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# DO HOMOPHOBIC SLURS REINFORCE HETERONORMATIVITY?

A Critical Discourse Analysis of Homophobic Slurs  
and Epithets in Film

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# Abstract

**Title:** *Do Homophobic Slurs Reinforce Heteronormativity? A Critical Discourse Analysis of Homophobic Slurs and Epithets in Film*

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**Abstract:** Homophobic slurs can reinforce the hegemonic view of heteronormativity, namely that heterosexuality is the preferable sexuality (Peake, 2013). The aim of this study was to examine whether a societal heteronormative ideal is strengthened or challenged by the presence of homophobic slurs in film scenes, and also whether or not this has changed over time. The study was made by examining scenes from four movies from four different decades, all of which contained homophobic slurs. The study used a combination of the multimodal approach to Critical Discourse Analysis (CDA) known as dispositive analysis and Segmented Film Discourse Representation Structures (SFDRS) to analyze the discourse of the film scenes. Results indicate that the earlier films from 1987 and 1995 present homophobic slurs in ways that strengthen heteronormativity to a higher extent, and that the later films from 2006 and 2015 rather appear to challenge it. This study could contribute to understanding how the use of homophobic slurs impact a hegemonic heteronormative ideal.

**Keywords:** Critical Discourse Analysis, dispositive analysis, film, heteronormativity, homophobia, Queer Linguistics, Segmented Film Discourse Representation Structures, slurs

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# 1. Introduction and Aims

Name-calling by means of homophobic slurs and epithets can be used to establish dominance over people (McCann et al., 2010). Such pejorative expressions are used in a variety of social contexts, from school life (Poteat & Rivers, 2010) to banter among friends (McCann et al., 2010). Homophobic slurs do not necessarily need to address non-heterosexual people but are rather used as a means to exert power over the recipient, regardless of their sexuality (Poteat & Espelage, 2005). Although society has become more aware and respectful of non-normative sexualities over the past years, this type of discrimination based on sexual preference still occurs today (Slaatten et al., 2015). Using derogatory words based on sexuality can reinforce the hegemonic view that heterosexuality is the natural and preferable sexuality, a concept also known as heteronormativity (Peake, 2013). Heteronormativity can be damaging for individuals and society as it puts pressure on people to conform to certain social norms, which can result in fear and ostracism if the norms are not adhered to (Motschenbacher, 2011). By using homophobic slurs, a person can signal there is something wrong or abnormal about the recipient of the slur, which in turn reinforces heteronormativity as the natural norm.

On another note, film and media have shown to have a considerable impact on people's beliefs and attitudes (Butler et al., 1995), and their great accessibility causes more and more people to be influenced by what they view on the screen. Furthermore, films reach out to people on a global scale, which makes them a medium that greatly affects societal rules regarding normality and deviation (Mack et al, 2017; Butler et al., 1995). Due to films' extensive impact on people, Critical Discourse Analysis (CDA) can be a beneficial framework to apply to studies of film, as it aims to uncover hidden social inequalities in discourse (van Dijk, 1993). However, unlike novels which often exclusively use language to tell a story, films also rely heavily on other elements, such as visuals and audio, in combination with linguistics to create explicit or implicit meaning (Bateman, 2018).

Two topics have been presented above: homophobic name-calling and its contribution to heteronormativity; and film and its impact on society. These two topics, however, have seldom been researched together. This paper intends to fill that gap by comparing and contrasting four films featuring homophobic name-calling. In order to explore whether homophobic name-calling has changed over time, this study uses films from different

decades, which also makes it longitudinal. As previously mentioned, film conveys meaning through more elements than language. Therefore, when applying CDA to film analysis, it is important to use a multimodal approach as the discursive works together with the non-discursive in meaning making (Wildfeuer, 2014). This generates a more exhaustive and just analysis than separating the elements and studying them apart. Accordingly, this paper uses a multimodal approach for the analysis.

The overall aim of this paper is to explore whether a societal heteronormative ideal is reinforced or, conversely, challenged by the presence of homophobic slurs in film scenes, and in that case, how. Furthermore, a secondary aim is to compare the film scenes to examine what similarities and differences there are regarding the presence and the presentations of the slurs, and whether or not this has changed over time.

Section 2 of this paper discusses the theories and concepts that constitute the foundation of this study, as well as previous research within the field. In Section 3, this study's methodology and material are outlined, before the data is presented and analyzed in Section 4. Finally, Section 5 provides a conclusion and a summary of the key aspects of this study.

## 2. Theoretical Framework and Previous Research

In this section, the theories that are important to this study are discussed along with previous research. Section 2.1 presents the theories of CDA and Queer Linguistics. Section 2.2 discusses the concepts of heteronormativity and homophobic slurs as well as previous research within these fields. Lastly, Section 2.3 presents and discusses discursive analysis and Segmented Film Discourse Representation Structures along with previous research that utilize these approaches.

### 2.1 Critical Discourse Analysis and Queer Linguistics

CDA is an analytical framework whose purpose is to analyze discourse through a critical lens (Wodak & Meyer, 2001). More specifically, it is a framework which aims to expose social inequalities in discourse by examining relationships between discourse structures and power structures (van Dijk, 1993). Queer Linguistics (QL) is a branch of CDA which focuses specifically on inequalities relating to gender, sexuality and heteronormativity. It is a discipline which transfers ideas from Queer Theory to linguistic research, thereby examining the relationships between language, gender and sexuality (Motschenbacher, 2011). The primary aim of this branch of CDA is to bring the hegemonic status quo of heteronormativity to light: “QL takes issue with all linguistic mechanisms that lead to heterosexuality being perceived as the naturalized norm, which in turn is to be destabilized and confronted with non-heteronormative alternatives” (Motschenbacher, 2011, p. 152). A general description of heteronormativity is that the concept of heterosexuality (being physically and emotionally attracted to the opposite sex) is preferred and has a higher status in society than other sexualities. That is, heteronormativity is based on the assumption that heterosexuality between men and women is a natural and universal norm and that other sexualities are deviations (Peake, 2013; Bell, 2009). Using QL, it is possible to question this notion by exposing inequalities in discourse that result from this hegemonic view.

Thus, the theory of CDA includes an in-depth analysis of a piece of discourse to uncover hidden meanings and injustices in the text, and QL focuses especially on hidden injustices relating to sexuality and heteronormativity. Homophobic slurs are explicit and clearly used in a derogatory manner, so why use discourse that appears to be so self-evident when performing CDA? I argue that the explicit part is the homophobia and the power

imbalance between the subjects that occurs when the name-calling takes place. However, the heteronormative ideal behind using such words is not explicit but needs to be examined and brought to light. This can be done by analyzing the contexts in which the slurs are used, rather than merely looking at the words themselves, as words taken out of context can change their meanings entirely. The present study intends to examine whether power imbalance expressed through slurs is a reflection of a heteronormative ideal.

## 2.2 Heteronormativity and Homophobic Slurs

Heteronormativity requires underlying social norms in order to function (Habarth, 2020). These norms vary from viewing marriage as something between a man and a woman; to expecting women to take the most substantial parental role when raising children; to considering women as inferior to men; to viewing single and childless people as failures; to not allowing people of sexual minorities equal legal rights, and so forth. Its connection to prejudice and injustices experienced by sexual minorities and people who deviate from social norms is strong, perhaps even fundamental (Habarth, 2020). Coates et al. (2013) claim that people do not only reflect the heteronormative order, but also reinforce it through linguistic communication. By discussing everyday life, it is possible to either align yourself or disassociate yourself with the heteronormative order (for example, discussing your monogamous heterosexual marriage versus discussing your same-sex partner's unfaithfulness). Coates et al. (2013) discuss the consequences of not questioning the heteronormative status quo: "Heteronormativity constrains our agency by asserting the naturalness of heterosexuality, and by concealing the cultural work that has to be done to maintain it" (p. 549).

The present study examines the societal impact of homophobic slurs and name-calling in film. It is therefore relevant to provide a concrete description of the term 'homophobic slur' before proceeding further. The definition of homophobic slurs is not as straightforward as one might think. Croom (2011) suggests some general definitions of what slurs are, but also demonstrates that the terminology is problematic. He claims that slurs are derogatory remarks normally used to belittle targeted individuals of a certain group belonging, but also argues that they can be ascribed to people who do not belong to the group the word is typically associated with. For example, the word *faggot* can be used to target a non-homosexual person even though the word in itself carries homophobic connotations. Furthermore, unlike descriptors,

such as *homosexual* and *gay*, slurs normally carry offensive associations (Croom, 2011). They can also be used as expressives to convey an emotional state of the user. Croom uses the term *sexist slurs* to describe slurs that target “sexual minorities, gender, sex, or sexual orientation” (p. 344). For the present study, the term *sexist slurs* is not used as this term would include slurs such as *slut* and *bitch*, which are not specifically homophobic. Therefore, the term *homophobic slurs* is used instead so that only slurs related to non-heterosexual identities are encompassed.

The purposes of using homophobic slurs may vary from attempts at humor (McCann et al., 2010), to attempts at establishing dominance over people (McCann et al., 2010; Elveljung, 2018), to attempts at friendly banter (Poteat & Espelage, 2005; Slaatten et al., 2015). Yet, despite the purposes of using the slurs, McCann et al. (2010) suggest that addressing another person with these types of derogatory words affects the recipient’s sense of identity and attitudes towards non-heterosexuality. LGBTQ (lesbian, gay, bisexual, transgender and queer) students are often exposed to bullying in school, which can result in severe negative outcomes such as depression, destructive behavior and impeded school performance (Birkett et al., 2009). In their study from 2009, Birkett et al. report that heterosexual youth and adolescents who are questioning their sexuality also respond in similar ways when subjected to homophobic teasing or bullying. These results suggest that homophobic bullying is damaging no matter the sexuality of the recipient.

McCann et al. (2010) further explore the relationship between male identity and homophobic slurs. They report that attempts at humor including homophobic epithets affect how men perform their masculinity. The men who took part in their study showed fear of deviating from social norms of heteronormativity as this would mark them as queer. In accordance with this, Slaatten et al. (2015) argue that the people in their study were anxious about being labeled as non-heterosexual due to a fear of being perceived as divergent. These studies, together with Birkett’s et al. (2009), suggest that sexuality-related slurs may have a great impact on a person’s well-being and sense of self.

Espelage et al. (2018) conducted a study of the relationship between homophobic name-calling and sexual violence among teenagers. Their results indicate that youths who bully peers by homophobic name-calling in middle school are more likely to perpetrate sexual violence later on in life. On the contrary, victims of homophobic bullying appears to be less

likely to commit sexual violence. This goes to show that bullying through homophobic name-calling can also have an impact on the development of antisocial behavior.

By incorporating homophobic slurs in one's vocabulary, one signals there is something aberrant about the addressee. The slurs are used to distance the user from the recipient of the slur by placing the receiver in a category. When used in a defaming or insulting way, they contribute to reinforcing a heteronormative ideal as their semantic meanings assist in upholding an unequal society. Orlando and Saab (2020) claim the following:

Any use of a slur involves endorsing the cultural stereotype epitomised in its semantic stereotype or, in other words, taking on board the attitudes and practices of discrimination that help to keep in place an unequal social structure. Using a slur is thus making a speech act that has political significance, the same one carried by the slur words themselves. (p. 610)

As can be read clearly from the quote, Orlando and Saab insist that the use of slurs helps to support unjust societal structures, which is why it is important to raise an awareness of this.

## 2.3 Dispositive Analysis and the Impact of Film

Both CDA and media studies have similar origin stories, although media studies is the elder of the two doctrines (Bateman, 2018). When explaining the birth of media studies, Bateman (2018) refers to the 1940s – 1950s when an awareness of media's influence arose in society: "Important techniques of qualitative and quantitative analysis were established, subsequently drawing on theoretical positions on the interrelationships between power, ideology and media founded on Foucault and Frankfurt School criticism, equally well known in the context of CDA" (Bateman, 2018, p. 613).

Film studies have since long acknowledged the value of analyzing film discourse from a critical standpoint. However, it is not until recently that researchers using approaches to CDA have become concerned with this as well (Bateman, 2018); hence, there are few studies that utilize the theory of CDA when analyzing film. There are, however, those who have. When performing their CDA of representations of middle-age in comedy films, Gatling et al. (2014) used dispositive analysis; an analysis inspired by the works of French philosopher Michel Foucault (Raffnsøe et al., 2016). This is a multimodal approach to CDA which includes not only linguistic elements, but also actions (non-discursive practices) and objects (physical items) (Caborn, 2007). Foucault argued for the importance of also studying the non-discursive elements available as the discursive and non-discursive are inevitably intertwined and relate to each other (Jäger, 2001). In accordance with dispositive analysis, Gatling et al. (2014)

examined how the dialogue of their films of interest correlated with objects and actions to create meaning. Since their focus was the theme of middle-age, they noted down linguistic references to middle-age as well as objects and actions that are generally connected with middle-age and mid-life crisis, such as buying expensive sport cars and getting plastic surgery.

