

**FILM 165B: RACE ON SCREEN**

Summer Session 2 - July 29 - August 30, 2024



Still from Trinh Minh-ha's *Reassemblage* (1983).

Prerequisite(s): FILM 20A or FILM 20B.

**The modality of this class is asynchronous online.**

**Instructor information:**

Merve Ünsal Genç, she/her/hers  
[mgenç@ucsc.edu](mailto:mgenç@ucsc.edu)

**TA information:**

YoungEun Kim, she/her/hers  
[ykim188@ucsc.edu](mailto:ykim188@ucsc.edu)

**Office hours:**

9am-11am on Fridays on Zoom at this [link](#); also available by appointment on Zoom on weekdays.

I would love to get to you know better, so please stop by for office hours. My office hours are times that I set aside specifically to meet you, so feel free to stop by spontaneously.

If you have a time conflict with my office hours, please just let me know and we can figure out a different time.

You don't need to have any particular questions in mind to come to office hours; I'm happy to just have a conversation. I am delighted to talk to you about any material from the course (course content, questions about assignments or grades, issues from discussions) and any other aspects of your lives as students. I like talking about art, technology, and representations in film.

**About me:**

I am between my 3rd and 4th years as a PhD candidate in Film and Digital Media with a designated emphasis in History of Consciousness at UCSC. I am also a visual artist working in photography, video, radio, and sound installation formats.

I am originally from Istanbul, Turkey.

**Communicating with me:**

Please give me 12-24 hours to respond to your e-mails or messages on Canvas on weekdays. I will respond to messages I receive over the weekend on Monday.

**My Teaching and Our Work Together:**

I am thrilled to be working with you over the short and intense summer session. As an artist, I am always thinking through what it means to expand our perceptions of what is represented and how those representations have come to be. I am committed to creating a learning environment in which we can actively engage with difficult questions facing our society today and help each other think through things to get to a place that we might not have gotten to on our own.

I am here to support you in this learning experience. If you are struggling with the material, the workload, or anything else, please talk to me.

**Course Description:**

We review historical and critical tools to interpret representations of race on cinematic, television, and computer screens. The class will consider the place of race in theoretical

and historical scholarship and examine the debates about race produced within and across film and digital media. We will unpack what representation means by thinking about how visual and sonic technologies shape how we see and know and what they keep hidden.

In this course, we will mindfully explore the potentials of screens socially and politically, considering problems that representations of race might create or amplify. We will question what power means in the context of visual representation, both before and after the Internet, as our habits of circulation and consumption continue to shift.

A key component of the course will be critical thinking responses to work our way through the myriad issues audiovisual representations conjure up.

**Course Learning Goals:**

1. Develop a conceptual foundation (key concepts, terms, and relationships) vital to describing and analyzing visual representations and their social, political, and cultural impacts.
2. Critically analyze images and other non-textual materials and identify the multiple ways they make meaning through content and context.
3. Recognize and critically analyze the ways various media technologies shape personal, societal, and political life.
4. Dissect, translate, and apply concepts about differing media to historical contexts, including their potential relevance to local and contemporary cultural issues.
5. Demonstrate an ability to analyze, interpret, and critique films and media from a variety of theoretical perspectives using the critical vocabulary and methodologies of the discipline.
6. Demonstrate scholarly writing skills appropriate to the discipline of film and digital media.

**Study Materials (Texts, Media, Technology):**

The materials for this course include written texts (articles and chapters), videos, and films. All materials will be made available through the Canvas website.

There are no textbooks or any other materials that need to be purchased for this course.

**Class time:**

This is an asynchronous online class, which means you will be following the lectures and online learning activities on your own time.

**Break-down of grades:**

30%: Weekly discussion posts (each discussion post is 6 points; 5 discussion posts x 6 points = 30 points)

50%: Final paper (proposal is 7 points, revised proposal is 7 points, bibliography is 6 points, final presentation is 10 points, paper is 20 points = 50 points)

20%: 4 quizzes (each quiz is 5 points; 4 quizzes x 5 points = 20 points)

### **Course Expectations & Assignments:**

**-Quizzes:** The quizzes will be posted on Canvas to test your knowledge of the films and readings. The goal is to make sure you keep up with the materials.

**-Weekly discussion posts, due on Thursdays at 11.59pm every week, response to classmate's post due on Sundays at 11.59pm every week:** I provide a discussion prompt each week and I ask that you make a discussion post of 150 words by Thursday midnight. By Sunday midnight, you should have responses to at least one of your classmates' posts. The responses should be at least 50 words.

**-Final paper:** Your paper proposal is due on Friday August 15 at 11.59pm. Your revised proposal and bibliography are due on Friday August 22 at 11.59pm. You will upload a 10-minute presentation by Wednesday August 27 11.59 pm and your paper by Friday August 29 at 11.59pm. I will upload a mini-lecture on what we expect from your final paper by Friday August 2.

