

INGL 4127: The Politics of Representation in U.S. Film & Literature

Professor: Lynette Cintron (she/her)

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Class: Most Thursdays, 5:30 – 6:50 PM at Gmeet. See Schedule for dates.

Gmeet: <https://meet.google.com/qtq-bqvw-svt>

Class Materials and links to films @ Moodle

Whatsapp: <https://chat.whatsapp.com/HmhSX2HbABIIv73fFq6rY5>

Office Hours: Thursdays, 6:50 – 7:50 PM, and by appt.

Prerequisites:

None. Course approved for General Education literature requirement.

Course Description: A historical survey of the images made in U.S. cinema of race, gender, and sexuality, from the opening of the 20th century to the present. Readings and lectures will be cross-disciplinary, drawing on performance, film, and visual culture theories about the gaze, spectatorship, and the formation of social identities. We will ask questions such as, but not limited to: *How* does cinema represent? How are violence and social conflict represented? What are the relations between cinema, power, and memory? How are discourses and embodiments visualized? How do cultural producers empower their communities and themselves through cinematic representation? How does cinema transform social identifications? What are the limits of cinematic representations?

Course Objective: *As a result of meeting the requirements of this course, students will be able to:*

- Define key concepts and theories related to cinematic representation.
- Identify and define concepts related to cinematic form.
- Explain the cultural function of cinema in the formation of social identities in the US.
- Discuss the relation between power, and cinema in the context of US history and society.
- Demonstrate critical thinking and analytical skills appropriate to the study of film.
- Demonstrate critical reading and writing skills.
- Demonstrate knowledge of basic research tools, analyze and interpret diverse interdisciplinary arguments.
- Strengthen English language skills through writing, reading and class discussions.
- Apply the concepts of this course in writing while developing original scholarship.

Course Outline: Topics are arranged thematically, with attention given to the ideological function of cinematic images within specific historical and cultural contexts. Students view films on their own and are responsible for completing assigned readings. Active participation is expected. See course Schedule (in this Syllabus) for more details.

Teaching Strategies: Lectures, guided discussion, individual screenings, and student-generated analysis. Class may begin with a mini lecture on a particular subject. Participation will be expected. Should contributions to class discussions begin to lapse, I may assign additional homework.



Attendance: Mandatory and will be taken at all classes.

-Defined as being on time at 5:30 pm and staying until class is dismissed. Unless you have spoken with me, do not leave class early, or you will be marked as absent.

-This course meets only once a week, hence: **THREE absences** result in the reduction of your final grade by a **LETTER grade**.

*Six or more absences will result in automatic failure of this course—regardless of the circumstances.

-Whenever possible, please notify me (in person or via email) that you will be absent or that you are experiencing any issues preventing you from joining the class (e.g., connectivity problems, power outage, etc.)



Classroom Policies: Please keep in mind that many of the topics and issues that we will discuss may be controversial. The classroom (online meetings, forum) should be a space for sincere intellectual growth, and I encourage respectful discussions and debates. In addition:

- Keep your camera on whenever possible and mic on mute while others are speaking.
- Speak up if you have questions or comments. Verbal communication – as opposed to communication via chat is preferred. Use the chat mainly for links you may want to share.



Email Policies:

-Always use your UPR email.

-Always **sign your emails even if your name is in your email address**. Just type your name at the end of your email or take a moment to save a signature (under email settings).

-Always include an appropriate subject line, eg: INGL 4127 question. Do not email me about a matter without checking to see if the syllabus contains the answer. I will not respond to email questions for which the answer is in the syllabus. Do not expect a response over the weekend, or within 24 hours.

Accessibility Resources: Students who receive services provided by the office of Vocational Rehabilitation must contact the instructor at the beginning of the semester in order to plan reasonable accommodation according to the recommendations provided by the *Oficina de Asuntos para las personas con impedimento* (OAPI) at the Office of the Dean of Students.

