

FALL 2008  
Lectures: Mon/Wed 10-11:20 AM, SSTR 103  
Studio: Mon 11:30 am-12:50 PM, SSTR 103

CLS 129  
Fall 08  
Glen Mimura, Associate Professor  
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Office Hours: Mon 1-2:30 pm or by appt.

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**U.S. Minority Cinemas, 1968–Present**  
FMS 130 / AsnAm 114 / CLS 129  
URL: <https://eee.uci.edu/08f/26150>

By the late 1960s, people of color in urban centers throughout the United States began to appropriate and transform media practices, in response to historically persistent patterns of racism in dominant modes of representation. Inspired by decolonial struggles in the Third World and radical antiracist movements in the United States, these mostly-young artists and activists made interventions that were collaborative, self-sustaining and historically unprecedented in their diversity of content and form. Alongside the production of creative and documentary works, they established media collectives and centers that continue to function as vital institutions for training, funding, distribution and exhibition.

The course examines this historical emergence and development of independent cinemas by people of color in the United States, their theoretical stakes and cultural-political significance. It focuses on African American, Asian American and Chicano/Latino film and video production since the late 1960s, as well as their struggles to establish and maintain grassroots and institutional resources. Although emphasizing independent production, the course will also consider works that straddle the vexed boundary between independent and mainstream. Do such works reproduce or transform the generic conventions and racialized representations they inherit? Or both? In what ways do they revise or challenge minoritarian cultural politics? What interventions have been made by feminism and queer politics in antiracist media, and vice versa? The purpose of the course will be to pose and address these questions, and others.

#### COURSE TEXTS

All weekly readings are available via course website: <https://eee.uci.edu/07f/26150>

#### REQUIREMENTS AND GRADING

- 25% Class participation and attendance
- 20% Group Project #1: Genre Film Still 10% +2-page fictional review 10%
- 25% Group Project #2: Third Cinema Slide Show 10% +5-page analytical paper 15%
- 30% Group Project #3: Media Activism Display 10% +10-page analytical paper 20%

## STATEMENT OF PRINCIPLES AND SERVICES

Please note that this course fully abides by the University's stated Principles of Community and Academic Honesty <<http://www.editor.uci.edu/catalogue/appx/appx.2.htm>>. These standards ensure the integrity of the educational process, and constitute the foundation of a healthy, rigorous and fair academic community. Please review them carefully. If you are encountering difficulties with the course materials, and/or with matters outside the course that are hindering your attention or abilities as a student, please let me know. I am sympathetic to the challenges confronting students, and I am open to accommodating or helping to address any problems or concerns you may have.

I am also committed to ensuring equal opportunities and access to the educational process for all students. Please let me know if I can improve the course for students with disabilities, or any other needs or challenges. You may also seek assistance and information from the Disability Services Center <<http://www.disability.uci.edu/>> by email, [dsc@uci.edu](mailto:dsc@uci.edu), or by phone, (949) 824-7494, TDD (949) 824-6272.

Campus Computing Labs: A list of Open Access Computing Labs and hours for UCI Students can be found here: <http://eee.uci.edu/labs/open>

## LAB FEE

A Lab Fee is mandatory for every student enrolled in a Film and Media Studies class, including cross-listed and concurrently scheduled film classes. Majors and non-majors alike – even those who are from another school or are enrolled through UNEX – are responsible for paying the course Lab Fee. **Students dropping after the 2nd week Humanities ADD/DROP deadline remain liable for course lab fees and invoice charges.**

- Why a Lab Fee? Film and Media Studies receives no funding for media. The Lab Fee is an important resource for the department to cover media and classroom expenses (such as guest speakers and approved special screenings). Without them there would be no media, i.e., no DVDs, 16mm films, video or Script Library for class or on reserve.
- Upon enrollment, lab fees are assessed automatically along with Registration Fees on ZOTBILLS, and/or amended ZOTBILLS. Information on Zot Bill Payment can be found on the web at <https://sbs.adcom.uci.edu/ZA/>. Payment information is also in the NOTES section in the Schedule of Classes corresponding to Film and Media Studies and cross-listed classes. Non-payment of University invoices hold up access to transcripts, financial aid disbursements, enrollment and diplomas. Students experiencing inordinate financial hardship may visit Financial Services in 109 Admin or call (949) 824-2455 for payment counseling.
- If you have any questions, please contact the Film and Media Studies Manager, Peter Chang, [pechang@uci.edu](mailto:pechang@uci.edu).

