This course examines how race and ethnicity are socially constructed, enacted, and challenged through film media. The movies most of us enjoy watching are not just sources of entertainment. As objects of critical analysis, these “cultural texts” allow us to unravel how ideas about race and ethnicity, along with gender, class, sexuality, and other intersecting “vectors” of social identities, circulate through popular culture. Representations of racialized manifestations of “otherness” from past eras echo into the present. They influence contemporary productions, yet the artists who make movies—along with the audiences that consume them—can critically engage and creatively play with those repertoires and transform them. In this class, you will learn about how cinema not only helps shape and circulate ideas about identity and difference. Films also play a hand in producing and perpetuating hierarchies of power corresponding to the identities that have been thrust upon us by society. We will draw on the tools of film studies, including the close reading of filmic elements, focusing on their contexts of production,
circulation and audience reception. Most importantly, we will study films made, by, for, and about people of color that claim the cinematic medium as a site for agency and resistance.

**WARNING:** Those sensitive to scenes of violence, offensive language, nudity, or other potentially upsetting material should proceed with caution. By remaining registered in this course, you consent to viewing the assigned films.

### DISCUSSION SECTIONS

Discussion sections are a significant component of the course and are **separate from lecture**. You are **required to attend all of them** and your attendance and participation grade will be primarily based on how you do in these sections (**note: we will also take attendance during lecture**). Sections are loosely coordinated with lecture topics and are intended to help you understand and work with the material in the class but **not** to simply review materials covered in lecture or in the assigned readings or films. Of course, you are encouraged to bring to your section meeting any questions you have about lecture or the text to contribute to our discussions.

About your TAs: they are dedicated and skilled instructors who are completing their Ph.D.s in one of the best Ethnic Studies graduate programs in the country. We are lucky to have them and each of you get two professors for the price of one that will offer you guidance and help you develop valuable analytical skills. So please give your TA due respect (and learn their name!!).

### Sections and TAs:

- Section A01: Tues., 5-5:50pm, HSS 1106A, Ly Nguyen
- Section A02: Tues., 6-6:50pm, HSS 1106A, Ly Nguyen
- Section A03: Thurs., 5-5:50pm, HSS 1106A, Aundrey Jones
- Section A04: Thurs., 6-6:50pm, HSS 1106A, Aundrey Jones

### CRITICAL ESSAYS

You will have two deadlines for turning in two critical essays, each of which will be 5.75-6.25 pages in length. We will provide you with a prompt question for each of these that will encourage you to compare and analyze the films we will consider in relation to the assigned readings and the topics we will discuss in class. **For critical essay deadlines, please see course calendar below.**

### PROJECT OPTION

Instead of submitting critical essay #2, you have the option of making a short film that critically engages the course topics. This should be between 3-5 minutes...
in duration. In addition to submitting a link to your video, you will have to turn in a 2pp. “process essay” in which you discuss the process of creating your video and will offer the reader a “self-critique” in which you unravel its relevance to the course and its relation to the topics we will discuss. A process essay prompt will be posted on TED.

TAKE HOME FINAL EXAM

Instead of having an in-class bluebook final exam, you will have to complete a “take home” final exam. This will be submitted through our TED site. The exam will consist of various short and long answer questions and you will have four hours to complete them. It will be live on TED on Thursday 3/21 between 3-7pm.

BLOG CONTRIBUTION

Lastly, 3% of your grade will consist of your engagement on our Blackboard Blog (see TED Blackboard for a link to that). During the quarter, I will ask each of you to: A) submit a post using that blog at least once. This an consist of a comment, a photo, or a link related to something you learned about in class, and B) post three replies to other students’ posts in that blog.

