<sup>32</sup> Bordwell and Thompson, *Film Art*, 190-191.

## Analysis

The plot of *SOLDIER'S GIRL* starts with Calpernia Addams' performance of *Fever* at the Miss Tennessee Entertainer of the Year pageant, an event that happens almost at the end of the story. What follows is a chronological retelling of the story from the start, essentially a flashback, until we arrive at the pageant again towards the end. The final scene of the film is the end of the story: it shows the performance of *Fever* again, but at a later date.<sup>33</sup> As such, Calpernia's experience bookends the story, putting her in an important position from the start.

Calpernia is introduced by a flamboyant female impersonator in a glittery dress, who opens with some crude jokes about how the performers might not have the genitalia the audience would expect.<sup>34</sup> This suggests two ways in which trans people are frequently stereotyped in film, as summarised by Steinbock and Miller: trans as a source of comedy, and the transgender deceiver, someone who tries to pass as the other gender to obtain something.<sup>35</sup> Calpernia's appearance firmly establishes that this is not going to be one of those stories. Wearing a simple dress and natural makeup, her performance of Peggy Lee's *Fever* replaces the exaggerated gestures of the presenter with elegant, seductive motions.<sup>36</sup> This contrast with the farcical opening suggests that Calpernia is not here to be laughed at. The way she dresses and acts positions her very close to the notion of a "real woman," culturally constructed as this may be.<sup>37</sup> However, because of the presenter's earlier warning about surprising genitalia, we already know we're not dealing with a biological woman. As such, *SOLDIER'S GIRL* not only establishes that its trans subject is to be taken seriously, it also eliminates the possibility for a transgender deceiver by cueing expectations about her trans status right away. This scene also introduces the first of the oppositions that play a role in the film: between men and women, and more importantly, between people whose biology matches their psychology from birth, and those who experience a discrepancy.

The first scene also establishes *SOLDIER'S GIRL*'s approach to narration, when a voiceover accompanies the performance.<sup>38</sup> Calpernia fulfils the role of the character narrator, who opens by saying this is a tragic love story in which Barry is the main character.<sup>39</sup> This approach allows Calpernia a powerful position, because she's in charge of the retelling of the events, and the other people essentially become characters in her story. By positioning the narrator at the end of the story, the film justifies what Bordwell and Thompson call unrestricted narration: Calpernia can tell us about events she didn't

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<sup>33</sup> Appendix I, scenes 1, 57, 65.

<sup>34</sup> Appendix I, scene 1.

<sup>35</sup> Steinbock, "Towards Trans Cinema, 402; Miller, "Crossdressing Cinema," 47-50.

<sup>36</sup> Appendix I, scene 1.

<sup>37</sup> Butler, *Gender Trouble*, 9-10.

<sup>38</sup> Appendix I, scene 1.

<sup>39</sup> Bordwell and Thompson, *Film Art*, 93-97.

witness, because she could've found out about them through Barry.<sup>40</sup> On the level of the film, the unrestricted narration allows for a more balanced portrayal of the various characters and their relationships.

Throughout *SOLDIER'S GIRL*, we gradually find out more about Calpernia's personality. An important part of this is her transsexual status, which means she was born with a body that doesn't match who she is inside. Contradicting her confident, seductive persona on stage, the film portrays the grief and insecurity this causes: she's surprised Barry wants to be with her, and she doesn't want to see her parents until she completes her transition.<sup>41</sup> This insecurity is connected to her goal of competing in the pageant that bookends the film. While this allows her to show her skills as a professional performer, on a more symbolic level, doing well at the pageant will for Calpernia be the proof that she is worthy of respect and praise despite not being "normal". However, Calpernia's insecurity isn't one-sided, because she is not portrayed as insecure about being transgender. She refers to herself as female and appreciates when others do the same, and she tells Barry about her goal to eventually undergo sex reassignment surgeries. When she shows him a picture of herself serving in the navy under her birth name before coming out as transgender, she speaks of herself in the third person, suggesting her doubts during this time are something of the past.<sup>42</sup>

Calpernia's goals can be summarised as attempts to overcome some of the contradictions that exist within her at the time of the story. By having surgery, she wants to align the male parts of her body with her female mind, and overcome the negative feelings she experiences because of the current discrepancy. Getting involved with Barry influences Calpernia's goals, as his support and love help her feel less insecure about her body. However, when he dies her slowly forming goal of being in a relationship with him is crushed, and she has even more grief to deal with. At the end of the film, Calpernia states in the voiceover that she still hopes to one day become who she is inside, suggesting her goals aren't quite achieved.<sup>43</sup> However, just before the credits, the film includes some superimposed text telling us about the fates of the real-life people the film is based on. In this epilogue, it's revealed the real Calpernia Addams completed her sex reassignment, which means she achieved the last of her goals.<sup>44</sup> Her personality and role in the narrative make it clear Calpernia is more complex than a collection of recognisable traits that doesn't change throughout the story, which is one of Dyer's definitions of a stereotype. Instead, she has all the traits of a novelistic character, with a complex set of characteristics that are subject to change.<sup>45</sup>

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<sup>40</sup> Bordwell and Thompson, *Film Art*, 87-90.

<sup>41</sup> Appendix I, scene 18; Appendix I, scene 34.

<sup>42</sup> Appendix I, scene 35.

<sup>43</sup> *Idem*, scene 65.

<sup>44</sup> *Ibidem*.

<sup>45</sup> Dyer, "Stereotypes," 13-14.

As I've shown, Calpernia's faith becomes intertwined with that of her love interest, Barry Winchell, whom she meets when a friend takes him to the nightclub where she performs. We first see Barry as he arrives at Fort Campbell to join the army, after he's been introduced in the opening scene as the tragic main character.<sup>46</sup> During his first few weeks at the base, Barry struggles to keep up, which is partly due to the learning disability he is revealed to have.<sup>47</sup> However, Barry seems determined to do well in the army, and when sergeant Diaz suggests nominating him for soldier of the month during a dinner, it becomes Barry's goal to overcome his difficulties and win the title.<sup>48</sup> Meanwhile, he's gotten closer to Calpernia, despite warnings from his colleague Justin Fisher to stay away from the "freaks." This negative attitude motivates Barry to back away in doubt when he first kisses her.<sup>49</sup> The dinner then becomes a pivotal point in their relationship: after Diaz compliments his determination, Barry is seen visiting Calpernia again, suggesting he made up his mind and is willing to commit to her.<sup>50</sup>

As the dinner and his subsequent actions show, Barry's larger goal is to balance the oppositions that pull him in two different directions: in trying to combine his career with a private life, he has tasked himself with trying to unite the strict, homophobic values in the military with an individual that, through her "unnatural" gender status, breaks all of their rules. On the base, Barry's goals are challenged by two of his colleagues, Justin Fisher and Calvin Glover.

Fisher is the one to show Barry the ropes during his first weeks on the base. He immediately establishes himself as controlling, when says Barry isn't allowed to smoke or leave dirty dishes around. This behaviour is explained when he admits to having ADHD and OCD.<sup>51</sup> Fisher's goal is to convince Barry to be loyal to his army comrades, which he feels is the only thing that matters. When Barry starts spending time with Calpernia, of whose transsexual status Fisher is aware, he sees this as disloyalty. However, his attempts to make Barry stay around repeatedly fail.<sup>52</sup> Fisher is extremely sensitive to Barry's rejection, and even gets into a fight with him when Barry demands a private life.<sup>53</sup>

Despite being the one to introduce Barry to Visions, Fisher has a very strong opinion about trans and gay people: as the protocol shows, he uses offensive terms and stereotypes a total of ten times throughout the film.<sup>54</sup> Often, it appears he does so to point out that they are not normal, like him and Barry. An example occurs when Barry

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<sup>46</sup> Appendix I, scene 2.

<sup>47</sup> *Idem*, scene 8.

<sup>48</sup> *Idem*, scene 24.

<sup>49</sup> *Idem*, scenes 12, 20.

<sup>50</sup> *Idem*, scene 26.

<sup>51</sup> *Idem*, scene 4.

<sup>52</sup> *Idem*, scenes 7, 12, 28.

<sup>53</sup> *Idem*, scene 30.