Another study that used CDA to analyze film was one of Amirian et al. (2012). Unlike the one by Gatling et al., this study did not use a multimodal approach to the discourse. They studied the dialogue of a film to reveal unjust representations of Iranians. They report that their method worked well in revealing the hidden ideologies behind the discourse, but it would have been interesting to see how the dialogue was supported by the non-discursive as well. Starzyńska and Budziszewska (2018) used CDA to examine films featuring the theme of revenge. The focus for their analysis was actions and emotions of the characters, which means they, like Gatling et al., used a multimodal approach to CDA as they did not only observe the linguistic elements. Together, these studies suggest that CDA of film can take either a multimodal or a more traditional approach. However, I argue that a multimodal approach will generate a more accurate analysis.

Jäger (2001) expanded on Foucault's idea further and devised a step-by-step method for performing a CDA using dispositive analysis. Jäger describes the dispositive approach as a valid method when analyzing multimedia as there are several components that interact with the discursive to create meaning. For example, when conducting a CDA of newspaper articles, Jäger suggests an exhaustive list for the analytical procedure. Apart from studying the discursive, he also suggests examining the graphic layout of the text, what headlines are used, the author's function in the newspaper, in which section of the paper the article appears, among other things. In other words, his approach is a multimodal one as it examines not only purely linguistic elements, but also the other components that constitute a news article.

Similar to dispositive analysis, film analysis uses multimodal approaches to not only put emphasis on language when analyzing meaning, but also on other aspects such as lighting effects, audio track and camera angles (Ledin & Machin, 2018). Within film discourse interpretation, Wildfeuer (2014) uses Segmented Film Discourse Representation Structures (SFDRS), a multimodal model which allows for different aspects to be considered when analyzing film. Specifically, these aspects include the spoken language, the audio track and the music in combination with a snapshot and shot description of the film sequence in

question. As follows, the aspects are separated and examined individually before they are yet again combined to examine the relationship between them and how they work together to create meaning.. This allows for an in-depth analysis of several elements that make up a film. The present study takes inspiration from SFDRS in combination with Jäger's list, which is explained in more detail in the methodology section.

Film often reflects reality, and is furthermore an efficient medium for the creation of social norms (Mack et al, 2017; Butler et al., 1995). Behm-Morawitz and Mastro (2008) argue that “media consumption has a measurable influence on people’s perceptions of the real world, and, regardless of the accuracy of these perceptions, they are used to help guide subsequent attitudes, judgments, and actions” (p. 131). Kuntsche et al. (2006) researched whether teenagers’ behaviors were influenced by exposure to violence on television. Their study included 31 177 participants from eight different countries. Kuntsche et al. report that, although not every adolescent developed aggressive behavior in response to television violence, several of them did. Interestingly, they argue that physical violence, such as kicking and pushing, was not reported to be significantly related to television viewing. However, there appeared to be a considerable increased risk of verbal bullying behavior for the adolescents in the study as a consequence of exposure to television violence. This behavior included name-calling and the spreading of rumors. In a smaller study by Stavrinides et al. (2013), 417 sixth grade students from Cyprus participated to examine the link between bullying and television violence. In accordance with Kuntsche et al. (2006), their results suggest a strong correlation between real-life bullying and violent television programs. Children who were already bullying other peers in school showed a preference for violent television programs, and children who were exposed to television violence were more likely to develop bullying behavior. These two studies suggest a considerable relationship between television violence and real-life bullying. However, there appears to be a gap in that no studies have been found that utilize CDA to examine the effects that film and television have on the hegemonic status quo of heteronormativity, which the present study intends to investigate further.

In their study, McCann et al. (2010) suggest that their participants’ beliefs about homosexuality were influenced by comedy movies in which homosexuality was portrayed as comical through overt gay stereotypes. A recent study by Madžarević and Soto-Sanfiel (2019) argues that homophobia can be reduced by viewing film that portrays homosexual men in a positive manner. It also shows, however, that people with high levels of homophobia were

less likely to give positive evaluations of the film, and vice versa. These studies suggest that film can influence people's opinions of homosexuality, although Madžarević and Soto-Sanfiel's study suggests a limited impact on a person's level of homophobia from merely one viewing of a film.

Using CDA to do a film analysis can be problematic, as movie scripts are not naturally occurring conversations. Furthermore, it can be difficult to establish whether homophobic name-calling reflects the character's opinions or those of the screenwriter. This can affect the analysis of the data, as CDA attempts to expose hidden agendas in discourse. Screenwriters may have certain intentions for the dialogue, such as irony or satire that could be misinterpreted by a viewer. However, as previously mentioned, several studies have used CDA when analyzing film (Gatling et al., 2014; Starzyńska & Budziszewska, 2018; Amirian et al., 2012). Moreover, it is commonly accepted that CDA can be applied to other pieces of constructed discourse, such as news articles, blogs and political speeches (Bateman, 2018). The only difference between these text types is that analyses of film benefit greatly from a multimodal approach, whereas the others could also be performed with a more traditional approach to CDA. This goes to show that CDA is still a viable theory to apply to film, albeit somewhat difficult.

### 3. Material and Methodology

The following section provides a description of the material that has been examined in this study, as well as the method for collecting and analyzing the data.

#### 3.1 Material

This research is a qualitative case study of empirical data collected from four movies from four different decades. The films are all labeled as comedy films on the Internet Movie Database (*Barfly* (1987), n.d.; *Welcome to the Dollhouse* (1995), n.d.; *The Curiosity of Chance* (2006), n.d.a; *See You in Valhalla* (2015), n.d.a), are all of American production, and all feature various forms of homophobic slurs. The present study's objects of analysis are these films' scenes displaying homophobic slurs. Scenes from the following films were analyzed:

- *Barfly* (Schroeder, 1987);
- *Welcome to the Dollhouse* (Solondz, 1995);
- *The Curiosity of Chance* (Marleau, 2006);
- *See You in Valhalla* (Tarnol, 2015).

*Barfly* is a semi-autobiographical comedy drama based on the life of the American poet Charles Bukowski. It features Henry Chinaski, a drunken poet who spends most of his days loafing around and getting into brawls with the local bartender. *Welcome to the Dollhouse* is a comedy indie film that features Dawn Wiener, a thirteen-year-old American girl who struggles with bullying in school. *The Curiosity of Chance* is a comedy featuring Chance Marquis, a quick-witted openly homosexual teenager as he attends his first year at an international high school during the 80s. Finally, *See You in Valhalla* is a comedy drama that tells the story of Johana Burwood and her siblings as they cope with the news of their brother's death.

#### 3.2 Methodology

The films which generated the data were selected after a search for a homophobic slur in The Movie Corpus found on english-corpora.org (Davies, 2019). As already established, several homophobic slurs also have other semantic meanings, making it problematic to do a search in

a corpus. To ensure that the search resulted in examples in which the word was used in a derogatory sense, the slur *faggot* was selected as the search word since this word has few other modern connotations but a slanderous one. Next, four films from different consecutive decades were chosen. As the films were to be compared and contrasted, it was important that all of these films had certain qualities in common, which is why only American comedy movies were selected. Initially, the movie transcripts or subtitles for the films were found online on various web pages (*Barfly (1987) – Full Transcript*, n.d.; *Welcome to the Dollhouse (1995) – Full Transcript*, n.d.; *The Curiosity of Chance (2006)*, n.d.b; *See You in Valhalla (2015)*, n.d.b). Following this, the films were all viewed once each, with the transcripts or subtitles at hand for comparison. During the viewing, all mentions of homophobic slurs were marked down when heard, and checked with the transcripts. At certain instances, some slurs and discourse had to be added to the transcripts when the researcher noticed that something had been left out. Subsequently, twenty relevant scenes were chosen based on the following criteria:

1. Scenes containing homophobic slurs;
2. Scenes in which these words are used in a derogatory manner, thereby omitting instances in which they are used in a purely explanatory or apologetic way<sup>1</sup>;
3. Scenes in which these words refer to another person but the speaker, thereby omitting self-mentions<sup>2</sup>.

In order to identify the homophobic slurs in the films, dictionaries were used to establish the words' semantic meanings. Several of the words also carry non-derogatory meanings, such as *fruit*, which can be the edible kind that grows in nature as well as a derogatory slang word used to describe a gay person (*Fruit*, 2021), among others. Whenever possible slurs were identified in the scenes, the contexts were analyzed to establish that they were indeed intended as derogatory terms.

CDA in itself is generally not considered a method as such, but rather an analytical framework (Wodak & Meyer, 2001). This means there is not one correct way of performing a CDA, but several different approaches. The method for data analysis in this research is based on a combination of Jäger's (2001) multimodal approach to dispositive analysis and on SFDRS, the model for multimodal film analysis presented by Wildfeuer (2014). After the

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1 For example, in *See You in Valhalla*, the word *faggot* occurs three times, but is only used in a derogatory sense once.

2 For example, in *The Curiosity of Chance*, Chance refers to himself as a fag once.

relevant scenes were chosen, the data was structured in a table with different aspects of the film scenes that act together to make meaning. These aspects were based on Wildfeuer's model for SFDRS, and the tables was filled with the following:

1. A snapshot of the current image in the scene;
2. The spoken words matching the image;
3. A description of the audio taking place during the image, such as music and background noise;
4. A matching shot description with any other relevant information such as what is visible in the image.

These steps were followed on all of the scenes in the films containing a homophobic slur. Because the process was not automated, the scenes were identified on a subjective basis; the scenes were transcribed into tables from what appeared to be the beginnings and ends of what was relevant for the in-depth analysis. If that which occurred before or after the scene did not seem relevant to the analysis, it was left out of the transcript. Hence, a film scene may have started before or ended after the transcribed passages, but these parts were omitted due to irrelevancy for this study. Finally, after having transcribed the scenes according to Wildfeuer's model, the scenes were analyzed using Jäger's approach to dispositive analysis. The objects of analysis according to Jäger's approach were as follows:

1. Language (discursive practises such as vocabulary and insinuations)
2. Actions (non-discursive practices such as movement and gestures)
3. Objects (such as physical items and facial expressions)

Since Jäger's model for dispositive analysis does not directly include music or audio (as his model is intended for newspapers, not film), this aspect was analyzed with reference to SFDRS. The combination of these models allowed for an extensive analysis of the research aims at hand. More specifically, the models aided me in searching for the presence or absence of certain features that could reinforce or challenge heteronormativity, such as the user and the receiver of the slur, if power imbalances occur as a result of the slur being uttered, and active or passive reactions to the slur from the receiver and/or onlookers. For example, imagine a scene in which the likable protagonist of the film utters a homophobic slur targeted at the villainous antagonist. As a result of this, an imbalance emerges which leads to the protagonist gaining power, which is further enhanced by the antagonist sitting down in relation to the standing protagonist. Moreover, the antagonist is silenced by this and does not

respond, whereas the crowd surrounding them show their support of the protagonist by cheering them on. These aspects together would indicate that the scene reinforces a heteronormative ideal.

