

ETHNIC IMAGES IN FILM
ETHN 101
Spring 2005

Professor: Jesse Mills

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Class Meets: Warren Lecture Hall, Room 2005, Thu 5:00-7:50p

Office: Social Science Building 2--

Office Hours: Wed 12-1

Thurs 12-2

or by appointment

COURSE DESCRIPTION

This course will trace the role of race and ethnicity in international cinema markets. We will examine multiple dimensions of media stereotypes, film history and theory, and the ways filmmakers of various ethnic and national backgrounds respond to and through mainstream cinemas. The goal of this course is for students to engage in film analysis that is informed by an understanding of the politics of representation and historically situated conditions of cinematic production. In class students will practice critical listening and viewing skills as lectures provide context for and expansion on film excerpts and assigned readings. Exam and writing assignments will test students' understanding of vocabulary and analysis, as well as encourage students to actively and critically participate as audience and consumers in intersecting international markets.

REQUIRED TEXTS (Available at *Groundwork Books*, 858-452-9625)

- Susan Hayward. 2000. *Cinema Studies: The Key Concepts* 2nd edition. London and New York: Routledge.

*All other readings are in a required course reader that will be available on the first day of class.

Reader is also available by contacting University Readers -----

(Note: TBA readings will be made available on *e-reserves*)

COURSE REQUIREMENTS

Quiz (in class) Week 3-April 14 15%

Midterm 25%

Video Rental Paper 25%

Final Exam 35%

Participation Adjustment (can be up to ¼ grade increase) based on in-class and office hour discussion that reveals serious engagement with course materials.

Quiz – The quiz will include IDs of technical film studies vocabulary and an analysis of a brief in-class film excerpt.

Midterm and Final – These are bluebook exams. The midterm is take home and the final is in class with closed book, closed notes. These are essay examinations emphasizing course readings, lectures, films from class, and discussion.

Video Rental Paper – 3-5 pages, double spaced, normal font and margins. Visit a video store that primarily markets or serves an immigrant or racialized community. Select, checkout, and view one film, ideally one that is in a language other than English, and write a short paper that 1)

describes your experience in the video store, 2) describes the film, and 3) analyzes the film in relation to course materials and themes. (No adult films, please).

ADA Statement – Any student with a disability or condition that compromises her ability to complete course requirements should notify the professor as soon as possible. The professor will take all reasonable efforts to accommodate those needs. If, as a result of a disability, you cannot accept the content or terms of this syllabus, notify the professor within one week of receiving syllabus.

Academic Dishonesty – The university's Policy and Procedure Manual defines scholastic dishonesty as any act by a student that misrepresents the student's own academic work or that compromises the academic work of another. Examples include cheating on assignments or exams, unauthorized collaboration on assignments or exams, sabotaging another student's work and plagiarizing. Plagiarism is presenting someone else's work as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. The University guideline for penalizing academic misconduct is determined by the professor of the course. Any act of academic dishonesty may result in one's failing the course.

Make up examinations and extensions will only be granted with written documentation (medical note, etc.) of an emergency or other extreme circumstance that prevented completing the task when scheduled.

COURSE SCHEDULE

(Note: Viewing selections subject to change at professor's discretion)

WEEK ONE: (March 31) COURSE INTRODUCTION: READING FILMS, CULTURAL STUDIES, and (DE)CONSTRUCTING ETHNIC IMAGERY

Handout: Susan Hayward technical terms quiz study sheet

VIEW – *Representation and the Media*

WEEK TWO: (April 7) COLONIALISM AND THE HELPING HAND

- ☐ Weigman "Race, Ethnicity and Film"
- ☐ Shohat and Stam "Formations of Colonial Discourse"
- ☐ Strinati "Gramsci, Marxism, and Popular Culture"
- ☐ Susan Hayward *Cinema Studies* "ideology" "hegemony"

VIEW – *Born to Brothels, Invisible Children, Nanook, Fast Runner, What Dreams May Come*

WEEK THREE: (April 14) MILITARISM AND CULTURAL STRUGGLE

- ☐ Shohat and Stam "The Third Worldist Film"
 - ☐ Hall "Cultural Identity and Cinematic Representation"
 - ☐ Hall "Notes on Deconstructing the Popular"
 - ☐ Susan Hayward *Cinema Studies* "postcolonial theory"
- Rec: ☐ Hayward *Cinema Studies* "Third Cinema," "Third World Cinemas," and "War Films"

