

ETHN 101 Ethnic Images in Film

Location/time: WLH 2205 T/TH 2-3:20

Instructor: Dr. Roshanak Kheshti

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Office Hours: 1:30-3pm & by appt.

231 Social Sciences bldg

TA: Jennifer Mogannam

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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 the systems through which they make 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 “The New Iranian cinema” as case studies.

Readings:

Course materials are available through the course e-reserve page on the UCSD library website (note: you must access them through the UCSD libraries proxy network if you are off campus). The password for our course is: **rk101**. All readings are to be done by the date they appear on the syllabus. If by chance you miss an in-class screening, all films will be available on reserve at Geisel library and for streaming through the proxy network if you are off campus.

Course Requirements:

Lecture and Section Attendance & Performance (30% of final grade)

Presence and preparedness are key aspects to the successful fulfillment of requirements for this course. Thus, lecture and section attendance and participation will constitute 20% of the student's overall course grade. Because this course meets a total of twenty times, more than two absences from lecture and one absence from section (which constitutes 10% of our meetings) will be penalized. ½ a letter grade will be deducted from your final grade for every day you miss exceeding the allowed absences. If you miss 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).

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 or by streaming from off campus on your own time.

Reflection Papers (35% 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. Reflections should include readings and films from the week of submission but can additionally refer to any prior weeks' readings and films. Reflection papers are opportunities for you to raise questions or issues about the readings, make connections between various readings, apply the ideas from the readings to films, etc. **Reflection papers are NOT opinion papers nor are they summaries of the readings or reviews of the films.** They are spaces for exploration and inquiry that could also contribute to your papers. 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.

Reflection papers will not be accepted outside of section and will not be accepted by email.

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Final Paper (35% of final grade)

Each student must submit one 7-8 page final paper (double-spaced, 12pt font, 1" margin, with title page) by the due-date (the regularly scheduled exam time during finals week). Expect a prompt with details on paper topic and page length handed out no less than two weeks before due-date. You will be given an extra credit opportunity for this assignment.

Majoring or Minor in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses out of interest, yet do not 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, education, medicine, public health, social work, counseling, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor

858-534-3277 or d1rodriguez@ucsd.edu or visit www.ethnicstudies.ucsd.edu

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WEEK 1

Film: *Stuart Hall: Representation and the Media* (screened in lecture)

March 29: Course introductions & handout

Homework: Timothy Corrigan "Preparing to Watch, Preparing to Write"

March 31: Harman, Gilbert "Semiotics and the Cinema: Metz and Wollen," &

Stam, Robert and Louise Spence "Colonialism, Racism, and Representation: An Introduction"

Recommended: Laura Mulvey "Visual Pleasure and Narrative Cinema"

WEEK 2

Film: *Watermelon Woman* (screened in section)

April 5: Williams, Linda "Film Bodies: Gender, Genre and Excess"

*special extra credit opportunity:

April 6th 6:30-8:00pm SME 149 Filmmaker Cheryl Dunye public lecture

April 7: Sullivan, Laura. "Chasing Fae: The Watermelon Woman and Black Lesbian Possibility"

WEEK 3

Film: *Paris is Burning* (screened in lecture)

April 12: Mercer, Kobena "Dark and Lovely Too: Black Gay Men in Independent Film"

April 14: Butler, Judith "Gender is Burning: Questions of Appropriation and Subversion" (no class)

WEEK 4

Film: *Born in Flames* (screened in lecture)

April 19: Hanhardt, Christina "LAUREL and Harvey: Screening militant gay liberalism and lesbian feminist radicalism circa 1980" in *Women and Performance*

April 21: Dillon, Stephen "'It's here, it's that time:' Race, queer futurity, and the temporality of violence in *Born in Flames*" in *Women and Performance*

WEEK 5

Film: *Battle of Algiers* (first half screened in lecture, second half screened in section)

April 26: Gabriel, Teshome "Towards a Critical Theory of Third World Films"

April 28: Stam, Robert "Fanon, Algeria and the Cinema: The Politics of Identification" in *Multiculturalism, Postcoloniality and Transnational Media*

WEEK 6

Film: *Reassemblage* (screened in section)

May 3: Chow, Rey "Visuality, modernity, and Primitive Passions"

May 5: Trinh T. Minh-Ha "Questions of Images and Politics"

WEEK 7

Film: *Silences of the Palace* (screened in lecture)

May 10: Shohat, Ella "Post-Third-Worldist Culture: Gender, Nation and the Cinema"

May 12: Shohat, Ella "Gender and the Culture of Empire: Toward a Feminist Ethnography of the Cinema" in *Taboo Memories, Diasporic Voices*

WEEK 8

Film: *Offside* (screened in lecture)

*FINAL PAPER PROMPT HANDED OUT IN LECTURE

May 17: 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.

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May 19: Naficy, Hamid 'Theorizing "Third World" Film Spectatorship: The case of Iran and Iranian Cinema.'

WEEK 9

Film: *Baran* (screened in section)

May 24: Kheshti, Roshanak. "Cross-Dressing and Gender (Tres)Passing: The Transgender Move as a Site of Agential Potential in the New Iranian Cinema"

May 26: Moallem, Minoo "The Sacralization of Politics and the Desacrilization of Religion"

WEEK 10

Film: *Atanarjuat* (screened in lecture)

May 31: Ginsburg, Faye "Screen Memories and Entangled Technologies: Resignifying Indigenous Lives"

June 2: Huhndorf, Shari "Atanarjuat, The Fast Runner: Culture, History, and Politics in Inuit Media"

FINAL PAPER DUE: 6/7/2016