

ETHN 101:

ETHNIC IMAGES IN FILM

Prof. José I. Fusté | Tu/Th 2:00-3:20 | PETERSON 102

Instructor Information

- ✦ Email: jfuste@ucsd.edu
- ✦ Office Hours: **TuTh 12:00-1:00**, or by appointment, Zanzibar Cafe

TA Information

- ✦ Tuesday sections: **Ly Nguyen**, t0nguyen@ucsd.edu
- ✦ Thursday sections: **Aundrey Jones**, amj005@ucsd.edu

(for TA office hours, check the top of our Blackboard home page)

Required Texts

- ✦ All assigned readings and videos will be provided to you through our designated TED Blackboard site (please check that regularly)

Course Requirements

Online Quizzes (x4).....	12%
Reflection Papers (x3).....	12%
Critical Essay #1.....	15%
Critical Essay #2 (or project + process essay).....	15%
Take Home Final Exam.....	19%
Attendance.....	12%
Participation.....	12%
Blog Contribution.....	3%



Illustration by Tony Rodriguez (<http://tonyrodriguez.storenvy.com>)

This course examines how race and ethnicity are socially constructed, enacted, and challenged through film media. The movies most of us enjoy watching are not just sources of entertainment. As objects of critical analysis, these "cultural texts" allow us to unravel how ideas about race and ethnicity, along with gender, class, sexuality, and other intersecting "vectors" of social identities, circulate through popular culture. Representations of racialized manifestations of "otherness" from past eras echo into the present. They influence contemporary productions, yet the artists who make movies—along with the audiences that consume them—can critically engage and creatively play with those repertoires and transform them. In this class, will learn about how cinema not only helps shape and circulate ideas about identity and difference. Films also play a hand in producing and perpetuating hierarchies of power corresponding to the identities that have been thrust upon us by society. We will draw on the tools of film studies, including the close reading of filmic elements, focusing on their contexts of production,

QUIZZES

Throughout the quarter, we will give you **four** quizzes on the assigned readings. These will be designed to test whether each of you are stay up to date with the reading schedule and with the assigned films (including those we will watch in class and those that you will watch on your own at home). If there is a quiz on any given day, we will announce it at the beginning and end of lecture that day. Quizzes will be posted on TED following lecture and you will have until **8pm** to complete each quiz. When you log on to the quiz, the TED Blackboard system will give you 15 minutes to complete each quiz. Each of these will consist of roughly five questions. These will be either multiple choice, true or false, or definition matches.

REFLECTION PAPERS

You will also have to submit **three** 500 word reflection papers. Each of them will be on one of the seven thematic units we will be covering and will be due on the last Friday section of of that unit (see course schedule below). These will consist of your reflections on that week's reading assignments, the films and the lecture. These should not summarize, nor consist simply of your opinion, but rather work towards raising questions and creating connections between the materials, your own viewing experiences and current events.

circulation and audience reception. Most importantly, we will study films made, by, for, and about people of color that claim the cinematic medium as a site for agency and resistance.

WARNING: Those sensitive to scenes of violence, offensive language, nudity, or other potentially upsetting material should proceed with caution. By remaining registered in this course, you consent to viewing the assigned films.

DISCUSSION SECTIONS

Discussion sections are a significant component of the course and are **separate from lecture**. **You are required to attend all of them** and your attendance and participation grade will be primarily based on how you do in these sections (**note: we will also take attendance during lecture**). Sections are loosely coordinated with lecture topics and are intended to help you understand and work with the material in the class but **not** to simply review materials covered in lecture or in the assigned readings or films. Of course, you are encouraged to bring to your section meeting any questions you have about lecture or the text to contribute to our discussions.

About your TAs: they are dedicated and skilled instructors who are completing their Ph.D.s in one of the best Ethnic Studies graduate programs in the country. We are lucky to have them and each of you get two professors for the price of one that will offer you guidance and help you develop valuable analytical skills. So please give your TA due respect (and learn their name!!).