Según la Ley de Servicios Educativos Integrales para Personas con Impedimentos, todo estudiante que requiera acomodo razonable deberá notificarlo al profesor el primer día de clase. Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el (la) profesor(a) al inicio del semestre para planificar el acomodo razonable y el equipo de asistencia necesario conforme a las recomendaciones de la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales de algún tipo de asistencia o

acomodo deben comunicarse con el (la) profesor(a). Si un alumno tiene una discapacidad documentada (ya sea física, psicológica, de aprendizaje o de otro tipo, que afecte su desempeño académico) y le gustaría solicitar disposiciones académicas especiales, éste debe comunicarse con la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes, a fin de fijar una cita para dar inicio a los servicios pertinentes.

Academic Integrity: You will be subject to the standards of ethical academic conduct—cheating and plagiarism will not be tolerated. Work found to be unethical will not be counted. Unethical conduct on the part of the student may result in further disciplinary action such as failure of the course.

La Universidad de Puerto Rico promueve los más altos estándares de integridad académica y científica. El Artículo 6.2 del Reglamento General de Estudiantes de la UPR (Certificación Núm. 13, 2009-2010, de la Junta de Síndicos) establece que “la deshonestidad académica incluye, pero no se limita a: acciones fraudulentas, la obtención de notas o grados académicos valiéndose de falsas o fraudulentas simulaciones, copiar total o parcialmente la labor académica de otra persona, plagiar total o parcialmente el trabajo de otra persona, copiar total o parcialmente las respuestas de otra persona a las preguntas de un examen, haciendo o consiguiendo que otro tome en su nombre cualquier prueba o examen oral o escrito, así como la ayuda o facilitación para que otra persona incurra en la referida conducta”. Cualquiera de estas acciones estará sujeta a sanciones disciplinarias en conformidad con el procedimiento disciplinario establecido en el Reglamento General de Estudiantes de la UPR vigente. Para velar por la integridad y seguridad de los datos de los usuarios, todo curso híbrido y a distancia deberá ofrecerse mediante la plataforma institucional de gestión de aprendizaje, la cual utiliza protocolos seguros de conexión y autenticación. El sistema autentica la identidad del usuario utilizando el nombre de usuario y contraseña asignados en su cuenta institucional. El usuario es responsable de mantener segura, proteger, y no compartir su contraseña con otras personas.

Sexual Harassment and Discrimination Policy

“La Universidad de Puerto Rico prohíbe el discrimen por razón de sexo y género en todas sus modalidades, incluyendo el hostigamiento sexual. Según la Política Institucional contra el Hostigamiento Sexual en la Universidad de Puerto Rico, Certificación Núm. 130, 2014-2015 de la Junta de Gobierno, si un estudiante está siendo o fue afectado por conductas relacionadas a hostigamiento sexual, puede acudir ante la Oficina de Procuraduría Estudiantil, el Decanato de Estudiantes o la Coordinadora de Cumplimiento con Título IX para orientación y/o presentar una queja”.

Required Texts:

Available at MOODLE.

<http://online.uprrp.edu/>

UPR Grading Scale: A, B, C, D, F.

A	90-100	B	84-86	C	74-76	D	64-67
A-	90-93	B-	80-83	C-	70-73	D-	60-63
B+	87-89	C+	77-79	D+	67-69	F	below 60



Course Requirements:

Participation in meetings: 10%

Forum participation: (2 forums, 15 ea.) 30%

Critical Essays: (2 essays, 30 ea.) 60%

☆ **Participation in meetings** (10%): Thorough preparation for and active participation in class discussions are expected. You are expected to share your own ideas on the material. Follow classroom policies. Should contributions to class discussions begin to lapse, I may assign additional homework, including quizzes and response papers.

☆ **Forum Participation** -Participation in the forum is your attendance that week. 2 FORUMS (15% ea.).

For each forum: 1 post and at least 1 response to a colleague's post. SEE SCHEDULE

Requirements for POSTS: Your post should be original, demonstrating that you have reflected on both readings and films. In all your writing: BE SPECIFIC.

1. Your post must be **at least 2 paragraphs** offering a mini reflection based on the assigned film, readings, and/or videos.

