

# Ethnic Images in Film

Winter 2015    Tuesdays 5-7:50p, PCYNH 122

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# ethn 101

Salon / office hours:

Wednesdays, 1:30-3 @ Intertribal Resource Center

Tuesdays, 12:30-2 @ Black Resource Center

(By appt): Wed, 10-1 @ PCYNH 249

## Teaching Assistants

LeKeisha Hughes	llhughes@ucsd.edu	1. Mondays 4p @ YORK 4050A 2. Mondays 5p @ YORK 4050A	Tuesdays, 2:30-4 @ Perks in UCSD bookstore
Martin Boston	mboston@ucsd.edu	3. Wednesdays 12p @ HSS 2152 4. Wednesdays 1p @ HSS 2152	Mondays, 2-3:30p @ Black Resource Center

Do you have a love/hate relationship with the movies? Do you feel like storytelling through moving images is powerful and full of possibilities, but feel frustrated by cramped ethnic images and predictable patriarchal narratives in film? If so, then this course is for you. We will develop a vocabulary to critique film, but also a vocabulary of possibility that will hopefully allow us to enjoy film more, not less. We start with the classic critiques of Hollywood-produced ethnic images, but we will quickly move to consider alternative histories of film, and histories of alternatives to Hollywood, including Third Cinema, and productions from the "Third World", such as Bollywood, Nollywood, North Africa, Middle East, South Korea, the Caribbean, Latin America, etc. Students are expected to "read" approximately one film per week. Assignments will be creative and analytical: students will write film reviews, and create multimedia presentations about cinema.

As a quarter-long project, students will create film protagonists that they believe are missing in current cinema.

Our course is novel this year in several exciting ways. I have challenged myself to screen very recent films, almost exclusively. This means that our analyses will have to be a bit more sophisticated and up-to-date than we may be accustomed to. Second, I have chosen to focus on mainstream genres; even independent films that we will be screening were arguably created for a wider audience while working through non-mainstream content in race, sexuality, religion, etc. Third, I have chosen mostly "American" films, but it will be interesting to discuss these films through a transnational framework by accounting for place, cultural codes and cinematic references. You should be able to finish this course with the feeling that you are ready to be the next generation of film scholars because we will have analyzed difficult problems and emergent possibilities in contemporary films.

## Majoring or Minorin 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 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, journalism, government and politics, international relations, 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](mailto:d1rodriguez@ucsd.edu) or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu)

# Course Materials

## Concessions a.k.a. “snacks”

There is not required textbook for this class, so please contribute to the snack table each week that your section is scheduled to provide concessions. (Voluntary only).

**Readings:** electronically available on [TED](#) or Interweb.

**Optional book:** *Unthinking Eurocentricism* by Shohat and Stam

**Documentary Videos:** Geisel reserves, and streaming available

<http://aal.ucsd.edu/reserves/dmr/winter15/ethn101/ethn101.html>

- [Ethnic Notions](#)
- [Mickey Mouse Monopoly](#)
- [Reel Bad Arabs](#)
- [Slaying the Dragon](#)

**Films:** We will be screening 5 films in class. Screen 5 more on your own outside of class from the list below.

### In class screenings

1. *Beasts of the Southern Wild*
2. *A girl walks home alone at night*
3. *Watermelon Woman*
4. *Winter in the Blood*
5. *TBA*

### DVDs sign up to borrow from Wayne

*Frozen River*  
*Surrogate Valentine*  
*Attack the Block*  
*Who is Dayani Cristal?*  
*Fruitvale Station*

### On reserve at Geisel

*Mosquita y Mari*  
*Real Women have Curves*  
*The Namesake*

### Streaming digital reserves

[The Namesake](#)

### Currently in theaters

*Top Five*  
*Exodus*  
*Annie*  
*Selma*  
*Beyond the Lights*  
*Belle*  
*(Or propose a film to your TA)*

### Link for Streaming Reserves:

<http://aal.ucsd.edu/reserves/dmr/winter15/ethn101/ethn101.html>

## Grade breakdown

This is an upper division class. Assignments are challenging. Workload is moderately high. I have designed the grading system so that students who complete all assignments satisfactorily will earn a “B” range grade. “A” range grades are intended to recognize work that displays strong promise for future critical research or film practice. You can earn an A through strong analytical writing, or particularly insightful creative work, or extra commitments to the class.