Sections and TAs:

- ♦ Section A01: Tues., 5-5:50pm, HSS 1106A, **Ly Nguyen**
- ♦ Section A02: Tues., 6-6:50pm, HSS 1106A, **Ly Nguyen**
- ♦ Section A03: Thurs., 5-5:50pm, HSS 1106A, **Aundrey Jones**
- ♦ Section A04: Thurs., 6-6:50pm, HSS 1106A, **Aundrey Jones**

CRITICAL ESSAYS

You will have two deadlines for turning in two critical essays, each of which will be 5.75-6.25 pages in length. We will provide you with a prompt question for each of these that will encourage you to compare and analyze the films we will consider in relation to the assigned

readings and the topics we will discuss in class. *For critical essay deadlines, please see course calendar below.*

PROJECT OPTION

Instead of submitting critical essay #2, you have the option of making a short film that critically engages the course topics. This should be between 3-5 minutes

in duration. In addition to submitting a link to your video, you will have to turn in a 2pp. "process essay" in which you discuss the process of creating your video and will offer the reader a "self-critique" in which you unravel its relevance to the course and its relation to the topics we will discuss. *A process essay prompt will be posted on TED.*

TAKE HOME FINAL EXAM

Instead of having an in-class bluebook final exam, you will have to complete a "take home" final exam. This will be submitted through our TED site. The exam will consist of various short and long answer questions and you will have four hours to complete them. It will be live on TED on Thursday 3/21 between 3-7pm.

BLOG CONTRIBUTION

Lastly, 3% of your grade will consist of your engagement on our Blackboard Blog (see TED Blackboard for a link to that). During the quarter, I will ask each of you to: A) submit a post using that blog **at least once**. This can consist of a comment, a photo, or a link related to something you learned about in class, and B) post **three** replies to other students' posts in that blog.

LATE WORK

No late submissions will be accepted. However, each student will get a **five-day** "time bank" for the quarter, which you may use at your discretion to extend a response paper due date without penalty. For example, say you get all your assignments done and handed in on time. That means you wouldn't use any of the **five days**...OR...say you need two extra days for the 1st paper, and three extra days for the second paper. When the quarter ends, you will have used up all five of your time bank days. There are no penalties or bonuses for using or not using these days. You do not have to inform your instructor or TA when you use your time bank days. If you get sick, have an accident or family crisis, please use these time bank days (but you should still let me know if anything serious is going on that you think we should know about).

LAPTOPS POLICY

There is a growing body of research showing that college students learn much less during class sessions when they have access to laptops or tablets with wi-fi. This comports with my personal observations as an experienced instructor, and also with feedback that I have gotten from student who complain about distractions in class caused by others using these devices inappropriately. **Because of this, We will ask that you not use your electronic devices during class and that instead take notes by hand.** If you absolutely require to use this kind of device

(e.g., because of a disability), you may do so if: a) you clear it with me, and b) you sit in the first two rows of our classroom.

EMAIL

Please email your instructor or TA with questions and/or concerns about the course. We will respond within the next 24 hours (except on weekends). If you have an important personal question such as inquiring about a grade or class discussion, please visit us during office hours or contact us to schedule an appointment.

RESPECT

Diverse backgrounds, embodiments and experiences are essential to the critical thinking endeavor at the heart of university education. At UC San Diego (and especially in Ethnic Studies courses such as this one) students are expected to: (1) Respect individual differences which may include, but are not limited to: age, cultural background, disability, ethnicity, family status, gender presentation, immigration status, national origin, race, religion, sex, sexual orientation, socioeconomic status, and veteran status; (2) Engage respectfully in discussion of diverse world-views and ideologies embedded in course readings, presentations, and artifacts, including those course materials that are at odds with personal beliefs and values.

COURSE CALENDAR			
WEEK	THEMATIC UNITS	DEADLINES FOR REFLECTION PAPERS (MUST SUBMIT 3 TOTAL)	MAIN ASSIGNMENTS DUE
1	I- Analyzing Social Identities, Culture, Power, and Relationality in Film	Last Friday of Unit I: 1/11/19 at or before 5:00pm	
2	II- Whiteness in Film: Racial Invisibility, Hypervisibility, and the Discursive Anchoring of Racial/ Ethnic Otherness	Last Friday of Unit II: 1/18/19 at or before 5:00pm	
3	III- The Settler Gaze and Indigenous Visual Sovereignities	Last Friday of Unit III: 1/25/18 at or before 5:00pm	
4	IV- (Re)presenting and Expanding Black Subjectivities and Perspectives in Film	Last Friday of Unit IV: 2/8/19 at or before 5:00pm	Essay #1 due on Sunday, 2/10/19 by 11:59pm
5			
6	V- Filmic Representations and Agency of Other "Others" Harvested by Empire	Last Friday of Unit V: 3/8/19 at or before 5:00pm	Essay #2 due on Sunday, 3/3/19 by 11:59pm
7			
8			
9	VI- Multiracialism and Racelessness as Hollywood Panaceas	Last Friday of Unit VI: 3/8/19 at or before 5:00pm	
10	VII- Racial and Ethnic Reimaginings in Horror and Fantasy	Last Friday of Unit VII: 3/15/19 at or before 5:00pm	
Finals	No class meetings on finals week.		Take home final on 3/21/19 between 3-7pm (on TED)