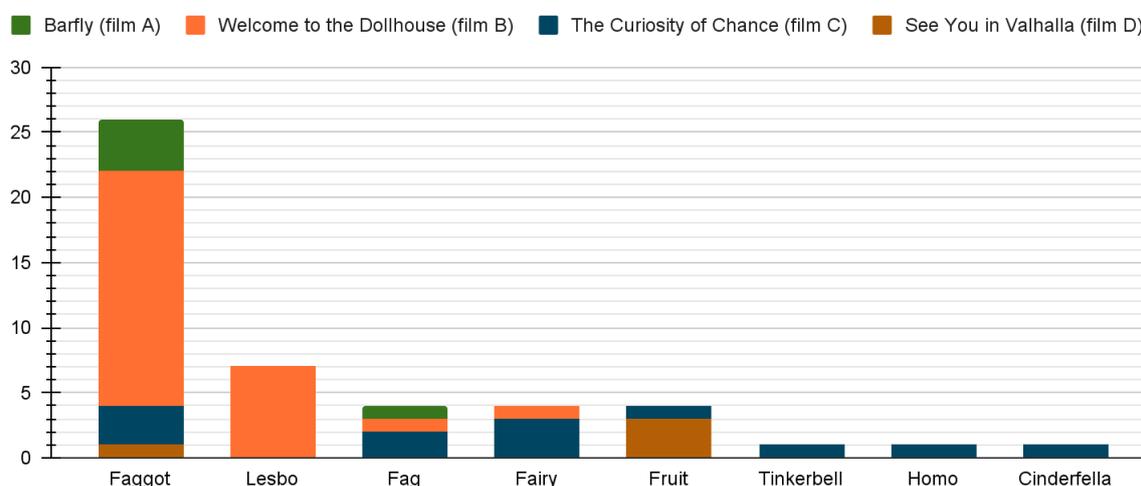
## 4. Results and Discussion

In this section, the results of the study are presented and discussed according to the study's general aims. Initially, a presentation of the frequencies of homophobic slurs in the films is provided. Next, the social contexts in which the slurs are uttered as well as the purposes of the slurs are discussed. Subsequently, the data is analyzed, compared and discussed to see if the films reinforce a heteronormative ideal. Finally, a conclusion of the main similarities and differences between the films is provided. For the purpose of clarity regarding the chronology of the films, they are from now on referred to as films A (*Barfly*, 1987), B (*Welcome to the Dollhouse*, 1995), C (*The Curiosity of Chance*, 2006) and D (*See you in Valhalla*, 2015).

### 4.1 Overall Frequency of Homophobic Slurs

Twenty scenes were found that contained at least one type of homophobic slur. As mentioned in Section 3.2, dictionaries were used to confirm the identified slurs as offensive relating to gay people. The words in Figure 1. were all used in the films as derogatory epithets describing a homosexual person.

Frequency of homophobic slurs



**Figure 1. Frequency of homophobic slurs in the films**

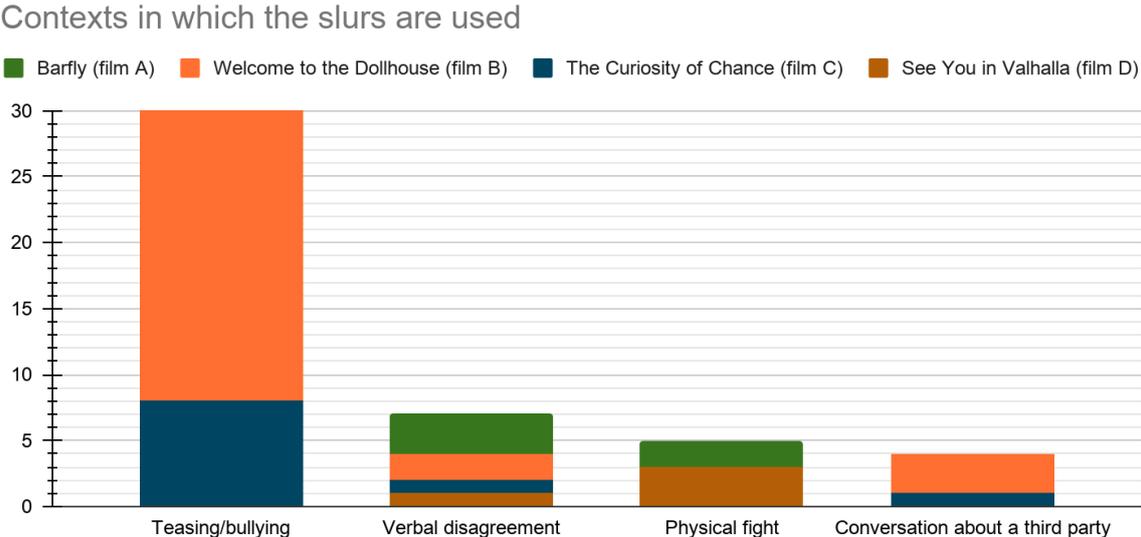
The figure demonstrates the frequency of homophobic slurs found in the four films, in which a total of 48 occurrences of homophobic slurs have been identified. The most frequent homophobic slur is *faggot*: there are four occurrences in film A; eighteen in film B; three in

film C; and one in film D, giving a total of 26 occurrences. Following this is the word *lesbo* with seven occurrences in film B. The words *fag*, *fairy* and *fruit* all occur at a total of four times each. *Fag* appears once in film A, once in film B and twice in film C. Meanwhile, *fairy* appears once in film B and three times in film C. *Fruit* appears once in film C and three times in film D. The final slurs *homo*, *tinkerbell* and *cinderfella* all appear once each in film C.

Film C features the greatest variety of homophobic slurs: seven different ones. Film A and film D only feature two varieties of slurs. Film B is the film that features the highest frequency of slurs with a total of 27 occurrences. There are four slurs that only feature in one of the films: *lesbo* in film B; and *homo*, *tinkerbell* and *cinderfella* in film C. The only slur that features in all of the films is *faggot*, which can be explained by the methodology for data collection as this was the word used in the search for films on The Movie Corpus.

### 4.2 Social Contexts and Purposes of the Slurs

Simply examining the slurs in themselves does not reveal whether they contribute in the creation and strengthening of a heteronormative society. It is therefore important to observe when and why the slurs occur. Figure 2 displays in what social contexts the homophobic slurs appear. The results show that four different social contexts were identified (during teasing/bullying, in verbal disagreements, during physical fights and in conversations about a third party).



**Figure 2. Contexts in which the slurs are used**

The results further show that the homophobic slurs are used most frequently when bullying or teasing another person. Out of the 48 slurs, 30 are used in this particular context: there are 22 occurrences in film B; and eight occurrences in film C. The homophobic slurs occur in verbal disagreements seven times: three times in film A; twice in film B; once in film C; and once in film D. There are five occurrences during physical fights: two in film A; and three in film D. Finally, there are four occurrences in which homophobic slurs are used during a conversation about a third party: three in film B; and one in film C.

The context of teasing and/or bullying is the most frequent one, but it only occurs in films B and C, which can be explained by both of these films featuring high school students that are bullied in school. The context of having a conversation about a third party not present in the scene is also limited to these two films. Conversely, homophobic slurs only occur in the context of physical fights in films A and D. Unlike films B and C, these films do not circle around high school students, but adults. The only context that is common for all of the films is that of verbal disagreements.

In addition to social contexts, it is also interesting to examine what intended purposes there are for using the slurs. During the analysis, the following purposes were identified: to deride, mock or insult; to establish dominance; to save face; to distance oneself; and to express anger or frustration. These are the purposes that were identified, but there might be more possible reasons for using the slurs than are listed here. There may be several intentions and purposes behind using homophobic slurs and the reasons often go hand in hand. For example, when bullying by deriding or mocking, there is also often a will to establish dominance and to distance oneself from the people that are targeted. It is therefore difficult to separate these purposes into different categories, which is why this has not been done. Instead, it is more fruitful to look at the purposes in combination with the contexts of the slurs according to dispositive analysis.

### 4.3 The Relationship Between Homophobic Slurs and Heteronormativity

Sections 4.1 and 4.2 focus on the frequencies of the slurs and their contexts and purposes. This section focuses on a more qualitative examination of the relationships between the slurs and heteronormativity. As previously discussed, dispositive analysis and SFDRS are multimodal tools for analyzing discourse, which is why the data is presented in terms of

language, visuals and audio. The homophobic slurs, which the analysis is centered around, are written in bold and the rest of the scenes are included to provide context for the analysis.

### 4.3.1 Scenes Featuring Teasing/Bullying

In only two of the four films do homophobic slurs feature in the context of bullying or teasing, namely in film A and film B. Table 1 shows a scene from film A in which Dawn is sitting in the high school cafeteria when six girls dressed as cheerleaders approach her and asks her if she is a lesbian.

**Table 1**

*Transcript of shots #11-19, scene 1 from Welcome to the Dollhouse (Solondz, 1995)*

#	Shot	Shot description	Spoken language	Audio Track
11.		Dawn looks up at the cheerleaders.	Cheerleader 1: Hi, Dawn. Sorry to bother you...	Children talking and laughing in the background.
12.		A group of cheerleaders stand by Dawn and Lolita's table. They smile and laugh.	Cheerleader 1: ... but we were just wondering, are you a lesbian?	Children talking and laughing in the background. The cheerleaders giggle.
13.		Dawn stares at Cheerleader 1.	/	Children talking and laughing in the background. The cheerleaders laugh and giggle.
14.		The cheerleaders look at Dawn and laugh.	Cheerleader 1: Well, are you?	Children talking and laughing in the background. The cheerleaders giggle.
15.		Dawn looks at Cheerleader 1 and shakes her head.	Dawn: No. Lolita: Liar.	Children talking and laughing in the background. Lolita smacks her lips.
16.		Lolita raises her eyes and looks at Cheerleader 1.	Lolita: She made a pass at me.	Children talking and laughing in the background.

17.		Lolita stands up. The cheerleaders burst into laughter.	/	Children talking and laughing in the background. The cheerleaders laugh loudly.
18.		Lolita and the cheerleaders turn to leave.	Cheerleaders: <b>Lesbo, lesbo, lesbo...</b>	Children talking and laughing in the background.
19.		The word wienerdog appears spray painted on the wall over Dawn's locker.	Cheerleaders: ... <b>lesbo, lesbo...</b>	/

As the cheerleaders leave Dawn sitting alone at the table, the cheerleaders laugh and repeatedly call Dawn a *lesbo*, as can be seen in shots #18-19. The power imbalance between Dawn and the cheerleaders is strengthened by their positions in relation to each other; Dawn is sitting down whereas the cheerleaders are standing up, hovering over her (Stulp et al., 2015). The number of them, six against one, as well as their laughter further create an imbalance between them. As the film progresses, we come to learn that Dawn is probably heterosexual as she is attracted to boys whereas nothing indicates she is attracted to girls. It therefore appears the cheerleaders' purpose for calling Dawn a lesbo is simply to mock and defame her through bullying. Dawn does not attempt to retaliate to the name-calling, but simply remains quietly at the table as the cheerleaders and Lolita turn around to leave. This passiveness contributes to the power imbalance that has emerged. It would appear this scene assists in creating a heteronormative ideal, as the word *lesbo* does not receive a negative reaction from the other cheerleaders, merely laughter directed at Dawn, which indicates the slur is acceptable to use.

Table 2 presents a scene from film C, in which the protagonist Chance is subjected to bullying from the film's antagonist Brad.

**Table 2**

*Transcript of shots #1-11, scene 1 from The Curiosity of Chance (Marleau, 2006)*

#	Shot	Shot description	Spoken language	Audio Track
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1.		Brad ascends the stairs in school followed by his friends. They are all wearing football jackets the same color as the school lockers. Brad pushes some kids out of the way.	/	Hard rock music starts abruptly, electric guitar, bass, drums
2.		Brad sees Chance standing by his locker. Chance is wearing a black top hat, a bow tie and a black jacket.	/	Hard rock music continues
3.		Brad and his friends turn their heads to stare at Chance.	Brad: <b>Faggot.</b>	Hard rock music continues
4.		Brad passes Chance, who turns his gaze towards Brad.	Chance: Oh really, no...	Hard rock music ends on a dragged out electric guitar chord
5.		Brad turns around to face Chance.	Chance: ... don't feel the need to announce your sexual-persuasion for my benefit.	Muffled talking in the background
6.		Brad moves closer to Chance, points at him. Brad's friend 1 is seen behind him.	Brad: Not me, man. You!	Muffled talking in the background
7.		Brad hovers over Chance.	Brad: I can smell the stench all over you. It stinks!	Muffled talking in the background
8.		Chance turns his whole body to face Brad, puts his right hand on his hip.	Chance: Which begs the question:	Muffled talking in the background
9.		Brad stares at Chance with a piercing gaze.	Chance: What were you just sniffing...	Muffled talking in the background
10.		Chance gives Brad a cheeky smile.	Chance: ... to pick up the scent?	Muffled talking in the background

11.		Brad frowns.	Chance: Their jock-straps?	Brad's friend 1 starts laughing.
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The sequence is initiated by Brad walking up the stairs followed by his two friends. The rock music that plays when Brad enters the scene signals he is the antagonist. He pushes some students as he walks down the corridor before he passes Chance's locker during shot #3 and calls him *faggot*. Unlike the scene in Figure 3 from film B, Chance retorts after having been called a faggot, thereby reclaiming some of his dignity. By doing so, Chance succeeds in taking control over the situation and Brad quickly loses the power he tried to establish. Even after Brad attempts to deride Chance anew during shot #7, Chance once again retaliates with a comical reply, which even succeeds in making Brad's friend laugh. As can be seen in shot #8, Chance and Brad are on equal height levels in relation to each other and both are facing each other directly, which also suggests there is no power imbalance between them (Stulp et al., 2015). Chance's reaction to the derogatory slur *faggot* in combination with the clear role of Brad as the antagonist indicates a strong homosexual protagonist in Chance, who will not stand for homophobic discrimination. Therefore, the slur does not appear to contribute to heteronormativity in this scene.