All of these assignments require your continuous engagement with critical learning, analysis, and scholarly writing appropriate for this discipline. The paper proposal and presentation assignments help you develop and hone your scholarly writing skills step by step. The final paper culminates your cumulative work of reading, thinking and writing through the quarter.

### **Late policy:**

I know and understand time passes way too quickly in the summer. I have a strict late policy because we will strive to read and grade your work swiftly. This is also so that I can address your thoughts and customize my lectures to where we are as a group.

For every 24 hours that your work is late, you will lose 10% of your grade for that particular assignment.

I understand that there might be extenuating circumstances that might keep you from submitting your assignments on time. I will grant you an extension only if you communicate with me before the deadline, not after. I will not give you extensions after the deadline.

If you have DRC accommodations, please make sure to communicate with me in the first week of the course so that I can make accommodations on the course page and also notify our TA.

## **Course Schedule:**

### **Week 1: Introduction / Speaking by**

#### **1.1 Introduction**

- Introduction to the workings of the course
- Lecture on representation in media and the politics of stereotypes

#### **1.2 Speaking by**

- Lecture on “speaking by”

View before lecture:

*Reassemblage* (1982), Trinh Minh-ha  
*Our Trip to Africa* (1966), Peter Kubelka

Read before lecture:

Excerpts from Trinh Minh-Ha, *Woman, Native, Other: Writing Postcoloniality and Feminism*, Bloomington: Indiana University Press, 1989.

### **Week 2: Awkwardness of Labor**

#### **2.1 Awkwardness**

- Lecture on Julio Salgado’s *Undocumented and Awkward* YouTube series and his *I am undocuqueer!* Series

View before lecture:

Julio Salgado et al, *Undocumented and Awkward* (YouTube Series, 12 short episodes)

Read before lecture:

Carrie Hart, *The Artivism of Julio Salgado’s I am undocuqueer! Series*, *Working Papers on Language and Diversity in Education*, August 2015, Vol. I, No. 1.

#### **2.2 Distant Labor**

- Lecture on Alex Rivera’s *Sleep Dealer*

View before lecture:

*Sleep Dealer* (2008), Alex Rivera

Read before lecture:

Krista Brune et al, *Representing Past Futures: Approaches to Reading Alex Rivera's Sleep Dealer Today*, *Comparative Literature Studies* (2023) 60 (3): 578–605.

### **Week 3: (Thick) Translation / Languages**

#### **3.1 (Thick) Translation**

-Lecture on Hu Tai-li's *Voices of Orchid Island*

View before lecture:

*Voices of Orchid Island* (1993), Hu Tai-li

Read before lecture:

Theo Hermans. "Cross-Cultural Translation Studies as Thick Translation." *Bulletin of the School of Oriental and African Studies* 66, no. 3 (October 2003): 380–89.

<https://doi.org/10.1017/S0041977X03000260>.

#### **3.2 Languages**

-Lecture on Ali Kemal Çınar's *In Between*

View before lecture:

*In Between* (2018), Ali Kemal Çınar

Read before class:

Excerpts from Gayatri Chakravorty Spivak, *Can the Subaltern Speak? Reflections on the History of an Idea*. New York: Columbia University Press, 2010.

### **Week 4: Performing / Undrowning**

#### **4.1 Performing**

-Lecture on *Twilight Los Angeles*

View before lecture:

TBA

Read before lecture:

Cherise Smith, "Other-Oriented" Performance: Anna Deavere Smith and *Twilight: Los Angeles*, in *Enacting Others* (2011).

#### **4.2 Undrowning**

-Lecture on Mati Diop's *Atlantics* in the framework of Alexis Pauline Gumbs' *Undrowned*

View before lecture:

*Atlantics* (2019), Mati Diop

Read before lecture:

Excerpts from Alexis Pauline Gumbs, *Undrowned: Black Feminist Lessons from Marine Mammals*. Oakland, CA: AK Press, 2020.

## **Week 5: Butterflies and Catastrophes**

### **5.1 Butterflies**

-Lecture on David Cronenberg's *Madame Butterfly*

View before lecture:

*Madame Butterfly* (1993), David Cronenberg

Read before lecture:

Yiman Wang, "The Art of Screen Passing: Anna May Wong's Yellow Yellowface Performance in the Art Deco Era" *Camera Obscura* (2005) 20(3(60)): 159-191.

### **5.2 Catastrophes and Wrap-up**

-Lecture on intersections of catastrophes as presented on screen and in poetry

-Notes and throughlines in the material covered thus far

Read before lecture:

Cheena Jo, *A Series of Un/Natural/Disasters*, Commune Editions 4. Oakland, CA: AK Press, 2016.

View before lecture:

TBA

## **Collaboration & Academic Integrity**

All members of the UCSC community benefit from an environment of trust, honesty, fairness, respect, and responsibility. You are expected to present your own work and acknowledge the work of others in order to preserve the integrity of scholarship.

Academic integrity includes:

- Following assignment rules
- Using only permitted materials during an assignment
- Viewing assignment materials only when permitted by your instructor
- Incorporating proper citation of all sources of information
- Submitting your own original work

Academic misconduct includes, but is not limited to, the following:

- Copying/purchasing any material from another student, or from another source, that is submitted for grading as your own
- Plagiarism, including use of Internet material without proper citation



Using AI sources such as Chat PGT or similar (see AI policy below for more details on AI)

Submitting your own work in one class that was completed for another class (self-plagiarism) without prior permission from the instructor.

Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript. For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Misconduct page](#) at the [Division of Undergraduate Education](#).

Plagiarism includes, but is not limited to, the following:

Copying (entirely or in part) the wording used in another source. It is possible to plagiarize a source even if you cite it if you copy the wording.

Claiming an idea as your own that you obtained from a source (including someone else)

In general, if you are taking a great deal from another source, consider whether you should be quoting the source directly. And if your response is largely quotation or if the most important ideas are quoted, you should think seriously about whether your response is sufficiently original.

Academic integrity and collaboration: This is a course that prizes collaborative exploration of difficult and contested topic areas. This occurs both formally, through collaborative assignments, and informally, through classroom and online discussions (as well as your individual conversations with your classmates). Collaborative exploration leads to some of the thorniest areas in academic integrity. With that said here are some guidelines:

For all of your responses, include a brief collaboration statement, crediting *everyone* you interacted with for the assignment (instructors, classmates, friends, family, etc.), and explaining what they contributed to your contribution.

For group work, mention every person in your group and detail precisely what they contributed to

When talking with classmates on individual assignments, take your own notes, and talk generally about ideas, not about organization or wording. This helps to ensure that you will put ideas in your own words. Remember to credit people in your collaboration statement.

### **Generative AI Policy**

In short: Using generative AI for ANY task related to this course is a violation of my academic integrity policy.

Longer version: This course is about learning how to think about societal issues facing us today. This requires that we think and write critically, which can only be developed through practice. I will always grade you on the quality of your thinking and effort. I want to read your thoughts and nothing else. I want to think and to learn with you.

Writing is an important skill in life and if you have any writing-specific questions or concerns, please talk to me.

The easiest way to avoid any suspicion of AI use is not to use AI at any point when you are completing your writing.

Here are a few reminders on what counts as AI use:

You may not use any generative AI platform or technology to write.

Do not use AI to conduct your research or to brainstorm.

Do not translate using AI. If English is not your first language (it's not mine!), please use the [Writing Center](#), which is a great resource on campus for writing. They read and work on your writing with you. Real humans :)

For spell-check and grammar-check functions, you can use Grammarly Basic (but not Premium) or the basic spell-check and grammar-check features that come pre-loaded with word-processing software such as MS Word or Google Docs.

If you have any questions about this policy, please ask me. This is a contemporary, ongoing conversation so I appreciate the opportunity to think about what it means, together.

### **Difficult Conversations:**

In our in-class and online discussions and dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understanding of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. We will always need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with difficult conversations that arise inside issues of social justice, politics, economics, morality, religion, and other issues where reasonable people often hold diverse perspectives. This effort will ultimately deepen our understanding and allow us to make the most of being in a community with people of many backgrounds, experiences, and positions.

### **Content Advisory:**

This course examines some texts, images, and videos that contain descriptions of violence and/or scenes depicting violence. I will do my best to provide individual warnings for course materials and in presentation slides for class content that are particularly sensitive. My hope is that these notifications will help your engagement by allowing you to prepare to work through challenging material. I encourage you to do what you need to care for yourself. If taking care of yourself means that you need to step outside during class, either

for a short time or for the rest of the class, you may do so without academic penalty. If you do leave the class for a significant time, please make arrangements to get notes from another student or see me individually to discuss the situation.

#### Accessibility:

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please affiliate with the DRC. I encourage all students to benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu). For students already affiliated, make sure that you have requested Academic Access Letters, where you intend to use accommodations. You can also request to meet privately with me during my office hours or by appointment, as soon as possible. I would like us to discuss how we can implement your accommodations in this course to ensure your access and full engagement in this course.

