

## UCSD Spring 2013

### ETHN 101 Ethnic Images in Film

Professor: **Roshanak Kheshti**

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Location/time: **Peterson 103; T/Thur 2-3:20**

Office Hours: **Wednesdays 1-3pm &**

**Thursdays 10-11am**

Location: **231 Social Sciences bldg**

TA: **Salvador E. Zarate**

TA Email: [sezarate@ucsd.edu](mailto:sezarate@ucsd.edu)

### 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 the systems through which they make 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 “The New Iranian cinema” as case studies.

### Readings:

Course materials are available through the course e-reserve page on the UCSD library website (note: you must access them through the UCSD libraries proxy network if you are off campus). The password for our course is: **rk101**. All readings are to be done by the date they appear on the syllabus. If by chance you miss an in-class screening, all films will be available on reserve at Geisel library and for streaming through the proxy network if you are off campus.

### Course Requirements:

#### Lecture Attendance (20% of final grade)

Presence and preparedness are key aspects to the successful fulfillment of requirements for this course. Thus, lecture attendance and participation will constitute 20% of the student's overall course grade. Because this course meets a total of twenty times, more than two absences from lecture (which constitutes 10% of our meetings) will be penalized. ½ a letter grade will be deducted from your final grade for every day you miss exceeding the allotted two absences. If you miss 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).

#### 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 or by streaming from off campus on your own time.

#### Section (15% of final grade)

All students are responsible for attending and participating in section. More than one absence from section will result in a ½ a letter grade deduction from your final grade for each additional absence.

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### Reflection Papers (20% of final grade)

Each student is responsible for submitting a total of **7** 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. Reflections should include readings from the week of submission but can additionally refer to any prior weeks' readings and films. Reflection papers are opportunities for you to raise questions or issues about the readings, make connections between various readings, apply the ideas from the readings to films, etc. **Reflection papers are NOT opinion papers nor are they summaries of the readings or reviews of the films.** They are spaces for exploration and inquiry that could also contribute to your papers. 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.

Students with last names beginning with the letters A-L submit reflections in section beginning week 2.

Students with last names beginning with the letters M-Z submit reflections in section beginning with week 3.

**Reflection papers will not be accepted outside of section and will not be accepted by email.**

### Midterm Paper (20% of final grade)

Each student must submit one 5 page midterm paper (double-spaced, 12pt font, 1" margin, with title page) at the **beginning** of lecture on the due-date. Papers will not be accepted from students arriving to lecture late on this day, nor will they be accepted by email or at any later date. Expect a prompt with details on paper topic and page length handed out no less than two weeks before due-date.

### Final Paper (25% of final grade)

Each student must submit one 7-8 page final paper (double-spaced, 12pt font, 1" margin, with title page) by the due-date (the regularly scheduled exam time during finals week). Expect a prompt with details on paper topic and page length handed out no less than two weeks before due-date.

### Week 0:

**September 26:** Course introductions

**Film:** *Stuart Hall: Representation and the Media* (screened in lecture)

### Week 1: Film: *Battle of Algiers* (first half screened in lecture)

**October 1:** Harman, Gilbert "Semiotics and the Cinema: Metz and Wollen,"

**October 3:** Stam, Robert and Louise Spence "Colonialism, Racism, and Representation: An Introduction"

### Week 2: Film: *Battle of Algiers* (second half screened in section)

\*Students with last names beginning with A-L begin hand in first reflection paper in section

**October 8:** Stam, Robert "Fanon, Algeria and the Cinema: The Politics of Identification" in *Multiculturalism, Postcoloniality and Transnational Media*

**October 10:** Gabriel, Teshome "Towards a Critical Theory of Third World Films"

### Week 3: Film: *Born in Flames* (screened in lecture)

\*students with last names beginning with M-Z hand in first reflection paper in section

**October 15:** Hanhardt, Christina "LAUREL and Harvey: Screening militant gay liberalism and lesbian feminist radicalism circa 1980" in *Women and Performance*

**October 17:** Dillon, Stephen "'It's here, it's that time:' Race, queer futurity, and the temporality of violence in *Born in Flames*" in *Women and Performance*

### Week 4: Film: *Reassemblage* (screened in section)

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### **\*Midterm Paper prompt handed out**

**October 22:** Chow, Rey "Visuality, modernity, and Primitive Passions"

**October 24:** Trinh T. Minh-Ha "Questions of Images and Politics"

### **\*Meet at the University Art Gallery for class**

Week 5: **Film:** *Silences of the Palace* (screened in lecture)

**October 29:** Shohat, Ella "Post-Third-Worldist Culture: Gender, Nation and the Cinema"

**October 31:** Shohat, Ella "Gender and the Culture of Empire: Toward a Feminist Ethnography of the Cinema" in *Taboo Memories, Diasporic Voices*

Week 6: **Film:** *Watermelon Woman* (screened in section)

**November 5:** Sullivan, Laura. "Chasing Fae: The Watermelon Woman and Black Lesbian Possibility"

### **MIDTERM PAPERS DUE AT THE BEGINNING OF LECTURE**

November 7: Williams, Linda "Film Bodies: Gender, Genre and Excess"

Week 7: **Film:** *Paris is Burning* (screened in lecture)

**November 12:** Mercer, Kobena "Dark and Lovely Too: Black Gay Men in Independent Film"

**November 14:** Butler, Judith "Gender is Burning: Questions of Appropriation and Subversion"

Week 8: **Film:** *Offside* (screened in lecture)

### **\*FINAL PAPER PROMPT HANDED OUT IN LECTURE**

**November 19:** Dabashi, Hamid. 2001. "In the Speculum of the Other: The Feminine Figure of Modernity" in *Close Up: Iranian Cinema Past, Present and Future*. New York: Verso.

**November 21:** Naficy, Hamid 'Theorizing "Third World" Film Spectatorship: The case of Iran and Iranian Cinema.'

Week 9: **Film:** *Baran* (screened in section)

**November 26:** Kheshti, Roshanak. "Cross-Dressing and Gender (Tres)Passing: The Transgender Move as a Site of Agential Potential in the New Iranian Cinema"

**November 28:** Moallem, Minoo "The Sacralization of Politics and the Desacrilization of Religion"

Week 10: **Film:** *Atanarjuat* (screened in lecture)

**December 3:** Ginsburg, Faye "Screen Memories and Entangled Technologies: Resignifying Indegenous Lives"

**December 6:** Huhndorf, Shari "Atanarjuat, The Fast Runner: Culture, History, and Politics in Inuit Media"

### **FINAL PAPER DUE: DECEMBER 12<sup>TH</sup> BY 3PM ON TED**