

ETHN 101: ETHNIC IMAGES IN FILM

Professor Sharon Elise, Ph.D.
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Final Exam: Friday, June 12th, 7-10 p

Spring 2009
Lecture MWF 1-1:50
Solis 104

T.A. Office Hours

Long Bui: Mon 3:30-5; Tues 3-4:30 SSB 251
Thea Tagle: Mon 1-2:30 Mandeville Coffee Café
Thurs 11-12:30 Tranquility Rm Cross Cultural Ctr

Representation is possible only because enunciation is always produced within codes which have a history, a position within the discursive formations of a particular space and time.

... There is no escape from the politics of representation, and we cannot wield 'how life really is out there' as a kind of test against which the political rightness or wrongness of a particularly cultural strategy or text can be measured... We are always in negotiation, not with a single set of oppositions that place us always in the same relation to others, but with a series of different positionalities...

COURSE DESCRIPTION & OBJECTIVES

This course will focus on cinematic representations of race, ethnicity, and nationality to interpret the stories they tell—about identity, relations of power, and experiences at the site of various social locations, or “positionalities”. These examinations will be informed by understandings of social power relations emanating from colonial legacies and contemporary racial formation in national and global contexts, paying careful attention to overlapping dimensions of social structure such as gender, sexuality, and class as these co-construct each other (e.g., race-ing gender, gendering race). As we make these examinations, we will seek to develop an “oppositional gaze” to critically “negotiate” and try to “decode” these texts, drawing from standpoints grounded in diverse “positionalities.” This is an important step towards contesting the hegemony of “ethnic notions” and visioning/creating social justice.

COURSE READINGS (required)

Course Reading Packet, available at Cal Copy: www.calcopy.net
3251 Holiday Ct # 103

La Jolla, CA 92037
(858) 452-9949

Denzin, Norman. 2002. *Reading Race: Hollywood and the Cinema of Racial Violence*. Sage Publications.

COURSE REQUIREMENTS

Attendance/Class Participation	20%
Take Home Midterm (due 5/5 in class)	25%
Comparative Film Analysis	30%
Final Exam (due date of class final)	25%

COURSE POLICIES

Attendance

Students who wish to successfully complete this course must attend lectures regularly. Please do not be a distraction (e.g., arrive late or leave early from lecture or discussion sections, read unrelated material while in class, or converse about topics not related to the lectures or discussion sections).

Class Conduct

By the very nature of the course topic, there will likely be a wide range of opinions. A good classroom environment should stimulate you to think for yourself, challenge paradigms, and raise critical questions. However, please keep in mind that we must engage each other in a respectful and considerate debate in the classroom. These ground rules are reflected in the UCSD Principles of Community to which we are all expected to adhere (<http://www-vcba.ucsd.edu/principles.htm>). Abusive and harsh language, intimidation, and personal attacks will not be tolerated.

Electronic Devices and Laptops

NO LAPTOPS. All phones and electronic devices (PDA/iPod/etc.) must be turned off or set to vibrate in the classroom. Your device (PDA/iPod/etc.) cannot leave your bag when you are in the classroom. It must be in your bag, out of reach, and invisible. If your cell phone rings out loud twice in the course of the quarter, you will receive a failing participation grade. If you have a cell phone/PDA/iPod/etc. out during a quiz or exam, you will automatically fail the course.

Academic Dishonesty

Plagiarism is a serious violation, whether intentional or inadvertent. All work submitted in this course must be your own and original. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. Plagiarism is when you use someone else's words without attribution; it includes using portions of a previously published work or website in a paper without citing the source, submitting a paper written for another course, submitting

a paper written by someone else, and using the ideas of someone else without attribution. If you have questions about the proper citation of sources, please discuss them with your instructors or consult Charles Lipson's *Doing Honest Work in College: How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success* (Chicago: University of Chicago Press, 2004). Students found guilty of plagiarism will be disciplined to the full extent of university policy and forwarded to the dean of their college. Students found cheating on an exam or quiz will receive a failing grade in the course and be reported to the dean of their college for disciplinary action. Each student is expected to be familiar with UCSD's Policy on Integrity of Scholarship, available at <http://www.senate.ucsd.edu/manual/appendices/app2.htm#AP14>.

Disabilities

If you have a documented disability needing accommodations in this course, please inform me and bring a notification letter outlining your approved accommodations. I will make all reasonable efforts to assist you. If, as a result of a disability, you cannot accept the content or terms of this syllabus, you must notify me in writing within one week of receipt of syllabus. You may also seek assistance or information from the Office for Students with Disabilities, 858-534-4382.

SCHEDULE OF TOPICS & READINGS

(subject to modification at my discretion)

I INTRODUCTION

3/30/09 The Ethnic Studies Project: Narrating Race
VIEW: TBA
READ:
Lopez, Ian Haney. "The Social Construction of Race."
Ducille, Ann, "The Color of Class: Classifying Race in the Popular
Imagination," *Social Identities* 7 (3) 2001: 409-419.
Bell, Lee Ann, "Telling Tales: What Stories Can Teach Us About
Racism," *Race, Ethnicity and Education* 6 (1) 2003: 3-28.

II. ETHNIC NOTIONS/SUBJECTS OF COLONIAL EMPIRE

4/6/09 Reading Representations—Hollywood History; Racialization
VIEW: TBA
READ:
Denzin, Introduction and Chap 1 (Part One)
Kilty, Keith M. and Eric Swank, "Institutional Racism and Media
Representations: Depictions of Violent Criminals and Welfare
Recipients," *Sociological Imagination* 34 (2-3), 1997: 105-128.

- 4/13/09 White Heroes against THE OTHER: The Empire's Myths & Reification
 VIEW: TBA
 READ:
 Davies, Jude, "'Diversity. America. Leadership. Good over evil.'
 Hollywood multiculturalism and American imperialism in
 Independence Day and Three Kings," *Patterns of Prejudice* 349
 (4) 2005: 397-415.
 Eisele, John C., "The Wild East: Deconstructing the Language of Genre in
 the Hollywood Eastern," *Cinema Journal* 41 (4) 2002: 68-94.

III. RACISM RE-ARTICULATED—Reely Real

- 4/20/09 Cinematic Realism— "The White Hood"
 VIEW: TBA
 READ: Denzin, Part Two, Chaps 2, 3, and 4.
- 4/27/09 Cinematic Realism— The Black and Brown Hood
 VIEW: TBA
 READ: Denzin, Part Three, Chaps 5, 6, & 7

IV. HYBRID NOTIONS

- 5/4/09 VIEW: TBA
 READ:
 Seshagiri, Urmila, "At the Crossroads of Two Empires..." *JAAS* (June)
 2003: 177-98.
 Giardina, Michael, "Bending It Like Beckham" in the Global Popular,"
Journal of Sport and Social Issues, Vol. 27 (1) 2003: 65-82.

V. CHOOSING THE MARGIN?

- 5/11/09 VIEW: TBA
 READ:
 hooks, bell, "Choosing the Margin as a Space of Radical Openness," in
Yearning: Race, Gender, and Cultural Politics. Boston, MA:
 South End 1990.
 Churchill, Ward, "The Open Veins of Native North America" preface; in
Fantasies of the Master Race, 1992
 Newton, John, "Sherman Alexie's Autobiography," *Contemporary
 Literature*, 42 (2) 2001: 413-28.
- 5/18/09 VIEW: TBA

READ:

hooks, bell, "The Oppositional Gaze" Chapter 7 in *Black Looks: Race and Representation*. Boston, MA: South End, 1992

Espiritu, Yen Le, "We Don't Sleep Around Like the White Girls Do,"
Signs 26(2) 2001: 415-40.

5/25/09 MEMORIAL DAY HOLIDAY—NO CLASS

6/1/09 VIEW: *TBA*

READ:

Chidester, Phil et al, "Black is Black..." *The Howard Journal of Communications* 17, 2006: 287-306.

Denzin, Part Four, Chapter 8.

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Ethnic Studies Major or Minor at UCSD

Many students take an Ethnic Studies course because they're interested in the topic or simply need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet have no information about the major or minor and don't realize how close they are to a major, minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact Yolanda Escamilla, Undergraduate Advisor, Department of Ethnic Studies at 858-534-3277 or yescamilla@ucsd.edu.