LATE WORK

No late submissions will be accepted. However, each student will get a five-day “time bank” for the quarter, which you may use at your discretion to extend a response paper due date without penalty. For example, say you get all your assignments done and handed in on time. That means you wouldn’t use any of the five days…OR…say you need two extra days for the 1st paper, and three extra days for the second paper. When the quarter ends, you will have used up all five of your time bank days. There are no penalties or bonuses for using or not using these days. You do not have to inform your instructor or TA when you use your electronic devices during class and that instead take notes by hand. If you absolutely require to use this kind of device (e.g., because of a disability), you may do so if: a) you clear it with me, and b) you sit in the first two rows of our classroom.

EMAIL

Please email your instructor or TA with questions and/or concerns about the course. We will respond within the next 24 hours (except on weekends). If you have an important personal question such as inquiring about a grade or class discussion, please visit us during office hours or contact us to schedule an appointment.

RESPECT

Diverse backgrounds, embodiments and experiences are essential to the critical thinking endeavor at the heart of university education. At UC San Diego (and especially in Ethnic Studies courses such as this one) students are expected to: (1) Respect individual differences which may include, but are not limited to: age, cultural background, disability, ethnicity, family status, gender presentation, immigration status, national origin, race, religion, sex, sexual orientation, socioeconomic status, and veteran status; (2) Engage respectfully in discussion of diverse world-views and ideologies embedded in course readings, presentations, and artifacts, including those course materials that are at odds with personal beliefs and values.
## COURSE CALENDAR

<table>
<thead>
<tr>
<th>WEEK</th>
<th>THEMATIC UNITS</th>
<th>DEADLINES FOR REFLECTION PAPERS (MUST SUBMIT 3 TOTAL)</th>
<th>MAIN ASSIGNMENTS DUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I- Analyzing Social Identities, Culture, Power, and Relationality in Film</td>
<td>Last Friday of Unit I: <strong>1/11/19</strong> at or before 5:00pm</td>
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<td>2</td>
<td>II- Whiteness in Film: Racial Invisibility, Hypervisibility, and the Discursive Anchoring of Racial/ Ethnic Otherness</td>
<td>Last Friday of Unit II: <strong>1/18/19</strong> at or before 5:00pm</td>
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<td>3</td>
<td>III- The Settler Gaze and Indigenous Visual Sovereignties</td>
<td>Last Friday of Unit III: <strong>1/25/18</strong> at or before 5:00pm</td>
<td>Essay #1 due on Sunday, <strong>2/10/19</strong> by <strong>11:59pm</strong></td>
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<tr>
<td>4</td>
<td>IV- (Re)presenting and Expanding Black Subjectivities and Perspectives in Film</td>
<td>Last Friday of Unit IV: <strong>2/8/19</strong> at or before 5:00pm</td>
<td>Essay #2 due on Sunday, <strong>3/3/19</strong> by <strong>11:59pm</strong></td>
</tr>
<tr>
<td>5</td>
<td>V- Filmic Representations and Agency of Other &quot;Others&quot; Harvested by Empire</td>
<td>Last Friday of Unit V: <strong>3/8/19</strong> at or before 5:00pm</td>
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<tr>
<td>6</td>
<td>VI- Multiracialism and Racelessness as Hollywood Panaceas</td>
<td>Last Friday of Unit VI: <strong>3/8/19</strong> at or before 5:00pm</td>
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<tr>
<td>7</td>
<td>VII- Racial and Ethnic Reimaginings in Horror and Fantasy</td>
<td>Last Friday of Unit VII: <strong>3/15/19</strong> at or before 5:00pm</td>
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<td>10</td>
<td></td>
<td></td>
<td>Take home final on <strong>3/21/19</strong> between <strong>3-7pm</strong> (on TED)</td>
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</tbody>
</table>

### ACCESS AND ACCOMMODATIONS

Your experience in this class is important to us, and it is the policy and practice of the University of California San Diego to create inclusive and accessible learning environments consistent with federal and state law. If you experience barriers based on disability, please seek a meeting with the Office for Students with Disabilities (OSD) to discuss and address them. If you have already established accommodations with OSD, please communicate your approved accommodations to your instructor at your earliest convenience so we can discuss your needs in this course.