#### 4.3.2 Scenes Featuring Verbal Disagreements

All of the four films contain scenes in which homophobic slurs are uttered in the context of verbal disagreements. Below, two scenes are presented; one from film A and one from film D. Table 3 presents a scene from film A in which the protagonist Henry and bartender Eddie exchange insults.

**Table 3**

*Transcript of shots #5-7, scene 3 from Barfly (Schroeder, 1987)*

#	Shot	Shot description	Spoken language	Audio Track
5.		Eddie is standing facing Henry, who is still sitting down. Eddie leans onto the bar with his arms spread wide apart. Henry tilts his head to look up at Eddie.	Henry: I remember ordering a draft, barkeep. What, are you outta brew, or is that lobotomy finally takin' hold?	Mellow music playing in the background.

6.		Eddie moves closer to Henry and makes a sudden movement in his direction. Henry flinches and recoils.	Eddie: I'm gonna drive your head through that fuckin' wall tonight, you <b>faggot</b> .	Mellow music playing in the background.
7.		Eddie begins to back away again. Henry stops recoiling and sits at the bar normally.	Eddie: I pulled my punches on you last night, but no more.	Mellow music playing in the background.

The slur *faggot* is directed at Henry in shot #6 after Henry insults Eddie in shot #5. As the film progresses, we see that Henry has sexual relationships with women. Hence, this remark by Eddie does not appear to be intended as calling Henry a homosexual; rather it appears that Eddie simply wishes to establish dominance over Henry and to save face after having been openly insulted by him. Indeed, the slur is used as a simple insult intended to attack Henry's masculinity. In doing so, Eddie reclaims control over the situation. Moreover, there is, once again, a visible height difference between the men as Henry is sitting down whereas Eddie is standing up, signaling Eddie has the superiority (Stulp et al., 2015). Further, as Eddie utters the slur, he moves closer to Henry to appear threatening, making Henry recoil and lean back. This contributes to the power shift from Henry to Eddie. The slur word does not receive a reaction from either Henry or anyone else sitting at the bar, which indicates it is acceptable. The lack of reaction and the purpose for using the slur appear to support a heteronormative ideal, as it appears acceptable and justified for a man to attack another man's masculinity by suggesting he is gay.

The scene presented in Table 4 comes from film D. It features Barry and Makewi, a same-sex couple, and Barry's brother Don as he refers to them as *fruits* after having been woken up by the sound of Makewi building a boat.

**Table 4**

*Transcript of shots #1-2, scene 1 from See You in Valhalla (Tarnol, 2015)*

#	Shot	Shot description	Spoken language	Audio Track
1.		It is a brightly lit day. Don rushes out of the house in his pajamas and approaches Barry and Makewi.	Don: Hey! Barry: Oh, God. Don: Do you <b>fruits</b> ...	/

2.		Makewi is bending over a work table. He looks up at Don.	Don: ... have any idea what time it is? Barry: Yes. Yes, we do.	/
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As with the scene from film A in Table 3, the slur in Table 4 receives no active response from either Makewi or Barry. Rather, Barry seems to simply accept the derogatory remark as he answers Don's question without addressing his vocabulary. Don's purpose for using the slur appears to be to express frustration, as he has just been woken up early in the morning, but also to insult Barry and Makewi. Unlike the previous example in Table 3 from film A, however, this slur is probably meant to target the receivers' sexuality as both of them are actually gay. The lack of reaction from the receivers could come from not taking offense by the word, as slurs do not necessarily need to be said with malicious intent (Croom, 2011). There is, however, hostility in Don's remark as he is clearly upset, which further suggests that Don intended for this to be an insult. The usage of the slur is effective in creating distance and inequality between Don and his targets, and Don even appears to use it as a form of argumentation tactic to support his stance. It is evident that Don views his brother's and Makewi's sexuality as something worth ridiculing, but there is nothing in the scene that suggests it attempts to impose this opinion upon the viewer. The lack of reaction from the characters might, however, suggest that the scene strengthens heteronormativity.

### 4.3.3 Scenes Featuring Physical Fights

Two of the films (films A and D) contain scenes in which homophobic slurs are uttered during physical fights. Table 5 shows a scene from film A, in which we see Henry having a brawl with Eddie outside a bar.

**Table 5**

*Transcript of shots #21-27, scene 1 from Barfly (Schroeder, 1987)*

#	Shot	Shot description	Spoken language	Audio Track
21.		Eddie kicks Henry in the stomach.	Crowd: Get him, Eddie!	Henry howls in pain. Brawling noises, crowd cheering.

22.		Two men observing the fight.	Man 2: Come on, Eddie, hit him.	Brawling noises, crowd cheering.
23.		Woman glaring at the scene.	Man 2: Hit him real bad.	Brawling noises, crowd cheering.
24.		Eddie kicks Henry twice in the stomach.	Eddie: Scumbag! <b>Faggot!</b>	Brawling noises, crowd cheering.
25.		Man 3 pulls Eddie away from Henry. Eddie spits at Henry.	Man 3: Stop it, Eddie. Leave something for the garbage man.	Spitting noise.
26.		Two men grab Eddie and pull him away.	Eddie: I hate that cheap punk. Where the fuck...	Crowd mumbling.
27.		Henry lies unconscious on the ground. Man 4 squats beside him, trying to shake him awake.	Eddie: ... does he think he's coming from?	Crowd mumbling.

Henry and Eddie exchange verbal jeers as well as physical punches and kicks. Eddie gains the advantage and comes out as the winner of the fight. Physical fighting among men can be practiced to demonstrate hegemonic masculinity (Bhana & Mayeza, 2016) and the loser of the fight could therefore be viewed as ‘less of a man’. During shot #24, as Eddie is standing up, kicking Henry in the stomach, he calls him a faggot. The men’s respective positions of standing up versus lying down indicates that Eddie is the stronger of the two men (Stulp et al., 2015), and that Henry has lost their battle of masculinity. Eddie’s word choice *faggot* further strengthens this view as its purpose appears to be to establish dominance by insinuating that Henry is effeminate. The two men are surrounded by a group of onlookers who cheer them on, but do not intervene until shot #25 when it is evident Eddie has won the fight. The intervention comes soon after the slur has been uttered, but does not appear to be a direct result of this; it rather seems intended to stop Eddie from kicking an unconscious Henry. Once again, it appears the lack of reaction from the crowd is a result of them not viewing the slur as unacceptable. Studying these aspects together, it appears the slur in this scene contributes to a heteronormative ideal.

Table 6 displays the second scene from film D containing a slur. It takes place directly after a physical fight between brothers Barry and Don.

**Table 6**

*Transcript of shots #31-38, scene 2 from See You in Valhalla (Tarnol, 2015)*

#	Shot	Shot description	Spoken language	Audio Track
31.		Don stands up.	Don: Just like a fucking <b>faggot</b> ...	/
32.		Woody turns his head while Makewi stares at Don.	Don: ... to go for the nuts.	Woody sighs
33.		Woody looks at Don discontently while Makewi charges at Don. Ashley looks at Don and Faye looks at Makewi.	Ashley: Daddy, look out!	/
34.		Makewi takes a hold of Don's neck.	/	/
35.		Don tries to break free from Makewi's hand	Makewi: Sticks and stones may break my bones...	Don groans
36.		Woody approaches the fight, while Peter, Ashley and Faye observe.	Makewi: ... but if you ever use that word in that tone again...	Don gasps for air
37.		Faye holds Ashley around her shoulders. The are both upset.	Makewi: ... your daughter as my witness...	/
38.		Makewi strangles Don, who gasps for air.	Makewi: ... I will bend you over and show you how I lost my virginity. We clear?	/

After having fought physically with Don for some time, Barry manages to hit Don in the testicles (see Appendix D, scene 2 for the full transcript), after which Don retorts by calling Barry a faggot, as seen in shot #31. Here, Barry's boyfriend Makewi quickly intervenes and warns Don never to say that word again. Unlike Eddie in film A, Don lost this fight, and it appears his purpose for using the slur *faggot* is to save face by demonstrating that he is not

conceding. Looking at the aesthetics of the scene, it is visible that right after having called Barry a faggot, Don is standing alone in the middle of the scene, surrounded by the others. His father Woody sighs and watches him with a displeased expression. These actions signals that he distances himself from what Don said. Makewi's quick response to Don's use of the slur demonstrates this was a clear transgression. This differs from the previous mention of a homophobic slur, *fruit*, in Table 4 under Section 4.3.2, which did not receive a reaction. The words *fruit* and *faggot* are both derogatory slurs used to defame homosexual people (*Fruit*, 2021; *Faggot*, 2021) but the word *faggot* is generally considered more offensive (Cheves, n.d.). Makewi's quick and emotional response to the slur goes to show what a loaded word it is. The strong reaction to the word indicates it is a clear violation and signals it is not acceptable to use someone's sexuality against them. It therefore appears the slur does not contribute to heteronormativity.

#### 4.3.4 Scenes Featuring Conversations About a Third Party

The final context in which homophobic slurs occur is during conversations about a third party. Two of the films (B and C) feature such scenes. Table 7 shows a scene from film B in which Dawn and Brandon are talking about Dawn's friend Ralphie.

**Table 7**

*Transcript of shots #1-4, scene 5 from Welcome to the Dollhouse (Solondz, 1995)*

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn and Brandon are lying on the ground in a tent. It is dark out. They look at each other.	Brandon: Where'd you get that cassette player? Dawn: Ralphie gave it to me.	/
2.		Cut to Brandon who looks at Dawn. He frowns.	Brandon: Why do you hang out with that <b>faggot</b> ?	/
3.		Cut to Dawn who looks at Brandon.	Dawn: Ralphie? Brandon: Yeah. Dawn: Just because he's a <b>faggot</b> doesn't mean he's an asshole.	/

4.		Cut to Brandon. He looks down and nods his head.	Brandon: Yeah, maybe.	/
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Both Dawn and Brandon refer to Ralphy as a faggot in shots #2 and #3. Unlike the previous examples, the target of the slur is not present in this scene. After Brandon first refers to Ralphy as a faggot, Dawn does not react by telling him that this is an offensive word to use. Instead, she acknowledges that Ralphy is a faggot by repeating the word, but then says that this does not mean he is a bad person. Even though she retorts and tells Brandon she does not agree with his argument that this is a reason not to be friends with Ralphy, she appears to concede that it is acceptable to refer to Ralphy as a faggot. Thus, despite Dawn defending Ralphy, this signals to the viewer that the word *faggot* is a justifiable word. Unlike the previous examples, this is also the first time the protagonist of the film uses a homophobic slur, which further strengthens this interpretation. Therefore, this scene appears to reinforce the hegemonic view of heteronormativity.

The example in Table 8 from film C is similar to that in Table 7. Here, Brad and Levi are discussing Chance, who is not present in the scene.

**Table 8**

*Transcript of shots #1-7, scene 7 from The Curiosity of Chance (Marleau, 2006)*

#	Shot	Shot description	Spoken language	Audio Track
1.		Brad and his friends are sitting on a bench outside school. Levi is sitting opposite of Brad. Brad looks around the school yard. Levi looks at Brad.	Brad: Well, he's not at the loser-table... He wasn't in Lit... Looks like...	Muffled talking in the background.
2.		Brad looks at his friends and laughs.	Brad: ... Operation Get-Rid-Of-Fag worked.	Muffled talking in the background.
3.		Brad high-fives one of his friends. Levi looks at Brad.	/	Slam as Brad's and his friend high-five. Brad and his friend cheer.

4.		Brad sits down again. Levi looks at Brad.	Levi: Stop calling him that.	Muffled talking in the background.
5.		Brad looks at Levi and frowns.	Brad: What'd you say Sparks?	Muffled talking in the background.
6.		Levi grabs a flyer with Chance dressed in drag. He looks at Brad.	Levi: This wasn't cool. If he wants to dress up like...	Muffled talking in the background.
7.		Brad looks at the flyer and laughs.	Levi: ... a girl, that's his business.	Muffled talking in the background.