2. Your post must reference a specific scene or sequence.

Which scene did you find the most compelling? Why? What resonated the most with you (sound, music, sequence/scene, shot, character, symbol....and why?

3. Connect your ideas about the film with at least one of the readings.

Use specific references and quotes to support an argument or thought. "Thought" – perhaps you do not have a fully formed theory or argument about the film—that is fine! Forums and discussions are great places to work out your ideas about the material.

4. You must reference at least one element of film form in each post. For example: Where is the camera? How does the sound design affect your interpretation of the content? How does lighting affect mood, tone, plot? How does editing impact your understanding of the sequence or the film?

5. Feel free to include questions you may have or questions that you think will be compelling discussion-starters.

Requirements for RESPONSES: **At least 1 paragraph** engaging with a post in a meaningful way.

Critical Essays →

☆ **Critical Essays** (2 essays, 30 ea.): 3-4 Pages double-spaced, 12 pts. Times New Roman font, with 1-inch margins all around. MLA guidelines are required. **See Schedule for dates.**

What are they?

- ➔ Critical (as opposed to merely “personal” or descriptive) essays.
- ➔ An analysis of a film screened in class, or one of the recommended films, up to the date the response is due. Only ONE film is analyzed.
- ➔ They reflect an engagement with the theories and concepts discussed in the course. The purpose of each essay is to test your knowledge of course material, therefore you are expected to engage with course readings and films.
- ➔ Late responses will NOT be accepted without a reasonable excuse.

REQUIREMENTS:

I. Essays MUST have:

1. an original title
2. a thesis that is supported by concise and focused arguments
3. a conclusion
4. written in academic tone
5. MLA guidelines. See link to MLA resources in our course site, under SYLLABUS & RESOURCES.

II. You are also required to: 1. Use at least one of the assigned articles to analyze the film.

(This is a short paper, keep quotes to a minimum). If you use a source from outside the course, it must be academic. Run it by me first if you have doubts.

2. Focus on at least one sequence or scene in the film. Be specific. Use Timothy Corrigan as a reference for how to analyze cinematic form and its relationship to content.

Essay 1: Choose ONE (only one) film from the beginning of the course-to the date that essay is due, and ONE reading, including recommended films. You **cannot** choose the film discussed in the forum.

Essay 2: Choose ONE film and one reading, from the course, including recommended films and readings. You **cannot** choose the two films discussed in the forum. Also, you **cannot** choose the film of your first critical response.

When writing academic film essays keep in mind the following:

-Use the present tense when discussing films and literature (including scholarly texts).

- When summarizing a reading, use the third-person to refer to author/article’s main arguments, e.g. “Trumper argues,” or “Appadurai contends,” or “the article highlights.”

-When discussing films, use the third-person to refer to the director's choices and their effects on the viewer. For example, "Malick's use of a jump cut startles the viewer and draws attention to the break-down in communication between John Smith and Pocahontas." You can also refer to film, e.g. "Although the *The New World* depicts Native culture respectfully (even reverentially), one could argue that the ultimate perspective provided is that of the colonizer." Note that the **FIRST** time you reference someone you must provide their full name. Example, In "Third Cinema Today," Camilo Trumper argues that... Terence Malick's style Provide only their last name for subsequent mentions.

-Include year of film's release in parenthesis, the **first** time you mention it. Eg: Directed by Terrence Malick, *The New World* (2005) depicts...

-When mentioning a character for the **first** time, include the performer's name in parenthesis: Eg, In Brian de Palma's *Carrie* (1976), Margaret White (Piper Laurie) represents....

-Proofread! There is no excuse for not using MS word spelling and grammar check – or other programs. Also, you should read your paper aloud and/or review a hard copy to catch additional errors and improve readability. For more serious editing, give yourself 24 hours between drafts.

Grading Criteria:

Synchronous Participation

A: Active, consistent, meaningful participation. You are prepared not just to respond questions but also to initiate discussion with comments and questions. You attend to the comments of others in class, agreeing, elaborating, or respectfully disagreeing. You bring our attention to passages from the reading or scenes from films to make your point; and at times connect such thinking with earlier readings/films or class discussions. You frequently take notes during viewings, lectures and discussions. "A" participants are not necessarily the most knowledgeable, they will remark just as much on what they have not understood (or misunderstood) about the readings as what they have understood about them.