<sup>54</sup> Appendix I.

confronts Fisher about spreading rumours about his sexuality. When he asks Fisher if he's not allowed to be in a relationship, Fisher says he can have a girlfriend, but not "some mutant from Visions."<sup>55</sup>

From examples like this, it appears Fisher tries to highlight a boundary between normal and abnormal, by referring to anyone he doesn't consider normal with an offensive stereotype. Through this exclusion mechanism, he tries to make clear Calpernia does not belong to the group of "normal people," and as such, Barry should stay away from her. As Dyer describes, this use of stereotypes to highlight difference is often employed to insist on boundaries that in reality are fluid, invisible or even non-existent, and they are maintained by people who have an interest in keeping the rules clear.<sup>56</sup> Throughout the film, there are various suggestions Fisher might be struggling with his own sexuality: he tells the sergeant people his age try to find themselves, and he admits he was once found wearing women's underwear.<sup>57</sup> During a fight with Barry, Calpernia directly questions his sexuality, when she asks if Barry is secretly seeing him.<sup>58</sup>

Fisher distancing himself from homosexuality through stereotyping could then be explained as attempts to deny his own queer desires, and keep his career in the military safe. If so, Fisher's goal to keep Barry and Calpernia apart and his extreme behaviour towards Barry could be motivated by his own feelings for Barry, and not by the loyalty he insists on. Although Fisher's behaviour hints at this, he never admits to it, and Calpernia is the only character to directly interpret it as such. This leaves some questions about Fisher unanswered, and shows not all the oppositions presented in the film are equally explicit. The suggestion of Fisher's behaviour contradicting his desires adds complexity to his character, which allows me to define him as a novelistic character.

Fisher's actions get serious consequences when Calvin Glover joins the unit. As an impressionable seventeen-year-old with a troubled past, Glover's goal is simple: gaining the respect of his colleagues. As such, Glover is the only main character that qualifies as a type. Fisher quickly takes Glover under his wing, likely because unlike Barry, Glover does listen to him.<sup>59</sup> When Fisher tells him about a homosexual in their unit, this has unforeseen consequences: Glover passing the information to the sergeants leads to an investigation at the base. It also leads to a fight between Glover and Barry on the 4<sup>th</sup> of July. When Barry blames this on Fisher, Fisher takes his anger out on Glover by teasing him about getting "beat up by a faggot," which eventually results in Glover beating Barry to death with Fisher's baseball bat that same night.<sup>60</sup> As such, it appears Glover is the

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<sup>55</sup> Appendix I, scene 30.

<sup>56</sup> Dyer, "Stereotypes," 14-17.

<sup>57</sup> Appendix I, scenes 47, 49.

<sup>58</sup> *Idem*, scene 51.

<sup>59</sup> *Idem*, scene 40.

<sup>60</sup> *Idem*, scenes 44, 54, 60.

catalyst that makes the tense relationship between Fisher and Barry explode: Fisher might never have told the sergeant about Barry’s sexuality, let alone kill him.

### *Attitudes*

With the characters’ different goals and personalities come different attitudes towards issues such as trans- and homosexuality, which play a part in forming the values the film embodies. Often, the opinions expressed in *SOLDIER’S GIRL* support polarised viewpoint, either very positive or very negative. Figure 1 is an overview of the attitudes expressed in the film, based on the way Hamon suggests analysing characters through models.<sup>61</sup> The first column states if a character discusses their own gender and/or sexuality. The other columns contain information about whether they express positive, neutral or negative attitudes towards issues like trans- and homosexuality. The final column is a separate category in case characters have questions about gender or sexuality, because these don’t necessarily support a positive or negative attitude. If a character expresses their opinion only once or twice, the column contains one plus sign. If they do so more frequently, it contains two plus signs.

<b>Characters</b>	<b>Own identity</b>	<b>Positive attitude</b>	<b>Neutral attitude</b>	<b>Negative attitude</b>	<b>Questioning attitude</b>
Calpernia	++	++	-	+	++
Barry	++	++	-	-	++
Fisher	-	-	-	++	+
Glover	-	-	-	++	-
Paxton	-	-	-	++	-
Diaz	-	-	+	-	-

*Fig. 1 Attitudes towards gender and sexuality*

Hamon uses these models to apply a hierarchy to characters: the more boxes they tick, the more developed and complex the character will be.<sup>62</sup> In this case, that means that Calpernia and Barry’s attitudes are more fleshed out, which supports my claim that they are round characters. Unsurprisingly, Calpernia expresses a positive attitude towards her own transsexuality, and this is a topic of conversation multiple times. However, she’s not always positive, for instance when she thinks Barry will leave her because she’s just a “tacky drag queen.” Her questioning is mostly related to Barry, for instance when she wonders how sexual relations with him would work.<sup>63</sup> This ambiguity supports my earlier claim that she feels insecure about her position as a transitioning transsexual, even if she’s confident she wants to become fully female. As such, Calpernia can’t be clearly placed on a binary of positive or negative attitudes.

<sup>61</sup> Hamon, “De semiologische status,” 93-98.

<sup>62</sup> *Ibidem*.

<sup>63</sup> Appendix I, scenes 16, 18, 51.

Barry often questions issues of gender and sexuality, mostly while getting to know Calpernia. However, he never speaks about trans- or homosexuality in a negative way. After some initial doubts when he first kisses Calpernia, he appears openminded towards her, firmly positioning him on the side of a positive attitude.<sup>64</sup> As mentioned before, Justin Fisher insists on drawing a clear boundary between people of different sexualities and referring to gay and trans people negatively. However, he does also ask if Glover thinks homosexuals can be loyal, suggesting he isn't as deeply homophobic as he tends to come across.<sup>65</sup> This could also be linked to the suggestion Fisher is in denial about his own sexuality. Glover is the only main character to express a truly homophobic attitude: he is convinced homosexuals can't be loyal and always have a secret agenda to seduce other men.<sup>66</sup> The opinions of the two sergeants will be further discussed in the next section.

As this model shows, many characters in *SOLDIER'S GIRL* express a negative attitude towards non-conforming genders and sexualities. Furthermore, many of them refer to Barry as homosexual when he starts seeing Calpernia. In the Oxford dictionary, homosexual is defined as "The quality or characteristic of being sexually attracted solely to people of one's own sex."<sup>67</sup> By saying Barry is homosexual, his colleagues are essentially suggesting Calpernia is a man. Because none of them question this, it confirms their position on the negative side of the attitudes binary I've pointed out, as it indicates a fundamental misunderstanding or disrespect for the concept of transsexuality.

The structures that define the interpersonal relationships in *SOLDIER'S GIRL* could be compared to a tug-of-war, in which Calpernia and Fisher are both pulling Barry towards them. By asking Barry to pick a side, they embody a set of oppositions: between the personal and the professional, the safe and the unknown, the narrow-minded and the progressive. As such, the contradictions that define the characters are reflected in the way they relate to each other. Instead of choosing either Calpernia or Fisher, Barry attempts to balance the two. However, the opposing values they represent continue to cause friction: Fisher can't overcome Barry dating a "mutant from Visions," and while Calpernia respects Barry's army life, she feels he should stand up to Fisher's bullying.<sup>68</sup> Glover's arrival disturbs the precarious balance maintained so far, as both himself and Paxton start weighing in on the side that condemns homosexuality. In the violent conclusion, the conflict is resolved in their favour. Barry pays for this with his life: as such, it appears he's punished for attempting to combine two different sets of values. In figure 2, this division between the characters is summarised in a model. The ambiguous

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<sup>64</sup> Appendix I, scenes 16, 26.

<sup>65</sup> *Idem*, scene 42.

<sup>66</sup> *Ibidem*.

<sup>67</sup> "Homosexuality," Oxford English dictionaries, accessed January 20, 2018, <https://en.oxforddictionaries.com/definition/homosexuality>.

<sup>68</sup> Appendix I, scenes 30, 33.



position of sergeant Diaz will be discussed in the next section.

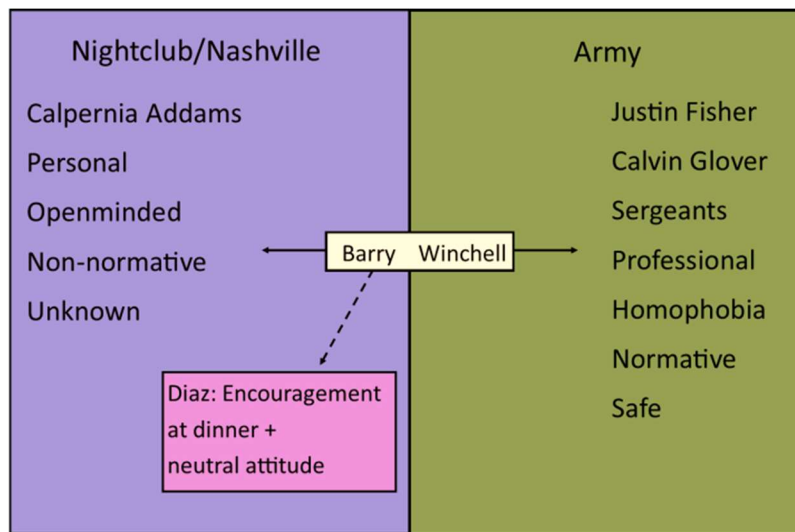


Fig. 2 Character relationships

*Locations*

In the analysis of the characters and their interpersonal relations, I have pointed out several oppositions presented in SOLDIER’S GIRL, both within characters and between them. In this chapter, I discuss an opposition that exists outside of the characters, but strongly influences their behaviour: the spatial separation between the army base Fort Campbell and Nashville, where the nightclub called Visions is located. Figure 3 shows where the important characters appear most, derived from the protocol.

Character	Number of scenes in Fort Campbell, Kentucky	Number of scenes in Nashville, Tennessee
Barry Winchell	24	23
Calpernia Addams	1	29
Justin Fisher	23	5
Calvin Glover	11	0
Sgt Paxton	11	1
Sgt Diaz	9	0

Fig. 3 Appearance of characters at locations

In this overview, Fort Campbell indicates the spaces related to the army base, including the sergeant’s offices and various training grounds. Nashville includes the nightclub, as well as Calpernia’s house and the surrounding area. From this table, it becomes clear most of the characters appear significantly more in a certain location: Calpernia stays in Nashville apart from one visit to the base for the interrogations after Barry’s death, whereas Fisher only leaves the base to go to Visions. Interestingly, Barry’s appearance is almost equal for both locations. This supports the notion that he attempts to balance his military life with his relationship.

The two locations in the film are separated visually by their vastly different mise-en-scene, which is first shown in the opening scene. When the voiceover introduces Barry during Calpernia's performance, the dark theatre and jazz music make way for a light, outdoor scene accompanied by an up-tempo guitar solo as we see Barry first arriving at the base. The camera then lingers on a large Airborne sign with an American flag above it, establishing the setting is military. The mise-en-scene at the base is fittingly austere, with minimal decoration and little colour besides the camouflaging greens and browns. Throughout the film, this contrasts the flashing lights, bright furnishings, and heavily decorated spaces at Visions and Calpernia's house.<sup>69</sup>

When comparing the primary locations of the characters with their previously analysed attitude towards trans- and homosexuality, a pattern becomes clear: the characters connected to the military are largely those who express negative viewpoints. The locations could then be said to reflect the opposition between characters analysed above, with Calpernia and Nashville on one side and Fisher and Fort Campbell on the other. By separating the characters in *SOLDIER'S GIRL* spatially based on their values, the film effectively puts them in different worlds, which emphasises Barry's struggle to peacefully unite his allegiance with both. This division is represented by the names of the locations in figure 2. Interestingly, Calpernia herself was in the navy before committing to her sex change. This is often a topic of conversation between the lovers, as it helps Calpernia understand why Barry needs to be tough sometimes.<sup>70</sup> Having experienced both the separate worlds the film portrays, Calpernia once again fulfils an in-between position, which adds to the complexity of her character.

Within the military, *SOLDIER'S GIRL* adds another opposition through the two sergeants, Diaz and Paxton. Whereas Diaz is a supportive, father-like figure who sees a possible soldier of the month in Barry, Paxton embodies the classic drill sergeant who punishes soldiers for not keeping up.<sup>71</sup> While discussing Glover's report of a homosexual in the company, their different approaches to this topic come forward. Diaz explains the infamous Don't Ask, Don't Tell policy: you can be gay in the army, given you don't exhibit homosexual behaviour or tell anyone.<sup>72</sup> By adhering to this policy, Diaz feigns ignorance and assumes a neutral attitude towards homosexuality, which is shown in figures 2 and 3. He also unknowingly encourages Barry to go through with his relationship when he compliments him at dinner, placing Diaz on the more open-minded side of the model. Paxton, however, finds a loophole in the policy, and starts an investigation to find the "deviant." He is later seen prompting the company to sing a homophobic song during a march.<sup>73</sup> This can be defined as an exclusion mechanism,

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<sup>69</sup> Appendix I, scenes 1, 2.

<sup>70</sup> *Idem*, scenes 16, 51.

<sup>71</sup> *Idem*, scenes 3, 5.

<sup>72</sup> *Idem*, scene 44.

<sup>73</sup> *Idem*, scene 50.

intended to make it clear that homosexuals do not belong in the military. As the differences between the sergeants show, then, *SOLDIER'S GIRL* nuances the portrayal of the military and avoids casting an entire institution into the role of an enemy.

### *Subjectivity*

So far, it appears *SOLDIER'S GIRL* presents transsexuality in a rather bad light, with many of its characters seeing non-conforming genders and sexualities as wrong and forbidden. In this section, I will elaborate on some of the cinematographic choices in the film to argue these paint a different picture. As Bordwell and Thompson explain, these choices can contribute to the way characters evoke sympathy: because close-ups can convey nuanced emotions, they can allow access to the subjectivity of a character. Figure 4 is an overview of the most important characters in *SOLDIER'S GIRL* followed by the different types of shots they appear in, ranging from long shots to close-ups, based on the protocol. It also appears in appendix II.

<b>Character</b>	<b>Number of scenes</b>	<b>Long shots</b>	<b>Medium long shots</b>	<b>Medium shots</b>	<b>Medium close-ups</b>	<b>Close-ups</b>
Barry Winchell	47	14	5	30	30	23
Calpernia Addams	30	8	8	12	23	13
Justin Fisher	28	12	4	20	22	9
Sgt Paxton	12	2	1	5	3	4
Calvin Glover	11	8	4	7	5	4
Sgt Diaz	9	1	1	3	4	3

*Fig. 4 Screen time and division of shot types*

As this overview shows, Barry Winchell appears in a total of 53 close shots, which makes up just over half of the total shots noted. During his first few weeks at the base, close-ups of Barry express his struggle to fit in, as he's shown suffering through push-ups and Paxton's verbal abuse.<sup>74</sup> After the dinner with Diaz, Barry's face shows determination as he works through the complicated manuals, emphasising his goal of winning the title. When Barry first sees Calpernia performing, he is filmed in a lengthy close-up, which clearly shows his captivation: he can't take his eyes off her.<sup>75</sup> As such, we are given access to Barry's emotions, which motivate his parallel goals of doing well in the army and being with Calpernia. When these become increasingly hard to combine, the film portrays his frustration: during a fight with Calpernia, Barry is filmed in close-up as he breaks down crying and says he doesn't know how to make everyone happy.<sup>76</sup> Because we understand his struggle in this scene, it evokes feelings of sympathy for Barry.

<sup>74</sup> Appendix I, scene 5; scene 4.

<sup>75</sup> *Idem*, scenes 10, 32.

<sup>76</sup> *Idem*, scene 51.