VIEW – *The Battle of Algiers, The Hour of Furnaces, The Harder They Come, Bob Marley and the Wailers*

*****Quiz in class*****

WEEK FOUR: (April 21) RACE AND MONSTROSITY

- ☐ Rony “*King Kong* and the Monster in Ethnographic Cinema”
- ☐ Rocchio “*Birth of a (Racist) Nation(al) Cinema*”
- ☐ Breifel and Ngai “‘How much did you pay for this place?’ Fear, Entitlement, and Urban Space in Bernard Rose’s *Candyman*”
- ☐ Susan Hayward *Cinema Studies* “horror” “theory” “metonymy/metaphor”

Choose 2:

- ☐ Foster “Monstrosity and the Bad-White-Body Film”
- ☐ Marchetti “*From Fu Manchu to M. Butterfly and Irma Vep: Cinematic Incarnations of Chinese Villainy*”
- ☐ Benshoff “The Monster and the Homosexual”
- ☐ McAlister “Iran, Islam, and the Terrorist Threat, 1979-1989”
- ☐ Geisen “The Eternal Jew: Anti-Semitic Films”

VIEW – *Birth of a Nation*, *King Kong*, *The Mask of Fu Manchu*, *Candyman*, *Lord of the Rings: Return of the King*

WEEK FIVE: (April 28) ANIMATION AND CONSTRUCTING YOUTH

- ☐ Giroux “Animating Youth: The Disneyfication of Youth Culture”
- ☐ Stern “All I Really Needed to Know (About Beauty) I Learned by Kindergarten: A Cultivation Analysis”
- ☐ Bartnett “Destructive and Constructive Characterizations of Women in Disney’s *Mulan*”
- ☐ Turner Strong “Playing Indian in the Nineties: *Pocahontas* and *The Indian in the Cupboard*”
- ☐ Hayward *Cinema Studies* “animation” “fantasy” “realism” “subjectivity”

VIEW – *Oliver and Company*, *The Lion King*, *Alladin*,

WEEK SIX: (May 5) RACIAL HUMOR AND COMEDY

- ☐ Halberstam “Dude, Where’s My Theory? Or, is there life on Uranus...”
- ☐ Fregoso “Humor as Subjective (De)Construction, *Born in East L.A.*”
- ☐ List “Self-Directed Stereotyping in the Films of Cheech Marin”
- ☐ Rickman “‘My goal was to make him Cary Grant’: Eddie Murphy and *Boomerang*”

VIEW – *Dude, Where’s My Car?*, *Harold and Kumar Go to White Castle*, *Born in East L.A.*, *Rush Hour*, *Once Upon a Time in America*

*****Take home midterm due @ beginning of class*****

WEEK SEVEN: (May 12) HETERONORMATIVITY AND QUEER ETHNICITY

- ☐ Ferguson “Something Else to Be: *Sula*, *The Moynihan Report*, and the Negations of Black Lesbian Feminism” and “Conclusion: Toward the End of Normativity”
- ☐ Contreras “New Queer Cinema: Spectacle, Race, Utopia”
- ☐ Gopinath “On Fire”
- ☐ Hayward *Cinema Studies* “gaze” “scopophilia”

Choose 2:

- ☐ Wallenberg “New Black Queer Cinema”
- ☐ Leung “New Queer Cinema and Third Cinema”
- ☐ Kang “The Desiring of Asian Female Bodies: Interracial Romance and Cinematic Subjection”
- ☐ Chiang “Coming Out into the Global System: Postmodern Patriarchies and Transnational Sexualities in *The Wedding Banquet*”
- ☐ Conti “Locating Butch in *Out of Bounds*: Female Football Players, Expressions of Masculinity, and Participatory Cinema”

VIEW – *Tongues Untied, Happy Together, Fire*

WEEK EIGHT: (May 19) *Markets and Audience I: Case Study: INDIA and VIETNAM*

☐ Mishra “Inventing Bombay Cinema” and “Bombay Cinema and Diasporic Desire” (**ONE ONLY**)

☐ TBA

VIEW – TBA

*****Video Store Visit Essay due at the beginning of class*****

WEEK NINE: (May 26) *Markets and Audience II: Collaborative Study: PUBLIC HEALTH*

☐ Pearson Chapters 1-4

VIEW – TBA

WEEK TEN: (Jun 2) *Markets and Audience III: Collaborative Study 2: EAST AFRICAN YOUTH CULTURE*

☐ TBA

VIEW – TBA

FINAL EXAM: (Jun 8) Wed, 7-10p