Brad refers to Chance, who is not in the scene, as a fag in shot #2. Unlike Dawn in the previous example in Table 7, Levi does not defend Brad's word choice or the sentiment behind it but instead offers his opinion that Brad should not address Chance with such words at all. He goes on to defend Chance's sexuality and expression of identity by explaining that he can dress in drag if he so wishes. Though not the main protagonist, Levi's role in the film is generally portrayed as a likable one, unlike Brad's who is the main antagonist. This signals to the viewer that Brad is in the wrong, which could influence the viewer's receptiveness to his opinions (Madžarević and Soto-Sanfiel, 2019), thereby not strengthening a heteronormative ideal.

#### 4.4 Concluding Remarks

There are several similarities and differences between the films. Firstly, all of the films seem to use height to indicate power imbalance after a slur is mentioned, which can be a factor that indicates if the slur reinforces heteronormativity or not. Secondly, in most of the films, the slurs are used by the antagonist, which may signal to the viewer that this person's remark ought not to reflect the message of the scene itself. Conversely, when the slur is mentioned by the protagonist of the film, the heteronormative impact appears greater as this person is the character the viewer tends to identify with. Thirdly, the reactions to the uttered slurs vary greatly. Stronger reactions to a slur generally signal taboo, and when the slurs are rebutted by the main character or someone else in the scene, there appears to be an awareness of the

inequalities the slurs create. Conversely, no reaction may imply that these words are acceptable to use in a disagreement or when describing other people. It appears film A and film B feature fewer negative reactions after a slur has been uttered, and film C and film D generally receive stronger reactions after a homophobic slur is articulated. This could be a result of the societal values that existed when the films were made, as the earlier films appear to strengthen a heteronormative ideal to a wider extent than films C and D, which were produced in the 21st century. Hence, the ages of the films appear to be a significant factor when establishing their impact on a heteronormative society.

When examining whether homophobic slurs strengthen or challenge heteronormativity, it might aid to study when and why the slurs are uttered, but this alone is not enough to answer the question. For example, even though films B and C in Section 4.3.1 both feature scenes that concern bullying/teasing, it appears only the slur uttered in Film B reinforces heteronormativity. Therefore, it is important to study each case individually and look at other elements that make up the movie as well.

## 5. Conclusion

The objective of this study was to examine whether homophobic slurs in film reinforce or challenge a heteronormative societal ideal. This was done by studying scenes from four films of different ages, all of which contained homophobic slurs and name-calling. The method for conducting the study was based on a combination of the multimodal approaches discursive analysis, which is an approach to CDA, and SFDRS, which is used in film studies. I argue that these approaches proved to be effective in answering the general aim of this study. I have suggested that film utilize more aspects than words to convey meaning and influence societal values. When examining whether film scenes containing homophobic slurs reinforce or challenge heteronormativity, social contexts and purposes for using slur words appear to matter to some extent. I further conclude that it is important to examine aspects such as power imbalances, what characters utter the slurs, and the reactions to the slurs. The results indicate that the older films from 1987 and 1995 contribute to heteronormativity to a greater extent, whereas the more recent films from 2006 and 2015 rather appear to challenge the notion. This could be a result of an increased societal awareness for non-heteronormative sexualities.

What limits this study is that there is an element of subjectivity in the analysis, which could naturally affect the results of the study. The study is also a small scale case study, which makes it difficult to draw any general conclusions from the results. Moreover, no other studies were found that had a similar objective, which is why there are few references to previous research in the discussion. In future, it would be interesting to explore the subject further by conducting studies that examine peoples' reactions to homophobic slurs in film. This could be done by allowing the subjects to view such movies before interviewing them regarding their impressions of the films' messages. Homophobic slurs are simple and effective tools for alienating people and creating imbalance and social inequality, and since film is such an effective medium in influencing viewers, it is important to shed light on the messages they convey.

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## Appendix A. Transcripts of Scenes from *Barfly* (Schroeder, 1987)

Scene 1 – Transcript of a sequence in the beginning of the film: 00:02:27 – 00:04:22

#	Shot	Shot description	Spoken language	Audio Track
1.		The camera pans over a man who sits in a dimly lit bar reading a newspaper.	/	Mellow rock music playing. Brawling noises, crowd cheering.
2.		The camera pans to the back exit of the bar.	Eddie: What you gotta do is beg for a little mercy.	Music fades out. Brawling noises, crowd cheering.
3.		Cut to the backyard of the bar. It is dark out. Henry has a bloody mouth, glaring over at where Eddie is standing.	Henry: Begging you would be like swallowing piss for eternity!	Brawling noises, crowd cheering.
4.		Eddie faces Henry, has his hands raised.	Crowd: Eddie! Come on, Eddie!	Brawling noises, crowd cheering.
5.		Henry circles around Eddie, ducking and jabbing at him.	Henry: Come on, give it up!	Brawling noises, crowd cheering.
6.		Henry punches Eddie in the face. Eddie is flung back.	/	Punching noise from the impact of Henry's fist. Brawling noises, crowd cheering.
7.		A woman and a man observing the fight, cheering them on.	/	Brawling noises, crowd cheering.
8.		A woman observing the fight, cheering Eddie on.	Woman 1: Come on, Eddie! Come on, man!	Brawling noises, crowd cheering.

9.		A man observing the fight, cheering them on.	Man 1: Get him!	Brawling noises, crowd cheering.
10.		Henry advances towards Eddie and punches him in the face three times.	/	Punching and brawling noises, crowd cheering.
11.		Henry punches Eddie in the face. Eddie falls on the hood of a car behind him. Henry jabs Eddie in the stomach.	Henry: You're gonna need a priest.	Punching and brawling noises, crowd cheering. Eddie groans.
12.		Henry leans over Eddie.	Henry: And when your mommy's crying at the funeral, I'm gonna goose her with a turkey neck!	Eddie pants.
13.		Henry puffs out his chest, raises his gaze towards the sky.	Henry: Yeah, baby...	Brawling noises, crowd cheering.
14.		Eddie throws a punch and hits Henry in the face. Henry topples over.	/	Punching and brawling noises, crowd cheering.
15.		Henry and Eddie fall to the ground, Eddie on top of Henry.	/	Brawling noises, crowd cheering.
16.		The men stand up. Eddie grabs Henry's shirt.	/	Brawling noises, crowd cheering.
17.		Eddie slams Henry against the wall, punches him in the face and stomach.	/	Brawling noises, crowd cheering.
18.		Henry topples over, holds his stomach.	Henry: Oh, shit...!	Brawling noises, crowd cheering.
19.		Henry looks up towards Eddie.	Henry: Oh hey, is that the best you can do? You better phone for help.	Brawling noises, crowd cheering.

20.		Eddie puts his hands together and hits Henry on the back. Henry falls to the ground.	/	Eddie lets out a muffled cry as he hits Henry. Brawling noises, crowd cheering.
21.		Eddie kicks Henry in the stomach.	Crowd: Get him, Eddie!	Henry howls in pain. Brawling noises, crowd cheering.
22.		Two men observing the fight.	Man 2: Come on, Eddie, hit him.	Brawling noises, crowd cheering.
23.		Woman glaring at the scene.	Man 2: Hit him real bad.	Brawling noises, crowd cheering.
24.		Eddie kicks Henry twice in the stomach.	Eddie: Scumbag! <b>Faggot!</b>	Brawling noises, crowd cheering.
25.		Man 3 pulls Eddie away from Henry. Eddie spits at Henry.	Man 3: Stop it, Eddie. Leave something for the garbage man.	Spitting noise.
26.		Two men grab Eddie and pull him away.	Eddie: I hate that cheap punk. Where the fuck...	Crowd mumbling.
27.		Henry lies unconscious on the ground. Man 4 squats beside him, trying to shake him awake.	Eddie: ... does he think he's coming from?	Crowd mumbling.
28.		Man 4 stands up, looks at Eddie.	Man 4: You ripped him real good this time, Eddie. Nothin' left of him.	Crowd mumbling.
29.		Two men hold Eddie.	Eddie: That's the third time. You'd think that son of a bith would have learned by now to stop trying me.	Crowd mumbling.
30.		Woman 1 embraces Eddie, kisses him on the mouth.	Woman 1: Oh wow! You're a genuine man.	Crowd mumbling.

31.		Eddie and the crowd start returning to the bar.	Woman 1: Come on, Eddie. Let me buy you a drink!	Crowd mumbling.
32.		Man 4 addresses Man 5.	Man 4: Hey, we can't just leave him laying out there. Might be dying out there. Man 5: He hates help. He'd piss on you if he could. Fuck him.	Crowd mumbling.

Scene 2 – Transcript of a sequence in the beginning of the film: 00:14:11 – 00:14:48

#	Shot	Shot description	Spoken language	Audio Track
1.		Henry is sitting huddled over the bar, glaring at Eddie.	Henry: Hey you! You with the filthy apron.	Mellow music playing in the background.
2.		Eddie is standing up behind the bar at the opposite end from Henry, talking to two women.	Eddie: Be back in seconds, sweetie.	Eddie sighs while the women at the bar mutter. Mellow music playing in the background.
3.		Eddie slowly approaches Henry in a calm strut.	Eddie: I hear a voice down there, but I sure as hell don't see much.	Laughter from a person at the bar. Mellow music playing in the background.
4.		Eddie continues to walk closer to Henry.	Eddie: Seems like that beatin' I gave you last night must have rattled your bells, huh?	Mellow music playing in the background.
5.		Eddie is standing facing Henry, who is still sitting down. Eddie leans onto the bar with his arms spread wide apart. Henry tilts his head to look up at Eddie.	Henry: I remember ordering a draft, barkeep. What, are you outta brew, or is that lobotomy finally takin' hold?	Mellow music playing in the background.
6.		Eddie moves closer to Henry and makes a sudden movement in his direction. Henry flinches and recoils.	Eddie: I'm gonna drive your head through that fuckin' wall tonight, you <b>faggot</b> .	Mellow music playing in the background.

7.		Eddie begins to back away again. Henry stops recoiling and sits at the bar normally.	Eddie: I pulled my punches on you last night, but no more.	Mellow music playing in the background.
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Scene 3 – Transcript of a sequence in the beginning of the film: 00:16:24 – 00:16:55

#	Shot	Shot description	Spoken language	Audio Track
1.		Eddie is standing outside the bar, surrounded by onlookers. He is gesturing and addressing the crowd.	Eddie: All right, I'm giving 3 to 1 odds. I'll have this <b>fag</b> lickin' my balls inside of 5 minutes.	Crowd mumbling.
2.		Eddie turns around, starts walking away from the camera.	Eddie: You want? How about you? How 'bout you?	Crowd mumbling and cheering.
3.		Jim talks to Eddie. Henry is standing next to them smoking a cigarette, looking away.	Eddie: How about you? Jim: Yeah, I'll take 10 bucks of that. Eddie: You're on.	Crowd mumbling.
4.		Henry turns around to face Jim and touches Jim on the chest with the back of his left hand, while holding his cigarette in his right hand. Jim and Eddie look at Henry.	Henry: Hey Jim, maybe I can't.	/
5.		Henry turns away from Jim and Eddie and smokes his cigarette. Eddie leans forward to look at Henry, and Jim looks at Eddie.	Eddie: Heh. Your life is just a bunch of can'ts. You can't work, you can't fuck and you can't fight.	Crowd mumbling.
6.		Jim raises his hand to show Eddie a ten-dollar bill. Eddie backs away while Henry looks at them.	Jim: I'm still putting up ten and taking 3 to 1. Eddie: You're on.	Crowd mumbling.

Scene 4 – Transcript of a sequence towards the end of the film: 01:11:53 – 01:12:34

#	Shot	Shot description	Spoken language	Audio Track
1.		It is a brightly lit day. Henry is sitting in the driver's seat of a car. Next to the car stands a	Prostitute: Hey, baby.	Background noises from traffic.

		prostitute. They look at each other.		
2.		The prostitute bends down to make her eyes leveled with Henry's.	Prostitute: Mmm, you know, for 75 dollars, I'll suck you till your asshole rumbles like a volcano.	Background noises from traffic.
3.		Henry looks at the woman and starts to drive away.	Henry: Oh, I can always tell a class lady when I see one. Prostitute: <b>Faggot!</b>	Background noises from traffic.
4.		Tully exits a building and looks down the street.	/	Background noises from traffic.
5.		Henry pulls up next to Tully.	Prostitute: Hey, what are you doing?	Background noises from traffic. A truck honks its horn.
6.		Tully gets in the car and hands Henry a bundle of cash.	Tully: Five hundred dollars.	Background noises from traffic. Sound from the door slamming shut.
7.		Henry puts the money in his pocket. Henry and Tully look at each other. Henry puts on the radio. The prostitute begins to approach them.	Henry: Oh, thanks much, really. There've been many angels around here lately. Which way, my dear angel? Tully: Pull on out [inaudible].	Background noises from traffic. Tranquil classical music playing from the radio.
8.		Henry starts driving off while the prostitute comes closer to them.	Prostitute: Yo, bitch!	Background noises from traffic. Tranquil classical music playing from the radio. Sound from the clacking of high heels.
9.		The prostitute starts running after the car.	Prostitute: Bitch you're fuckin' with a <b>faggot!</b>	Background noises from traffic. Tranquil classical music playing from the radio.
10.		The prostitute stops and is approached by another woman, probably another prostitute.	Prostitute: What are you gonna do with him when you get home?	Background noises from traffic. Tranquil classical music playing from the radio.

