

**ETHN 101: RACE, GENDER, AND SEXUALITY IN FILM**  
**UCSD SUMMER SESSION II, 2011**  
**Tuesdays & Thursdays, 5:00-7:50PM, HSS 1315**

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Office Hours: Tuesdays and Thursdays, 2:30-4:30PM, SSB 241

Since the advent of cinema, films have often represented colonized and racialized subjects in order to educate and entertain privileged spectators about their inherent biological and cultural differences. At the same time, marginalized communities have also deployed film as a tool to document their social realities and collective desires for justice, sovereignty, and representation. In this course, we will trace ethnic images in film across multiple genres and time periods, to explore the ways in which both mainstream media and communities of color have put films to work. Moreover, we will learn to analyze how the intersections of class, gender, and sexuality help produce racial representations in both popular and independent cinemas, historically through the present moment.

**Readings and Films**

A course reader with the assigned readings can be purchased at Cal Copy (3251 Holiday Court, Suite 103, La Jolla. Tel #858-452-9949). One copy of the reader will be available to borrow at Geisel Library Reserves Desk. Additional articles may be posted for download on the course TED website (<http://ted.ucsd.edu>).

Films will be available for viewing at the Film and Video Library on the 1<sup>st</sup> floor of Geisel; you may also be able to find streaming copies through library e-reserves or subscription services such as Netflix, though using paid services is not a requirement for the class.

**Assignments/Grading**

**10%** Attendance and participation. More than one absence will result in a failing participation grade. Participation includes speaking in class discussions, attending lecture on time, and attending optional office hours.

**30%** Two film reviews, 2-3 pages each, 12-point Times New Roman font, double-spaced, 1" margins, with proper citations. Due alternate Tuesdays at start of class, based on first letter of last name. Review the out-of-class film assigned for the week, drawing from the readings to support your argument.

**25%** Midterm Exam, to be held in class on Thursday, August 25.

**35%** Final Paper, 6-8 pages, 1" side margins and 1" top/bottom margins, 12-point Times New Roman font, double-spaced, with proper citations and bibliography. Due Saturday, September 3.

### **GRADING SCALE**

A+	100.1%+	4.0	Exemplary plus extra credit
A	93.1-100.0%	4.0	Exemplary work (Outstanding and uncommon)
A-	90.0-93.0%	3.7	Excellent work (Close to flawless)
B+	87.0-89.9%	3.3	Very good work (Notable)
B	83.1-86.9%	3.0	Good work (Several strengths, goes beyond a basic understanding)
B-	80.0-83.0%	2.7	Well Above Average (Some very strong aspects)
C+	77.0-79.9%	2.3	Above Average (Meets general expectations with some strengths)
C	73.1-76.9%	2.0	Average (Meets general expectations, understands material)
C-	70.0-73.0%	1.7	Nearly Average (Mostly meets expectations, but some weaknesses)
D	60.0-69.9%	1.0	Below average and expectations
F	0.00-59.9%	0	Failing or No Credit

### **Course Policies**

- **Come Prepared!** All of the assigned readings and out-of-class film screenings for the week must be completed before coming to lecture. Please bring your course reader, printed PDFs of WebCT articles, and notes to class.
- **Academic Integrity:** Please familiarize yourself with the UCSD Policy on Academic Integrity (<http://www.senate.ucsd.edu/manual/appendices/app2.htm>) Copying even small portions of essays from the internet or not properly citing your sources falls under the definition of plagiarism. If you have questions or are concerned, please come to office hours or make an appointment to meet with me!
- **Email/ Office Hours Policy:** You may email me at my UCSD email address to discuss course logistics or to schedule an appointment to meet outside of my drop-in office hours. Please allow for at least one day for me to get back to you (i.e. refrain from sending late night/ last minute questions right before paper deadlines and exams). More often than not, I will ask you to see me in office hours.
- **Electronic Devices and Laptops:** NO LAPTOPS unless you have special access needs and make arrangements with me at beginning of session. All phones and electronic devices (Blackberry, iPad, etc.) must be turned off or set to silent mode in the classroom. Your device must be in your bag, out of reach, and invisible during class. If your phone rings out loud two or more times in the course of the quarter, you will receive a failing participation grade.

**Guiding Principles:** In addition to the UCSD Principles of Community, the following guiding principles are the basis for building a positive space:

- Assume nothing about others' experiences.
- Own the impact of your words (if you say something, be prepared to back up your statements).