ACCESS AND ACCOMMODATIONS

Your experience in this class is important to us, and it is the policy and practice of the University of California San Diego to create inclusive and accessible learning environments consistent with federal and state law. If you experience barriers based on disability, please seek a meeting with the Office for Students with Disabilities (OSD) to discuss and address them. If you have already established accommodations with OSD, please communicate your approved accommodations to your instructor at your earliest convenience so we can discuss your needs in this course.

The Office for Students with Disabilities (OSD) offers resources and coordinates reasonable accommodations for students with disabilities. Reasonable accommodations are established through an interactive process between you, your instructor(s) and OSD. If you have not yet established services through OSD, but have a temporary or permanent disability that requires accommodations (this can include but not limited to; mental health, attention-

related, learning, vision, hearing, physical or health impacts), you are welcome to contact OSD at 858.534.4382 or email osd@ucsd.edu. For more information, visit: <http://disabilities.ucsd.edu>.

INTEGRITY

PLAGIARISM = when you borrow from someone else's work in your own assignments without giving that person credit in your references. This includes not just copying text from someone else word for word, but also borrowing ideas that are not obvious to anyone but that instead required a bit of research and extended thinking to come up with. You will all exchange a number of ideas and perspectives throughout the course in class discussions and in your groups. Nonetheless, when it comes to writing, you have to sit down and write and argue by yourself without relying on other classmates to articulate your written thoughts for you (unless you give those you borrow from due credit in your references).

As a student at UC San Diego, you are responsible for knowing what constitutes cheating. See <https://academicintegrity.ucsd.edu/process/consequences/index.html> for crucial information regarding academic integrity. If I discover plagiarism in your assignments (which is very easy to do thanks to the fact that we will be using an advanced plagiarism detection software), we will report this instance of academic misconduct to the University.

STUDENT SUPPORT SERVICES

Library: <http://library.ucsd.edu>, 858.534.0133

OASIS (Office of Academic Support and Instructional Services): <http://oasis.ucsd.edu>, 858.534.2230

The Writing + Critical Expression Hub: <https://commons.ucsd.edu/academic-support/writing/>, 858.246.2177

Student Promoted Access Center for Education and Service (SPACES): <http://spaces.ucsd.edu>, 858.534.7330

Cross Cultural Center (CCC): <http://ccc.ucsd.edu>, 858.534.2230

UCSD LGBT Resource Center: <https://lgbt.ucsd.edu/>, 858.534.2230

TRITON FOOD PANTRY (@ the Old Student Center)

Most people don't know that food insecurity is a huge issue across all college campuses. Surveys suggest that an estimated 20% to 33% of students at four year colleges experience food insecurity. The mission of the Triton Food Pantry is to provide a discreet service to UCSD students in need of food. Our goals are to ensure that every student has enough energy to get through the day and that no student should give up a single meal for any reason. We aim to build a network of food resources and awareness about food insecurity so that every UCSD student has nutritious fuel to achieve academic success. The Triton Food Pantry is in partnership with the San Diego Food Bank and Garden of Eden. At the food pantry, a variety of dried goods, canned goods, and fresh produce are available to students. Items are assigned a point value and any registered student is able to pick up 10 points worth of food per week. For more information, visit <https://tritoneats.com/>

DACA AND UNDOCUMENTED STUDENT RESOURCES

If you are an undocumented student, please know that I am your ally. Anything that you reveal to your instructor or your TAs about your immigration status will remain strictly confidential.

