

ETHN 125: ADVANCED TOPICS RACE & INTERSECTIONALITY IN FILM

In Workflow

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Approval Path

1. Fri, 19 Nov 2021 22:42:43 GMT
Tim Fong (tfong01): Rollback to Initiator
2. Fri, 03 Dec 2021 23:08:02 GMT
Tim Fong (tfong01): Approved for ETHN Committee Chair
3. Fri, 03 Dec 2021 23:13:18 GMT
Annette Reed (alreed): Approved for ETHN Chair
4. Sat, 12 Feb 2022 02:17:34 GMT
Tristan Josephson (tristan.josephson): Rollback to Initiator
5. Mon, 14 Feb 2022 04:37:31 GMT
Brian Baker (baker): Rollback to Initiator
6. Mon, 14 Feb 2022 05:43:32 GMT
Tim Fong (tfong01): Approved for ETHN Committee Chair
7. Tue, 22 Feb 2022 20:09:03 GMT
Annette Reed (alreed): Approved for ETHN Chair
8. Wed, 09 Mar 2022 15:11:23 GMT
Tristan Josephson (tristan.josephson): Rollback to Initiator
9. Mon, 25 Apr 2022 20:53:54 GMT
Tim Fong (tfong01): Approved for ETHN Committee Chair
10. Wed, 07 Sep 2022 21:36:04 GMT
Janett Torset (torsetj): Rollback to ETHN Committee Chair for ETHN Chair
11. Mon, 12 Sep 2022 22:33:30 GMT
Tim Fong (tfong01): Approved for ETHN Committee Chair
12. Thu, 15 Sep 2022 22:54:44 GMT
Annette Reed (alreed): Approved for ETHN Chair
13. Sun, 09 Oct 2022 02:09:07 GMT
Emily Wickelgren (wickelgr): Approved for SSIS College Committee Chair
14. Mon, 10 Oct 2022 18:19:05 GMT
Marya Endriga (mendriga): Approved for SSIS Dean

New Course Proposal

Date Submitted: Tue, 05 Apr 2022 21:45:20 GMT

Viewing: ETHN 125 : Advanced Topics Race & Intersectionality in Film

Last edit: Sun, 09 Oct 2022 02:08:30 GMT

Changes proposed by: Will Gow (223013739)

Contact(s):

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Catalog Title:

Advanced Topics Race & Intersectionality in Film

Class Schedule Title:

Adv Topics Race and Film

Academic Group: (College)

SSIS - Social Sciences & Interdisciplinary Studies

Academic Organization: (Department)

Ethnic Studies; African Studies

Will this course be offered through the College of Continuing Education (CCE)?

No

Catalog Year Effective:

Fall 2023 (2023/2024 Catalog)

Subject Area: (prefix)

ETHN - Ethnic Studies

Catalog Number: (course number)

125

Course ID: (For administrative use only.)

TBD

Units:

3

Is the only purpose of this change to update the term typically offered or the enforcement of existing prerequisites at registration?

No

In what term(s) will this course typically be offered?

Spring term only

Does this course require a room for its final exam?

Yes, final exam requires a room

This course complies with the credit hour policy:

Yes

Justification for course proposal:

Advanced Topics: Race and Intersectionality in Film (ETHN 125) fills a number of curricular holes both in the department as well as at the university. The primary purpose of ETHN 125 is not solely to look at a set of stereotypes that misrepresent people of color or to survey a set of famous films that celebrate people of color. Rather, the primary focus of ETHN 125 is to foreground the ways in which all cinematic images simultaneously reflect and construct ideas of race, gender, and sexuality. In this way, the course takes intersectionality as the foundation for understanding about the construction of racial difference. In the process, the course provides students with a broad set of skills and theories that can be used in analyzing the relationship between any cinematic images and the construction of race and its intersections with other categories of difference.