11.



Tully looks at Henry.  
Henry looks straight  
ahead at the road.

Tully: What was all that  
about?

Henry: Misdirected  
animosity.

Background  
noises from  
traffic. Tranquil  
classical music  
playing from the  
radio.

## Appendix B. Transcripts of Scenes from *Welcome to the Dollhouse* (Solondz, 1995)

Scene 1 – Transcript of a sequence in the beginning of the film: 00:02:51 – 00:04:01

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn carries her lunch tray in the school cafeteria. She approaches Lolita.	Dawn: Can I sit here?	Children talking and laughing in the background.
2.		Lolita looks Dawn up and down.	Lolita: If you feel like it.	Children talking and laughing in the background.
3.		Dawn sits down at the table.	/	Children talking and laughing in the background.
4.		Lolita stares at Dawn	Lolita: Someone barfed there fourth period.	Children talking and laughing in the background.
5.		Dawn moves awkwardly, attempts to stand up but sits down again. She avoids Lolita's gaze.	/	Children talking and laughing in the background.
6.		Lolita stares at Dawn.	/	Children talking and laughing in the background.
7.		Dawn starts eating her lunch. She avoids Lolita's gaze.	/	Children talking and laughing in the background.
8.		Dawn raises her gaze and faces Lolita's.	/	Children talking and laughing in the background.

9.		Lolita stares intensely at Dawn, raises her fork and points it at her.	/	Children talking and laughing in the background.
10.		Dawn lowers her gaze and looks at her plate.	/	Children talking and laughing in the background. The sound of footsteps grow louder and louder.
11.		Dawn looks up at the cheerleaders.	Cheerleader 1: Hi, Dawn. Sorry to bother you...	Children talking and laughing in the background.
12.		A group of cheerleaders stand by Dawn and Lolita's table. They smile and laugh.	Cheerleader 1: ... but we were just wondering, are you a lesbian?	Children talking and laughing in the background. The cheerleaders giggle.
13.		Dawn stares at Cheerleader 1.	/	Children talking and laughing in the background. The cheerleaders laugh and giggle.
14.		The cheerleaders look at Dawn and laugh.	Cheerleader 1: Well, are you?	Children talking and laughing in the background. The cheerleaders giggle.
15.		Dawn looks at Cheerleader 1 and shakes her head.	Dawn: No. Lolita: Liar.	Children talking and laughing in the background. Lolita smacks her lips.
16.		Lolita raises her eyes and looks at Cheerleader 1.	Lolita: She made a pass at me.	Children talking and laughing in the background.
17.		Lolita stands up. The cheerleaders burst into laughter.	/	Children talking and laughing in the background. The cheerleaders laugh loudly.
18.		Lolita and the cheerleaders turn to leave.	Cheerleaders: <b>Lesbo, lesbo, lesbo...</b>	Children talking and laughing in the background.

19.		The word wienerdog appears spray painted on the wall over Dawn's locker.	Cheerleaders: ... <b>lesbo</b> , <b>lesbo</b> ...	/
20.		Dawn closes her locker.	/	Slam from when Dawn fiercely closes her locker.

Scene 2 – Transcript of a sequence in the beginning of the film: 00:04:01 – 00:05:03

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn has just closed her school locker and turns away to leave, but stops as she hears voices.	Bullies. Ah, you little <b>faggot</b> . Look at Troy-boy. You look beautiful in this suit, Troy.	/
2.		Dawn turns around slowly to locate the voices.	Bullies: Where are you going to, you fucking <b>faggot</b> . You're a <b>faggot</b> , aren't you, Troy-boy? Aren't you? Troy: No! Bullies: Admit it.	/
3.		Dawn looks down an empty dimly lit corridor.	Bullies: <b>Fag!</b> You're a <b>faggot!</b> Aren't you? I'm a <b>faggot.</b> " Admit it. Say it.	/
4.		Brandon and his two friends press Troy into some school lockers. Troy's books fall to the ground.	Bullies: You look beautiful in this suit, Troy.	Slam as Troy's books hit the ground.
5.		Troy tries to leave but Brandon and his friends pull him back. Dawn watches from the end of the corridor and slowly starts to approach the scene.	Bullies: Look, get over here. Where the hell you going? You fuckin' <b>faggot</b> . You're a <b>faggot</b> , aren't you, Troy-boy?	/
6.		Dawn slowly walks towards the scene and observes it.	Bullies: Aren't you? Admit it. Say, "I'm a <b>faggot.</b> " Say it. Troy: No! Bullies: Say it, <b>faggot</b> . Say it! Say it.	/

7.		Dawn comes to a stop in front of the scene.	Troy: I'm a faggot. Dawn: Why don't you just leave him alone?	/
8.		Brandon and his friends notice Dawn and laugh.	Bully 1: Hey, guys, watch out. It's the Wienerdog!	Laughter
9.		Dawn faces the bullies.	Brandon: It's dogface over here. Dawn: You guys are such jerks.	/
10.		Brandon looks at Dawn and his friends look at Troy. Troy is trying to shield his face and body with his arms.	Brandon: What's the matter, ugly? You like <b>faggots</b> ?	/
11.		Brandon punches Troy in the stomach.	/	Sound from when Brandon punches Troy. Troy wails in pain.
12.		Dawn looks at the scene.	Brandon: Come on, let's get...	/
13.		Brandon turns his head around to look at Dawn.	Brandon: ... out of here. Her face is killing me.	/
14.		Brandon and his friends run away from the scene.	/	Laughter
15.		Dawn hurries to Troy's side and crouches down beside him. Troy is bending over and clutching his hands over his stomach.	Dawn: Are you all right, Troy?	/
16.		Troy gets up without looking at Dawn, still clutching his stomach. Dawn looks at Troy.	Troy: Leave me alone, Wienerdog.	/

17.		Dawn stands up and Troy rushes over to pick up his books.	/	/
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Scene 3 – Transcript of a sequence in the beginning of the film: 00:06:34 – 00:07:22

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn is lying on the sofa in the living room, watching TV. Dawn's sister Missy is standing beside her, watching Dawn.	Missy: You're not supposed to drink in the TV room. Dawn: Drop dead, <b>lesbo</b> .	Sounds from the TV in the background.
2.		Missy begins to run out of the room. Dawn remains lying on the sofa.	/	Sounds from the TV in the background.
3.		Dawn is still lying on the sofa.	Missy: Mommy, Dawn called me "lesbo." Mother: Hold on, Rita. Oh, Dawn! Dawn, I want to speak to you right now.	Sounds from the TV in the background.
4.		Dawn gets up and begins to move out of the room.	Dawn: Stupid. Tattletale.	Sounds from the TV in the background.
5.		The room is empty as the dialogue takes place off screen.	Mother: What did you call your sister? Dawn: She was bothering me! Mother: I don't care what she was doing. Now are you going to apologize? Mother: Apologize or you're punished. Dawn: But Mom, she was bothering me! Mother: That's it! Go to your room! Dawn: She's such a little brat! Mother: I don't want to hear it! Go!	Sounds from the TV in the background. Thud from when Dawn stomps on the floor.
6.		Missy enters the room again and goes to sit down on the sofa.	/	Sounds from the TV in the background.

Scene 4 – Transcript of a sequence in the middle of the film: 00:36:40 – 00:37:15

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn is playing an arcade game in a store. Ralphy is standing next to her. They are both carrying drinks. Brandon and his friends enter the store and look at Dawn and Ralphy.	Brandon: Hey, dogface.	Upbeat arcade game music playing in the background.
2.		Dawn turns to face Brandon and his friends. Brandon looks back at his friends and start approaching Dawn and Ralphy.	Dawn: Drop dead! Ralphy: Let's go.	Upbeat arcade game music playing in the background.
3.		Brandon places himself close behind Dawn. Dawn is still playing the game. Bully 2 hits Ralphy on the head with a rolled up magazine.	Brandon: What's the matter, <b>faggot</b> ? In a hurry to run home to Mommy?	Upbeat arcade game music playing in the background.
4.		Dawn turns around to face Brandon. Bully 1 is looking at Ralphy, smiling.	Dawn: Shut up. Brandon: Make me, <b>lesbo</b> . Dawn: You think you're so cool. Ralphy: You think you're hot shit...	Upbeat arcade game music playing in the background.
5.		Brandon makes a gesture with his hand and wiggles his body sideways while backing away with an amused look on his face. Bully 2 hits Ralphy over the head again. Ralphy bends his head forward.	Ralphy: ... but you're just cold diarrhea. Brandon: Ooh! Bully 1: Shut up.	Thud from when the magazine makes an impact with Ralphy's head. Upbeat arcade game music playing in the background.
6.		Brandon leans forward against Ralphy and looks at him. Dawn is still looking at Brandon.	Brandon: Listen to this <b>faggot</b> .	Upbeat arcade game music playing in the background.
7.		Cut to Dawn and Ralphy looking at Brandon. Bully 2 is standing behind Ralphy, watching him. Brandon is looking at Dawn.	Dawn: Shut up, you assholes. Ralphy: Yeah, shut up.	Upbeat arcade game music playing in the background.

8.		Brandon leans back, raises his chin and looks at Ralphie. Bully 1 and 2 keep hitting Ralphie over the head.	Brandon: Man, if I were you, <b>faggot</b> , I'd be shitting in my pants. 'Cause when you go to junior high, man, I'm gonna smash that little <b>fairy</b> face of yours into a mushy pulp.	Thuds from when Ralphie is hit on the head. Upbeat arcade game music playing in the background.
9.		Brandon smacks Dawn's soda from her hands.	Dawn: Yeah, well at least he won't stay back a year.	Slam as Brandon hits the soda cup. Upbeat arcade game music playing in the background.
10.		The soda splashes over the floor.	/	Thus from when the soda cup makes an impact with the floor. Brandon and his friends laugh. Upbeat arcade game music playing in the background.
11.		Dawn pushes through Brandon and Bully 1 and begins to exit the store. Brandon, Bully 1 and Ralphie look at her.	Dawn: Retard.	Upbeat arcade game music playing in the background.

Scene 5 – Transcript of a sequence in the middle of the film: 00:54:08 – 00:54:16

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn and Brandon are lying on the ground in a tent. It is dark out. They look at each other.	Brandon: Where'd you get that cassette player? Dawn: Ralphie gave it to me.	/
2.		Cut to Brandon who looks at Dawn. He frowns.	Brandon: Why do you hang out with that <b>faggot</b> ?	/
3.		Cut to Dawn who looks at Brandon.	Dawn: Ralphie? Brandon: Yeah. Dawn: Just because he's a <b>faggot</b> doesn't mean he's an asshole.	/

4.		Cut to Brandon. He looks down and nods his head.	Brandon: Yeah, maybe.	/
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Scene 6 – Transcript of a sequence in the middle of the film: 00:54:55 – 00:55:16

#	Shot	Shot description	Spoken language	Audio Track
1.		It is dark out. Brandon has just had a disagreement with Dawn. He pushes her and she falls to the ground. Brandon walks away and leaves Dawn on the ground.	Brandon: Asshole.	/
2.		Dawn is sitting on the ground, hunched over. Ralphie enters from the bushes and approaches Dawn.		Dawn cries quietly.
3.		Ralphie sits down beside Dawn and places his hand on her shoulder. He looks at her and she keeps facing the ground.	Ralphie: Don't feel bad, Dawn. Brandon McCarthy's just a retard.	/
4.		Dawn gets up and screams in Ralphie's face.	Dawn: <b>Faggot!</b>	/
5.		Dawn runs off, leaving Ralphie on the ground alone.	/	/

Scene 7 – Transcript of a sequence towards the end of the film: 01:04:58 – 01:05:39

#	Shot	Shot description	Spoken language	Audio Track
1.		Dawn is lying on the sofa watching TV. Missy answers the ringing phone.	Missy: Wiener residence. Whom, may I ask, is calling, please?	Ringling from the telephone

2.		Dawn is lying on the sofa watching TV. Missy stands on the stairs and holds out the phone to Dawn.	Missy: It's Ralphy. /
3.		Dawn lifts her head and looks at Missy, who is still holding out the phone to Dawn.	Dawn: Tell him I'm punished. Missy: But you're not punished. / Dawn: Well, I don't feel like talking to him.
4.		Dawn turns her head to look at the TV again. Missy is still holding out the phone to Dawn.	Missy: But he's your friend. / So here. Dawn --
5.		Close-up of Ralphy, sitting at home holding the phone to his ear.	Dawn: Hang it up! I don't want to speak to that <b>faggot!</b> / Missy: But, Dawn -- Dawn: Hang it up!
6.		The camera pans over Ralphy's face as he listens to the conversation between Dawn and Missy over the phone. His mouth is slightly open.	Missy: But he's your friend. Dawn: He is not! He's a spy and an asshole! Missy: But, Dawn, Ralphy likes you. / Dawn: Yeah? Well, that's too bad, 'cause you can tell him I hope he rots in hell! Missy: Maybe you should say you're sorry. Dawn: Fuck you!
7.		The camera zooms in on Ralphy's face. His mouth is slightly open. /	Dialing tone from the phone.