In the close-up shots of Calpernia, an interesting motive becomes clear. Besides plenty of normal close-ups, Calpernia is repeatedly filmed looking in a mirror: when she first meets Barry, when they kiss, after they sleep together, and when she performs again after Barry's death.<sup>77</sup> In these shots, Calpernia is alone with her mirror image. The first time, Calpernia looks sad, as she is convinced Barry won't call her. When he does but is then struck by doubt when they kiss, Calpernia experiences an emotional low: overcome by insecurity and shame for her male parts, she covers her genitalia and cries in the second mirror shot. After Barry decides to commit to her, the camera captures Calpernia's happiness as her goal of being with Barry seems within reach. Finally, when we see Calpernia after Barry's death, the mirror shot is accompanied by her voiceover, which supports the emotions visible on her face: despite her grief, Calpernia is determined to one day become her true self.<sup>78</sup>

These shots all portray deeply personal moments that allow access to Calpernia's emotions and show her journey towards her goals. They're also a cinematographic reference to Calpernia's identity, as the doubling effect of the mirror emphasises the dissonance between Calpernia's outer and inner self. Besides these four and the many close-ups showing Calpernia's emotions, her role as narrator also allows access to her subjectivity: when she lovingly introduces Barry in the opening scene, we immediately know how she feels about him.<sup>79</sup>

Despite a high number of close-ups, Justin Fisher evokes far less sympathy than Barry or Calpernia. This is firstly because he actively tries to keep two characters we sympathise with apart. Furthermore, close-ups of Fisher often show his emotions to be negative, for example when he's seen looking angry while Barry watches Calpernia perform a second time.<sup>80</sup> Fisher's close-ups also emphasise his changeability: within a few seconds, he can go from protecting Barry to calling him a faggot.<sup>81</sup> Because the film never makes explicit why Fisher reacts so strongly to Barry, his behaviour is hard to understand, which impedes feelings of sympathy for him. During the interrogations after Barry's death, Fisher's behaviour is extremely out of place when he's the only character not to show any remorse or grief, but instead talks about the events in a lively manner.<sup>82</sup> Strangely, these epilogue scenes are the only time sympathy is evoked for Glover. While throughout the film he is rarely filmed in close-ups and we never gain access to his emotions beyond his outward appearance, the interrogations show him crying and asking for his mother: it becomes clear he's not a cold-blooded murderer, but a troubled

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<sup>77</sup> *Idem*, scenes 12, 22, 27, 65.

<sup>78</sup> *Ibidem*.

<sup>79</sup> Appendix I, scene 1.

<sup>80</sup> *Idem*, scene 19.

<sup>81</sup> *Idem*, scene 54.

<sup>82</sup> *Idem*, scene 63.

teenager who became a weapon in someone else's fight.<sup>83</sup>

Like many mainstream films, *SOLDIER'S GIRL* employs the technique of shot/reverse shot to create smooth dialogues and position the characters relative to each other. In *SOLDIER'S GIRL*, the following examples of the shot/reverse shot technique were found, with the first column describing who is looking at whom, and the second one stating the frequency.

Looking -> receiver of look	Frequency
Fisher -> Barry	5
Group of soldiers (Fisher, Baker, Millens, Martinez) -> Barry	3
Barry -> Calpernia	3
Calpernia -> Barry	3
Calpernia/Barry back and forth	3
Barry -> Fisher	2
Glover -> Barry	2
Fisher -> Calpernia	1
Fisher -> Glover	1
Barry -> Glover	1
Diaz/Paxton -> Glover	1
Diaz -> Barry	1

*Fig. 5 Shot/reverse shot*

As figure 5 shows, the most common shot is of Fisher looking at Barry, followed by a reverse shot showing Barry. Considering Halberstam's suggestion that this technique has ideological implications, this dynamic could be said to emphasise Fisher's extreme focus on Barry. Another common shot is of a group of soldiers, commonly including Fisher, looking at Barry. Since these occur predominantly early on, I would argue they reflect Barry's position as an outsider who struggles keeping up in the army.<sup>84</sup> When it comes to the dynamic between Barry and Calpernia, the numbers are equal: Barry looks at Calpernia as much as vice versa. The overview also states three occurrences of the shot going back and forth between them, which can be seen when Barry visits Calpernia's house.<sup>85</sup> As such, we see the other person through both their perspectives, which suggests a level of equality between them.

Because the shot/reverse shot choices do not reflect a preference for Calpernia's perspective, *SOLDIER'S GIRL* does not employ a transgender look the way Halberstam defines it, as an overhaul of the classic shot/reverse shot dynamic. However, I would

<sup>83</sup> Appendix I, scene 63.

<sup>84</sup> *Idem*, scenes 4, 7.

<sup>85</sup> *Idem*, scene 26.

argue some of the goals of this tactic are achieved through other means: by allowing the transgender character a great deal of autonomy and by focusing extensively on her subjectivity, we do get a glimpse of the world as Calpernia sees it, even if this is in a less literal sense than in Halberstam's interpretation.<sup>86</sup> As such, the film still establishes her transgendered status as something serious and permanent, which isn't there for comic purposes or to trick people.

Overall, then, the scenes dedicated to Barry and Calpernia's subjectivity contribute to their status as rounded or novelistic characters, with their own narrative arc and actions motivated by goals. The access to their emotions also allow for a greater understanding of their personalities, inviting a feeling of sympathy for them. Because of his contrary goals and frequent negative emotions, Justin Fisher does not evoke the same sympathy. Through putting the focus in the cinematography on Calpernia and Barry, the many stereotypes and insults flung at them lose some of their power: it's hard to dismiss a character as developed and multidimensional as Calpernia as a freak. Based on the cinematographic choices and the way the film evokes sympathy and understanding for a certain set of characters, I would argue *SOLDIER'S GIRL* presents a positive image of transsexuality, despite the efforts of some of its characters to put it in a bad light.

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<sup>86</sup> Halberstam, *In a Queer Time and Place*, 76-96.

## Conclusion

In this analysis, I have attempted to expose the attitude towards transsexuality presented in the film *SOLDIER'S GIRL*. Based on the method suggested by Hamon and Vernet, I started by analysing the characters within the network that links them together.<sup>87</sup> Then, I focused specifically on their values regarding issues of gender and sexuality, and I discussed the locations where they predominantly appear. Finally, I analysed how the characters are framed through the use of cinematographic means such as close-ups and shot/reverse shots.

The approach that connects the different sections of the analysis is the exposition of various oppositions, both within characters and in the structures connecting them. Often, this shows the reality is not a simple binary. The prime example is Calpernia, who, as a transsexual, exists in between the traditionally strict binary of male and female. As a result of this, she balances her insecurity about her body with a determined self-assurance about her mind. Although Calpernia aims to eventually resolve this ambiguity in favour of the female, for the duration of the film she shows you can be a valid person worthy of love even if you don't fully fit in either category.

Justin Fisher embodies a completely different set of oppositions. As a soldier, he believes loyalty among men is the only thing that matters, but this loyalty must remain platonic: for him, homosexuality is the ultimate betrayal. However, the film suggests Fisher might be struggling with his own queer desires, in which case the opposition within him is between the rules he has been taught and the feelings he can't deny. In his behaviour, this is expressed through violent mood swings and a tendency to apply offensive stereotypes to trans and gay people. As Richard Dyer describes, this use of stereotyping to highlight difference could be seen as an exclusion mechanism, through which Fisher tries to distance himself from a group he doesn't want to be linked to.<sup>88</sup>

It appears, then, that Fisher and Calpernia have more in common than they might want to admit, as Calpernia was a soldier herself once, and Fisher might be struggling with his own queer identity. However, for the duration of the film, they embody two different worlds, which are reflected in the primary locations in the film: Nashville with its queer nightclub, versus the army base where homophobia reigns. All the characters appear predominantly in one of the locations, except for Barry Winchell. As the explicitly appointed protagonist, Barry finds himself in the middle of the clashing worlds. It appears he will have to choose: between Calpernia and Fisher, and through them, between personal and professional, narrow-minded and progressive. Through the spatial separation, it's emphasised how values can divide people, to the point where they can be

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<sup>87</sup> Hamon, "De semiologische status"; Vernet, "Het filmpersonage".

<sup>88</sup> Dyer, "Stereotypes," 14-17.

said to live in different worlds. When Barry decides to remain in the middle and have both, for a while a balance is achieved. However, the narrow-minded side of things can't overcome this ambiguity, and Barry is beaten to death by a soldier who can't live with the shame of getting "beat up by a faggot."<sup>89</sup>

Eventually, then, it seems the film condemns ambiguity, as Barry pays for his reluctance to pick a side with his life. However, this is where I argue the film presents a binary which isn't ambiguous, namely the opposition between the event and the film. The true to life history of Barry Winchell's death is homo- and transphobic: a person died because of his romantic involvement with a transsexual. This suggests that living openly as a transsexual could cause harm to yourself or a loved one. However, the film manages to put a positive twist on this rather pessimistic message through its formal elements, such as cinematography and the relation between story and plot.