B: You have almost always done all the reading, and consistently respond to the questions of others and the questions of the instructor. "B" participants comment with frequency and their comments show that they have comprehended the readings. Like A grade participants, B grade participants initiate comments on their own, but not as frequently. Finally, they take notes.

C: You usually have done most of the reading, most of the time, but do not demonstrate through preparation and ongoing engagement with the material. You contribute infrequently, maybe once every other week. You rarely take notes during class discussions, lectures, or film screenings. "C" participants rarely initiate comments in class.

D: You may contribute a few times throughout the semester (usually when called upon). When called upon, "D" participants tend to respond with little thoughtfulness, reflection, or willingness to engage with the readings or with the ideas of others. "D" participants rarely or infrequently take notes.

F: The result of a combination of not coming to class, failing to take part in class discussions, not engaging with other students or with the instructor when called upon, or failing to take sufficient notes.

Forums

A: Your post reflects engagement with both the film and readings or videos. In clear, concise prose, you provide a meaningful reflection on the film or one specific aspect of the film. Your response engages with a colleague's post in a meaningful way. Minor spelling and grammar errors.

B: Your post reflects engagement with the film but less so with the readings and/or videos. Your writing is clear, concise, and you provide a meaningful reflection on the film or aspect of it. Your response engages with a colleague's post in a meaningful way. A few spelling and grammar errors.

C: Your post is less about providing an opinion and more about describing the film. The language is vague and hardly engages with the material. A post with too many quotes, as opposed to your own words, and/or a post that merely describes a scene, will receive no more than a C. Likewise a vague response will impact your grade. Numerous spelling and grammar errors.

D: A "D" assignment would usually be extremely vague and contain many basic spelling and grammar errors.

F: Only for a post that fails to meet the requirements.

Critical Essays

A: This is an excellent essay. It engages with ideas that are complex. Your text unfolds like a story; you guide your reader through a narrative-like progression from one idea to the next. The writing flows well from sentence to sentence and paragraph to paragraph. When discussing a scene or sequence, attention is paid to film form as well as content. Minimal spelling and grammatical errors. Academic tone sustained throughout. Meets all basic requirements including MLA format.

B: This is a good essay. It fulfills the requirements of the assignment. A "B" paper goes beyond merely summarizing your source material. It demonstrates analytical skills and goes beyond mere explanation or summary. Most of the ideas in this paper are good. Some ideas may even be great, but their support may need to be fuller. Some transitions may be abrupt. There may be some awkward sentences in this paper or some inconsistencies in tone. Attention is paid to film form as well as content, but perhaps fails to note the ways in which form affects content (or vice versa). In other words, more time and nuance had to be dedicated to the way form and content relate to each other in the specific film you discuss. A few spelling or grammatical errors are okay in a "B" paper. Academic tone sustained throughout. Meets all requirements but there might be some problems with proper MLA format.

C: This is the most complicated type of essay. This paper has a number of strengths, but it also has some obvious weaknesses. A "C" paper will show a basic understanding of the expectations for the assignment even if they are not all fulfilled. The most common problem is a paper that is overly explanatory and descriptive rather than analytical. Sometimes there may be analysis, but it needs to be more intellectually complex or is poorly defended. There are some good ideas in this paper, but they tend to be haphazardly presented or unrelated to the analysis. There may be lapses in logical reasoning. The writing tends not to flow that smoothly from sentence to sentence or from paragraph to paragraph, and the wording may be awkward in many places.

Papers that merely summarize material from the readings or class sessions, or that merely describe a film, will receive a grade no higher than a “C.” A large number of spelling or grammatical errors will put a paper into this category, although some “C” papers can be grammatically sound. Tone and language may be too informal.

Lacks attention to film form. Papers that fail to meet more than one requirement will receive a C.

D: A “D” paper has fewer strengths and a greater degree of weakness than a “C” paper.

