

Professor Curtis Marez
Ethnic Studies 101
Center Hall 119
Tu Th 3:30-5:00

Office Hours:
Tu 2:30-3:30, W 12-2
Social Sciences Bld., Room 225

Race and Ethnicity in Film

The focus of this course is on the study of films by, for, and about indigenous people and people of color in the U.S. and the world. Topics will include: colonialism and anti-colonialism; film and social movements; cinematic intersections of race, class, gender, sexuality, religion, and nation; alternative modes of production, distribution, and spectatorship; film form and aesthetics.

Course Materials:

There is one textbook for the course, available for purchase at the UCSD Bookstore:

Ella Shohat and Robert Stam, Unthinking Eurocentrism: Multiculturalism and the Media

All other readings are on electronic reserve, abbreviated as "ER" below in the list of assignments.

As noted below, a number of films will be screened entirely or in part during class time. In all other cases you are responsible for watching assigned films outside of class. All films will be available on reserve in the library and online via digital media reserves (listed as "DMR" below). In some cases links to films available online elsewhere are also provided, particularly when they are of higher resolution than the DMR version.

While many of the films are fun to watch, their entertainment value is not our central concern. The focus of this course is on films as complex, socially significant objects of analysis. You should thus treat films as seriously as you would a scholarly essay, making sure to watch them before class, study them carefully, and take notes.

Course Requirements:

--Regular attendance in lecture. Students should come to class prepared to discuss assigned readings and screenings. Attendance will be taken and more than 2 unexcused absences may affect your grade.

--Regular attendance and participation in section (see section syllabus for section policies). 20%

--Two 5-7 page papers, due at the start of class on Tuesday, 4/19 and on Thursday, 6/2. The essays should construct an argument about a particular example and draw on at least two secondary sources from course readings. Students will be given several paper topics to choose from. 40%

--An in-class midterm on Tuesday 5/3 and a final exam on Monday 6/6, 3-6pm. The exams will be divided into two, equally weighted parts: 1.) short identification questions that ask you to identify key concepts, films, scenes, people, and characters and describe their significance; 2.) an essay question. The midterm will cover course material up to 5/3 while the final will only cover material discussed after 5/3 (i.e. the final is not comprehensive). 40%

Course Policies

--Academic integrity. It is important that you avoid plagiarism, cheating on exams, submitting a paper to more than one instructor, or submitting a paper all or partly authored by anyone but yourself. Plagiarism may result in a failing grade in the course. If you have any questions, please consult the UCSD Library online guide, "Preventing Plagiarism," <http://libraries.ucsd.edu/locations/sshl/guides/preventing-plagiarism/index.html>.

--ESL students, and those who need tutoring in writing, are strongly encouraged to consult the resources at the OASIS center (<http://oasis.ucsd.edu/>). It is your responsibility to seek and utilize these resources as the need arises.

--Using laptops and electronic devices (PDA/iPod/iPad, etc.) is not permitted, and such devices must be turned off and stowed in your bag or pocket for the duration of class. If you are found using a laptop or other electronic device you will be asked to leave lecture and will be considered as absent for that day. If you require an exception you must get written approval from Professor Marez and you must sit in the front row.

Schedule of Assignments

3/29 Introduction: Film and the Genealogy of Ethnic Studies

3/31 Struggles over Representation and the first Native American Film Makers

In class screening: White Fawn's Devotion (dir. James Young Deer, 1910); also available on DMR, and for download at the Internet Archive http://www.archive.org/details/white_fawn_1910

Reading: Shohat and Stam, 178-88

4/5 Legacies of Slavery and Colonialism During the Great Depression

In class screening: Jericho (Thornton Freeland, 1937)

Readings: Paul Gardullo, "'Just keeps rollin' along': Rebellions, Revolts and Radical Black Memories of Slavery in the 1930s," ER

Alan Rowe, "Film Form and Narrative," ER

4/7 Legacies of Slavery and Colonialism During the Great Depression and After

Reading: Stam and Shoat, "Slavery and Resistance," 77-85, and "The Desert Odyssey," 166-70

4/12 Race, Gender and Labor, or the First Chicano Film

Out of Class Screening: Salt of the Earth (Herbert Biberman, 1954),
<http://video.google.com/videoplay?docid=-7334797883480289161#>

Reading: "We the Women," and "Contemporary Accounts," in Salt of the Earth, ed. Deborah Silverton Rosenfelt, ER

Cinema of Decolonization

*In class screening: first two thirds of Battle of Algiers (dir. Gillo Pontecorvo, 1967)

Reading: Shoat and Stam, "Projecting the Empire," 109-14, and "Re-Writing Colonial History," 249-55

4/14 Cinema of Decolonization

Out of class screening: last third of Battle of Algiers, DMR

David Prochaska, "That Was Then, This is Now: The Battle of Algiers and After," ER

4/19 "Whiteness"

Out of class screening: Night of the Living Dead (George Romero, 1968), DMR and
<http://www.youtube.com/watch?v=85C2JnZOY4k>

Reading, Richard Dyer, "White," ER

PAPER 1 DUE

4/21 Blaxploitation, Black Power, and Sexuality

Cleopatra Jones and the Casino of Gold (dir. Charles Bell, 1975), DMR and Amazon on Demand.

4/26 Documentary, Asian Diasporas, Relationality

Out of class screening: My America or Honk if You Love Buddha (Renee Tajima-Peña, 1997), DMR

Shohat and Stam, "The Mutual Illumination of Cultures," 241-8, and "Third World and Militant Documentaries," 260-71, ER

4/28 Documentary and the Gaze

Out of class screening: Good Hair (Chris Rock, 2009), MVR

Reading: Shawn Michelle Smith, "Envisioning Race," ER

5/3 In-class Midterm

5/5 Mockumentaries

Out of class screening: Bontoc Eulogy (Marlon Fuentes, 1995), MVR

Reading: Fatima Tobing Rony, "Introduction: The Third Eye," The Third Eye: Race, Cinema, and the Ethnographic Spectacle, ER

5/10 Mockumentaries

Out of class screening: CSA, The Confederate States of America (Kevin Willmott, 2004)

Reading: Kevin Willmott and Marleen S. Barr, "Black 'Science Faction': An Interview with Kevin Willmott, Director and Writer of CSA, The Confederate States of America," ER

5/12 Race and Genre: Asian Americans and Action

In-class screening: first half, Better Luck Tomorrow (Justin Lin, 2002)

Ruthann Lee, "Ambivalence, Desire and the Re-Imagining of Asian American Masculinity in Better Luck Tomorrow," ER

5/17 Race and Genre: Asian Americans and Action

Out of class screening: Second half, Better Luck Tomorrow, MVR

Reading: Shohat and Stam, "The Limits of the Stereotype," 198-204

5/19 The Chicano Movement, Now and Then

Out of class screening: Walkout (Edward James Olmos, 2006), DMR

Reading: Wayne Yang, "Organizing MySpace: Youth Walkouts, Pleasure, Politics, and New Media," ER

5/24 Visual Sovereignty

Out of class screening: The Business of Fancy Dancing (Sherman Alexie, 2002), MVR

Reading: Michelle Raheja, "Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner)," ER

5/26 Borders and Walls

In class screening: Laila's Birthday (dir. Rashid Masharawi, 2008), MVR

5/31 Borders and Walls

Reading: "Forum: Chicano-Palestinian Connections," edited by Laura Pulido and David Lloyd, ER

6/2 Conclusion and Review

Paper 2 Due

6/6 **FINAL EXAM**, 3-6pm

