

ETHN 101 Ethnic Images in Film: Race, Gender, Sexuality
M/W 2:00-4:50pm HSS 1106A
UCSD Summer Session II 2014

Instructor: Linh Nguyen
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OH: M/W 12:30-1:30pm at
Women's Center and by appt.

Course Description:

The genre of film is universally consumed, the source of pleasure, anger, and frustration—films are one of the most accessible avenues of culture. This course will examine the ways that race, gender, sexuality are represented by mainstream and independent filmmakers in North America. As contested sites of meaning making, we will engage films within the structures of white supremacist capitalism and examine the ways they challenge and/or reinforce and construct gendered, ethnic, racial, sexual and national meaning.

Course Goals:

- Apply Ethnic Studies to the analysis of film and media.
- Engage the significance of race, class, gender, sexuality to the production of film and vice versa.
- Evaluate, and assess arguments and texts and formulate nuanced analyses.

Assignments and Grades:

Attendance and Participation: 20%

Due to the accelerated pace of this class, more than one unexcused absence will result in a grade deduction of a full letter grade per subsequent absence. Everyone is expected to participate!

Film reflection papers: 30%

Due weeks 1-4 on Friday by 11:59pm. In lieu of a midterm exam, reflection papers are a space for you to critically engage with the themes and material from each week. It should not be a summary, but rather a critical engagement with one of the week's films and readings. Each of these papers should have a thesis that is supported by evidence from your texts. 2-4 pages, double spaced with sz. 12 font and 1" margins. Format will be discussed in lecture.

Reading Quizzes: 20%

There will be a minimum of five reading quizzes to be completed **online on TED**. They will be available for 24 hrs from **Tuesday at 11 am to Wednesday at 11am**. Any additional quizzes will be announced well in advance.

Final Exam: 30% Your exam will be a take home essay (5-7 double spaced pages,, sz 12 font, 1" margins). The prompt will be distributed during Week 3 and **due online on TED by 9pm on Friday September 5.**

Email Policy

You must check your email regularly. I may email updates to the syllabus, and announcements. If you have missed class or have a question, your first contact should be your classmates. Don't hesitate to email me for quick answers to questions not addressed in the syllabus and after your inquiries to classmates are unfruitful. I will do my best to reply within 24 hours on weekdays.

Texts and Course Materials

Readings are available on TED. Not bringing texts (this means printing them!) will impede with your ability to participate and make meaningful contributions to discussion; it will also reflect negatively on your participation grade. Readings are to be completed by the date indicated. Films to be viewed at home will be available as indicated in the syllabus.

Week 1

1. M 08/04 Introduction.

Key Terms:

Readings:

1. Timothy Corrigan. Excerpts from Ch 2 and 3 of *A short guide to writing about film* (2012 8th. Ed) (just skim over 2. 3 is optional): 18-82
2. Michael Omi & Howard Winant. Racial Formation *Racial Formation in the United States from the 1960s to the 1990s*: 53-76

Optional:

- Jennifer Campbell. "Teaching Class: A Pedagogy and Politics for Working Class Writing" *College Literature* 23:3 (June 1996): 116-130
- Watch in class: Stuart Hall Representation and the Media (Dir. Sut Jhally, 1997)

2. W 08/06 Whiteness and Structural Inequality

Key Terms:

Readings:

1. bell hooks. "The Oppositional Gaze." *Reel to Real*: 197-213
 2. Hernán Vera and Andrew M. Gordon. "The Beautiful White American." *Screen Savors: Hollywood Fictions of Whiteness*: 33-52
 3. Richard Dyer. "The Matter of Whiteness" *White*: 1-15
- Watch: *Gran Torino* (Dir. Clint Eastwood, 2008)

Week 2

3. M 08/11 Representing Sexuality

Reading:

1. Celine Parreñas Shimizu. Ch. 3: "The Sexual Bonds of Representing Sexuality: Femme Fatales in Hollywood" from *The Hypersexuality of Race*. (2007) pp 58-101
2. bell hooks. "Selling Hot Pussy." in *The Politics of Women's Bodies: Sexuality, Appearance, and Behavior*. Ed Rose Weitz. Second Edition (2002)
3. Myra Mendible, Ed. *From Bananas to Buttocks: The Latina Body in Popular Film and Culture - Selections*

Watch in class: *Mosquita y Mari* (Dir Aurora Guererro, 2012)

4. W 08/13 Indigeneity and Settler Colonialism

Reading:

1. Sherman Alexie. "How to Write the Great American Indian Novel"
<<http://www.poetryfoundation.org/poem/237270>>

2. Joanna Hearne. "John Wayne's Teeth: Speech, Sound and Representation in Smoke Signals and Imagining Indians"

3. Scott Lauria Morgenson. "Destabilizing the Settler Academy: The Decolonial Effects of Indigenous Methodologies." *American Quarterly* Vol 64:4 December 2012

View at home: *Dead Man* (Dir. Jim Jarmusch, 1995) *Available on Netflix*

Viewing in class: *Smoke Signals* (Dir Chris Eyre, 1998)

Week 3

5. M 08/18 Racial Others, Racialized Space

Key Terms:

Reading:

1. Nicole Fleetwood. "Introduction: *Troubling Vision* (pending)

2. Joseph Nevins. "Ideological Roots of the Illegal as Threat and Boundary as Protector" from *Operation Gatekeeper*: 118-154.

Watch in Class: TBA

6. W 08/20 Cont.

Key Terms:

Reading:

1. Josh Sides. "Straight Into Compton: American Dreams, Urban Nightmares, and the Metamorphosis of a Black Suburb" *American Quarterly* 56:3, 2004: 583-605

2. Robin D. G. Kelley "Looking for the 'Real' Nigga: Social Scientists Construct the Ghetto." from *Yo Mama's Disfunktional!*

On TED: <<http://colorlines.com/archives/2014/07/theres-an-unbelievably-racist-casting-call-out-for-straight-outta-compton-biopic.html>>

Watch out of class: *Boyz n The Hood* (Dir.

Watch in class: *Fruitvale Station* (Dir. Ryan Coogler, 2013)

Week 4

7. M 08/25 Asian America

Final Exam Guidelines distributed.

Key Terms:

Reading:

1. Robert Lee. Ch 5 from *Orientalism: Asian Americans in Popular Culture*.

2. Renee Tajima. "Moving the Image: Asian American Independent Filmmaking 1970-1990." *Moving The Image: Independent Asian Pacific American Media Arts*: 10-33

View in class: *The Motel* (Dir Michael Kang, 2006)

8. W 08/27 US Empire-Wars in the Asia Pacific

Key Terms:

Reading:

1. George Lipsitz. Ch. 4: Whiteness and War from *The Possessive Investment in Whiteness*

2. Yen Le Espiritu. "We-Win-Even-When-We-Lose" or "Toward a Critical Refugee Study"

Viewing in class: *Heaven and Earth* (Dir. Oliver Stone, 1993)

9. M 09/01 - NO CLASS LABOR DAY HOLIDAY

Work on your Final.

View at home: TBA

10. W 09/03 Post-Racial, Multiculturalism and Revisionist Histories

Key Terms:

Reading:

1. Jodi Melamed. "The Spirit of Multiculturalism: From Racial Liberalism to Neoliberal Multiculturalism." *Social Text* 89 (Winter 2006): 1-25.

2. Ella Shohat and Robert Stam. "The Politics of Multiculturalism in the Postmodern Age." *Unthinking Eurocentrism*

Viewing in class: *The Help* (Dir Tate Taylor, 2011)

09/05: Final Exam due on TED.

Majoring or Minorin in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor

858-534-3277 or d1rodriguez@ucsd.edu or visit www.ethnicstudies.ucsd.edu