Character Sketch (quarter-long project).....	see below
Five point assignments .....	25%
Family Tree Branch	
Identity Theft Report	
Missing Persons Report	
Personals Ad	
Character Pitch	
Final group performance (one wo/man show) .....	15%
Final Synthesis Paper (film review, character sketch, analysis).....	30%
Weekly film reviews (10 total: pass, half, zero) .....	10%
Weekly reading (10 total: pass, half, zero) .....	10%
Discussion sections (TA’s discretion) .....	10%
Extra credit .....	+3%
Attendance & Participation .....	-100%

## The Fine Print

**Grade appeals:** TAs have been instructed to grade rigorously, appropriate for an upper division class that signals students’ qualifications for future graduate school work. I will only consider re-grading assignments that are of obvious excellent, “grad-school ready”, quality. To appeal a low grade, email your TA with the specific assignment that you want reconsidered, with a 100 word explanation why you believe the assignment demonstrates “grad-school ready”. Your TA will forward your assignment to me with his/her recommendation. I will re-grade it as a “grad-school pass/fail” (full credit / half-credit / no credit). In other words, your grade may even go down to a “fail” if the assignment is not “grad-school ready”. Given this system, don’t bother contesting small grade changes.

**P/NP grading option:** In order to earn a passing grade for the course, you must receive a passing grade in section (C- or higher), and complete all assignments worth more than 1 point.

**Absences, Late Papers and Make-up Assignments:** Except emergencies, I do not excuse absences, nor allow late papers and nor allow make-up assignments. Please bring any exceptional circumstances to the attention of your TA. Do not double-schedule this class with another obligation: conflicts with other activities are not excused.

**ADA Statement:** If you have a disability or condition that compromises your ability to complete the requirements of this course, you should inform me as soon as possible of your needs. I will make all reasonable efforts to accommodate you. If, as a result of a disability, you cannot accept the content or terms of this syllabus, you need to notify me in writing within one week of receiving it.

**Ground Rules:** Keep it collegial. The number one ground rule to which we will all adhere is to engage in respectful and considerate debate and discussion in the classroom. Abusive and harsh language will not be tolerated.

	Mon Discussion	Tuesday Lecture	Wed Discussion	T	F	S	S
1		1/6 Discourse analysis 101 and the Limits of Stereotype Analysis [lecture]  Assign: Family Tree Branch		1. Assignment: Relational Archetypes Family Tree 2. Watch Video: <i>Ethnic Notions</i> by Marlon Riggs 3. Read & Respond: “Stereotype, realism, and the struggle over representation” by Shohat & Stam, just the following sections: <ul style="list-style-type: none"> <li>The Question of Realism, pp. 178-182</li> <li>Burden of representation, pp. 182-188</li> <li>Racial politics of casting, pp. 189-191</li> <li>An Orchestration of Discourses, pp.214-215</li> </ul> 4. Read & Ready to Discuss: “No love in the wild” by bell hooks.			
2	Family Tree Branch	1/13 <i>Beasts of the Southern Wild</i> [93 min]  Race+gender+sex in character, narrative, place [Film discussion]  Land/place/ethnos and the ethnographic eye [lecture]  Assign: Identity Theft	Family Tree Branch	1. Assignment: Identity Theft 2. Watch Video: <i>Mickey Mouse Monopoly</i> 3. Read & Respond: “From Eurocentrism to Polycentrism” pp. 13-49 and “The linguistics of Domination” pp. 191-194 by Shohat & Stam. 4. Write Film Review: <i>Beasts of the Southern Wild</i> 5. Watch: Film of your choice (Recommended: <i>Attack the Block</i> )			
3	MLK Jr.	Concessions: Section 3 Wed 12pm  1/20 Colonialism and Film Movements [lecture]  Misrecognition: the ethnographic I [lecture]  Assign: Missing Persons Assign Extra Credit Film Screenings  <u>Monday makeup section after lecture</u>	ID theft	1. Assignment: Missing Persons Report 2. Watch Video: <i>Real Bad Arabs or Slaying the Dragon (your choice)</i> 3. Read & Respond: “Tropes of Empire” pp. 137-170 by Shohat & Stam. 4. Read & Ready to Discuss: Read: Scott Lyons excerpt from <i>X-Marks</i> and Chris Rock interview in <i>Rolling Stone</i> . 5. Write Film Review: (film of your choice)			
4	Missing Persons	Concessions: Section 4 Wed 1pm  1/27 <i>A Girl Walks Home Alone at Night</i> [99min]  Desire in character, narrative, place [Film discussion]  Land and body in genre films [Lecture]  Assign: Personals Ad	Missing Persons	1. Assignment: Personals Ad 2. Read & Respond: “Negotiating Spectatorship”, pp.347-359 in Shohat & Stam. 3. Write film review: <i>A Girl Walks Home Alone at Night</i>			
5	Personals Ad	Concessions: Section 1 Mon 4pm  2/3 <i>The Watermelon Woman</i> [90 min]  She must exist [Film discussion]	Personals Ad	1. Assignment: Character Pitch 2. Read & Respond: “The Imperial Imaginary” pp. 100-131 by Shohat & Stam			