## COURSE SCHEDULE

Week 1, Sep 29/Oct 1: *The 1960s: Racial Horror and National Abjection*

Screening: Night of the Living Dead (George Romero, 1968).

Reading: Richard Dyer, "White," Screen Vol. 29, No. 4 (1988): pp. 44-48 and 59-64.

Week 2, Oct 6/8: *Culture Industry Possibilities and Limits: The Marital Arts Film*

Oct 6: Introduce: *Genre Film Still and fictional review, due Oct 20.*

Screenings: Enter the Dragon (Robert Clouse, 1975), short clip

Return of the Dragon (Bruce Lee, Hong Kong/Rome, 1973)

Readings: David Bordwell, "Local Heroes" and "Two Dragons: Bruce Lee and Jackie Chan," Planet Hong Kong: Popular Cinema and the Art of Entertainment (Cambridge, MA: Harvard UP, 2000).

Week 3, Oct 13/15: *Culture Industry Possibilities and Limits: Blaxploitation*

Screenings: Sweet Sweetback's Baadasssss Song (Melvin Van Peebles, 1971)

Half Past Autumn: The Life and Works of Gordon Parks (2001)

Shaft (Gordon Parks, 1971), short clip

Cleopatra Jones (Bill Tennant, 1973), short clip

Readings: Donald Bogle, "Melvin Van Peebles: The Black Movie Director as Folk Hero" and "Shaft: He's a Badd Mother—Shut Your Mouth," Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films (NY: Continuum, 1994 [orig. 1973]).

Mark Reid, "Black Action Film," Redefining Black Film (Berkeley: U of California P, 1993).

Week 4, Oct 20/22: "Internal Colonies"

Oct 20: **DUE: Genre Film Still project and 2-page fictional review.**

Oct 22 Introduce: *Third Cinema Slide Show and 5-pg analytical paper, due Nov 10.*

Screenings: Teach Our Children (Christine Choy and Susan Robeson, 1972)  
Flyin' Cut Sleeves (Rita Fecher and Henry Chalfant, 1993 [1973])  
Killer of Sheep (Charles Burnett, 1977)

Readings: Fernando Solanas and Octavio Getino, "Towards a Third Cinema," in 25 Years of the New Latin American Cinema, ed. Michael Chanan (London: British Film Institute, 1982).

Ntongela Masilela, "The Los Angeles School of Black Filmmakers," in Black American Cinema, ed. Manthia Diawara (NY: Routledge, 1993).

Charles Burnett, "Inner City Blues," in Questions of Third Cinema, eds. Jim Pines and Paul Willemen (London: British Film Institute, 1989).

Week 5, Oct 27/29: *From Country to City in Chicano Cultural Production*

Screenings: I Am Joaquín (Luis Valdez/El Teatro Campesino, 1969).

Chicana (Sylvia Morales, 1979).

Zoot Suit (Luis Valdez, 1981).

Readings: Yolanda Broyles-Gonzalez, "Introduction," El Teatro Campesino: Theater in the Chicano Movement (Austin: U of Texas P, 1994).

Rosa Linda Fregoso, "Actos of 'Imaginative Re-discovery'" and

"Intertextuality and Cultural Identity in Zoot Suit (1981) and La

Bamba (1987)," The Bronze Screen: Chicana and Chicano Film

Culture (Minneapolis: U of Minnesota P, 1993).

Chon Noriega, "Training the Activists to Shoot Straight: A

Political Generation in US Cinema," Shot in America: Television, the State and the Rise of Chicano Cinema

(Minneapolis: U of Minnesota P, 2000).