## Appendix C. Transcripts of Scenes from *The Curiosity of Chance* (Marleau, 2006)

Scene 1 – Transcript of a sequence in the beginning of the film: 04:02 – 05:11

#	Shot	Shot description	Spoken language	Audio Track
1.		Brad ascends the stairs in school followed by his friends. They are all wearing football jackets the same color as the school lockers. Brad pushes some kids out of the way.	/	Hard rock music starts abruptly, electric guitar, bass, drums
2.		Brad sees Chance standing by his locker. Chance is wearing a black top hat, a bow tie and a black jacket.	/	Hard rock music continues
3.		Brad and his friends turn their heads to stare at Chance.	Brad: <b>Faggot.</b>	Hard rock music continues
4.		Brad passes Chance, who turns his gaze towards Brad.	Chance: Oh really, no...	Hard rock music ends on a dragged out electric guitar chord
5.		Brad turns around to face Chance.	Chance: ... don't feel the need to announce your sexual-persuasion for my benefit.	Muffled talking in the background
6.		Brad moves closer to Chance, points at him. Brad's friend 1 is seen behind him.	Brad: Not me, man. You!	Muffled talking in the background
7.		Brad hovers over Chance.	Brad: I can smell the stench all over you. It stinks!	Muffled talking in the background

8.		Chance turns his whole body to face Brad, puts his right hand on his hip.	Chance: Which begs the question:	Muffled talking in the background
9.		Brad stares at Chance with a piercing gaze.	Chance: What were you just sniffing...	Muffled talking in the background
10.		Chance gives Brad a cheeky smile.	Chance: ... to pick up the scent?	Muffled talking in the background
11.		Brad frowns.	Chance: Their jock-straps?	Brad's friend 1 starts laughing.
12.		Brad turns to look at friend 1. Friend 1 stops laughing and shrugs. Friend 2 turns his gaze from Brad to stare off into space.	/	Brad's friend 1's laugh dies out.
13.		Chance stares Brad down.	Brad: Listen...	Muffled talking in the background
14.		Brad inches even closer to Chance.	Brad: ... here's the rule, Mr. Peanut. You don't speak to me unless...	Muffled talking in the background
15.		Brad points at Chance. Chance lowers his gaze.	Brad: ... I give you permission. You understand?	Muffled talking in the background
16.		Chance raises his gaze again and looks Brad in the eyes.	Chance: I understand. I'm just not gonna comply.	Muffled talking in the background
17.		Brad grabs Chance's neck and thrusts the side of his head into the lockers.	/	A slam sounds as Chance's head makes an impact with the lockers.

18.		Brad moves closer to Chance and yells into his ear. Chance's hat falls to the ground.	Brad: I did not give you permission to speak...	A slam sounds as Chance's head makes an impact with the lockers.
19.		Brad keeps his hand on Chance's head and stares at him intensely.	Brad: ... <b>homo</b> -breath!	Muffled talking in the background
20.		Brad addresses his friends, who observe the scene without intervening.	Brad: He's making me crabby.	Muffled talking in the background
21.		Chance meets Brad's gaze.	Chance: And here I just thought that was your natural state.	Muffled talking in the background
22.		Brad slams Chance's head against the lockers.	Brad's girlfriend: Brad...	A slam sounds as Chance's head makes an impact with the lockers. Chance wails in pain.
23.		Brad's girlfriend and her friend Rachel approach. Brad still has a grasp around Chance's head.	Brad's girlfriend: ... what are you doing? Rachel: And who's he? Brad: Dead meat in about two seconds.	Muffled talking in the background
24.		Brad holds a firm grip around Chance's head.	Brad's girlfriend: Can you, like, pull yourself away from your senseless terrorizing?	Muffled talking in the background
25.		Close-up of Brad's girlfriend and Rachel.	Brad's girlfriend: We need to talk.	Muffled talking in the background
26.		Brad once again slams Chances head against the lockers.	Chance: Did you 'like' get permission? Brad: You better shut it, man! Rachel: Oh my god...	A slam sounds as Chance's head makes an impact with the lockers.
27.		Rachel and Brad's girlfriend look at each other.	Rachel: ... is he, like, raging again?	Muffled talking in the background

28.		Brad turns his head to address Rachel.	Brad: You shut it, too, Rachel!	Muffled talking in the background
29.		Brad's friend 2 grabs Brad's shoulder and pulls him away from Chance.	Brad's friend 2: Brad, Brad.	Muffled talking in the background
30.		Brad releases Chance as an adult teacher approaches.	/	Muffled talking in the background
31.		Brad, his friends, his girlfriend and Rachel turn away from Chance and the teacher and start to walk away.	Brad's friend 2: Come on, let's go. Brad: Telling you...	Muffled talking in the background
32.		Chance watches the others walk away as he is left by himself.	Brad: ... Willy Wonka's history.	Muffled talking in the background

Scene 2 – Transcript of a sequence in the beginning of the film: 00:19:50 – 00:21:06

#	Shot	Shot description	Spoken language	Audio Track
1.		A locker room. Brad turns around to look at Chance. Brad's friend is visible in the background.	Brad: Hey, <b>Cinderfella</b> ,	Muffled talking in the background
2.		Chance turns around to look at Brad.	Brad: the women's locker room...	Muffled talking in the background
3.		Brad looks at Chance.	Brad: ... is on the other side.	Muffled talking in the background
4.		Chance makes a sarcastic facial expression towards Brad.	/	Muffled talking in the background

5.		Chance looks around the room.	Chance: Oh! Um...	Muffled talking in the background
6.		Chance clasps his hands together and looks at Brad and his friends, who in turn look at Chance.	Chance: ... listen up sporty-type-fellas. Look, I'm doing a piece on the team for the paper and I...	Clap as chance clasps his hands. Muffled talking in the background
7.		Chance looks around the room with his hands clasped together.	Chance: ... was really, really hoping for some interviews? Brad: Hey hey hey!	Clap as chance clasps his hands. Muffled talking in the background
8.		Brad frowns and looks at Chance.	Brad: You breakin' my no-talk rule again?	Muffled talking in the background
9.		Chance drops his hands and looks at Brad with his mouth open.	Brad: Why do you have to...	Muffled talking in the background
10.		Brad inches closer to Chance, still frowning.	Brad: ... defy me, huh?	Muffled talking in the background
11.		Chance smiles and tilts his head to the side.	Chance: Call me a masochist.	Muffled talking in the background
12.		Cut back to Brad.	Brad: I'll call you a douche-bag,	Muffled talking in the background
13.		Chance stops smiling.	Brad: 'cuz that's...	Muffled talking in the background
14.		Chance turns to face his locker. Brad puts his hands on his hips and looks at Chance. Brad's friends are changing clothes.	Brad: ... what you are.	Muffled talking in the background

15.		Brad looks around the room.	Brad: Listen up! As the team captain, I'm giving a direct order here.	Muffled talking in the background
16.		Chance sits down on the bench and faces his locker as he is changing clothes.	Brad: Nobody talks to the douche-bag about our team. You got it?	Muffled talking in the background
17.		Brad looks at Gus.	Brad: Not one word, okay? Gus: How come? Brad: Well, you see Gus man, that's why I'm here.	Muffled talking in the background
18.		Brad looks at Gus. Chance is changing his clothes.	Brad: To thing when your brain pauses.	Muffled talking in the background
19.		Chance slightly turns his head slightly towards Brad, keeping his eyes down.	Brad: You don't want homosexuals in your head. Give 'em a crack and they slip right in, and before you know it...	Muffled talking in the background
20.		Brad frowns and makes a disgusted facial expression.	Brad: ... you're listenin' to 'Sister Christian' and jerking off to pictures of Patrick Swayze! Gus: Night Ranger's gay?	Muffled talking in the background
21.		Brad looks at Chance. Chance continues getting changed.	Brad: Well, who knows man, but that fuckin' song is! Gus: Patrick Swayze...	Muffled talking in the background
22.		Brad looks at Chance with a disgusted facial expression.	Gus: ... pictures? Brad: Or Rick Springfield, you know whoever! Look, the point is, he'll just write some girlie article...	Muffled talking in the background
23.		Brad looks at Chance. Chance continues getting changed.	Brad: ... that'll make us look like girls!	Muffled talking in the background
24.		Chance stands up to put on his pants.	/	Muffled talking in the background

25.		Brad leans in and hovers over Chance, who sits back down on the bench.	Brad. I'm sorry <b>fruit-fly</b> ...	Muffled talking in the background
26.		Chance turns his head slightly towards Brad, not looking at him.	/	Muffled talking in the background
27.		Brad hovers over Chance and frowns.	Brad: ... but that's the way the fudge is packed.	Muffled talking in the background

Scene 3 – Transcript of a sequence in the beginning of the film: 00:22:21 – 00:22:51

#	Shot	Shot description	Spoken language	Audio Track
1.		Levi is playing music with his band in his garage. Levi looks at Chance and Sienna.	Levi: What do you think?	Birds chirping in the background.
2.		Chance avoids eye contact with Levi. Sienna watches Levi.	Chance: Ah, I... I think, Foreigner songs are better left to... Foreigner?	Birds chirping in the background.
3.		Chance and Sienna look at Levi. Levi looks at Chance and Sienna.	Levi: That wasn't Foreigner. Sienna: Do you ever...	Birds chirping in the background.
4.		Sienna smiles at Levi.	Sienna: ... cover the Carpenters? Karen...	Birds chirping in the background.
5.		Levi looks at Sienna and shakes his head slightly.	Sienna: ... has a lovely voice.	Birds chirping in the background.
6.		Chance makes an apologetic facial expression. Sienna looks at Levi.	/	Birds chirping in the background.
7.		Brad enters the garage and sits down by the drums. He hits the drums with his sticks a couple of times.	/	Drumming noise as Brad hits the drums.

8.		Brad notices Chance. He looks at him and raises his drumstick to point towards him.	Brad: Hey! What's the <b>faggot</b> doing here?	Birds chirping in the background.
9.		The focus changes to Levi, who quickly turns around and looks at Chance. His expression appears worried and he bites his lips.	/	Birds chirping in the background.
10.		Chance frowns. Sienna looks at Brad.	/	Birds chirping in the background.
11.		Levi turns his gaze to his guitar.	Sienna: Your band...	Birds chirping in the background.
12.		Chance frowns. Sienna scunches her face and glares at Brad.	Sienna: ... is dreadful. But they're actually a lot better...	Birds chirping in the background.
13.		Brad smiles sarcastically towards Sienna and Chance.	Sienna: ...without you!	Birds chirping in the background.
14.		Chance tightens his lips, places his hand over Sienna's mouth and starts turning around.	/	Sienna makes a muffled sound as Chance places his hand over her mouth. Birds chirping in the background.
15.		Chance turns around, dragging Sienna with him. Levi looks at them with a slight smile..	/	Birds chirping in the background.

Scene 4 – Transcript of a sequence in the middle of the film: 00:31:35 – 00:31:54

#	Shot	Shot description	Spoken language	Audio Track
1.		Chance is sitting on a bench with his friends outside school.	Brad: Hey, <b>Tinkerbell!</b>	Birds chirping in the background.