By showing Calpernia as a sympathetic and multidimensional character, she becomes more human and defies the simple stereotypes of a deceiver or source of comedy, which are prevalent according to Steinbock, Ryan and Miller.<sup>90</sup> Furthermore, instead of ending with Barry's death, the film comes back to Calpernia and shows her continuing determination to become who she is inside, as well as the eventual achievement of this goal by the real-life Calpernia. This portrays a full sex change as a valid goal that is worth pursuing. While the film doesn't shy away from portraying the controversy and even violence surrounding transsexuality, eventually its message is hopeful, when Calpernia overcomes the challenges by staying true to her identity. As such, *SOLDIER'S GIRL* portrays transsexuality in a positive light.

In coming to this conclusion, the use of models as suggested by Vernet and Hamon helped to expose and simplify the complicated relationships between the characters and the oppositions that connect and divide them. By analysing how the characters in *SOLDIER'S GIRL* are shaped in the narrative as well as through stylistic means, I was able to come to more sophisticated conclusions than an analysis of an isolated element of the film would have allowed, because this made it clear that the oppositions in the film were not limited to the level of the characters.

I believe this analysis shows that media such as film and television can help to make a change for transgender and other queer communities. By portraying negative events such as Barry Winchell's death in a way that emphasises the complexity and validity of queer identities, a statement is made against the prevailing violence and prejudice that they face. Because it can allow people who have never experienced these kinds of issues to see the world through the eyes of someone who has, it can increase understanding for their perspective. I would argue, then, for a continued focus on the

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<sup>89</sup> Appendix I, scene 54.

<sup>90</sup> Steinbock, "Towards Trans Cinema"; Ryan, "Reel Gender"; Miller, "Crossdressing Cinema."



transgender subject in media as well as in academic writing, as this will help to spread and support the viewpoint that transgender people, like everyone else, are entitled to a voice of their own.

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## Appendix I: Protocol

Scene number and location	Characters	Action and dialogue	Cinematography
1: Miss Tennessee pageant 00:00	Pageant presenter; Calpernia Addams	Presenter introduces the show with some jokes about trans people; Calpernia performs <i>Fever</i> and narrates that she isn't the hero of the story.	MCU + LS on presenter LS/MLS/MS/MCU on Calpernia; CU on feet, tilts up
2: Fort Campbell army base, Kentucky 03:32	Female soldier; Barry Winchell	Barry arrives at the base; a female guard compliments his car; he hands her his papers.	XLS on car approaching LS Barry in car, guard next to it
3: Sgt. Diaz' office 04:18	Sgt Diaz Barry Winchell	Sergeant Diaz talks to Barry about his problems in basic training; Barry says his mum hates guns. Diaz asks about any problems with drugs or alcohol; Barry says he used to drink heavily but doesn't anymore.	Track out Diaz sitting down; MS/MCU/CU on Diaz S/RS: Diaz->Barry MS/CU on Barry: low angle (Diaz POV)
4: Barracks 05:41	Barry Winchell Justin Fisher Millens, Baker, Martinez	Barry's bunkmates play cards and drink beer, talk about robbing a bank. Barry introduces himself with his first name; the soldiers laugh. Barry is offered a beer and shown to his bed. Brawling soldiers leave; Fisher stays behind. He grabs bottles of pills from a cabinet Barry opens. Fisher tells Barry the rules: no smoking, people will think he's a pussy if he introduces himself as Barry.	MS on soldiers at table MCU on Barry Pan to focus Fisher when Barry comes in S/RS: Soldiers->Barry MS on Barry + Fisher MCU when Barry and Fisher talk
5: Barracks + outside base 09:06	Justin Fisher Barry Winchell Sgt Paxton Sgt Diaz	Fisher wakes up Barry, he's late for formation; Sgt Paxton shouts and curses at soldiers. Barry needs to do push-ups while Paxton humiliates him.	MCU Fisher/Barry S/RS: Fisher->Barry XLS soldiers CU Paxton shouting CU Barry doing push-ups
6: Outside base, fields, forest 10:45	Justin Fisher Barry Winchell Sgt Paxton Sgt Diaz	The soldiers are training. They tell Barry not to mess up for all of them. Sgts. Diaz and Paxton discuss Barry; Paxton says he'll see if Barry has got what it takes. Paxton intimidates Barry. They do double speed; Barry stays behind and loses the group. They set up camp when it gets dark; Fisher tells the others what to do and not to smoke. They discuss Barry; they decide not to go look for him.	XLS/LS soldiers MS Paxton and Barry MS Fisher commanding MCU/CU soldiers talking about Barry
7: Outside base, fields 13:50	Barry Winchell Justin Fisher Sgt Paxton Sgt Diaz	The next morning; Paxton shouts for the soldiers to wake up. Barry re-joins the group, looking shaken and clutching his gun. Fisher says he got lucky and offers to help him up; Barry refuses. Fisher says he likes a tough guy. Fisher offers Barry food. The soldiers march back to the camp.	XLS sleeping soldiers LS Barry joining S/RS: Soldiers->Barry MCU Barry, Fisher seeing him MCU Barry + Fisher talking

			MLS Soldiers getting ready XLS Soldiers marching back
8: Barracks 15:23	Justin Fisher Barry Winchell	Fisher listens to music. He rifles through a suitcase of photos and letters. Fisher shouts at Barry to wake up. He tells Barry it's a disgrace that his room is a mess. Fisher sits on the bed; he tells Barry his ex is moving to Hawaii with his son. He shows Barry a picture. Fisher asks if Barry has qualified on his weapon yet; Barry says no, Fisher says he can't let the company down. Barry admits he's learning disabled; Fisher says he has ADHD and OCD, and offers Barry some Ritalin to focus. They clean the room; Fisher says loyalty among men is the only thing that matters. Calpernia as narrator says we may be wondering when she comes in.	MS Fisher Pan to follow Fisher MCU Barry in bed, high angle (Fisher pov) S/RS: Fisher->Barry MCU Fisher on bed talking Shot/reverse shot talking MLS Fisher sweeping Zoom to MS Barry + Fisher talk MCU loyalty among men
9: Visions nightclub 18:27	Calpernia Addams Performers Barry Winchell Justin Fisher Baker, Martinez, Ashley	Calpernia and three others perform on stage. Fisher, Barry and their friends enter. Calpernia as narrator says no one knows why they came to the club. Fisher says he thinks it's just Barry's speed; it's a test of character. Fisher compliments someone's breasts and asks how much they cost.	Crane shot over performers LS to MCU on Calpernia MS Barry, Fisher etc talking MCU Barry + Fisher
10: Visions nightclub 20:38	Barry Winchell Justin Fisher Baker, Martinez, Ashley Calpernia Addams	The group drinks tequila. Calpernia performs in a revealing outfit. The group discusses if she's a guy. Fisher, clearly drunk, says they're all guys. Calpernia ruffles Barry's hair; he looks uncomfortable. Audience members stuff bills in Calpernia's underwear. Barry is increasingly captivated. Fisher calls Calpernia to their table to "research the situation": he gives Barry a mission to find out what parts she has. He tells Calpernia Barry wants to get to know her better. The others tell him not to be rude, but he gets confrontational and spills his drink on Barry. Calpernia takes Barry backstage. Fisher ends up on the stage and breakdances.	Crane shots over performers, Barry & friends CU + pan over group talking S/RS: Barry -> Calpernia CU Barry captivated S/RS: Fisher->Calpernia MCU Barry + Fisher high angle (Calpernia POV) CU Calpernia talking S/RS: Calpernia->Barry/Fisher
11: Backstage 25:23	Calpernia Addams Barry Winchell	Calpernia takes Barry to her dressing room. She tells him to take off his shirt; he smells of alcohol. She says Vision might not be his thing, or perhaps he's not sure. He compliments her; she says her breasts are real. Barry apologises for Fisher's behaviour: he says he was brought up to be nice to ladies. Calpernia says she's actually shy, but she can pretend to be anything; she projects being confident and sexy. She asks about the mission; he turns it into a compliment. The other performers enter; Barry asks for Calpernia's phone number. She looks in the mirror with a serious expression.	MCU Barry + Calpernia Pan to Calpernia walking to mirror S/RS: back and forth MS performers entering ECU Barry asking for phone number