Week 6, Nov 3/5: *Asian American Community-Based Filmmaking*

Nov 5: Introduce: *Media Activism project and 10-pg paper, due Dec 3.*

Screenings: Cruisin' J-Town (Duane Kubo, 1976).  
Fall of the I-Hotel (Curtis Choy, 1983).  
Chan Is Missing (Wayne Wang, 1982).

Readings: Ron Hirano, "Media Guerillas," in Counterpoint: Perspectives on Asian America, ed. Emma Gee (Los Angeles: UCLA Asian American Studies Center, 1976).  
Renee Tajima, "Moving the Image: Asian American Independent Filmmaking 1970-1990," in Moving the Image: Independent Asian Pacific American Media Arts, ed. Russell Leong (Los Angeles: UCLA Asian American Studies Center, 1991).  
Stephen Gong, "A History in Progress: Asian American Media Arts Centers 1970-1990," in Moving the Image, ed. Leong.

Week 7, Nov 10/14: *Against Social Realism: Latino Parody, Surrealism, Camp*

Nov 10: **DUE: *Third Cinema Slide Show and 5-pg analytical paper.***

Screenings: Harry Gamboa: Imperfecto and Insultan (1983) and Blanx (1984).  
Carmelita Tropicana: Your Kunst is your Waffen (Ela Troyano and Carmelita Tropicana, 1993).  
In Search of Aztlan (Jesus Salvador Trevino and Culture Clash, 2002).  
Born in East LA (Cheech Marin, 1987)

Readings: Excerpts from Harry Gamboa, Jr., Urban Exile: The Selected Writings of Harry Gamboa, Jr. (U of Minnesota P, 1998).  
Jose Esteban Munoz, "Sister Acts: Ela Troyano and Carmelita Tropicana," Disidentifications: Queers of Color and the Performance of Politics (Minneapolis: U of Minnesota P, 1999).  
Rosa Linda Fregoso, "Humor as Subversive De-construction: Born in East LA (1987)," The Bronze Screen.

Week 8, Nov 17/19: *Women of Color Feminism and Experimental Media*

Screenings: Illusions (Julie Dash, 1983)  
Hair Piece: A Film for Nappy-Headed People (Ayoka Chenzira, 1985).  
La Ofrenda (Lourdes Portillo, 1989), short clip  
Voices of the Morning (Meena Nanji, 1992).  
Picturing Oriental Girls (Valerie Soe, 1992).

Readings: Rosa Linda Fregoso, "Nepantla in Gendered Subjectivity," The Bronze Screen.  
bell hooks, "The Oppositional Gaze," Black Looks: Race and Representation (Boston: South End Press, 1992).

Week 9, Nov 24: *Toward a Queer of Color Critique*

Nov 26: No class — Thanksgiving holiday

Screenings: Tongues United (Marlon Riggs, 1989), short clip  
Cruel (Desi Del Valle, 1994).  
Maybe Never (but I'm counting the days) (Nguyen Hoang, 1996).

Readings: Marlon Riggs, "Black Macho Revisited: Reflections of a Snap! Queen," Black American Literature Forum Vol. 25, No. 2: Black Film Issue (Summer 1991).  
Ju Hui Judy Han, "Creating, Curating, and Consuming Queer Asian American Cinema: An Interview with Marie K. Morohoshi," Q&A: Queer in Asian America, eds. David Eng and Alice Hom (Philadelphia: Temple UP, 1998).  
Roderick Ferguson, excerpt from Aberrations in Black: Toward a Queer of Color Critique (Minneapolis: U Minnesota P, 2004).

Week 10, Dec 1/3: *Review and conclusion*

Dec 3: **DUE: *Media Activism project.***

Screening: Terminal USA (Jon Moritsugu, 1992)

Finals Week, Dec 8: **DUE: *10-pg analytical group paper***, in a labeled box in the Film & Media Studies office, 235 HIB.