Currently there are no courses on campus that focus exclusively on the theoretical process of the ways that film constructs race as a social category nor are there any courses that foreground the way the process of racialization in the film industry intersects with race, gender, and sexuality, simultaneously. While our department offers courses on Black Images in Popular Culture (ETHN 72); Asian American Media and Popular Culture; (ETHN 123); and American Indians, Film and Popular Culture (143), each of these courses focuses primarily on a single racial group.

In addition to this distinctive theoretical approach, the course fills a need for more general Ethnic Studies courses in our department. The vast majority of our courses are in our separate programs: Asian American studies; Pan African Studies; Native American Studies; and Chicana/Latina studies. We have only a handful of general Ethnic Studies courses including Intro to Ethnic Studies (ETHN 11); Ethnic America (ETHN 100); Genocide and Holocaust Studies (ETHN 155). Our department should have a more robust set of general Ethnic Studies course offerings that provides students space to talk both relationally and comparatively across racial and ethnic groups. My hope is that this is the first of several new general Ethnic Studies courses developed by my department.

Finally, I should note that the course would also be the first Ethnic Studies course to meet the GE C1 requirement.

Course Description: (Not to exceed 80 words and language should conform to catalog copy.)

This course examines the social and material stakes in American cinematic representations of race, gender, and sexuality. Utilizing an intersectional framework that sees these social categories as always defined by one another, we discuss film as an artistic medium that is integral to the construction and contestation of ideas of social difference. In the process, we move beyond debates about positive or negative cinematic representations and instead discuss the ways that the art of film shapes and reflects social structures.

Are one or more field trips required with this course?

No

Fee Course?

No

Is this course designated as Service Learning?

No

Is this course designated as Curricular Community Engaged Learning?

No

Does this course require safety training?

No

Does this course require personal protective equipment (PPE)?

No

Does this course have prerequisites?

No

Does this course have corequisites?

No

Graded:

Letter

Approval required for enrollment?

No Approval Required

Course Component(s) and Classification(s):

Lecture

Lecture Classification

CS#02 - Lecture/Discussion (K-factor=1WTU per unit)

Lecture Units

3

Is this a paired course?

No

Is this course crosslisted?

No

Can this course be repeated for credit?

No

Can the course be taken for credit more than once during the same term?

No

Description of the Expected Learning Outcomes and Assessment Strategies:

List the Expected Learning Outcomes and their accompanying Assessment Strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers). Click the plus sign to add a new row.

	Expected Learning Outcome	Assessment Strategies
1	Evaluate the role that the medium of film has played in creating and contesting ideas of social difference in the United States with a particular focus on race, gender, and sexuality. (GE Learning Outcome A and B)	Scene Analysis Presentation Final Project Class Participation Weekly Response Papers
2	Analyze the role of both filmmakers and film spectators in producing and subverting dominant ideas of race, gender, and sexuality through the medium of film. (GE Learning Outcome B)	Scene Analysis Presentation Weekly Response Papers Class Participation Weekly Response Papers
3	Examine the way in which the aesthetic properties of film, including both film form and content, interact to construct social understandings of race, gender, and sexuality (GE Learning Outcome B and C)	Scene Analysis Presentation Final Group Project Class Participation Weekly Response Papers
4	Compose and defend a critique of a film or genre by drawing on theoretical frameworks from Ethnic Studies; Women and Gender Studies; and Film Studies. (GE Learning Outcomes D and C)	Scene Analysis Presentation Final Project
5	Interpret cinematic conventions (including narrative, camera work, and editing) in a scene from a given film and analyze the relationship of those conventions to ideas of race, gender, and sexuality. (GE outcome E)	Scene Analysis Project
6	G.E. Arts Area C1 Learning Outcomes	
7	The learning objectives associated with C1 should focus on artistic processes and how works of art reflect the cultural contexts in which they were produced. Specifically, students completing the C1 requirements should be able to:	
8	Think conceptually and critically about medium, performance or presentation, and production for at least one art form.	Annotated Readings Scene Analysis Project Final Project Class Participation Weekly Response Papers
9	Demonstrate knowledge of artistic production, aesthetic properties, and the way creative work is shaped by artistic and cultural forces.	Scene Analysis Presentation Final Group Project Weekly Response Papers Class Participation
10	Have an acquaintance with a broad understanding of artistic forms, genres, and cultural sources.	Final Project
11	Be able to develop and defend informed judgments about creative work.	Scene Analysis Presentation Final Group Project
12	Demonstrate knowledge of the conventions of at least one of the disciplines in the arts.	Annotated Readings Scene Analysis Presentation Final Group Project