- Step up, step back (use this opportunity to speak up if you are normally shy; if you always speak first, be mindful of not dominating the conversation).
- Disagree with the argument, not the person (no personal attacks).

**Some other important things...**

- If you have special access needs, please contact me as soon as possible so that I can accommodate you.
- Students who are new to *English as a second language* can seek specialized writing assistance at OASIS, located on the 3rd floor of Center Hall. You can find more information at <http://oasis.ucsd.edu> or call 858-534-3760.

**COURSE SCHEDULE**

**Week 1 (Tuesday 8/2) Race, Power, and the Cinema: Introduction to ETHN 101**

Read:

- Stuart Hall, “New Ethnicities”
- George Lipsitz, Ch. 1 to *The Possessive Investment in Whiteness*
- Timothy Corrigan, “Preparing to Watch and Preparing to Write”

**Week 1 (Thursday 8/4) Playing Cowboys and Indians: Whiteness and Indigeneity on Screen**

Read:

- Joanna Hearne, “John Wayne’s Teeth: Speech, Sound and Representation in ‘Smoke Signals’ and ‘Imagining Indians’”

Watch in class: *Smoke Signals* (1998, dir. Chris Eyre)

**Week 2 Returning the Gaze: Asian American Film**

***Tuesday 8/9: responses to US internal colonialism***

Due: Film Review 1, A-L

Read:

- Renee Tajima-Pena, “No Mo Po Mo and Other Tales of the Road”

Watch on your own: *Chan is Missing* (1982, dir. Wayne Wang)

Watch in class: *My America, or Honk if You Love Buddha* (1997, dir. Renee Tajima-Pena)

***Thursday 8/11: responses to US imperialism in Asia***

Read:

- Robert Stam and Louise Spence, “Colonialism, Racism, and Representation”
- Trinh T. Minh-ha, “Outside In Inside Out”

Watch in class: *Bontoc Eulogy* (1995, dir. Marlon Fuentes)

**Week 3 Pleasure, Dominance, and Resistance: Black Women’s Sexuality in Cinema**

***Tuesday 8/16***

Due: Film Review 1, M-Z

Read:

- bell hooks, “Selling Hot Pussy: Representations of Black Female Sexuality in the Cultural Marketplace”
- Rhonda Williams, “Living at the Crossroads: Explorations in Race, Nationality, Sexuality and Gender”
- Laura Mulvey, “Visual Pleasure and Narrative Cinema” (suggested)

Watch on your own: *Precious* (2009, dir. Lee Daniels)

Watch in class: *Cleopatra Jones* (1973, dir. Jack Starrett)

***Thursday 8/18***

Read:

- Kara Keeling, “Joining the Lesbians: Cinematic Regimes of Black Lesbian Visibility”
- Audre Lorde, “Uses of the Erotic: The Erotic as Power”

Watch in class: *Watermelon Woman* (1997, dir. Cheryl Dunye)

**Week 4 Brave New Worlds: Afro-futurism in Popular Culture**

***Tuesday 8/23***

Due: Film Review 2, A-L

Read:

- Octavia Butler, “A Few Rules for Predicting the Future” [TED]
- Nalo Hopkinson, “Greedy Choke Puppy”

- Jennifer E. Henton, “Close Encounters Between Traditional and Nontraditional Science Fiction”

Watch on your own: *The Last Angel of History* (1997, dir. John Akomfrah)

Watch in class: *Children of Men* (2006, dir. Alfonso Cuarón)

***Thursday 8/25***

Midterm exam- bring blue books, notes, and course reader to class

Final paper prompts handed out

**Week 5 Challenging the Present, Creating New Futures**

***Tuesday 8/30: Remapping Borders: Chicano/a Science Fictions***

Due: Film Review 2, M-Z

Read:

- Catherine S. Ramirez, “Afrofuturism/Chicanafuturism: Fictive Kin”
- “Immigration” and “Border” in *Keywords for American Cultural Studies*
- Photo Essay by Mizue Aizeki

Watch on your own: *Total Recall* (1990, dir. Paul Verhoeven)

Watch in class: *The Sleep Dealer* (2008, dir. Alex Rivera)

***Thursday 9/1: Summing Up***

**Final Paper Due Saturday 9/3, between 11:30AM-12:30PM, location TBA**

**Majoring or Minor in Ethnic Studies at UCSD**

Many students take an ethnic studies course because the topic is of great interest or because of a 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, a 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, Ethnic Studies Department Undergraduate Advisor. at 858-534-3277 or [vescamilla@ucsd.edu](mailto:vescamilla@ucsd.edu).