#### Intellectual Property:

The materials in this course are the intellectual property of their creators. As a student, you have access to many of the materials in the course for the purpose of learning, engaging with your peers in the course, completing assignments, and so on. You have a moral and legal obligation to respect the rights of others by only using course materials for purposes associated with the course. For instance, you are not permitted to share, upload, stream, sell, republish, share the login information for, or otherwise disseminate any of the course materials, such as: video and audio files, assignment prompts, slides, notes, syllabus, simulations, datasets, discussion threads. Conversely, any materials created solely by you (for example, your videos, essays, images, audio files, annotations, notes) are your intellectual property and you may use them as you wish.

#### Religious Accommodation:

UC Santa Cruz welcomes diversity of religious beliefs and practices, recognizing the contributions differing experiences and viewpoints can bring to the community. There may be times when an academic requirement conflicts with religious observances and practices. If that happens, students may request reasonable accommodation for religious practices. I will review the situation in an effort to provide a reasonable accommodation without penalty. You should first discuss the conflict and your requested accommodation with me early in the quarter. You may also seek assistance from the [Dean of Students office](#).

#### Principles of Community:

University of California, Santa Cruz expressly prohibits students from engaging in conduct constituting unlawful discrimination, harassment or bias. I am committed to providing an atmosphere for learning that respects diversity and supports inclusivity. We need to work together to build this community of learning. I ask all members of this class to:

- be open to and interested in the views of others
- consider the possibility that your views may change over the course of the term

- be aware that this course asks you to reconsider some “common sense” notions you may hold
- honor the unique life experiences of your colleagues
- appreciate the opportunity that we have to learn from each other
- listen to each other’s opinions and communicate in a respectful manner
- keep confidential discussions that the community has of a personal (or professional) nature
- ground your comments in the texts we are studying. Refer frequently to the texts and make them the focus of your questions, comments, and arguments. This is the single most effective way to ensure respectful discussion and to create a space where we are all learning together.

Please see more [here](#).

#### TITLE IX/CARE Advisory

UC Santa Cruz is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault, domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education (CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell me about a situation involving Title IX misconduct, I am required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course TAs and tutors (as well to all UCSC employees who are not designated as “confidential” employees, which is a special designation granted to counselors and CARE advocates). Although I have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through [CARE](#). Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at (831) 502-2273 or [care@ucsc.edu](mailto:care@ucsc.edu).

In addition to CARE, these resources are available to you:

If you need help figuring out what resources you or someone else might need, visit the [Sexual Violence Prevention & Response \(SAFE\) website](#), which provides information and resources for different situations. [Counseling & Psychological Services \(CAPS\)](#) can provide confidential counseling support. Call them at (831) 459-2628.

You can also report gender discrimination and sexual harassment and violence directly to the University's [Title IX Office](#), by calling (831) 459-2462 or by using their [online reporting tool](#).

Reports to law enforcement can be made to the UC Police Department, (831) 459-2231 ext. 1.

For emergencies, call 911.

## Report and incident of hate or bias

The University of California, Santa Cruz is committed to maintaining an objective, civil, diverse and supportive community, free of coercion, bias, hate, intimidation, dehumanization or exploitation. The Hate/Bias Response Team is a group of administrators who support and guide students seeking assistance in determining how to handle a bias incident involving another student, a staff member, or a faculty member. To report an incident of hate or bias, please use the following form: [Hate/Bias Report Form](#).

## Student Services

### [Counseling and Psychological Services](#)

Many students at UCSC face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

### [Student Success and Engagement Hub](#)

The Division of Student Success provides campus-wide coordination and leadership for student success programs and activities across departments, divisions, the colleges, and administrative units.

### [Tutoring](#) and Learning Support

At Learning Support Services (LSS), undergraduate students build a strong foundation for success and cultivate a sense of belonging in our Community of Learners. LSS partners with faculty and staff to advance educational equity by designing inclusive learning environments in Modified Supplemental Instruction, Small Group Tutoring, and Writing Support. When students fully engage in our programs, they gain transformative experiences that empower them at the university and beyond.

### [Slug Support Program](#)

College can be a challenging time for students and during times of stress it is not always easy to find the help you need. Slug Support can give help with everything from basic needs (housing, food, or financial insecurity) to getting the technology you need during remote instruction.

To get started with SLUG Support, please contact the [Dean of Students](#) Office at 831-459-4446 or you may send us an email at [deanofstudents@ucsc.edu](mailto:deanofstudents@ucsc.edu).

#### Slug Help/[Technology](#)

The ITS Support Center is your single point of contact for all issues, problems or questions related to technology services and computing at UC Santa Cruz. To get technological help, simply email [help@ucsc.edu](mailto:help@ucsc.edu).

#### On-Campus Emergency Contacts

For all other help and support, including the health center and emergency services, Click [here](#) to go to UCSC's [Emergency Services](#) page. Always dial 9-1-1 in the case of an emergency.