F: This is only for a paper that does not meet any of the requirements for the assignment.

Selected Bibliography

Abbott, Megan. *The Street Was Mine. White Masculinity in Hardboiled Fiction and Film Noir*. Gordosville: Palgrave MacMillan, 2002.

Alexie, Sherman. *The Lone Ranger and Tonto Fistfight in Heaven*. Harper-Perennial, 1996.

Bernardi, Daniel. *The Birth of Whiteness: Race and the Emergence of U. S. Cinema*. Rutgers, 1996.

Burgin, Xavier, director. *Horror Noire: A History of Black Horror*. Shudder, 2019

Clover, Carol J. *Men, Women, and Chainsaws: Gender in the Horror Film*. Princeton, 1993.

Diawara, Manthia, ed. *Black American Cinema*. Routledge, 1993.

Dianca London. “*Get Out & the Revolutionary Act of Subverting the White Gaze.*” *Medium*, 2017.

<https://medium.com/the-establishment/get-out-and-the-revolutionary-act-of-subverting-the-white-gaze-c769cb620496>

Hubner, Laura. *Fairytale and Gothic Horror: Uncanny Transformations on Screen*. Palgrave Macmillan, 2018.

Kehoe, Alice B. *The Ghost Dance: Ethnohistory and Revitalization*. U of Wisconsin-Milwaukee P, 2006.

Keith, Barry, *The Film Genre Reader III*. U of Texas P, 2003.

Kozloff, Sarah. *Invisible Storytellers: Voice-Over Narration in American Fiction Film*. U of California P, 1988.

Lopez, Kirsten. “*Don’t Look to the Movies to Learn About Disability.*” *Pacific Standard*. 2017.

<https://psmag.com/news/dont-look-to-the-movies-to-learn-about-disability>

Machado, Carmen Maria. *Her Body and Other Parties*. Graywolf, 2017.

Means Coleman, Robyn. *Horror Noire: Blacks in American Horror Films from the 1890s to Present*. Routledge, 2011.

Mimura, Glenn. *Ghostlife of Third Cinema: Asian American Film and Video*. U of Minnesota P, 2009.

Nettle, Nadra Kareem. "5 Common Native American Stereotypes in Film and Television." *ThoughtCo*. 2019. <https://www.thoughtco.com/native-american-stereotypes-in-film-television-2834655>

Peck, Raoul, director. *I Am Not Your Negro*. Independent Lens, 2017.

Rabinowitz, Paula. *Black and White and Noir: America's Pulp Modernism*. Columbia UP, 2002.

Rodríguez, Clara E. *Heroes, Lovers and Others: The Story of Latinos in Hollywood*.

Smithsonian Books, 2004.

Rogin, Michael Paul. *Ronald Reagan, the Movie and Other Episodes in Political Demonology*.

U of California P,

1987.

Shaw, Lisa and Stephanie Dennison. "Brazil through Hollywood's Gaze: From the Silent Screen to the Good Neighbor Policy Era." *Latin American Cinema: Essays on Modernity, Gender and National Identity*. Ed. Shaw and

Dennison. McFarland, 2005.

Shohat, Ella. "Imaging Terra Incognita: The Disciplinary Gaze of Empire." *Public Culture* 3.2 (1991): 41-70.

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

Routledge, 1994.

Staiger, Janet. *Bad Women: Regulating Sexuality in Early American Cinema*. U of Minnesota P, 1995.

Stam, Robert and Ella Shohat. "Film Theory and Spectatorship in the Age of the 'Posts.'" *Reinventing Film Studies*. Ed. Christine Gledhill and Linda Williams. Oxford UP, 2000. 381-401.

Taylor, Steele. "The Horror & the Work." *Black Nerd Problems*, 2017.