		Writers Rooms [lecture] Writers Room: Create final groups			3. Write Film Review: <i>The Watermelon Woman</i> 4. Watch Film of your choice: (Recommended: <i>Who is Dayani Cristal?</i> )
6		Concessions: Section 2 Mon5pm 2/10 Warfronts and <i>fronteras</i> [lecture]  Writers Room: Pitches / Sales  Concessions: Section 3 Wed12pm			1. Assignment: Character script 2. Read & Respond: Excerpts from <i>Reservation Reelism</i> by Michelle Raheja 3. Write Film Review (Film of your choice)
7	Dead Prez Day	2/17 <i>Winter in the Blood</i> [105 min] Repatriating character, narrative, place [Discussion] Visual sovereignty [lecture]  Assign: final paper  Writers Room: Read through & critique script			1. Assignment: Final Paper Thesis & Outline, Group script revise 2. Read & Respond: "Representations of Latina/o Sexuality in Popular Culture" By Deborah R. Vargas 3. Write Film Review: <i>Winter in the Blood</i> 4. Watch Film of your choice (recommended: <i>Real Women Have Curves</i> )
8		Concessions: Section 4 Wed1pm 2/24 Excessive sexualities [lecture]  Concessions: Section 1 Mon4pm			1. Assignment: Final Paper Draft, Group rehearsal & critique 2. Read & Respond: "Nicki Minaj and Pretty Taking All Fades: Performing the Erotics of Feminist Solidarity" by Hernandez and Wallace 3. Write Film Review (film of your choice)
9		3/3 <i>TBA</i> [Film]  Concessions: Section 2 Mon5pm			1. Assignment: Final Paper, Group rehearsal 2. Write Film Review: <i>TBA</i> 3. Watch Film of your choice (recommended: <i>Top Five</i> )
10	Dress rehearsals	3/10 <i>TBA</i> [lecture]  Final synthesis paper due  Concessions: All sections	Dress rehearsals		1. Assignment: Final Group rehearsal 2. Write Film Review: (film of your choice)
FI					Final Performance Thursday, 7-10pm, location TBA

# Descriptions of Assignments

*Please note that these descriptions are drafts. I will make modifications or clarifications in lecture. You are responsible for any changes that I make to assignments.*

## Character Sketch: Quarter-long Project

Your quarter-long project is to write a character that does not currently exist in film, but that you feel ought to exist. The five 5-point assignments lead up to a “character pitch” that each individual student will do. Then, as a group, you will take choose one character to collectively render into a 3-dimensional character sketch. The final performance will be based upon your collectively written character. One-third of your final synthesis paper also will be based on your group’s character sketch.

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**5-point assignments.** These are designed for you to do some thinking that will culminate in a character pitch. They are graded as follows:

**5 = creative, provocative, and critically insightful**

**4 = complete and insightful,**

**3 = interesting but problematic,**

**2 or 1 = incomplete or incorrectly interpreted.**

Only very strong assignments will be receive a “5”.

**Family tree branch of ethnic images (5pts).** All ethnic images in film are related to one another, forming a kind of “family tree” of racial (and often racist) representations. Pick 3 characters from film or television that arguably form a “branch” in the family tree, and arrange them in either a couple with an antecedent or a couple with a descendent.

Antecedent

Lone Ranger

|

Han Solo = Chewbacca

Descendent

Lone Ranger = Tonto

|

Chewbacca

You may use characters from lecture, or from assigned readings and films, or those that you choose.

Using your most comfortable intellectual voice, explain the relationship between the two oppositional yet complementary characters: how are they “mutually constructed” (that is, how they co-construct one another) sexually, racially, and nationalistically. Make sure you briefly introduce the film and characters, before jumping into your analysis. Feel free to quote from the readings. [Length should be about 5-8 sentences]

Next, briefly describe the antecedent or descendent character(s) and their films. Explain how the antecedent/descendent is related to the characters you just explained. Point out any important differences if any. [Length should be about 5 sentences].