Also, please know that UCSD has an office that assists undocumented students called the **Undocumented Student Services Center**. For more information, go to: <https://students.ucsd.edu/sponsor/undoc/>, or call 858.822.6916.

THE SEXUAL ASSAULT RESOURCE CENTER (SARC)

If you are a survivor of sexual violence, relationship violence and/or stalking, CARE at the Sexual Assault Resource Center can offer confidential support, and a safe place to talk with you. SARC staff are available to talk to you about your reporting rights, options and available resources. Visit <http://care.ucsd.edu/get-help/>, or contact 858.534.5793 during business hours Monday-Friday. 8:30 a.m. – 4:30 p.m. or visit SARC's location at the Student Services Center, Suite 500 for immediate support.

COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS)

CAPS provides FREE, confidential, psychological counseling and crisis services for registered UCSD students. CAPS also provides a variety of groups, workshops, and drop-in forums. For more information, please visit <https://wellness.ucsd.edu/CAPS/>, or contact 858.534.3755 (includes 24 hours crisis counseling).

GENDER NEUTRAL BATHROOMS

Several single-occupancy restrooms are located throughout the UC San Diego campus. Specific locations of single occupancy restrooms on main campus, SIO and Hillcrest are shown on an interactive map available here: <https://blink.ucsd.edu/facilities/services/general/personal/restrooms.html>.

LACTATION AND BABY CHANGING LOCATIONS

Lactation rooms can be found across campus. To use the facilities, you first have to become a registered user online. Locations can be found here: <https://blink.ucsd.edu/HR/services/support/family/expectant/lactation/facilities.html#Campus-locations>

PARENTING RESOURCES

As a parent and student you have many responsibilities. UC San Diego supports your academic achievement amidst the unique challenges and additional responsibilities you face as a student-parent. For more information on services and resources that are available to you as a student-parent, please visit: <https://students.ucsd.edu/well-being/wellness-resources/student-parents/index.html>.

Please note that as far as ETHN 101 goes, you can always bring your child to our lectures and sections (although be mindful that we will be watching films that you may not deem suitable for your child, depending on their age).

READING SCHEDULE

This schedule is subject to changes. The official schedule will be in the front page of our TED Blackboard site. Please make sure you check that regularly and follow all instructions.

Unit I- Analyzing Social Identities, Culture, Power, and Relationality in Film

Session 1A- 1/8:

No readings, first day of class

Session 1B- 1/10:

READ: Corrigan, Timothy (2012). *Selections from A Short Guide to Writing about Film*. Boston: Pearson Education, (32pp.)

READ: Hall, Stuart (2003). "Chapter 1: The Work of Representation," In: *Representation: Cultural Representations and Signifying Practices*, 13-74 (61pp.).

READ: Hall, Stuart (2003). "Chapter 4: The Spectacle of 'the Other,'" In: *Representation: Cultural Representations and Signifying Practices*. ; 223-291 (68pp.).

ALTERNATIVE to reading all of Hall Ch. 1 & Ch. 4 (definitely browse it if you choose this way): WATCH ALL OF: Stuart Hall: *Representation & the Media*, 55 mins (available through ucsd.kanopy.com)

Unit II- Whiteness in Film: Racial Invisibility, Hypervisibility, and the Discursive Anchoring of Racial/Ethnic Otherness

Session 2A- 1/15:

WATCH in class: (2009). *Gran Torino* (feature length film). Clint Eastwood, director. 116 mins.

Note: There is no "at home movie viewing" assigned for this week, but there will be assigned videos to watch at home in subsequent weeks. Please stay on top of those assignments.

READ: Bell, Lee Anne, Michael S. Funk, Khyati Y. Joshi, and Marjorie Valdivia (2016). "Racism and White Privilege." *Teaching for Diversity and Social Justice*. Edited by Lee Anne Bell and Maurianne Adams. New York: Routledge, 133-162 (29pp.)

READ: Fusco, Coco (2008). "Framing Whiteness." *Emisférica* 5:2 (4pp.)

Session 2B- 1/17:

FINISH WATCHING in class: (2009). *Gran Torino* (feature length film). Clint Eastwood, director. 116 mins.

