

ETHN 101 **Ethnic Images in Film**
T/Thur 11:00-1:50
HSS 1128A

Professor: **Roshanak Kheshti**
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Office Hours: **Tu 2-3 and Th 4-5**
or by appointment
Location: **231 Social Science Building**

UCSD Summer Session II
August 4-September 6, 2008

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 own 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

Stam, Robert. 2003. "Beyond Third Cinema: the aesthetics of Hybridity" in *Rethinking Third Cinema*, Anthony R. Guneratne and Wimal Dissanayake eds. New York: Routledge.

Stam, Robert and Louise Spence "Colonialism, Racism, and Representation: An Introduction," *Screen*, 24, 2 (1983).

Harman, Gilbert "Semiotics and the Cinema: Metz and Wollen," *Quarterly Review of Film Studies*, February 1977.

Film:

Week 2

August 12, 2008

Gabriel, Teshome. 2004. "Towards a Critical Theory of Third World Films" in *Film Theory: Critical Concepts in Media and Cultural Studies*, Philip Simpson, Andrew Utterson, Karen J. Shepherdson eds. New York: Routledge.

Gaines, Jane. 1986. "White Privilege and Looking Relations: Race and Gender in Feminist Film Theory." *Cultural Critique*, No. 4 (Autumn, 1986), pp. 59-79.

Film:

August 14, 2008

Trinh T. Minh-Ha "Questions of Images and Politics" in *When the Moon Waxes Red*

Chow, Rey. 1995. "Visuality, modernity, and Primitive Passions" in *Primitive Passions* New York: Columbia University Press

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*

Shohat, Ella. 1997. "Post-Third-Worldist Culture: Gender, Nation and the Cinema" in *Feminist Genealogies, Colonial Legacies, Democratic Futures*, M. Jacqui Alexander and Chandra Talpade Mohanty eds.

Film: *Perfumed Nightmare*

August 21, 2008

***Paper prompt handed out**

Sullivan, Laura. "Chasing Fae: The Watermelon Woman and Black Lesbian Possibility" *Callaloo* 23.1 (2000) 448-460

Mercer, Kobena. 1994. "Dark and Lovely Too: Black Gay Men in Independent Film" in *Welcome to the Jungle*. New York: Routledge.

Film: *Watermelon Woman*

Week 4

August 26, 2008

Butler, Judith. 1993. "Gender is Burning: Questions of Appropriation and Subversion" in *Bodies That Matter*. New York: Routledge.

Miller-Young, Mireille. "Hardcore Desire: Black Women Laboring in Porn, *Colorlines Magazine*," vol. 8, no. 4, Winter 2005-2006.

Film: *Paris is Burning*

August 28, 2008

Moallem, Minoo. 2005. "The Sacralization of Politics and the Desacrilization of Religion" in *Between Warrior Brother and Veiled Sister*. Berkeley: University of California Press.

McAlister, Melani. 2001. "Introduction" in *Epic Encounters*. Berkeley: University of California Press.

Film:

Week 5

September 2, 2008

Naficy, Hamid. 2003. 'Theorizing "Third World" Film Spectatorship: The case of Iran and Iranian Cinema.' In *Rethinking Third Cinema*, Anthony R. Guneratne and Wimal Dissanayake eds. New York: Routledge.

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.

Recommended:

Mehta, Binita. 2003. "Emigrants Twice Displaced: Race, Color and Identity in Mira Nair's *Mississippi Masala*" in *Multiculturalism, Postcoloniality, and Transnational media*, Ella Shohat and Robert Stam eds. New Brunswick: Rutgers University Press.

Film:

September 4, 2008

Ginsburg, Faye. 2003. "Screen Memories and Entangled Technologies: Resignifying Indigenous Lives" in *Multiculturalism, Postcoloniality, and Transnational media*, Ella Shohat and Robert Stam eds. New Brunswick: Rutgers University Press.

Huhndorf, Shari. 1993. Atanarjuat, The Fast Runner: Culture, History, and Politics in Inuit Media *American Anthropologist*
December 2003, Vol. 105, No. 4, pp. 822-826

Jackson, John. 2001. "Cinematicus Ethnographicus: Race and Class in an Ethnographic Land of Make-Believe" in *Harlem World: Doing Race and Class in Contemporary Black America*. Chicago: University of Chicago Press.

Film: *Atanarjuat*