Total length should be about 300-500 words.

Citations should be in MLA format. Therefore names of films should include the year the film released. Quotes from print texts should include authors' last names, year published, and page numbers.

Please print your assignment and bring them to lecture, where you will share them and then submit them to your TA.

**Identity Theft Report (5 pts).** In this assignment, you will report the theft of a racial+gendered+sexual+national identity. Since this is a satirical assignment, feel free to use embellishing and accusatory language, but please keep your actual analysis precise. Name three perpetrators of the theft: at least one should be a film character, at least one should be a director or screenwriter. The plaintiff should be a person currently alive, and can be "yourself", or a known author or actor. For the purpose of this assignment, you have to write from the first person perspective of a specific identity and social location, but it does NOT have to be your own. In the description, explain the consequences of the identity theft in historical terms, and the representational problems that it has created for sexuality, race, and gender. Then, explain quickly the positionality of the plaintiff, and the consequences of the identity theft for her/him/them. Include an image, and use the following format for the text:

- Identity Theft Report
- Stolen: Native male identity
- Perpetrators: Tonto, George W. Trendel, Walt Disney Pictures
- Plaintiff: Sherman Alexie
  
- Charges: Tonto stole my Apache identity
  
- Description: Radio station owner, George W. Trendel created "Tonto" as part of an elaborate heist of stolen American Indian identities into the private collection of the settler history of the United States. As part of this theft, the noble "Indian sidekick Tonto" rewrites Native, male identity as devoted accomplices to white "cowboys", in this case, to a masked Texas Ranger, a.k.a "the Lone Ranger". Tonto steals Native identity by representing TV Indians as pidgin-speaking, primitives whose sole purpose is to support TV cowboys. Furthermore, this myth has served to make Texas Rangers - whose crimes against Mexican and Indigenous peoples have been well documented - into innocent heroes who possess "native" knowledge of the land as well as "native" cultural values of stoicism, honor, and courage against a better-armed and more numerous foe. In other words, "Tonto" helps to mythologize white settlers into the new "American". This stolen identity, in the form of "Tonto", has been trafficked throughout American radio, TV and film - most recently, Walt Disney Pictures has acquired this stolen identity, and has attempted to make corrections to this misrepresentation by remaking Tonto as a clever Western hero in his own right, as belied by his appellation, "Tonto", which means "moron" in Spanish. However, a "good Tonto" is still a result of identity theft and I want it returned.

As a Spokane / Coeur d'Alene writer, "Tonto" creates a difficult media environment. As a Native author, I am expected to be a willing guide into the "authentic Indian world" for white Americans and other non-native people. On the one side, readers expect me to write about Indians in ways that help them feel "closer" to Native people. On the flip side, if I write effectively about Native life, then I can be accused as "playing Tonto" for

white people. If I write about difficult problems like alcoholism and violence, then I am seen as simply reproducing the stereotypes of drunk savages.

[Length should be 300-500 words.]

### **Missing Persons Report (5 pts)**

Similar to the previous assignment, you are filing a report on complex person who is “missing” from film. The goal is to describe a complex person who is noticeably absent from a specific kind of film genre (like horror, action, Western, romantic comedy, period piece, thriller, heist, road movie, fantasy, science fiction). By “complex person,” I mean that this can include people who superficially appear in films, but never as fully developed, complex protagonists. The description should really make clear the complexities of the person - what flaws and talents they have, what pasts they are carrying, what they are struggling to overcome, what accomplishments they have or wish they had, what crimes they have committed or will commit, what relationships they have built or burned down, what desires they have. It will be useful if you choose a typical protagonist as a starting point, like “James Bond” and then ask yourself who is missing, or choose a typical superficial character, like “Bond girl” and imagine the complex person who is underneath.