READ: Vera, Hernán, and Andrew M. Gordon. "Introduction," "Chapter 1: Learning to Be White through the Movies," and "Chapter 3: The Beautiful White American." *Screen Saviors: Hollywood Fictions of Whiteness*. Lanham, MD: Rowman and Littlefield (31pp.).

READ: Hornday, Ann (2013). "Race-blind Admissions: White Privilege is Too Often Ignored in Movies and in Life." *The Washington Post*, July 26. <https://wapo.st/2SCuW9C>

Depth reading (Optional. Feel free to browse.): Dyer, Richard (1997). "Ch. 1- "The Matter of Whiteness." *White: Essays on Race and Culture*. New York: Routledge, 1-40 (40pp.)

Unit III- The Settler Gaze and Indigenous Visual Sovereignities

Session 3A- 1/22:

WATCH in class: (1998). *Smoke Signals*. Chris Eyre, director. 89 mins.

WATCH at home: (2010). *Reel Injun* (documentary). Neil Diamond, director. 88 mins.

Session 3B- 1/24:

FINISH WATCHING in class: (1998). *Smoke Signals*. Chris Eyre, director. 89 mins.

READ: Stam, Robert. Louise Spence (1983). "Colonialism, Racism, and Representation: an Introduction." *Screen* 24:2 (March): 2-20 (18pp.)

READ: Cobb, Amanda (2003). "This is What it Means to Say Smoke Signals: Native American Cultural Sovereignty." *Hollywood's Indian: The Portrayal of the Native American in Film*. Lexington: University Press of Kentucky, 206-227 (21pp.).

Depth reading (Optional. Feel free to browse.): Hearne, Joanna (2012). "Ch. 3- "Dances with Salmon": Reading Smoke Signals." *Smoke Signals: Native Cinema Rising*. Lincoln: Univ. of Nebraska Press, 76-127 (49pp.)

Unit IV- (Re)presenting and Expanding Black Subjectivities and Perspectives in Film

Session 4A- 1/29:

WATCH in class: (2000). *Bamboozled* (feature length film). Spike Lee, director. 135 mins.

WATCH at home: (1986). *Ethnic Notions* (documentary). Marlon Riggs, director. 57 mins.

BEGIN TO READ: Shohat, Ella. Robert Stam (2014). "Stereotype, Realism, and the Struggle over Representation." *Unthinking Eurocentrism*. London: Routledge, 178-219 (41pp.).

Session 4B- 1/31:

FINISH WATCHING in class: (2000). *Bamboozled* (feature length film). Spike Lee, director. 135 mins.

FINISH READING: Shohat, Ella. Robert Stam (2014). "Stereotype, Realism, and the Struggle over Representation." *Unthinking Eurocentrism*. London: Routledge, 178-219 (41pp.).

READ: Delue, Rachel Ziady (2009). "Envisioning Race in Spike Lee's *Bamboozled*." In: *Fight the Power: The Spike Lee Reader*. New York: Peter Lang Publishing, 61-88 (27pp.).

Session 5A- 2/5:

WATCH in class: (1996). *The Watermelon Woman*. Cheryl Dunye, director. 90 mins.

READ: hooks, bell (2002). "Selling Hot Pussy: Representations of Black Female Sexuality in the Cultural Marketplace." *Black Looks: Race and Representation*. Boston: South End Press, 122-132 (10pp.).

READ: Sullivan, Laura L. (2000). "Chasing Fae: *The Watermelon Woman* and Black Lesbian Possibility." *Callaloo* 23:1 (winter): 448-460 (12pp.).

Session 5B- 2/7:

FINISH WATCHING in class: (1996). *The Watermelon Woman*. Cheryl Dunye, director. 90 mins.

WATCH at home: (2016). *Moonlight* (feature length film). Barry Jenkins, director. 111 mins.

READ: Kannan, Menaka, Rhys Hall, and Matthew W. Hughey (2017). "Watching Moonlight in the Twilight of Obama." *Humanity & Society* 41:3, 287-298 (11pp.).

Unit V- Filmic Representations and Agency of Other "Others" Harvested by Empire

Session 6A- 2/12:

WATCH in class: (2003). *And Starring Pancho Villa as Himself* (TV movie, HBO films). Bruce Beresford, dir. 112 mins.

WATCH at home: (2013). *Latinos Beyond Reel* (documentary). Miguel Picker, Chyng Sun, directors. 75 mins.

