

RACE AND SOCIAL MOVEMENTS

ETHNIC STUDIES 109

Center Hall 217B

MWF 2:00 to 2:50PM

Dr. Lisa Ho

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Office Hours: Mondays from 4:00 to 5:00 PM & By Appointment

Office Location: Perks @ Price Center



From *Awake, A Dream from Standing Rock* (2017)

COURSE DESCRIPTION

“Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity.”—

Chimamanda Ngozi Adichie

This course will use the medium of the documentary film to study a variety of social movements that are happening within and outside the borders of the United States. The documentary film is an affective and effective medium to illustrate the visuality and power of social movements. If anything, the documentary seeks to build connections across audiences through its story-telling and ability to humanize worlds that are unfamiliar to us. In addition, we will identify how categories of identity are represented, challenged, and negotiated by

filmmakers and their subjects. As a class, we will learn how to analyze the documentary film by focusing on how its form influences its content and vice versa. Most importantly, we will explore how the documentary film also politicizes and empowers people to engage and advocate for themselves and others. The assigned films are accompanied with readings that speak to the form of the documentary and/or provides further theoretical and historical contextualization. The goal of the course is to build a learning community through the screening and discussion of the assigned films and reading.

REQUIRED READINGS

All required readings will be made available via TritonED. However, you will need access to Netflix to view some of the assigned documentaries or purchase said films via other streaming sites. You may also check the library if the assigned films are available to screen.

GRADE BREAKDOWN

Attendance & Participation: 10 Points

Weekly Posts: 40 Points

Final Project Proposal: 10 Points **(DUE FRIDAY OF WEEK SIX)**

Final Project: 40 Points **(DUE FRIDAY OF FINALS WEEK)**

Attendance & Participation: Your attendance is required. You are allowed miss two days of class with no explanation or an excuse. If you miss a class, there is no need to contact me, unless you believe you will be absent for more than two classes. **If you miss more than two classes, your grade for attendance and participation will be lowered by one point (or a 1/3 of grade) each time.** If you are experiencing extenuating circumstances, please speak with me privately to discuss alternative ways you can make up your missing time.

Weekly Posts: Every Friday (from week two to week nine) I will be posting a specific question under the "Discussions" tab on the course's TritonED page. The question will be unique to that week's readings. Your response to the question must be a minimum of 250 words. **Your posts will be due by midnight on Sunday before the start of the next new week.** Each response will be graded for completion. However, if your response clearly shows you did not complete that week's readings and/or your attendance of course lectures, you will receive a zero. You will receive an email directly from me if you do receive a zero on your response. Each response is worth five points. **NO MAKE-UPS.**

Final Project Proposal & Project: For your final project, you will be required to create a trailer for your documentary film. You will be required to be in a group of four or less to complete your final project. Your documentary film should focus on a key social justice issue. Your trailer should be a minimum of 1 minute and 30 seconds and a maximum of 2 minutes. Each member of the group will turn in a three-page paper describing the process and significance of the chosen subject. Additional directions for the project and proposal will be posted during week four. You and your group will draw up a proposal for your project and it will be submitted on the Friday of week six.

YOU MUST COMPLETE ALL ASSIGNMENTS TO PASS THE COURSE.

Technology Policy

There is no use of electronics unless indicated by me. If you need to use a laptop to take notes, please check in with me first and you will be asked to sit in the front of the class.

Class Etiquette

“Everyone you meet is fighting a battle you know nothing about. Be kind. Always.”

WEEK ONE

April 1, 3, 5

Building Foundation

The Umbrella Movement (MSNBC)—IN CLASS SCREENING

“Measuring Impact: The Importance of Evaluation for Documentary Film Campaigns”: Beth Karlin & John Johnson

“Documentary Phenomenon”: Vinay Lal

WEEK TWO

April 8, 10, 12

Asian American Radicalism

Yellow Brotherhood

Pilgrimage

A Song for Ourselves

(Tadashi Nakamura)—IN CLASS SCREENING

“Performing Radical Culture: A Grain of Sand and the Language of Liberty”: Daryl J. Maeda from *Chains of Babylon: The Rise of Asian America*

WEEK THREE

April 15, 17, 19

Black Power & Transnationalism

Black Power Mixtape 1967-1965 (2011)—PARTIAL IN CLASS SCREENING, Available via Netflix

“Remembering Radical Black Dissent: Traumatic Counter-Memories in Contemporary Documentaries about the Black Power Movement”: Kristen Hoerl

WEEK FOUR

April 22, 24, 26

The Rebel Documentary

The Square (2013)—PARTIAL IN CLASS SCREENING, Available via Netflix

“All That is Banned is Desired: ‘Rebel Documentaries’ and the Representation of Egyptian Revolutionaries”: Ilka Eickhof

WEEK FIVE

April 29 & May 1 and 3rd

Environmental Justice & Sustainability

Awake, A Dream from Standing Rock (2017)—PARTIAL IN CLASS SCREENING, Available via Netflix

“Learning about social movements through news media: deconstructing New York Times and Fox News representations of Standing Rock”: Judith Walker & Pierre Walter

WEEK SIX

May 6, 8, 10

Environmental Justice & Sustainability

Poisoned Water (2017)—IN CLASS SCREENING

“Flint, Environmental Racism, and Racial Capitalism”: Laura Pulido

WEEK SEVEN

May 13, 15, 17

Femicide

Señorita Extraviada, Missing Young Woman (2002)—PARTIAL CLASS SCREENING, Available via YouTube

“Necropolitics, Nacropolitics, and Femicide: Gendered Violence on the Mexico-U.S. Border”: Melissa Wright

WEEK EIGHT

May 20, 22, 24

Queer Subjectivity and Performance

Paris is Burning (1990)—PARTIAL CLASS SCREENING, Available via Netflix

“The golden apple: Jennie Livingston’s *Paris is Burning*”: Peggy Phelan

WEEK NINE

May 27—NO CLASS, Memorial Day

May 29 & 30th

American Socioeconomics & Socialism

Inequality for All (2013)—PARTIAL CLASS SCREENING, Available via Netflix

WEEK TEN

June 3, 5, 7

Final Project Presentations