<http://blacknerdproblems.com/the-horror-and-the-work-what-get-out-teaches-us/>



Online Resources: (In addition to those available at UPRRP libraries online databases)

American Memory Collection, Library of Congress. <http://www.loc.gov/rr/mopic/ndlmps.html>

Bright Lights Film Journal <http://brightlightsfilm.com/>

Bright Wall/Dark Room <https://www.brightwalldarkroom.com/>

British Film Institute. <https://www.bfi.org.uk/>

David Bordwell. Observations on Film Art <http://www.davidbordwell.net/>

Electric Sheep Magazine: A Deviant View of Cinema. <http://www.electricsheepmagazine.co.uk/>

Film Comment (Online Magazine & Podcast) <https://www.filmcomment.com/>

Film Noir Foundation <http://www.filmnoirfoundation.org/home.html>

Film Society of Lincoln Center

<https://www.youtube.com/channel/UCOzFilLNcgrGzAeECAbUFCQ>

Internet Archive <https://archive.org/>

ImageText: Interdisciplinary Comic Studies <http://www.english.ufl.edu/imagetext/>

JAC Online Journal of Rhetoric, Culture & Politics. <http://www.jaconlinejournal.com/>

Senses of Cinema. Film Journal. <http://sensesofcinema.com/>

Screen Prism <https://www.youtube.com/channel/UCVjsbqKtxkLt7bal4NWRjJQ>

The Cherry Picks <https://www.thecherrypicks.com>



Podcasts

Who Shot Ya? (Maximum Fun) Film news & reviews.

Switchblade Sisters (Maximum Fun) Discussion of genre films with film critic and screenplay writer, April Wolfe & guest women filmmakers.

You Must Remember This (Panoply) Film history with Karina Longworth.

Unspooled (Earwolf) Actor Paul Sheer & film critic Amy Nicholson review films from the American Film Institute's 100 list, while providing insight into each film's production.

Pop Culture Happy Hour (NPR) Film, TV, and pop culture criticism

The Evolution of Horror British, film journalist Mike Muncer's weekly exploration into the history of the horror genre by unpacking one subgenre each season.

Projections Mary Wild and Sarah Cleaver dialogue about film and psychoanalysis each week in this themed film podcast. Past seasons include: "Work and Money," "Women in Horror," and "Fashion Films."

The Cinematologists with film scholars Daniel Llinares and Neil Fox.



Writing Resources:

Language Guides:

<https://ncdj.org/style-guide/> National Center on Disability & Journalism Language Guide

<https://www.glaad.org/reference> GLAAD Media Reference Guide -Includes glossary of LGBTQ terms

Academic Writing, MLA & Grammar:

<https://owl.english.purdue.edu/owl/> Online Writing Center of U @ Purdue.

<http://writingcenter.fas.harvard.edu/pages/resources> Online Writing Center, Harvard.

<http://www.quickanddirtytips.com/grammar-girl> Grammar tips.

Youtube Channels

Every Frame a Painting <https://www.youtube.com/user/everyframeapainting>

One Hundred Years of Cinema

https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g

Screen Prism <https://www.youtube.com/channel/UCVjsbqKtxkLt7bal4NWRjJQ>

Just Write <https://www.youtube.com/channel/UCx0L2ZdYfiq-tsAXb8IXpOg>

Nerdwriter1 <https://www.youtube.com/user/Nerdwriter>

Criterion Collection <https://www.youtube.com/channel/UCAP57cF-FSjJKzzXg7ntPIQ>

Film Society of Lincoln Center

<https://www.youtube.com/channel/UCOzFilLNcgrGzAeECAbUFCQ>

The Take <https://www.youtube.com/channel/UCVjsbqKtxkLt7bal4NWRjJQ>

Schedule (subject to revision)

“Meeting”: Refers to synchronous meetings, always from 5:30 to 6:50.

“Forum”: POSTS must be submitted by 5:30 pm on the date it is due.
Responses to posts must be submitted by the end of the next day (11:59 pm).

8/19 - Meeting: Introductions and Syllabus

8/26 - Meeting: Practices of Looking: The Gaze & Orientalism in Early U.S. Film

Read: Marita Sturken & Lisa Cartwright. “Modernity: Spectatorship, Power, & Knowledge.”

Benshoff & Griffin. Chapter 1: “Introduction to the Study of Film Form and Representation”

“Film Note-Taking”

View: Dir. Cecil B DeMille’s *The Cheat* (1915) Youtube

Recommended “Ten Things You Should Know About Race.”