Attach a list of the required/recommended course readings and activities:

Gov--Race and Intersectionality in Film--[SSIS Workflow Revision 10-7].docx

For whom is this course being developed?

Majors in the Dept
General Education

Is this course required in a degree program (major, minor, graduate degree, certificate?)

No

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer)?

No

Will there be any departments affected by this proposed course?

No

I/we as the author(s) of this course proposal agree to provide a new or updated accessibility checklist to the Dean's office prior to the semester when this course is taught utilizing the changes proposed here.

I/we agree

University Learning Goals

Undergraduate Learning Goals:

Competence in the disciplines
Knowledge of human cultures and the physical and natural world

Is this course required as part of a teaching credential program, a single subject, or multiple subject waiver program (e.g., Liberal Studies, Biology) or other school personnel preparation program (e.g., School of Nursing)?

No

GE Course and GE Goal(s)

Is this a General Education (GE) course or is it being considered for GE?

Yes

In which GE area(s) does this apply?

C1. Arts

Which GE objective(s) does this course satisfy?

Develop an acquaintance and understanding of cultures and major dynamic social institutions which affect one's life.
Possess a significant and useful understanding of peoples from a diversity of cultures and backgrounds, including women and ethnic and other minority groups who have been the objects of prejudice and adverse discrimination within our society.

Attach Course Syllabus with Detailed Outline of Weekly Topics:

Gow--Race and Intersectionality in Film--[SSIS Workflow Revision 10-7].docx

Syllabi must include: GE area outcomes listed verbatim; catalog description of the course; prerequisites, if any; student learning objectives; assignments; texts; reading lists; materials; grading system; exams and other methods of evaluation.

Will more than one section of this course be offered?

No

General Education Details - Area C1: Arts

Section 1.

Please write a statement indicating the means and methods for evaluating the extent to which the objectives of Area C1 and the writing requirements are met for all course sections, and what steps does the department plan to take to ensure that instructors comply with the category criteria and who is responsible?

The Department Curriculum Committee reviews the course to ensure it meets the objectives of Area C1 and writing requirements prior to it moving forward for approval and are updated regarding any changes. All syllabi from courses are collected at the beginning of each semester and anyone new teaching that course is provided with approved syllabus. The Chair of the Department is ultimately responsible for ensuring all category criteria are met in communication with the Department Curriculum.

General criteria:

Indicate how the course is introductory and has no prerequisites.

The course assumes no background in film analysis or in the study of race and intersectionality. Students are taught in Unit I (Race, Intersectionality, and the Movies: An Introduction) basic theories of race and intersectionality, an understanding of the conventions of cinema, and the relationship between these conventions of cinema and theories of race.

Indicate how the course is broad in scope or survey in nature.

The course provides a broad background to understand the connection between film and the construction of racial categories. Students analyze the ways people of color in general, including LGBTQ communities of color, and women of color have been constructed through mainstream cinema and how they challenged those representations as filmmaker and film viewers. While no background is necessary to read these texts, the course is called "Advanced Topics" because students will read theories in their original form not summarized in lectures by the professor. The readings for the course are composed of seminal works from Ethnic Studies, Cultural Studies, film studies, and related disciplines. Readings by bell hooks, Omi and Winant, Patricia Hill Collins, Stuart

Hall, Jodi Melamed have shaped the field of ethnic studies and are the key theories that students writing about race and film should be acquainted with. Student then pair these theories with films from a diverse cross section of filmmakers, both working in the commercial Hollywood realm as well as independently.