12: Visions nightclub 28:38	Barry Winchell Justin Fisher Baker, Martinez, Ashley	Barry talks to his friends: he says Calpernia is a lady. They prepare to leave. Fisher is backstage kissing someone and trying to feel up their skirt. They push him away; Fisher makes a rude comment about their genitalia. He says to Barry getting a blowjob from a freak doesn't make you a freak. Fisher pushes over some people.	MLS Barry talking to friends MS Barry finding Fisher S/RS: Barry->Fisher with performer MCU Barry + Fisher talking LS Barry + Fisher leaving
13: Outside Visions 30:12	Barry Winchell Justin Fisher	Fisher says Barry shouldn't come to the club without him. His friends joke about Barry coming out of the closet; he says nothing happened. Fisher is very drunk and throws up on the side of the car.	MS Fisher + Barry MS, MCU Barry talking to friends
14: Outside base 31:46	Soldiers Barry Winchell Sgt Paxton	Soldiers practice a field manoeuvre. Barry gets "shot;" Fisher says he'll be okay, begs Barry not to die on him. Sgt. Paxton gives him a piece of paper saying "chest wound." Barry curses to himself.	XLS, MLS, LS soldiers MS Paxton MCU Fisher + Barry on the ground, Paxton.
15: Calpernia's house + outside base 33:08	Calpernia Addams Barry Winchell	Barry calls Calpernia. Fisher interrupts; asks who he's talking to. Barry says it's his mum. Barry asks Calpernia out; she says she won't be the same person he saw in the club. He says she's pretty; she invites him to a barbecue.	MCU Calpernia + Barry on phone MS Fisher interrupting
16: Outside Calpernia's house 34:44	Barry Winchell Calpernia Addams Ginger Lester	Barry arrives at the barbecue. Calpernia worries about her appearance; projects self-confidence. She mentions her military training. Calpernia introduces Ginger, her mentor.	MS Barry approaching Calpernia S/RS: Barry->Calpernia CU Calpernia seeing Barry MS Calpernia + Barry
17: Outside Calpernia's house 35:58	Barry Winchell Calpernia Addams	Calpernia and Barry talk about the army. Calpernia was in the navy managing a hospital. She admits she wasn't Calpernia then. He spills some of his drink on her as a joke; they run after each other. They end up behind some trees; Barry says he'd like to see her again. She says there's tons of other girls: he says she's not like them.	MCU Barry + Calpernia talking CU Calpernia, then Barry Pan between Calpernia and Barry running MCU behind trees
18: Ginger's house 40:03	Ginger Calpernia Addams	Calpernia is surprised Barry wants to see her again; he's a straight boy. Ginger asks if she's told him she's trans; she says he probably knows as much as he wants to. She wonders how sleeping with him would work. Ginger says sexual orientation isn't black and white: no one is 100% anything.	MS Calpernia + Ginger MCU Ginger talking about sexuality MCU Calpernia
19: Visions nightclub 41:05	Barry Winchell Justin Fisher Martinez, Ashley Calpernia Addams	Fisher says the club sucks. Martinez says it was him who took them there the week before. Calpernia is performing and smiles when she sees Barry. Fisher looks disapproving when he sees this. Barry and Calpernia keep looking at each other while she performs.	Crane shot in nightclub LS group walking in MCU Calpernia performing CU Barry + Calpernia seeing each other S/RS: Barry->Calpernia MCU Fisher

20: Visions backstage 43:47	Barry Winchell Calpernia Addams	Barry goes to the dressing room; they kiss tentatively, then passionately. Barry suddenly backs away; Calpernia is hurt and angry. She tells him to go home and think about it. Calpernia stays behind.	MS Barry walking in S/RS: Barry->Calpernia, then back and forth MCU Barry + Calpernia kissing
21: Visions nightclub 46:46	Justin Fischer Barry Winchell	Barry walks away. Fisher joins him, teases him about kissing a "chick with a dick." Barry snaps at him and points at the girl Fisher kissed before. Fisher makes crude gestures to her, Barry drags him out to go home.	LS Barry + Fisher, walk towards camera to MCU MS Barry + Fisher talking
22: Visions backstage 47:11	Calpernia Addams	Calpernia is seen in the mirror. She examines her body. She covers her obviously male genitalia, crying.	MLS Calpernia mirror
23: Outside base 47:37	Soldiers	Soldiers are seen leaving the barracks and forming ranks with the superiors shouting. They march past a banner saying 'Airborne.'	Low-angle tracking MLS soldiers MLS soldiers marching
24: Sgt. Diaz' house 47:57	Sgt Diaz Mrs Diaz Barry Winchell	Diaz tells Barry he's doing well. He asks Barry if he's seeing someone; Barry shows him a picture. Diaz says Barry sticks with it and never gives up. He suggests nominating Barry for soldier of the month.	MCU, MS Diaz + Barry
25: Outside Calpernia's house 49:11	Barry Winchell Calpernia Addams	Barry drives to Calpernia's house and rings the doorbell. She is surprised when she opens the door, but invites him in.	LS Barry driving to the house MCU Calpernia opening door
26: Calpernia's kitchen 49:51	Calpernia Addams Barry Winchell	Barry tells Calpernia Diaz wants to nominate him for soldier of the month; Calpernia tells him she wants to perform in the Miss Tennessee entertainer pageant. Calpernia offers him a drink, but drops the glass; she admits Barry makes her nervous because he's so normal and she's not what's considered normal. He licks some blood off her finger; she asks if he knows what he's getting into; he says he doesn't care. She makes a reference to Alice in Wonderland and they kiss.	MS Barry entering and talking, Calpernia offering a drink S/RS: Calpernia->Barry MCU Calpernia talking about pageant S/RS: back and forth CU picking up glass, kiss
27: Calpernia's bedroom 51:48	Calpernia Addams Barry Winchell	Calpernia and Barry are making love, first shown in a mirror. Calpernia performs oral sex on Barry. Barry leaves early in the morning and tells Calpernia to go back to sleep. She says she must look awful; he says she can't say negative things about her in his presence. She looks in the mirror and smiles.	Pan from mirror to Calpernia + Barry CU Calpernia + Barry making love MCU Barry leaving MCU Calpernia mirror
28: Outside base gazebo 54:21	Justin Fischer Barry Winchell Baker, Martinez, Millens Calvin Glover	Fisher is baking hamburgers, he says he'd bake Barry one if he didn't have such an active social life. Barry looks angry, but doesn't say anything. He leaves. Calvin Glover arrives at the base, looking confused. Fisher makes some mean comments about his youthful appearance. Glover seems unsure of himself, walks away.	S/RS: Fisher->Barry MS Fisher talking to Barry MCU Fisher CU Barry looking angry MS, MCU Glover arriving, talking to Fisher S/RS: Fisher->Glover

29: Barracks landing 55:23	Barry Winchell Calvin Glover Justin Fisher	Barry sits on the landing playing with Nasty the dog when Glover enters. He asks for a cigarette, says he had a dog like Nasty but mistakes her for a pitbull. Glover says Diaz complained about his age: he's 17. Fisher enters, complains about the smoke; Barry tells him to go easy on Glover as it's his first day. Fisher warns Glover that Barry is a "bona fide rope sucker."	MS Barry sitting on landing MLS, MS Glover entering, Barry + Glover talking CU Barry talking about smoking
30: Barracks 56:57	Barry Winchell Justin Fisher Baker, Martinez, Millens	Barry follows Fisher into the kitchen and asks if he's trying to get him discharged. Fisher says Barry disappears; Barry says he's entitled to a private life. Fisher says soldiers are supposed to live and die for each other. Barry can have a girlfriend, not "some mutant from Visions." Barry says Fisher brought him there the first time. Fisher throws a plate and shouts at Barry to clean it up; when he doesn't Fisher attacks him. Barry says he won't fight him but Fisher attacks again. The group interferes, Barry bleeds.	MLS Barry entering kitchen MS Fisher, pan to Barry S/RS: Fisher->Barry Fisher walks towards camera to MCU MCU Barry, CU when he becomes angry LS Fisher throwing plate Camera moving around during fight
31: Army base hospital 59:22	Barry Winchell Justin Fisher Baker, Martinez, Millens, Glover	The group enters the hospital; Fisher says he wants to talk to Barry alone. Barry holds a cloth to his bleeding head. Fisher says he knows he needs help, Barry is the only one who takes him seriously. Barry says he'll tell Diaz he threw the first punch so Fisher doesn't get in trouble, if his private life can stay private.	LS entering hospital MS Barry + Fisher at desk CU Barry + Fisher
32: Calpernia's house/Ginger's house 1:01:08	Calpernia Addams Ginger Lester Barry Winchell	Calpernia is working on her dress for the pageant when Ginger and Lester enter with groceries. Barry is studying in the back; he struggles with the complicated instructions.	MCU Calpernia, pan to Barry MCU Barry studying
33: Calpernia's house 1:01:53	Barry Winchell Calpernia Addams	Calpernia inspects Barry's wound; she says Fisher is dangerous. Barry says as infantry, they're meant to be dangerous. Calpernia reads and corrects an email for Barry's parents. She says he's lucky his family loves him.	MS Barry, Calpernia in back CU Calpernia + Barry
34: Calpernia's childhood home 1:02:57	Calpernia Addams Barry Winchell	Barry drives Calpernia to her childhood home. He wants to knock on the door, she tells him not to. He finds a bike and asks if it was hers: she looks hurt, says it's a boy's bike. She says the last time she saw her mum she could barely speak and called her by her boy's name; she needs to be more herself before she can see her parents again.	XLS=>LS car driving up MS Calpernia + Barry in car MCU Calpernia over car door MCU Barry on bike
35: Calpernia's house 1:04:33	Calpernia Addams Barry Winchell	Calpernia shows Barry the sex-change procedures she'd like to undergo. Barry says it's expensive and she doesn't need it. She shows him pictures of herself in the navy, as a man. She says	CU Calpernia + Barry MCU Calpernia; LS Barry