This time, the person filing the report has to be you. Use the following format:

- Missing Persons Report
- Missing: Tonto
- Genre: Western
- Last seen with: The Lone Ranger
- Age:
- Gender:
- Race/Ethnicity:
- Person Filing Report:
  
- Description:

### **Personals Ad (5 pts)**

This assignment is meant to capture an audience’s desires for a new kind of protagonist. Consider that the audience you describe might not KNOW that they are seeking this protagonist. Like how young, white, men and boys were the biggest consumers of “slasher movies” with a female protagonist a.k.a. the “final girl”. You have to describe your audience in terms of gender, sexuality, race/ethnicity, and their desires (the “I am” section). Then describe the protagonist in all the ways that she/he/they are desirable - in admiring terms (the “you are” section). You want to communicate how much the audience is lusting after that imagined protagonist who probably doesn’t really exist. Then, communicate the genre that the protagonist will play in, (like horror, action, Western, romantic comedy, period piece, thriller, heist, road movie, fantasy, science fiction), and the story that will hopefully unfold (“my fantasy”).

- [Blank - audience] seeking [Blank - protagonist]
- **I am:**
  
- **You are:**
  
- **My fantasy:**



### Character Pitch (5 pts)

1. **Name.** It's helpful if you pick a name that implies something about the character, like "Hushpuppy" in *Beasts of the Southern Wild*.
  2. **100 word description.** Quickly describe the character in concise and compelling ways. What kind of films or television serials do you envision the character in?
  3. **A sales pitch.** Why will the character appeal to viewers? Who is the audience?
  4. **An analysis.** How does the character draw upon, yet diverge from the family tree of ethnic images in film? How does the character demonstrate complex personhood?
  5. **Ideas for a one-person show.** This should take the form of an interview, in which the character is answering questions from a disembodied voice off-stage. The exact reason for the interview is up to you, but suggestions include: answering questions for a personals ad; answering questions from a therapist; answering questions from a homicide detective; answering questions from God; answering questions from a documentary filmmaker.
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### Final Group Performance. Scripted reading (15 pts)

In groups of 5 or more, you will form a "Writer's Room" to collectively write a character sketch, including a short script for a "one person show" stage production.

Written analysis:

1. Name.
2. 100 word description.
3. A sales pitch.
4. An analysis. What is the character's story? Where is the character, character in relationship to land/place / landscape? Who is in relationship to the character (mutual construction, foil, the Other who defines the Self, or the Another who defines the self? How does the character draw upon, yet diverge from the family tree of ethnic images in film? How does the character fit into particular genre conventions for film (like horror, thriller, Western, romance, etc.)?

Graded on:

1. Is the character "satisfying" (appealing) in some way? Do we fall in love with the character (and love doesn't mean "like")?
2. Is the character a radical reconfiguration / reclaiming / release of existing ethnic images in film? This part will be based on your analysis.
3. The quality of your written analysis.
4. The quality of your script.

10 points = You did it. You produced a passable character who does not currently exist in film.

12 points = A compelling idea for a character. There are special moments in the performance.

We can imagine how with more development, this would become a great character.

14 points = Great script / performance, a clearly compelling character who audiences will fall in love with. You demonstrate complex personhood while keeping a sense of consistency. Overall, the character and narrative could reconfigure, reclaim, release radical possibilities in film.

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**Final synthesis paper. (30 pts)** 8-12 pages double spaced, (2000-3000 words), plus bibliography

The final synthesis paper will feel like a “mashup” of all your weekly writings assignments. In it, you will analyze a film of your choice (one that you reviewed for the course) alongside the character sketch that your group created. To do so, you will have to figure out some themes, problems, and possibilities for ethnic images in film that relate to your chosen film and your group’s character. You are expected to copy and paste directly from your weekly reflections, revising and expanding where necessary. The tricky part will be to bring your many moving pieces together into one coherent paper.

Below, I have recommendations on how to assemble this paper. You are welcome to try a different approach from the one outlined below.

### **Introduction:**

1. A thesis paragraph that lays out the main points that you want to make in the paper.
2. A paragraph or two explaining the main academic frameworks (from the readings) that you want to use in the paper. This part could be cut and pasted from your weekly writing responses, but revised so that they connect to your thesis.
3. A short paragraph that outlines what is coming ahead in the paper. Basically, state what film you are going to analyze; state that you are going to analyze a character created by a collective of student writers.

### **Film review**

4. Cut and paste some version of your 500+ word film review. Revise the review so that it uses the frameworks that you have selected (#2 above), and so that it connects to the thesis (#1 above).
5. Transition to your character sketch.

### **Character sketch and analysis**

6. Quickly describe the character that your group created, and connect this description back to your thesis (#1 above).
7. Analyze your problems in film that your character attempts to address, making sure you refer back to the frameworks that you selected (#2 above). As part of this, analyze the possibilities that your character makes for film (also #2 above).

### **Conclusion**

8. Reflect back on the arguments that you just made in your paper. Maybe make suggestions for future film research or film practice.

The result should be a paper that engages readings and films, with specific details and citations, that makes difficult and insightful comparisons/connections across the multiple readings and films. This will feel like a nuanced comparative film paper. Use MLA styles for the paper and the citations.

### **A- to A+ papers (27-30 points)**

For students interested in pursuing film scholarship, film practice, and/or graduate school in Ethnic Studies or a related field, this is the paper that you need to excel in. It is also the assignment that will be graded the most strenuously; we will be reading for:

1. Careful, **nuanced** engagement with the arguments in the readings.
2. Insightful analyses of **both** the film **and** the character sketch.
3. Quality writing in terms of **voice**, style, clarity, and organization.

4. A **coherent thesis**. Coming up with a thesis may feel initially difficult and frustrating. I encourage you to go to office hours to talk through ideas for a thesis. After week 5, you will be required to submit a preliminary draft of a thesis paragraph for the final paper. An exceptional paper that accomplishes all of the above would earn an A+ (30 points).

### **B- to B+ papers (24 to 26 points)**

The most sure way to get a B range grade would be to follow my recommendations above. The paper is clearly organized, with clear academic frameworks based on the readings that are applied in the analyses. The paper might not have the most nuanced analyses, nor the tightest thesis, nor the most developed academic voice. However, it is a complete paper, with solid references to the readings, clear descriptions of films and characters, and the overall argument is consistent with the frameworks set forth in the course. A paper that is complete, organized, and has a clear set of frameworks that applied to the film and the character sketch will earn a B+ (26 points).

### **C+ and below (23 points and lower)**

Papers that are incomplete or disorganized will tend to fall into the C range. Papers without clear frameworks from the readings will tend to fall into the C range. Papers with problematic goals or a thesis inconsistent with the course objectives will fall lower than the C range. We will not be deducting points for MLA style; however, a paper without good faith efforts at proper citation will lose points.

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### **Weekly Film Review (1 pt each, 10 pts total)**

For this class, you are expected to screen 9 films (5 in class, 45 out of class). For each film, you will write a review of either less than 250 words or more than 500 words (your choice, but at least one review should be more than 500 words). The reviews are graded full credit or half-credit (and in unusual cases, zero credit will be given). For shorter reviews, quickly summarize the film in one sentence, and then briefly opine about what is satisfying about the film, what is innovative and/or what is problematic. For longer reviews, you should apply at least one academic framework from the course, and discuss at least one character and one scene. For the final synthesis paper, you will revise and improve upon your best/favorite review that is more than 500 words. So, it will help your final paper if you write a lengthier reviews for films that you care about.

Post your review on TED each week, and print a copy for your TA. You will not receive any written feedback on your reviews - so come to office hours if you want to discuss them.

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### **Weekly reading (1 pt each, 10 pts total)**

Each week, I will give you a writing prompt to respond to for the readings, or I will give a quiz on the readings at the beginning of class. This is to make sure you are doing the readings, and ready to talk about the readings in class.

Post your reading response on TED each week, and print a copy for your TA. You will not receive any written feedback on your reading responses - so come to office hours if you want to discuss them.

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### **10 TA discretion (participation, etc.)**

Please attend your assigned section. Your TA will decide how these 10 points are earned.

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### **Up to -100 Attendance**

Attendance in lectures and discussion sections is mandatory because we will be watching films that are otherwise NOT available in library reserves, and because some class time will be dedicated to working in group projects.

Each lecture or section missed is -5 from your grade. Exceptions can be made for urgent matters. But I generally do not give grade exceptions for campus activities, even if you must be absent for politically important activities. For exceptions, get approval from the professor (for lectures) or TA (for discussion sections). I will appreciate you letting me know if you are going to miss class for any reason, even if you are not asking for an exception to the -5 grade.

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### **Up to +3 Extra Credit Film screenings**

There are several required films that you must watch outside of class. IF you arrange a screening and discussion of any optional films, with at least 15 people from the class in attendance, THEN all 15 people will get +1 extra credit points. You may participate in up to 3 of these screenings for a total of +3 extra credit points (+1/3 letter grade bump).

These screenings must be held someplace accessible, and announced during lecture and via TED email. At each screening, sign in and take a group photograph of everyone in attendance. Appoint one student from your section to email your TA with the photo and the list of names. Once you have a small group of at least 3 screening organizers, a date and a location, sign up to borrow a DVD.