

Spring 2008

ETHN 101: ETHNIC IMAGES IN FILM

Sharon Elise. Ph.D.

Office Hours: M 3:30-4:30; W 3-4

Representation is possible only because enunciation is always produced within codes which have a history, a position within the discursive formations of a particular space and time.

... There is no escape from the politics of representation, and we cannot wield 'howli/b really is out there' as a kind of test against which the political rightness or wrongness of a particularly cultural strategy or text can be measured... We are always in negotiation, not with a single set of oppositions that place us always in the same relation to others, but with a series of different positionalities...

COURSE DESCRIPTION & OBJECTIVES

This course will focus on cinematic representations of race, ethnicity, and nationality to interpret the stories they tell about identity, relations of power, and experiences at the site of various social locations, or "positionalities". These examinations will be informed by understandings of social power relations emanating from colonial legacies and contemporary racial formation in national and global contexts, paying careful attention to overlapping dimensions of social structure such as gender, sexuality, and class as these co-construct each other (e.g., race-ingender, gendering race). As we make these examinations, we will seek to develop an "oppositional gaze" to critically "negotiate" and try to "decode" these texts, drawing from standpoints grounded in diverse "positionalities." This is an important step towards contesting the hegemony of "ethnic notions" and visioning/creating social justice.

COURSE READINGS(required)

A reading packet through University Readers

Denzin, Norman. 2002. *Reading Race: Hollywood and the Cinema of Racial Violence*.
Sage Publications.

COURSE REQUIREMENTS

Class Participation 20%

Exercises/Assignments 20%

Take Home Midterm (due 5/5 in class) 30%

Final Exam (due date of class final) 30%

Attendance/C

SCHEDULE OF TOPICS & READINGS

INTRODUCTION

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The Ethnic Studies Project and issues of representation

VIEW: segment Color of Fear

READ:

Lopez, Ian Haney. "The Social Construction of Race."

Ducille, Ann, "The Color of Class: Classifying Race in the Popular

Imagination," *Social Identities* 7 (3) 2001: 409-419.

Bell, Lee Ann, "Telling Tales: What Stories Can Teach Us About

Racism," *Race, Ethnicity and Education* 6 (1) 2003: 3-28.

II. ETHNIC NOTIONS/SUBJECTS OF COLONIAL EMPIRE

417108

Reading Representations-Hollywood History

VIEW: Ethnic Notions

READ:

Denzin, Introduction and Chap 1 (Part One)

Kilty, Keith M. and Eric Swank, "Institutional Racism and Media

Representations: Depictions of Violent Criminals and Welfare

Recipients," *Sociological Imagination* 34 (2-3), 1997: 105-128'

4114108

White Heroes against THE OTHER: The Empire's Myths & Reification

VIEW: TBA

READ:

Davies, Jude, "'Diversity.America.Leadership.Good over evil.'

Hollywood multiculturalism and American imperialism in

Independence Day and Three Kings," Patterns of Prejudice 34(9)

(4) 2005: 397-415.

Eisele, John C., "The Wild East: Deconstructing the Language of Genre in

the Hollywood Eastern," Cinema Journal 41 (4) 2002: 68-94.

III. RACISM RE-ARTICULATED-Reely Real

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Cinematic Realism-"The White Hood"

VIEW: TBA

READ: Denzin, Part Two, Chaps 2, 3, and 4.

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Cinematic Realism-The Black and Brown Hood

VIEW: TBA

READ: Denzin, Part Three, Chaps 5, 6, & 7

IV. HYBRID

NOTIONS

515108

VIEW: scenes from Mississippi Masala; Bend it like Beckham

READ:

Seshagiri, Urmila, "At the Crossroads of Two Empires...", IAAS (June)

2003:177-98.

Giardina, Michael, "Bending It Like Beckham" in the Global Popular,"

, Journal of Sport and Social Issues, Vol. 27 (1) 2003:65-82.

V. CHOOSING THE MARGIN?

5112108

VIEW: Smoke Signals

READ:

hooks, bell, "Choosing the Margin as a Space of Radical Openness," in

Yearning: Race, Gender, and Cultural Politics. Boston, MA:

South End 1990.

Churchill, Ward, "The Open Veins of Native North America" preface; in

Fanta.vie:s

of the Master Race, 1992

Churchill, Ward, "Fantasies of the Master Race: Categories of

Stereotyping of American Indians in Film," Ibid.

Churchill.Ward."Lawrenceof South Dakota: Dctnnceswith Wolvesand
theMainienanceof the American Empire,Ibid.

5/19/08

VIEW: Real IVomen Have Curves

READ:

hooks, bell, "The OppositionalGaze"ChapterI in Black Looks: Race und

Representalion.Boston,MA: SouthEnd, 1992

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MEMORIAL DAY HOLIDAY-NO CLASS

612108

VIEW: Bamboozled

READ:

Chidester.Phil etal,"Black is Black. ..." The Howard,lournal o.f'

Communications17, 2006: 287-306.

Denzin,PartFour, ChaPter 8.