Specific criteria:

Indicate in written statements how the course meets each of the following Learning Criteria for Category C1. Relate the statements to the course syllabus and outline. Be as succinct as possible.

Think conceptually and critically about medium, performance or presentation, and production for at least one art form.

The course achieves this C1 learning objective (think conceptually and critically about medium, performance, or presentation and production for at least one art form) through the course's focus on the ways that the medium of film constructs ideas of race, gender, and sexuality. (Course Learning Objective #1 Evaluate the role that the medium of film has played in creating and contesting ideas of social difference in the United States with a particular focus on race, gender, and sexuality.)

Each week we watch one film and pair that film with a new theoretical framework. The course includes weekly analytical discussion posts in which students are asked to analyze that weeks films by choosing a specific scene, describing the narrative and formal elements of the scene, and connecting that to the theoretical frame work of the week. In additional to thinking conceptually and critically about film in their weekly analytical response papers, most of class time on Thursdays is related to practicing these same skills through discussion with their peers first in small groups and then as a whole class.

Demonstrate knowledge of artistic production, aesthetic properties, and the way creative work is shaped by artistic and cultural forces.

Throughout the course, we discuss the ways in which structures of race, gender, and sexuality have shaped the artistic production and aesthetic properties of film. This is demonstrated in course learning objective #3: "Examine the way in which the aesthetic properties of film, including both film form and content, interact to construct social understandings of race, gender, and sexuality."

For example, our second unit discusses the ways in spectators, the critical establishment, film funding, shape the form and content of the film. In this unit, we discuss the challenges that queer women of color film makers have had in funding stories that represent their community. We use the film *Mosquita Y Mari* as a case study. On the one hand, we analyze the way racism, homophobia, and sexism in society influenced the film's funding. And on the other hand, we discuss how crowd funding and community support were used to bring the movie to screen. Taken together we discuss how these various factors influenced formal and narrative aspects of the film shaping aspects of the filmmakers vision as divergent as settings and actors. Another week we discuss the idea of the male gaze and the ways in which this concept has shaped the aesthetic properties of film; we watch the film *Greenbook* and discuss the ways in which the critical establishment informed the idea that this was a work of "art" despite the film's blatant marginalizing of its queer black male protagonist and the sublimation of his story to a traditional Hollywood white savior narrative. In these ways students learn that the aesthetic properties of a film as well as the artistic elements of production are never divorced from the social structures such as race that define the rest of our lives.

Have an acquaintance with a broad understanding of artistic forms, genres, and cultural sources.

Students will leave the course with a strong understanding of the relationship of artistic form and genres to dominant ideas of race, gender and sexuality. This is demonstrated through learning objective #4: "Compose and defend a critique of a film or genre by drawing on theoretical frameworks from Ethnic Studies; Women and Gender Studies; and Film Studies."

For example, the third film unit of the course is devoted to film genre. We discuss the origins of film genres in part as a marketing device by Hollywood and demonstrate the ways in which film genres have always been connected to constructions of race. For example we watch the Alaska Native film, *Maliglutit*, which is a remake of John Ford's classic Western, *Searchers*, and discuss the extent to which these Indigenous filmmakers push back against the confines of the Western. We look at anti-Blackness in Horror film and discuss the way that *Get Out* challenges these tropes. We think about the ethnographic film and discuss the limits and possibilities of agency through the an analysis of *Kumu Hina*, a film about a Native Hawaiian Mahu--third gendered person. In these ways students gain a broad understand of the relationship between film genres, artistic forms and the social structures of race and racism.

Be able to develop and defend informed judgments about creative work

Teaching students to develop and defend informed judgements about films is at the core of this course. This is reflected in Learning Objectives #3 (compose and defend a critique of a film or genre by drawing on theoretical frameworks from Ethnic Studies; Women and Gender Studies; and Film Studies) as well as Learning Objective #4 (Interpret cinematic conventions--including narrative, camera work, and editing--in a scene from a given film and analyze the relationship of those conventions to ideas of race, gender, and sexuality.)