		she feels sorry for her former self; she's tired of being a freak. He asks if it makes him a freak if he's in love with a freak.	
36: Barracks 1:06:22	Justin Fisher	Fisher leaves the shower, talking to Barry about his presentation. He's annoyed when he realises Barry isn't there. Barry's blood is still on the wall from the fight.	LS Fisher
37: Calpernia's house 1:06:38	Calpernia Addams Barry Winchell	Calpernia and Barry kiss; she tries to unzip his jeans. He stops her.	MLS Calpernia + Barry kissing
38: Barracks 1:07:04	Justin Fisher Baker, Millens	Fisher walks into the barracks and asks who wants to get drunk; Baker and Millens both pass.	MLS Fisher
39: Calpernia's house 1:07:19	Calpernia Addams Barry Winchell	Calpernia and Barry kiss, he moves towards her breasts.	MCU Calpernia + Barry
40: Barracks 1:07:37	Justin Fisher Martinez, Ashley Calvin Glover	Fisher asks if Martinez wants to come to the wet spot. Ashley appears from under the blankets, saying he doesn't. Martinez says Fisher never saw her. Glover walks past with a lit match, Fisher says he needs to talk to him.	MS Fisher Pan to Martinez + Ashley, back to Fisher S/RS: Fisher->Martinez + Ashley MCU Fisher, Glover in background
41: Calpernia's house 1:07:53	Calpernia Addams Barry Winchell	Calpernia tells Barry to stop; he'll spoil everything. Barry looks at her and continues. Calpernia moans.	CU Barry MCU Calpernia
42: Bar 1:08:14	Calvin Glover Justin Fisher	Glover talks about how great his mum is. Fisher interrupts him to ask if he thinks a homosexual can be loyal to his unit. Glover says no, because he'd always be trying to have sex with you. Fisher says he should report to Diaz, because a guy in their unit spends time at a club for deviants. Glover says he can take care of it, but Fisher doesn't want to get his friends in trouble. Glover thinks he knows who Fisher is talking about.	Pan from counter to LS Glover + Fisher at bar, tracks in to CU on Fisher; Glover out of focus, edge of frame.
43: Calpernia's house 1:09:35	Barry Winchell Calpernia Addams	Barry stares at the ceiling, looking worried. Calpernia is sleeping on his chest.	MS Barry, tracks in to CU, Calpernia goes out of frame
44: Army base halls, Sgt. Diaz' office 1:09:53	Sgt Paxton Calvin Glover Sgt Diaz	Paxton marches Glover into Diaz' office, holding his arm. He says Glover has something to say. Glover says word is someone in the company gave fellatio to a man. Diaz asks if he saw it; Glover says no, so Diaz says it was just a rumour he shouldn't be spreading. Glover is dismissed. Before he leaves, Paxton asks where this club is. Diaz tells Paxton that Glover is a troubled kid and there's no problem. Paxton says there is a problem if there's a homosexual and they should find out more about the club. Diaz explains the policy: you can be homosexual as long as you don't act on it or tell anyone. Paxton asks what	LS Paxton + Glover walking down hall, pan to office MS Diaz + Paxton, over shoulder Glover S/RS: Diaz + Paxton->Glover MS Glover, low angle (Diaz POV) CU Glover talking MS Paxton talking CU Diaz, CU Paxton MCU Paxton, CU Diaz



		makes you a homosexual if you don't do anything. Diaz says you can't ask anyone directly if they're gay: Paxton repeats 'directly,' and leaves.	
45: Outside Visions nightclub 1:11:45	Sgt Paxton	Paxton is sitting in a car outside Visions, smoking and watching the people outside the club.	Pan over visitors, CU CU Paxton in car
46: Army base gym 1:12:02	Sgt Paxton Baker Barry Winchell	Paxton asks Baker about his weekend and about Visions. Baker says he only went once, 'to laugh at the fucking weirdos,' and that it was Fisher's idea. Barry is seen in the back, looks worried.	MS Paxton + Baker MCU Barry
47: Barracks 1:13:23	Barry Winchell Justin Fisher	Barry accuses Fisher of starting the rumour. Fisher defends himself saying it was Glover, and that he'd be suspicious too, having kissed someone at Visions. He walks up to Barry and tells him his mum and sister used to dress him in girl's clothes. When he was twelve, he was found wearing his sister's panties. He says no one else knows but Barry, who is the only human being. He pets Barry's hair and makes Barry repeat that is was him who helped him through his first months. Fisher tells Barry to stay loyal to his brothers and asks how many people would lay down their lives for him.	MCU Barry, Fisher out of focus CU Fisher
48: Outside base 1:16:10	Sgt Diaz Sgt Paxton	Diaz says Barry's unit is the best in the company. Paxton asks about his fight with Fisher, but Diaz tells him to let it rest.	LS Paxton + Diaz running
49: Barracks 1:16:22	Barry Winchell Justin Fisher Sgt Paxton	Barry walks in as Paxton interrogates Fisher about the club. He listens outside the door. Fisher says he tried to help a friend, because people his age are trying to find themselves. Barry walks in to say he threw the first punch when they fought. Paxton asks him about Visions: Barry says Fisher took him. Fisher repeats what Barry said about being entitled to a private life.	LS Barry MS Fisher MCU Barry walking in CU Barry
50: Outside base 1:17:53	Sgt Paxton Justin Fisher Calvin Glover Barry Winchell	Paxton makes the company sing a homophobic song during a march, keeping a close eye on them. Diaz doesn't look pleased. Fisher and Glover are shown singing along, but Barry is not.	LS Soldiers marching CU Paxton, Diaz, Fisher, Glover, Barry
51: Calpernia's house 1:18:31	Barry Winchell Calpernia Addams	Calpernia talks about her upcoming pageant. Barry is distant; when she sits down, he says he can't be there because he needs to study. She becomes angry and asks if he's found someone else; she says she's curious if it's a boy or a girl. She asks if it's Fisher, but Barry says he's straight: Calpernia asks what he is, and Barry says he doesn't know. He cries and says he just wants to be happy, he doesn't know what people want	CU Barry MLS Calpernia S/RS: Calpernia->Barry MS Barry, LS Calpernia in background CU Calpernia S/RS: back and forth Fight: CU Barry + Calpernia, low angle (Barry sitting POV)