T. Corrigan Ch 3 (under Syllabus and Resources).

Benshoff & Griffin. “Asian Americans & American Films.”

9/2 – Meeting: Violence and the Black Subject

View: Dir. Raoul Peck. *I Am Not Your Negro* (2017). Netflix.

California News Reel, *Race the Power of an Illusion* clip on youtube.

The Birth of a Nation in 8 min. Youtube

Eyes and Teeth: Photographing Black Bodies. Vibration Cinema, Youtube

Recommended. Dir. Ryan Coogler. *Fruitvale Station* (2013), Dir. D. Lindsay and T.J. Martin. *LA 92* (2017), Dir. Ava DuVernay. *13th* (2016) Netflix

9/9 - Meeting: The Black Athlete as Icon

Read: Nicole Fleetwood. Introduction and “The Black Athlete.”
Jen Chaney. “*Naomi Osaka’s* Perspective Is also a Cinematic One.”

View: Dir. Garret Bradley. *Naomi Osaka* (Netflix, 3-episodes).

9/16 – No meeting-> FORUM – Stagecoach as Paradigm – POST by 5:30 PM; RESPONSE by the end of the next day.

9/23 - NO CLASS – GRITO DE LARES

9/30 – Against Hollywood: Third Cinema

Read: John Chasteen. “Reaction.”
Getino & Solanas. “Toward a Third Cinema.”
G. Rocha. “The Aesthetics of Hunger.”

Recommended: Camilo Trumper. “Social Violence, Political Conflict, and Latin American Film: The Politics of Place in the ‘Cinema of Allende.’”

View: Dir. Patricio Guzman. *La batalla de Chile Parte II: El golpe de estado* (1976). Youtube
Michael Chanan *Roots of Third Cinema*. Vimeo (about 28 min.)

10/7 – NO MEETING: Critical Paper due @ Moodle by the end of day.

10/14-Meeting: Trans Representation

View: Dir. Sam Feder. *Disclosure*. 2020. Netflix.

Recommended: Dir. Susan Stryker and Victor Silverman. *Screaming Queens: The Riot at Compton’s Cafeteria*. 2005. Youtube and Amazon Prime

10/21- The Trans Female Gaze: Isabel Sandoval's Lingua Franca

Read: Carlos Aguilar, "Subversive Sensuality: Isabel Sandoval on Lingua Franca." Jude Dry, "The Era of Trans Cinema Auteurs Kicks Off with Isabel Sandoval's Lingua Franca."

View: Dir. Isabel Sandoval, *Lingua Franca*. 2019. Netflix

10/28- Meeting: Reconstructing the Black Subject in U.S. Cinema through Horror

Read: [Horror Noire author Robin R. Means Coleman gives us a crash course in black horror history \(avclub.com\)](https://avclub.com)

Jemma Desai, "The arts are in The Sunken Place - How do we Get Out?"

Dir. Jordan Peele. *Get Out*. (2017) VOD. Amazon, Apple

11/4 – No meeting-> FORUM: *Moonlight* in the New Queer Cinema Renaissance – Post due by 5:30 pm; response due by end of Friday.

11/11- NO CLASS – Día del Veterano

11/18- Meeting: Disability in Film

Read: Benschoff and Griffin. "Cinematic Images of (Dis)Ability"

Lopez, Kirsten. "Don't Look to the Movies to Learn About Disability." Pacific Standard. 2017. <https://psmag.com/news/dont-look-to-the-movies-to-learn-about-disability>

View: Dir. James Lebrecht and Nicole Newnham, *Crip Camp* (2020) Netflix.

11/25: NO CLASS – HOLIDAY

TUESDAY, 11/30- LAST DAY OF CLASS – REPRESENTING COMIC BOOKS WITH MIGUEL MELENDEZ

View: Dir. Gina Prince-Bythewood. *The Old Guard* (2020) Netflix

Critical Essay 2, DUE: Thursday, DECEMBER 16 @ Moodle by 11:59pm



