HUAS 7360: Film Bodies: Race, Gender, Sexuality & Cinema
Fall 2016
Tues: 1:00pm-3:45pm
JO 4.112

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Course Description:
In the wake of post-structuralism, critical theory has often posited the claim that identity is socially rather than biologically constructed. That is, while we all agree that we exist in material, physical bodies, the way these bodies produce meanings in the world depends entirely on social and political negotiations of power. Combine this idea with the realization that among all the six senses of apprehension, vision has been the most prioritized by the history of thinking and you end up with a clear understanding of why cinema matters so much to those of us interested in matters of identity. In other words, films have historically played a major role in the construction of social identity, “showing” us what it means to be white, female, black, and gay, for example. In this class, we explore the history of identity construction in cinema in a wide range of movies, from mainstream Hollywood to experimental and documentary films, from action to melodrama, and from the US and beyond. Through our readings, we focus our attention on social and historical context as well as the theoretical and philosophical underpinnings of difference, identity, and power. This class introduces students to film theory and history, visual analysis, and critical theories of race, gender, sexuality and ideology.

Required Textbooks and Materials:
Most of our readings will be available as pdfs on e-reserves; note the exceptions (Jameson, Berger).

Please also purchase:


Please:
- Please bring copies of our readings to each class.
- Please come prepared to discuss the materials listed under the given date of class.
- Please do not expect to watch the assigned film at the UTD library the day it is due or the day before it is due. I usually check these out to prepare my lecture.
Assignments and Grading Policy:

- **15 points: Participation**
  - You are expected to come fully prepared for each and every class. This means you will have completed ALL the reading and the screening assignments for the day.

- **15 points: 1 Audio-visual presentation on the assigned film (10 min. max)**
  - Components:
    - **Introduce the film** (title, director, year, major actors, and how the film was received when it was released by critics and audiences)
    - **Present one clip from the film** (3 min or less). This clip should be a crucial scene that helps us understand the significance of the film. Please have the exact time code for your scene, which we will project from the DVD. Please set up the scene for us, remind us when it takes place in the film and why it is important.
    - **Provide a handout** that includes: your name, the name, director, and year of the film, and 3 discussion questions for the group (thinking questions, not yes or no questions) about the film and how it relates to our main theme of the week.

- **45 points: 3 Short Analysis Papers (1250-1750 words) / 15 points each.** Using a film and readings (3 minimum) from our syllabus, write an analysis of a film, director, genre, or critical concept. Your paper needs to have a clear and obvious main claim (which we also call a thesis or argument), use evidence from the films and readings, synthesize and analyze the materials at stake, and arrive at a viable conclusion. More details will be forthcoming.

  **Deadlines:**
  - Paper 1 due 9/13
  - Paper 2 due 10/11
  - Paper 3 due 11/8

- **25 points: Final Paper (2250-2500 words).** Choose one of your 3 Short Analysis Papers and expand into a longer, more elaborate analysis.

  **Final paper due 12/6**

**UT Dallas Syllabus Policies and Procedures**

The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus. Please go to [http://go.utdallas.edu/syllabus-policies](http://go.utdallas.edu/syllabus-policies) for these policies.

*The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor. Please make sure you have the most updated version of this syllabus.*
Course Calendar

8/23 Class 1. Introduction

Screening: *Indiana Jones and the Temple of Doom* (Steven Spielberg, 1984)

8/30 Class 2. Reviewing #oscarssowhite and Understanding the Cultural Study of Film

Watch before class: *The Revenant* (Alejandro González Iñárritu, 2015)


Also read the popular media articles below on the controversy:


“What it’s really like to work in Hollywood (if you’re not a straight white man),” *New York Times Magazine*, February 24, 2016 http://www.nytimes.com/interactive/2016/02/24/arts/hollywood-diversity-inclusion.html?_r=0


9/6 Class 3. The History of an Industry and a Problem

Watch: The Birth of a Nation (D.W. Griffith, 1915)
In-class: Within Our Gates (Oscar Micheaux, 1920) and the short films of Zora Neale Hurston


9/13 Class 4. Melodrama, Gender and Whiteness **Paper 1 Due

Watch: Imitation of Life (John Stahl, 1934)
In-class: Illusions (Julie Dash, 1982)


9/20 Class 5. Vogue Imitations

Watch: Paris is Burning (Jenny Livingston, 1990)

Judith Butler, “Chapter 1: Subjects of Sex/Gender/Desire,” and “Conclusion: From Parody to Politics,”
in *Gender Trouble: Feminism and The Subversion of Identity* (New York: Routledge, 1990), 1-34 and 142-150.


9/27 Class 6. 50s Redux: Masculinity/Femininity

Watch: *Far from Heaven* (Todd Haynes, 2002)  
Also see *Ways of Seeing* (BBC, 1972) Episode 2: Women in Art  


10/4 Class 7. Brownskin, Whitewash

Watch: *West Side Story* (Robert Wise and Jerome Robbins, 1961)  
Also see: Last Week Tonight with John Oliver: Hollywood Whitewashing  
[https://www.youtube.com/watch?v=XebG4TO_xss](https://www.youtube.com/watch?v=XebG4TO_xss)

In-class: *Mi Vida Loca* (Allison Anders, 1993)


**10/11 Class 8. Brown Bodies and Global Aesthetics **Paper 2 Due**

Watch: Cidade de Deus (Fernando Meirelles, Kátia Lund, 2002)


**10/18 Class 9: Veiled Intentions**

Watch: Ten (Abbas Kiarostami, 2002)


Watch: On the Ice (Andrew Okpeaha MacLean, 2012)
In-class: Reel Injun (Neil Diamond, Catherine Bainbridge, Jeremiah Hayes, 2010)

Jacquelyn Kilpatrick, Celluloid Indians: Native Americans and Film (U of Nebraska P, 1999), 1-113 and 178-186.


11/1 – No class.

**11/8 **ELECTION DAY **Paper 3 Due**

**Class 11. Tigers, Dragons, and Whitewashing: Asian Americans and American Film**

Watch: Better Luck Tomorrow (Justin Lin, 2002)
In-class: *Anna May Wong – Frosted Yellow Willows: Her Life, Times, and Legend* (Elaine May Woo, 2007)


11/15 Class 12. Transgender Bodies and Matters of Visibility

Watch: *Boys Don’t Cry* (Kim Pierce, 1999)

Jack Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (NYU Press, 2005), 1-95.


11/22 No class – THANKSGIVING BREAK

11/29 Class 13. Monetizing Diversity

Watch: *Fast and Furious 7* (James Wan, 2015)


12/6 Class 14. Wrap-up and Final Paper Due.