		from him. She apologises. He says he's embarrassed, but she says it's just between them, soldier to soldier.	
52: Outside 1:21:37	Barry Winchell Calpernia Addams	Calpernia drives Barry to her favourite spot in the world: a lake, where they take a rowboat out. Barry asks her to sing for him, without the lights and the people. They're shown running through a field, laughing. Calpernia as narrator says she was beginning to form a dream of being together with Barry. She says the dangerous thing about dreams is believing they might come true.	MS Calpernia + Barry driving LS Calpernia + Barry in boat MS Calpernia + Barry talking, singing LS running through field
53: Outside base 1:23:35	Sgt Paxton Sgt Diaz	Soldiers lower the American flag. Paxton shouts orders; Diaz gives a speech about how they're always soldiers protecting freedom.	Tilt down to MS soldiers MCU Paxton + Diaz low angle
54: Outside base gazebo 1:24:12	Baker, Martinez, Millens Calvin Glover Barry Winchell Justin Fisher	The soldiers open a keg of beer. Barry and Fisher light some fireworks and throw them into the gazebo to the other men. Fisher asks Barry if hanging out with them like a normal guy is better. Barry says he's the normal one. Glover boasts he robbed a bank: the men don't believe him, Fisher makes fun of him. Glover gets angry; starts smashing things with a rubber baseball bat. Barry says no one wants to hear his stories, Glover says he's a homosexual. Barry doesn't want to fight him, says everyone is laughing at him. Fisher interferes, but Barry doesn't want his help. He tries to walk away, but Glover keeps shouting homophobic slurs at him until Barry pushes him. Glover tries to attack Barry but has nothing on him. A sergeant breaks them up. Glover keeps shouting he's going to kill Barry. Barry shouts at Fisher for pushing things, so he offends Glover some more.	MLS Baker opening keg MS Barry + Fisher lighting fireworks, talking MS Glover talking MCU Fisher, Baker, Martinez laughing CU Barry listening, fighting with Glover. Panning around fight, focus never on Glover. MLS Fight, CU Barry MS to CU Fisher taunting Glover
55: Barracks 1:28:08	Barry Winchell Justin Fisher	Barry has some ice on his hand. Fisher walks in, wants to get mad at him for smoking but lays off when he sees Barry is emotional. Barry says he wants to transfer, he needs some space. Fisher doesn't answer; says they're going to play baseball.	CU Barry MCU Fisher S/RS: Barry->Fisher
56: Barracks 1:29:11	Guard Barry Winchell Calvin Glover Justin Fisher Millens, Baker, Martinez	A guard is seen in an office when a storm breaks out. Barry is on his bed. The other soldiers smuggle the keg into the barracks; the guard doesn't see it. Barry offers Glover some cigarettes as a peace offering: he accepts. Fisher, very drunk, asks Barry to help him put the keg in his bed. Barry refuses and goes to bed. It's his turn to take care of Nasty, but Fisher says she can't be in the room. Barry says they'll sleep in the hall. Fisher tells Glover to come with him to the shop. The other soldiers go upstairs.	MS sergeant in office MS Barry in bed LS other soldiers MCU Barry, Glover surrounded by others S/RS: group->Barry, Barry->Glover MS Fisher, high angle (Barry POV) LS Barry putting bed in the hall

57: Miss Tennessee pageant 1:31:25	Presenter Calpernia Addams	Calpernia is announced and walks on in her handmade dress. She looks confident as she walks around the stage. The audience applauds and gives her a standing ovation.	MS Calpernia MLS Calpernia on stage, low angle S/RS: Calpernia->audience
58: Barracks 1:32:05	Justin Fisher Calvin Glover Guard Barry Winchell	Glover and Fisher enter, very drunk. The guard doesn't pay attention to them. Fisher says Glover has a bruise from when Barry beat him. They walk upstairs to where Barry is sleeping in the hall. Fisher tells Glover to slap him. He does, they run into the room before Barry can see them. Barry enters the room and tells them to leave him alone, but they just laugh. When he leaves, Glover says they should "fuck him up." Fisher shows him his baseball bat. Glover says he had one that he used to kill skunks, but Fisher tells him to shut up. Fisher suggests Glover beats Barry with the bat. When Glover leaves the room, Fisher puts on some music on a Walkman.	LS Fisher + Glover entering MS, pan around LS walking upstairs MS Glover, MCU Barry sleeping S/RS: Glover->Barry CU Fisher CU Glover slapping Barry MS Barry walking into bedroom CU Barry, MCU Glover + Fisher CU Fisher showing Glover the bat, telling him to beat up Barry
59: Miss Tennessee pageant 1:35:27	Calpernia Addams	Calpernia performs on stage. Her performance is intercut with what's happening at the barracks.	LS Calpernia walking on stage MCU Calpernia performing, some pans
60: Barracks 1:36:03	Calvin Glover Barry Winchell Justin Fisher	Glover sits down outside the door, holding the baseball bat. Fisher is asleep with the Walkman still on. Glover looks at Barry sleeping. The music comes to a crescendo as Glover gets up and repeatedly hits Barry with the bat. Blood splashes the wall and Nasty barks. Fisher is still asleep. Glover enters the room and tells Fisher that he did it. Fisher takes the bat from him and washes off the blood. They go to look at him; Fisher stays at a distance and asks if he's dead. Glover says he still moves. Fisher gets angry, but Glover says he just did what Fisher told him. The realisation hits Fisher and he screams Barry is dying. The guard hears them shouting. Glover runs away screaming, the guard can't stop him. Fisher tells Barry not to die on him, echoing the battlefield drill (scene 14) and bangs on the doors, begging for help.	LS Glover LS Fisher asleep MCU Glover + Barry alternated S/RS: Glover->Barry Slow motion Glover beating Barry Pan around Fisher sleeping MLS bloody Glover entering CU Fisher washes the bat MLS Glover + Fisher leave, bloody walls MCU Fisher gets angry LS Glover running away MLS Fisher telling Barry not to die
61: Miss Tennessee pageant 1:40:57	Calpernia Addams	Calpernia is surprised to be crowned Miss Tennessee Entertainer of the Year.	CU Calpernia Pan over audience applauding
62: Calpernia's house 1:41:18	Calpernia Addams Ginger	Calpernia enters her dark house and turns on the tv. She hears the news of Barry's assault. She falls to the floor as Ginger comes in and holds her.	MS Calpernia entering MS pan in to CU Calpernia hearing news MS Ginger entering
63: Interrogations 1:43:35	Sgt Diaz Justin Fisher Calvin Glover Calpernia	Police interview the witnesses. Diaz is quiet, says the emergency system was down and he's very upset. Fisher is more animated, saying it's very convenient the alarm system was down and it took the ambulance too long. Glover asks if	MCU Diaz, Fisher, Glover, Fisher, Calpernia, Paxton, Calpernia

	Addams Sgt Paxton	he'll be kicked out of the army for this. Fisher defends showing Glover the bat. The police refer to Calpernia as Barry's cross-dressing friend, she agrees. Paxton says it's like a death in the family. Calpernia says he never complained about being called names, because he's airborne infantry.	
64: Prison 1:45:38	Justin Fisher	Fisher, in full attire, is handcuffed and led away by guards.	MCU Fisher, pan out to LS
65: Visions nightclub 1:45:56	Calpernia Addams Ginger	Calpernia narrates how she still strives to become her imagined self, a person who is loving and worthy of being loved. She hopes to become the person Barry imagined her to be, but she knows it'll take courage to become a real soldier's girl. We see her getting ready and then performing <i>Fever</i> , the opening number. The superimposed text says the real Calpernia Addams completed her sex reassignment surgery. Glover and Fisher are shown once more, with their fates superimposed: life and twelve years in prison respectively. Glover asks to see his mother; Fisher says he was the last person to hold Barry as he died.	Pan through dressing room to MCU Calpernia in mirror Pan Calpernia->audience LS to MCU Calpernia performing MCU Glover + Fisher

## Appendix II: Protocol overview

<b>Character</b>	<b>Number of scenes</b>	<b>Long shots</b>	<b>Medium long shots</b>	<b>Medium shots</b>	<b>Medium close-ups</b>	<b>Close-ups</b>
Barry Winchell	47	14	5	30	30	23
Calpernia Addams	30	8	8	12	23	13
Justin Fisher	28	12	4	20	22	9
Sgt Paxton	12	2	1	5	3	4
Calvin Glover	11	8	4	7	5	4
Baker	11	4	4	3	2	2
Martinez	11	5	3	2	2	2
Sgt Diaz	9	1	1	3	4	3
Millens	7	3	2	0	1	1
Ashley	5	2	1	0	1	1
Ginger	5	0	0	2	2	0

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