The Office for Students with Disabilities (OSD) offers resources and coordinates reasonable accommodations for students with disabilities. Reasonable accommodations are established through an interactive process between you, your instructor(s) and OSD. If you have not yet established services through OSD, but have a temporary or permanent disability that requires accommodations (this can include but not limited to; mental health, attention-
related, learning, vision, hearing, physical or health impacts), you are welcome to contact OSD at 858.534.4382 or email osd@ucsd.edu. For more information, visit: http://disabilities.ucsd.edu.

INTEGRITY

PLAGIARISM = when you borrow from someone else’s work in your own assignments without giving that person credit in your references. This includes not just copying text from someone else word for word, but also borrowing ideas that are not obvious to anyone but that instead required a bit of research and extended thinking to come up with. You will all exchange a number of ideas and perspectives throughout the course in class discussions and in your groups. Nonetheless, when it comes to writing, you have to sit down and write and argue by yourself without relying on other classmates to articulate your written thoughts for you (unless you give those you borrow from due credit in your references).

As a student at UC San Diego, you are responsible for knowing what constitutes cheating. See https://academicintegrity.ucsd.edu/process/consequences/index.html for crucial information regarding academic integrity. If I discover plagiarism in your assignments (which is very easy to do thanks to the fact that we will be using an advanced plagiarism detection software), we will report this instance of academic misconduct to the University.

STUDENT SUPPORT SERVICES

Library: http://library.ucsd.edu, 858.534.0133
OASIS (Office of Academic Support and Instructional Services): http://oasis.ucsd.edu, 858.534.2230
The Writing + Critical Expression Hub: https://commons.ucsd.edu/academic-support/writing/, 858.246.2177
Student Promoted Access Center for Education and Service (SPACES): http://spaces.ucsd.edu, 858.534.7330
Cross Cultural Center (CCC): http://ccc.ucsd.edu, 858.534.2230
UCSD LGBT Resource Center: https://lgbt.ucsd.edu/, 858.534.2230

TRITON FOOD PANTRY (@ the Old Student Center)

Most people don’t know that food insecurity is a huge issue across all college campuses. Surveys suggest that an estimated 20% to 33% of students at four year colleges experience food insecurity. The mission of the Triton Food Pantry is to provide a discreet service to UCSD students in need of food. Our goals are to ensure that every student has enough energy to get through the day and that no student should give up a single meal for any reason. We aim to build a network of food resources and awareness about food insecurity so that every UCSD student has nutritious fuel to achieve academic success. The Triton Food Pantry is in partnership with the San Diego Food Bank and Garden of Eden. At the food pantry, a variety of dried goods, canned goods, and fresh produce are available to students. Items are assigned a point value and any registered student is able to pick up 10 points worth of food per week. For more information, visit https://tritoneats.com/

DACA AND UNDOCUMENTED STUDENT RESOURCES

If you are an undocumented student, please know that I am your ally. Anything that you reveal to your instructor or your TAs about your immigration status will remain strictly confidential.

Also, please know that UCSD has an office that assists undocumented students called the **Undocumented Student Services Center**. For more information, go to: https://students.ucsd.edu/sponsor/undoc/, or call 858.822.6916.
THE SEXUAL ASSAULT RESOURCE CENTER (SARC)

If you are a survivor of sexual violence, relationship violence and/or stalking, CARE at the Sexual Assault Resource Center can offer confidential support, and a safe place to talk with you. SARC staff are available to talk to you about your reporting rights, options and available resources. Visit http://care.ucsd.edu/get-help/, or contact 858.534.5793 during business hours Monday-Friday, 8:30 a.m. - 4:30 p.m. or visit SARC’s location at the Student Services Center, Suite 500 for immediate support.

COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS)

CAPS provides FREE, confidential, psychological counseling and crisis services for registered UCSD students. CAPS also provides a variety of groups, workshops, and drop-in forums. For more information, please visit https://wellness.ucsd.edu/CAPS/, or contact 858.534.3755 (includes 24 hours crisis counseling).

GENDER NEUTRAL BATHROOMS

Several single-occupancy restrooms are located throughout the UC San Diego campus. Specific locations of single occupancy restrooms on main campus, SIO and Hillcrest are shown on an interactive map available here: https://blink.ucsd.edu/facilities/services/general/personal/restrooms.html.

LACTATION AND BABY CHANGING LOCATIONS

Lactation rooms can be found across campus. To use the facilities, you first have to become a registered user online. Locations can be found here: https://blink.ucsd.edu/HR/services/support/family/expectant/lactation/facilities.html#Campus-locations

PARENTING RESOURCES

As a parent and student you have many responsibilities. UC San Diego supports your academic achievement amidst the unique challenges and additional responsibilities you face as a student-parent. For more information on services and resources that are available to you as a student-parent, please visit: https://students.ucsd.edu/well-being/wellness-resources/student-parents/index.html.

Please note that as far as ETHN 101 goes, you can always bring your child to our lectures and sections (although be mindful that we will be watching films that you may not deem suitable for your child, depending on their age).

READING SCHEDULE

This schedule is subject to changes. The official schedule will be in the front page of our TED Blackboard site. Please make sure you check that regularly and follow all instructions.

Unit I- Analyzing Social Identities, Culture, Power, and Relationality in Film

Session 1A- 1/8:

No readings, first day of class
Session 1B- 1/10:


ALTERNATIVE to reading all of Hall Ch. 1 & Ch. 4 (definitely browse it if you choose this way): WATCH ALL OF: Stuart Hall: Representation & the Media, 55 mins (available through ucsd.kanopy.com)

Unit II- Whiteness in Film: Racial Invisibility, Hypervisibility, and the Discursive Anchoring of Racial/Ethnic Otherness

Session 2A- 1/15:


Note: There is no “at home movie viewing” assigned for this week, but there will be assigned videos to watch at home in subsequent weeks. Please stay on top of those assignments.


Session 2B- 1/17:


Unit III- The Settler Gaze and Indigenous Visual Sovereignties

Session 3A- 1/22:


Session 3B- 1/24:


Depth reading (Optional. Feel free to browse.): Hearne, Joanna (2012). “Ch. 3: “Dances with Salmon”: Reading *Smoke Signals.*” *Smoke Signals: Native Cinema Rising*. Lincoln: Univ. of Nebraska Press, 76-127 (49pp.)

Unit IV- (Re)presenting and Expanding Black Subjectivities and Perspectives in Film

Session 4A- 1/29:


Session 4B- 1/31:


Session 5A- 2/5:


Session 5B- 2/7:


Unit V- Filmic Representations and Agency of Other "Others" Harvested by Empire

Session 6A- 2/12:


WATCH at home: (2013). Latinos Beyond Reel (documentary). Miguel Picker, Chyng Sun, directors. 75 mins.

Session 6B- 2/14:


Session 7A- 2/19:


Session 7B- 2/21:


LISTEN TO AND READ: (2018). “Yalitza Aparicio challenges stereotypes in debut role in ‘Roma.’” PRI's the World (click on the play button to listen to the 5 minute interview with Prof. Arlene Dávila).

Session 8A- 2/26:

WATCH in class: (2002). Better Luck Tomorrow, Justin Lin, director. 101 mins.


Session 8B- 2/28:


Session 9A- 3/5:


Unit VI- Multiracialism and Racelessness as Hollywood Panaceas

Session 9B- 3/7:
WATCH in class: *Almost All Asian*, Season 1 [https://almostasian.com](https://almostasian.com).


Unit VII- Racial and Ethnic Reimaginings in Horror and Fantasy

Session 10A- 3/12:


Session 10B- 3/14: