Whatever is unnamed, undepicted in images, whatever is omitted from biography, censored in collections of letters, whatever is misnamed as something else, made difficult-to-come-by, whatever is buried in the memory by the collapse of meaning under an adequate or lying language--this will become, not merely unspoken, but unspeakable.

Adrienne Rich, "It is the Lesbian in Us...."

They have the power of description and we succumb to the pictures they construct.

Salman Rushdie, *The Satanic Verses*

*She’s a Latin from Manhattan / I can tell by her mañana*
*She’s a Latin from Manhattan / And not Havana.*

Al Jolson in "Go Into Your Dance" (1935)

Course Description:

This course is a historical survey of the images made in American film of ethnicity, gender, and/or race, from the opening of the 20th century to the present. It will guide you toward the development of skills for "reading" a variety of cultural representations made of ethnicity, gender, and "otherness" by focusing on a variety of American film texts, by analyzing key moments in the nation’s history and ideological development, and by examining the basic precepts cultural critics bring to our understanding of the meaning of images and how these may affect identity. Moreover, we will analyze the politics of representation and the process of renegotiations by examining the dialectical push of cultural construction and domination of targeted "others," and the pull of an insistent social consciousness and political activism that generates waves of newly focused and independent narrative. Hopefully, we will come to understand how the unceasing efforts of imagining or "framing" "selves" often causes contestation, struggle, and consequently change by the self-defining efforts of each particular group affected. As film theorist Robert Stam has said: "American popular
culture bears constant witness to the dialogue—sometimes violent, often shrill, at times communicative—between Anglo culture and its "Others."”

Course Program
[Note: See filmography and bibliography for complete information on texts. Due to the limitation of actual classroom time, some of these films or essays may be placed on reserve and will be required for discussion at the opening of each theme. The course calendar indicates which films and readings will be done in class and which will be assigned for independent study. Recommended material is not required but will enhance your understanding of course content and historical overview.]

Part I [3 weeks]:
Introductory Theme: An overview of the concerns of cultural studies theorists and the politics of the cultural representations made of ethnicity, gender, and "otherness" in society.

Sub-theme: "Reading" cultural representation in narrative art
Readings: theoretical essays by Said, Hall, Fanon, Friedman, Cowen, Shohat, and Stam; selected essays from Focus On The Birth of a Nation.

Part II [1 week]:
Theme: The Melting Pot Ideal And The Politics And Usage's Of Representation--Ethnicity In The Early Days Of Cinema
Readings: film essays by Musser and Sumiko.
Screenings: to choose from The Cheat (DeMille: 1915); The Immigrant (Chaplin: 1917); The Sheik (1921); Animal Crackers (1930).

Part III [2 weeks]:
Theme: From Celluloid Mammies To Black Power And Back Again: An Overview Of Black Identity In American Cultural Representations.
Readings: film essay by Turner and Baldwin.
Screenings: to choose from The Little Rascals short (Roach: 1930); Pinky (1949); Gone With The Wind (1939); Guess Who’s Coming to Dinner (1967); Shaft (1971); Blue Collar (1978); Hollywood Shuffle (1987); The African American Cinema-Vol.1; Bamboozled (2000).

Part IV [2 weeks]:
Theme: Loin Cloths And Devilry: Surveying The Celluloid Indian.
Readings: film essays by Churchill and O'Connor.

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Screenings: to choose from *The Vanishing American* (1925); *Stagecoach* (1939); *The Searchers* (1956); *Little Big Man* (1970); *Dances With Wolves* (1991); *The Last of the Mohicans* (1992); *Smoke Signals* (1999); *Windtalkers* (2002).

**Part V [2 weeks]:**
- Readings: film essays by Accaria, Popelnik, Ramírez, Pérez, Rodríguez, and Jiménez.
- Screenings: to choose from *The Americano* (1917); *To Have or Have Not* (1945); *The Young Savages* (1961); *Popi* (1969); *Fort Apache, The Bronx* (1981); *Tempest* (1982); *Havana* (1990); *I Like It Like That* (1994); *Puerto Rican Mambo* (1992).

**Part VI [2 weeks]:**
- Theme: Latin America--The Third World Re-visited: From The Good Neighbors Policy To Crisis In Banana Land.
- Readings: film essays by López and Dunkerly.

**Part VII [1 week]**
- Theme: The Case Of Asian Americans: Jungle Boys, Crafty Detectives, or Monsters Of Treason
- Readings: film essay by Marchetti.
- Screenings: to choose from *Shanghai Express* (1932); *The Good Earth* (1937); *Jungle Book* (1942); *Charlie Chan in the Secret Service* (1944); *The Year of the Dragon* (1985); *Snow Falls on Cedars* (1999).

**Part VIII [1 week]**
- Theme: Women Be-Witching: Female Deceit In American Film Noir.
- Readings: film essay by Haskell.
- Screenings: *Carmen* (1915); *Double Indemnity* (1944); *The Killers* (1946); *Kiss of Death* (1955); *Body Heat* (1991).

**Part IX [1 week]**
- Theme: Unspeakable Images: Homosexuality In American Cinema
Teaching strategies: Lectures, class discussions, and student-generated analysis.

Required Resources: Richardson Seminar Room and Screening Room

Evaluation Method:

The final grade will be comprised of three course requirements:
  - Mid-Term Exam I = 100 points
  - Short film reviews (5) = 100 points
  - Research Paper (15 pages) = 100 points

Selected Bibliography:

*Film essays assigned for class discussion (available for you to xerox: Centro de Copias en los altos de Chaguin’s – Ave. Gandara)*


2 Students that receive services from Occupational Rehabilitation should contact me at the start of the semester to plan for reasonable accommodation and any assistive equipment as recommended by the Oficina de Asuntos para las Personas con Impedimento (OAPI) of the Office of the Dean of Student Affairs. Any student who has special needs or requires any type of assistance or accommodation should see me.

[Los estudiantes que reciben servicios de Rehabilitación Vocacional deben comunicarse conmigo al inicio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la Oficina de Asuntos para las Personas con Impedimento (OAPI) del Decanato de Estudiantes. Todo aquel con necesidades especiales que requieren de algún tipo de asistencia o acomodo deben de comunicarse conmigo.]


Musser, Charles. “Early Sound Comedy: The Return of the Repressed.” This is a segment from long essay “Ethnicity, Role-Playing, and American Film Comedy: From Chinese Laundry Scene to Whopee (1894-1930).” In Unspeakable Images: Ethnicity and the American Cinema: 39-81.


**Sumiko**, Higashi. “Ethnicity, Class, and Gender in Film: DeMille’s *The Cheat*.” In *Unspeakable Images: Ethnicity and the American Cinema*. 112-139.


**Recommended texts** *(look for them in campus libraries, local bookstores, or on-line)*


**Filmography:**

*[Note: Films marked with an asterisk (*) are particularly interesting, either because they set a certain mode or style in their representation of "otherness" or because of their effort (effective or ineffective) at renegotiation or ideological contestation. A good source to buy films you may not find in local stores is www.moviesunlimited.com.]*

**General:**

*Irish Ways of Discussing Politics* (1896); *Cohen’s Fire Sale* (1907); *The Cheat* (DeMille: 1915); *The Aryan* (1916); *The Immigrant* (Chaplin: 1917); *The Sheik* (1921); *Animal Crackers* (1930); *The Pawnbroker* (1965); *Hester Street* (1975); *Annie Hall* (1977); *Zelig* (1983).

**African Americans:**

*Tarzan, The Ape Man* (1932); *King Kong* (1933); *Stormy Weather* (1943); *Negro Soldier* (doc. Capra: 1943); *Guess Who’s Coming to Dinner?* (1967); *Shaft* (1971);
Superfly (1972); *Cleopatra Jones (1973); *Mandingo (1975); Car Wash (1976); Silver Streak (1976); Roots (1977); *Blue Collar (1978); 48 Hours (1982); *Brother From Another Planet (1984); The Cotton Club (1984); The Color Purple (1985); Mississippi Burning (1985); *Mississippi Triangle (1985); Jumping Jack Flash (1986); She's Gotta Have It (1986); Lethal Weapon (1987); A Dry White Season (1989); Driving Miss Daisy (1989); *Clara's Heart (1992); *Malcolm X (1992); Men of Honor (2000).

Native Americans:
Heart of an Indian (1912); *Orphans of the Plains (1912); The Battle at Elderbrush Gulch (1914); The Last of the Mohicans (1920); America (1924); *Iron Horse (1924); *The Vanishing American (1926); Ramona (1930); Call Her Savage (1932); Massacre (1934); *The Last of the Mohicans (1936); *Drums Along the Mohawk (1939); Go West! (1940); They Died With Their Boots On (1941); Broken Arrow (1950); Devil's Doorway (1950); Cheyenne Autumn (1964); *Tell Them Willie Boy is Here (1969); A Man Called Horse (1970); *Blazing Saddles (1974); War Party (1988); Powwow Highway (1989); *Dances With Wolves (1991); Thunderheart (1992); *Dance Me Outside (1995); Navajo Blues (1996).

Asian Americans:
Chinese Laundry Scene (1894); *Behind That Curtain (1929); Charlie Chan In Shanghai (1935); Charlie Chan In Panama (1940); Charlie Chan In Rio (1941); Thirty Seconds Over Tokyo (1944); The Scarlet Clue (1945); The Chinese Ring (1947); *Bridge Over River Kwai (1957); *Chan is Missing (1982); Rambo (1985).

Latin Americans:
Barbarous Mexico (1913); Rose of the Rancho (1914); The Gaucho (1928); Hot Pepper (1933); Caliente (1935); *Juarez (1939); The Gangs All Here (1943); *It's All True (1942-1993); Border Incident (1949); High Noon (1952); Bandido (1956); Up In Smoke (1978); *Zoot Suit (1981); *The Ballad of Gregorio Cortez (1982); Under Fire (1983); Last Plane Out (1983); *La Bamba (1987); *Stand and Deliver (1988); Milagro's Beanfield War (1988); The Old Gringo (1989); *Mi Vida Loca (1992); American Me (1992); El Mariachi (1993); The House of Spirits (1993); My Family (1995); The Way Of The Gun (2000); The Mexican (2001).

Caribbean Images:
The Black Swan (1942); Blue Skies (1946); Key Largo (1948); *West Side Story (1961); The Young Savages (1961); Topaz (1969); *Che! (1969); *Popi (1969); Change Of Habit (1969); Bananas (1971); *Badge 373 (1973); *The Picnic (1976); Paradise Invaded (1977); Cuba (1979); El Super (1979); Tempest (1982); Scarface (1983); Q & A (1990); The Mambo Kings (1992); Captain Ron (1992); Carlito's Way (1993); Rice, Beans & Ketchup (1994); Nueva Yol (1995); A Vampyre in Brooklyn (1995); The Perez Family (1995).

Homosexuality:
The Maltese Falcon (1944); *Rope (1948); Dog Day Afternoon (1975); Partners (1982); Making Love (1983); *Kiss of the Spider Woman (1985); *Torch Song Trilogy (1988); My Own Private Idaho (1991); Go Fish! (1994); Far From Heaven (2003).

Women and Crime:
The Woman In The Window (1944); *Gilda (1946); The Postman Always Rings Twice (1946); *The Lady From Shanghai (1949); *Criss Cross (1949); *Touch Of Evil (1955); Chinatown (1974); The Postman Always Rings Twice (1981); *The Grifters (1990); Shattered (1991).