Session 6B- 2/14:

FINISH WATCHING in class: (2003). *And Starring Pancho Villa as Himself* (TV movie, HBO films). Bruce Beresford, dir.. 112 mins.

READ: Berg, Charles Ramírez (2002). "Ch. 3- A Crash Course on Hollywood's Latino Imagery." *Latino Images in Film: Stereotypes, Subversion, Resistance*. Austin: Univ. of Texas Press, 66-86 (20pp.).

READ: Mendible, Myra (2007). "Introduction: Embodying Latinidad." *From Bananas to Buttocks: The Latina Body in Popular Film and Culture*. Austin: University of Texas Press, 1-21 (21pp.).

Session 7A- 2/19:

WATCH in class: (2012). *Mosquita y Mari* (feature length film). Aurora Guerrero, director. 85 mins.

READ: Vargas, Deb (2010). "Representations of Latina/o Sexuality in Popular Culture." *Latina/o Sexualities: Probing Powers, Passions, Practices, and Policies*. Marysol Asencio, ed. New Brunswick: Rutgers Univ. Press, 117-136 (19pp)

Session 7B- 2/21:

FINISH WATCHING in class: (2012). *Mosquita y Mari* (feature length film). Aurora Guerrero, director. 85 mins.

READ: Goin, Keara K. (2016). "Marginal Latinidad: Afro-Latinas in US Film." *Latino Studies* 14:3, 344-363 (19pp.).

LISTEN TO AND READ: (2018). "Yalitza Aparicio challenges stereotypes in debut role in 'Roma'." PRI's the World (click on the play button to listen to the 5 minute interview with Prof. Arlene Dávila).

Session 8A- 2/26:

WATCH in class: (2002). *Better Luck Tomorrow*, Justin Lin, director. 101 mins.

WATCH at home: (1988). *Slaying the Dragon* (documentary), Deborah Gee, director. 58 mins.

READ: Hillenbrand, Margaret (2008). "Of Myths and Men: Better Luck Tomorrow and the Mainstreaming of Asian America Cinema." *Cinema Journal* 47:4 (Summer): 50-75 (25pp).

Session 8B- 2/28:

FINISH WATCHING in class: (2002). *Better Luck Tomorrow*, Justin Lin, director. 101 mins.

WATCH at home: (2017). *The Problem with Apu* (documentary film). Michael Melamedoff, director. 49 mins.

READ: Davé, Shilpa S. (2013). "Introduction: Rethinking Accents in America." *Indian Accents: Brown Voice and Racial Performance in American Television*. Univ. of Illinois Press, 1-18 (18pp.).

Session 9A- 3/5:

WATCH in class: (2006). *Reel Bad Arabs: How Hollywood Vilifies People*. Jeremy Earp, Sut Jhally, directors. 50 mins.

READ: Forsyth, Scott (2005). "Hollywood Reloaded: The Film as an Imperial Commodity." *Socialist Register* 41, 108-120 (12pp.).

Unit VI- Multiracialism and Racelessness as Hollywood Panaceas**Session 9B- 3/7:**

WATCH in class: *Almost All Asian, Season 1* (<https://almostasian.com>).

READ: Beltrán, Mary C. (2005). "The New Hollywood Racelessness: Only the Fast, Furious, (And Multiracial) Will Survive." *Cinema Journal* 44:2 (Winter), 50-64 (14pp.).

Unit VII- Racial and Ethnic Reimaginings in Horror and Fantasy**Session 10A- 3/12:**

WATCH in class: (2004). *Dawn of the Dead* (feature length film). Zack Snyder, director. 101mins.

WATCH at home: (1995). *Strange Days* (feature length film). Kathryn Bigelow, director. 145 mins.

READ: Berrettini, Mark (2002). "Can 'We All' Get Along?: Social Difference, the Future, and Strange Days." *Camera Obscura* 50, 154-187 (33pp.).

Session 10B- 3/14 :

FINISH WATCHING in class: (2004). *Dawn of the Dead* (feature length film). Zack Snyder, director. 101mins.

READ: Canavan, Gerry (2010). "'We Are the Walking Dead': race, time, and Survival in zombie narrative." *Extrapolation* 51:3, 431-450.