Description: 
As objects that circulate in transnational social and commodity networks, films project ideas about the other and the self. Offering escape, titillation, information and exotification, films are meaningful when they (re)present the worlds audiences want to see. In this course we read films as social texts examining their systems of gendered, ethnic, racial, sexual and national meaning. Through film theory we will additionally examine film spectatorship and the cultural codes attached to looking and perception. Though we will cover a vast array of genres we will highlight so-called “third cinema” and “Iranian cinema” as case studies.

Texts: 
Course materials available through e-reserve on the ETHN 101 page http://reserves.ucsd.edu/eres/coursepage.aspx?cid=12803

Course Requirements: 
Attendance 
Because this course meets a total of ten times, more than one absence will absolutely not be tolerated. If you miss one class, it is your responsibility to keep up with the notes, films and assignment submission schedule. It is advised that you network with peers on this matter. Attendance and participation will constitute 25% of the student’s overall course grade. Presence and preparedness are key aspects to the successful fulfillment of requirements for this course.

Films 
Films function as texts in this class. You are expected to know the filmic materials as well as the print ones. Note taking is encouraged see the handout “Preparing to Watch and Preparing to Write.” It is your responsibility to screen any film you miss at the Film and Video Library at Geisel on your on time.

Reflection Papers (25% of final grade) 
Each student is responsible for submitting a total of 8 reading reflection papers that are no less than one page (double-spaced, 12pt. font) and no more than one and a half pages in length. Reflection papers are opportunities for you to raise questions or issues about the readings, make connections between various readings, apply the readings to current events, etc. Reflection papers are not opinion papers nor are they summaries of the readings. They are spaces for exploration and inquiry that could also contribute to your final paper. These papers allow me to follow your progress with the materials over the course of the quarter. Each reflection should have your name and the reflection number written at the top. Only one reflection paper will be accepted per
class meeting. Also, reflection papers are not to be submitted in my mailbox or by email.

**Final Paper** (50% of final grade)
Each student must submit one 8-10 page final paper at the **beginning** of lecture on the last day of class (September 4th). Papers will not be accepted from students arriving to lecture late on this day. Expect a prompt with details on paper topic and page length handed out no later than August 21st.

**Week 1**
**August 5, 2008**
Course introductions

**Film:** Representation and the Media

**August 7, 2008**


**Film:**

**Week 2**
**August 12, 2008**


**Film:**

**August 14, 2008**
Trinh T. Minh-Ha “Questions of Images and Politics” in When the Moon Waxes Red


Recommended:
Mulvey, Laura “Visual Pleasure and Narrative Cinema.” Screen, Volume 16, Number 3 (1975)
Film: Reassemblage

Week 3
August 19, 2008
Williams, Linda. “Film Bodies: Gender, Genre and Excess” in Genre, Gender, Race and World Cinema


Film: Perfumed Nightmare

August 21, 2008
*Paper prompt handed out


Film: Watermelon Woman

Week 4
August 26, 2008


Film: Paris is Burning

August 28, 2008


Film:

Week 5
September 2, 2008


Recommended:


Film:

September 4, 2008


Film: Atanarjuat