2.		Brad and his friends approach.	/	Birds chirping in the background
3.		Brad places his hands on the bench and leans over Chance..	Brad: So how's the story going, man?	Birds chirping in the background
4.		Chance and his friend look at Brad.	Brad: You want a quote?	Birds chirping in the background
5.		Chance opens his notebook.	Chance: Yup.	Birds chirping in the background
6.		Brad looks at Chance's notebook.	Brad: Someday soon,	Birds chirping in the background
7.		Chance looks intensely at Brad, with his mouth slightly open.	Brad: when you least expect it,	Birds chirping in the background
8.		Brad moves his faces closer to Chance's.	Brad: I am gonna totally kick your <b>fairy-ass</b> .	Birds chirping in the background
9.		Brad straightens up and laughs.	/	Birds chirping in the background

Scene 5 – Transcript of a sequence in the middle. of the film: 00:38:18 – 00:38:38

#	Shot	Shot description	Spoken language	Audio Track
1.		Brad is talking to Levi on the school's soccer field.	Brad: Look, I don't know if you noticed lately, but we are the shit around here.	Soccer players yelling in the background.
2.		Levi looks at Brad.	Brad: Gods, man. And I've worked way too hard to let you throw that away...	Soccer players yelling in the background.

3.		Brad looks at Levi.	Brad: ... by hanging with some lunatic-fringe <b>fairy-queen</b> .	Soccer players yelling in the background.
4.		Levi frowns at Brad.	Brad: He's turning you into a joke, Levi.	Soccer players yelling in the background.
5.		Brad looks at Levi.	Brad: And you don't even see it.	Soccer players yelling in the background.
6.		Brad points at Levi. Levi frowns at Brad.	Levi: You give him too much credit. Brad: No, the credit's all yours!	Soccer players yelling in the background.
7.		Brad looks at Levi and frowns.	Brad: Stay away from him, man.	Soccer players yelling in the background.

Scene 6 – Transcript of a sequence in the middle of the film: 00:51:17 – 00:52:06

#	Shot	Shot description	Spoken language	Audio Track
1.		Chance is sitting by a bench outside school with Twyla and Hank. He looks at Twyla.	Chance: Besides, I think he's forgotten about me. I'm already off his radar.	Muffled talking in the background.
2.		A soccer ball hits Chance in the head. /		Thud from when the ball made an impact with Chance's head. Muffled talking in the background.
3.		Chance falls backwards. /		Muffled talking in the background.
4.		Hank leans in and looks at Chance. /		Muffled talking in the background.

5.		Brad, Levi and friends enter the shot. Twyla takes the ball and throws it at Brad. Chance is lying in the ground, holding his face.	Twyla: Jerk!	Muffled talking in the background.
6.		Brad catches the ball.	Brad: Hey!	Muffled talking in the background.
7.		Twyla frowns at Brad.	Brad: Look, Whoopi, it ain't my fault...	Muffled talking in the background.
8.		Chance scrunches his face and holds his head.	Brad: ... his big fat face...	Chance moans. Muffled talking in the background.
9.		Brad looks at Twyla.	Brad: ... got in the way, okay?	Chance moans. Muffled talking in the background.
10.		Brad and his friends look at Chance who is lying on the ground.	Brad: Hey, Marquis... next time, duck.	Chance moans. Muffled talking in the background.
11.		Chance scrunches his face and holds his head.	Brad: Like the chicken you are.	Chance moans. Muffled talking in the background.
12.		Brad looks at Hank. Levi frowns at Brad.	Hank: That makes no sense.	Muffled talking in the background.
13.		Hank looks at Twyla.	Hank: On a pure poultry level.	Muffled talking in the background.
14.		Twyla looks at Hank and shakes her head.	Brad: Hey!	Muffled talking in the background.

15.		Brad leans down and moves his head closer to Hank.	Brad: Jimmy Olsen, no one's talking to you. Chance: Why are you so angry all the time?	Muffled talking in the background.
16.		Chance raises his head from the ground and looks at Brad. He makes a gesture with his hands.	Chance: What did I even do to you?	Muffled talking in the background.
17.		Brad looks at Chance. The shot is taken from Chance's perspective. Levi looks at Brad.	Brad: Invaded my school. I mean...	Muffled talking in the background.
18.		Chance holds his head and looks at Brad.	Brad: ... your presence alone is enough to make me wanna puke.	Muffled talking in the background.
19.		Brad looks at Chance. Levi looks at Chance.	Brad: Don't you get it man?	Muffled talking in the background.
20.		Chance looks at Brad and frowns. He puts one arm over his stomach, as if to get up.	Brad: You don't belong here.	Muffled talking in the background.
21.		Brad sits down and moves closer to Chance. He looks at Chance.	Brad: So, leave. <b>Fairy Academy</b> is back...	Muffled talking in the background.
22.		Chance looks away from Brad.	Brad: ... in the states. They're waiting for you.	Muffled talking in the background.
23.		Brad looks at Chance and raises his eyebrows. Levi starts pulling Brad away.	Levi: Let's go, man.	Muffled talking in the background.
24.		Levi looks at Chance, shakes his head slightly and walks away.	/	Muffled talking in the background.

Scene 7 – Transcript of a sequence towards the end of the film: 01:13:27 – 01:14:05

#	Shot	Shot description	Spoken language	Audio Track
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1.		Brad and his friends are sitting on a bench outside school. Levi is sitting opposite of Brad. Brad looks around the school yard. Levi looks at Brad.	Brad: Well, he's not at the loser-table... He wasn't in Lit... Looks like...	Muffled talking in the background.
2.		Brad looks at his friends and laughs.	Brad: ... Operation Get-Rid-Of-Fag worked.	Muffled talking in the background.
3.		Brad high-fives one of his friends. Levi looks at Brad.	/	Slam as Brad's and his friend high-five. Brad and his friend cheer.
4.		Brad sits down again. Levi looks at Brad.	Levi: Stop calling him that.	Muffled talking in the background.
5.		Brad looks at Levi and frowns.	Brad: What'd you say, Sparks?	Muffled talking in the background.
6.		Levi grabs a flyer with Chance dressed in drag. He looks at Brad.	Levi: This wasn't cool. If he wants to dress up like...	Muffled talking in the background.
7.		Brad looks at the flyer and laughs.	Levi: ... a girl, that's his business.	Muffled talking in the background.
8.		Levi inches closer to Brad.	Levi: How'd you like it if everyone...	Muffled talking in the background.
9.		Brad and Levi look at each other.	Levi: ... knew you fooled around with Kenny Ellis in sixth grade?	Muffled talking in the background.
10.		Levi looks at Brad and raises one of his eyebrows.	/	Muffled talking in the background.

11.		Brad frowns and looks at Levi.	Brad: So tell me, Sparks, when exactly did you grow a pair, huh?	Muffled talking in the background.
12.		Levi leans back and raises his chin while looking at Brad.	Levi: When I figured out you don't really have friends. Just subjects who...	Muffled talking in the background.
13.		Levi looks at Brad.	Levi: ... live in fear of you.	Muffled talking in the background.

## Appendix D. Transcripts of Scenes from *See You in Valhalla* (Tarnol, 2015)

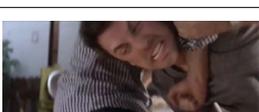
Scene 1 – Transcript of a sequence in the middle of the film: 00:36:37 – 00:36:52

#	Shot	Shot description	Spoken language	Audio Track
1.		It is a brightly lit day. Don rushes out of the house in his pajamas and approaches Barry and Makewi.	Don: Hey! Barry: Oh, God. Don: Do you <b>fruits</b> ...	/
2.		Makewi is bending over a work table. He looks up at Don.	Don: ... have any idea what time it is? Barry: Yes. Yes, we do.	/
3.		Don looks at Makewi.	Don: What is he doing?	/
4.		Makewi straightens up and looks down at the table, scratching his head.	Barry: He's building an ark.	/
5.		Don places his hands on his hips.	Don: He's building an ark? Barry: Yeah. Don: What the fuck for?	/
6.		Barry turns his head from Don and raises his eyebrows.	Barry: Because something told him to.	/
7.		Barry turns back to face Don.	Don: Ah. You are a really good doctor, man. Barry: All right. Fuck off, Don.	/

Scene 2 – Transcript of a sequence towards the end of the film: 00:50:37 – 00:51:54

#	Shot	Shot description	Spoken language	Audio Track
1.		Johana, Peter, Ashley and Woody look at the scene in front of them	Johana: What is going on?	Brawling noises

2.		Ashley, Woody, Faye and Makewi look at the scene in front of them	Makewi: Bearbear gave Ashley a bit of alcohol.	Brawling noises
3.		Johana, Peter, Ashley and Woody in front of the fight scene.	Ashley: Yeah, it was a mojito. Johana: Hmm. Good for you. Ashley: Enjoying my summer.	Brawling noises
4.		Don sits on top of Barry while the others observe in the background.	Barry: Get off!	Don laughs
5.		Don sits on top of Barry and slaps him in the face	Don: Hey, fatty! Barry: Ow!	Barry wails in pain
6.		Don sits on top of Barry while the others observe in the background.	Don: "Dear diary..." Barry: Come on! Get off!	/
7.		Don sits on top of Barry, slaps him and tickles him. Barry struggles to break free.	Don: "Oh, I say Jamie Linder's pee-pee in the locker room..."	Barry wails in pain
8.		Johana, Peter, Ashley, Woody, Faye and Makewi observe the scene in front of them.	Don: "... and it was red and beautiful."	Barry groans
9.		Don sits on top of Barry, slaps him and tickles him. Barry tries to shield himself from the abuse.	Don: "I want to hold it in my mouth."	Barry howls
10.		Don sits on Barry while the others observe	Don: Remember that, fatty?	/
11.		The others observe	Peter: Is someone gonna break them up? Woody: Nah, they're making up for lost time.	Brawling noises
12.		Ashley and Makewi observe the fight while Woody and Faye observe Makewi	Woody: Let 'em get a few more in. Makewi: They're not so much fighting as kind of aggressively hugging.	Brawling noises

13.		Don holds Barry's raised legs	/	Don howls
14.		Barry tries to break free	/	Barry groans
15.		Johana, Peter, Ashley and Woody stare at the fight	/	Brawling noises
16.		Barry slaps Don on the buttocks	Barry: Little bitch! Don: Yeah, what now?	Don growls
17.		Johana, Peter and Ashley observe the fight	Barry: You forget I wasn't just a cheerleader.	Slapping noise
18.		Barry stands up	Barry: I was also on the wrestling team.	/
19.		Don stands up	Don: Let's call a <b>fruit</b> a <b>fruit</b> , Barry. Come on, you liked getting whipped in the shower after the match.	/
20.		Barry aims to hit Don	Barry: You're such a fucking asshole. Don: Yep.	
21.		Don gains the advantage	/	Brawling noises
22.		Don holds Barry in a chokehold	Don: You want more, bitch?	Barry growls
23.		Barry punches Don between his legs	/	
24.		Don scrunches his face in agony	/	Don wails
25.		Johana, Peter and Ashley observe the punch with surprise and empathy	/	/

26.		Don falls to his knees	Woody: All right, enough!	Thud on the ground from where Don landed on his knees
27.		Barry points towards Don.	Barry: It was an accident! Makewi: The coconuts?	/
28.		Woody approaches to help Don.	Woody: That's enough. Makewi: Really, Barry? Woody: That's enough.	/
29.		Woody offers to help Don get up, Don pushes him away.	Don: Get the fuck off me.	/
30.		Barry	Barry: It was an accident.	Don takes heavy breaths
31.		Don stands up.	Don: Just like a fucking <b>faggot</b> ...	/
32.		Woody turns his head while Makewi stares at Don.	Don: ... to go for the nuts.	Woody sighs
33.		Woody looks at Don discontendedly while Makewi charges at Don. Ashley looks at Don and Faye looks at Makwei.	Ashley: Daddy, look out!	/
34.		Makewi takes a hold of Don's neck.	/	/
35.		Don tries to break free from Makewi's hand	Makewi: Sticks and stones may break my bones...	Don groans
36.		Woody approaches the fight, while Peter, Ashley and Faye observe.	Makewi: ... but if you ever use that word in that tone again...	Don gasps for air
37.		Faye holds Ashley around her shoulders. They are both upset.	Makewi: ... your daughter as my witness...	/

38.		<p>Makewi strangles Don, who gasps for air.</p>	<p>Makewi: ... I will bend you over and show you how I lost my virginity. We clear? /</p>
39.		<p>Woody pulls Makewi off of Don, Don turns his head and scrunches his face.</p>	<p>Woody: That's enough!      Don gasps for air</p>