Significant time each week of the semester is devoted to developing this skill. Through our weekly analytical reflections, midterm scene analysis, and final project--as well as our weekly Thursday class discussions--students gain sustained and valuable practice developing and defending their own judgements and film. Student learn not only to read film for form and content. They then gain practice applying Ethnic studies theories to films in ways that will help them make arguments about the role of film in the construction of racial identity in the United States. In this way students are constantly asked to develop and defend judgments about each of weeks films both through their written assignments and their in class discussions.

Includes a writing component described on course syllabus

1) If course is lower division, formal and/or informal writing assignments encouraging students to think through course concepts using at least one of the following: periodic lab reports, exams which include essay questions, periodic formal writing assignments, periodic journals, reading logs, other. Writing in lower division courses need not be graded, but must, at a minimum, be evaluated for clarity and proper handling of terms, phrases, and concepts related to the course.

2) If course is upper division, a minimum of 1500 words of formal, graded writing. [Preferably there should be more than one formal writing assignment and each writing assignment (e.g. periodic lab reports, exams which include essay questions, a research/term paper etc.) should be due in stages throughout the semester to allow the writer to revise after receiving feedback from the instructor. Include an indication of how writing is to be evaluated and entered into course grade determination.]

Students will turn in 15 analytical reflections (1 per week). Each reflection will be 300-400 words in length. The total amount of writing for each student will be between 4,500 words and 6,000 (that is 300-400 word responses X 15 weeks). Reflections will be graded based on a rubric. In addition to this students will work collaboratively to write a final project booklet for peers on the theme "How to Read Representations of Race, Gender, and Sexuality in a Hollywood Film." This assignment will go through revisions with feedback from both peers and the instructor.

Section 2.

If you would like, you may provide further information that might help the G.E. Course Review Committee understand how this course meets these criteria and/or the G.E. Program Objectives found in the CSUS Policy Manual, General Education Program, Section I.B.

According to the CSUS Policy manual the purpose of the GE program is to: "help prepare a university's graduates to live internally rewarding lives, to live lives of service to others as well as themselves, and to be able to come to terms with the personal, moral and social problems that life in any society inevitably presents to each person."

The study of art, and film in particular, can help us better understand the ways that race, gender, and sexuality shape so much about our daily lives. Art is never produced in a vacuum. Rather, artistic productions including film are always a reflection in some way of the social conditions under which that art is produced. Through a study of the relationship between film's aesthetic and formal qualities and the structures of race, gender, and sexuality, students gain better understanding of the possibilities and limits of film to speak to social issues in their own lives.

Of course film and other works of art don't simply reflect dominant ideas of race, gender and sexuality; they also always have the ability to shape and challenge those social structures. As such, this course also focuses on the ability of film to influence social change and to help us envision and enact more just and equitable futures.

Please attach any additional files not requested above:

FilmProgramEmail for Race & Intersectionality in Film.pdf
Dan Janos Consultation Email.pdf

Reviewer Comments:

Tim Fong (tfong01) (Fri, 19 Nov 2021 22:42:43 GMT): Rollback: The Committee provided additional feedback.

Tristan Josephson (tristan.josephson) (Sat, 12 Feb 2022 02:17:34 GMT): Rollback: Please see email for suggested changes.

Brian Baker (baker) (Mon, 14 Feb 2022 04:37:31 GMT): Rollback: Will - Saw your email, make your changes and let us know when you are done.

Tristan Josephson (tristan.josephson) (Wed, 09 Mar 2022 15:11:23 GMT): Rollback: To complete GE AREA C1 section.

302822325 (Wed, 15 Jun 2022 20:48:19 GMT): Edited to integrate new ELO and Assessment Strategies fields.

Janett Torset (torsetj) (Wed, 07 Sep 2022 21:36:04 GMT): Rollback: Approved in error

Key: 14637