From Breakfast at Tiffany’s (1961) to Aladdin (1993), there are many examples of problematic representations of non-Western peoples and cultures in cinema. This class will introduce students to the history and evolution of “the other” on film, including feature films, documentaries, and ethnographic visual anthropology. The course will go beyond popular films and recognized stereotypes, focusing instead on how images and narratives create knowledge through the mediation process. Students will be exposed to critical theory, film studies, and readings concerning discourse, knowledge production, colonialism, and race relations, and will be asked to consider the works both through the lens of cultural studies and film analysis. Films will be included from North America, Western and North Africa, the Middle East, Australia, South America, and Europe. Prior experience with film or cultural studies is not necessary.
Course Objectives
By the end of this course, students will be able to:

- analyze a film as a text
- explain what cultural representation is and why it matters
- summarize how film has evolved over time and across genres
- critique films and texts on the basis of their cultural representations
- articulate how historical and political forces mediate how cultural products are created and how we as viewers mediate what we see

All films will be made available online for streaming or on reserve at the library. Students will be expected to watch the films prior to attending class and complete the required readings. All readings will be posted to NYU Classes.

Course Requirements
Course requirements will include regular attendance and participation, brief weekly response papers, an in-class midterm exam, film review, group presentation, and a final paper. All students are expected to watch the assigned film and read the required readings before class. In class, we will discuss together the films, readings, and critical concepts for each week. Come to class with questions and ready to discuss the material as this is your participation grade.

You are not expected to understand everything right away but you are expected to respect your peers and the instructor by coming to class prepared. This means completing the readings, watching the films, turning in the assignments on time, and acting in a manner that fosters a safe, inclusive, and productive environment.

Attendance
Attendance is important because we only meet once a week. If you miss more than one class without prior notice, you must supply a doctor’s note immediately or you will result in a grade deduction. It is important to be on time. Being late is disrespectful to your fellow students.

Disability Disclosure Statement
Academic accommodations are available for students with disabilities. The Moses Center website is www.nyu.edu/csd. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

NYU Grading Rubric

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94 – 100</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 93</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>F</td>
<td>below 63%</td>
</tr>
</tbody>
</table>
Classroom Policies

- Laptops and tablets are strongly discouraged. Studies have shown that students absorb material better through the act of writing. It is also distracting to your fellow classmates. As the material is made available in electronic form, electronic devices will be allowed however I reserve the right to ban their usage if I find that they become a distraction. Internet usage, social media, etc. is not allowed in class and will result in a ban.

- Mobile phones must be SILENCED and cannot be used in class under any circumstances. If you are expecting an important call/emergency, please let me know ahead of time.

- Food and drink are permitted as long as they are not disruptive.

- All students are required to come to office hours once during the semester. If you are struggling with the material, do not feel embarrassed or wait until it is too late. Everyone has difficulties and this is part of the learning process. I encourage you all to visit me to discuss upcoming assignments, go over things from the lecture, etc. This time has been allocated for you.

- Plagiarism is a very serious offence and will not be tolerated. It will also result in disciplinary action by the university. Remember: plagiarism is taking someone else’s work or idea or words as your own without giving credit and citing the source. If you do this by accident, it is still plagiarism, so be sure to clarify any questions you may have about how/when to cite ahead of time.

- I reserve the right to deduct for late submissions of responses or assignments at 3% per day (i.e. 88% becomes 85%). Students must have a medical reason or emergency for submitting late work and must let me know as soon as possible. I reserve the right to not accept late work without an acceptable reason. This means that if you email me with a last-minute problem or question, I will be unable to respond. Please plan your time accordingly and do not leave work to the last minute.

- If any problems/emergencies arise during the course, come speak with me or email me for an appointment. Remember that I cannot help if I do not know that there is a problem.

Course Assignments

- **Regular attendance and participation** (10%)
  - Active participation is required i.e. asking questions, engaging in discussions. It is important to practice formulating your thoughts and synthesizing ideas together through speaking.
  - Remember that the quality of your participation is more important that the number of times you speak. I will be looking for your engagement with the course materials and the class environment.

- **Weekly discussion journal** (10%)
  - Each week you will post to NYU Classes a short response that will focus on one of the assigned readings. They are due by **midnight** the night before class.
These responses are meant to help you read academic sources. Responses are not meant to be a summary of the text but your assessment of the material. E.g. What confused or surprised you about the reading? How well does the author articulate his/her argument? What evidence is provided to support their position? Does the author have any biases? Remember: you do not need to address all of these questions in your response.

Length: 1.5 – 2 pages per response

- **Film review (15%)**
  - Using concepts and themes from our course, students will write a short review of a film of their choosing, subject to approval, in the style of online pop culture websites, such as AV Club, or Refinery29.
  - This is meant to be a fun assignment to practice communicating and expressing your ideas in a different voice.
  - Length: 3 – 4 pages

- **Midterm Exam (20%)**
  - The exam will be done in-class and will consist of short answers, definitions, and a longer response. Think of this as a mid-way guide to let you know how you are dealing with the course material.

- **Group class presentation/leading discussion (15%)**
  - You will sign up for a group at the start of the course and each group will consist of 3-4 students. You do not have to complete the weekly journal for the week that you are presenting.
  - The group will present on one aspect of our assigned course films, utilizing the themes and ideas from the course. You will be assigned the aspect that I would like you to cover in your presentation. Afterwards, you will lead the class in a short discussion on the ideas your presentation covered.
  - The style of presentation is up to you but it should be 7-10 min in length and have every participant speak.

- **Research paper (30% = 5% essay proposal + 10% draft + 15% final draft)**
  - Final paper will be by the last day of the semester Monday May 11 at Noon, submitted electronically. After the midterm, we will discuss the final paper topics and you will be responsible for submitting an essay proposal (5%), a first draft (10%) and a final draft (15%).
  - You will be able to use material from the course, but you will also be responsible for finding and incorporating new sources into your analysis.
  - Breaking up the essay writing process gives us a chance to get into the practice of revising and editing our work, as well highlight any potential problem areas.
  - First draft will be due second-last class as we will peer discuss them in small groups on our last class. Final draft is then due by May 11.
  - Length: Essay Proposal = 2 pages; Research paper = 10 pages, plus bibliography. Remember that your draft must be finished and the required length.
Course Schedule

January 30 – Introductions


February 6 – Who Are “the Natives”

- **Film:** *Nanook of the North* (1922) 79 min. Director: Robert J. Flaherty


February 13 – What the Natives Can “Teach” Us

- **Films:** *First Days in the Life of a New Guinea Baby* (1951) 19 min  
  *Bathing Babies in Three Cultures* (1951) 9 min  
  *Childhood Rivalry in Bali and New Guinea* (1952) 17 min  
  Directors: Margaret Mead and Gregory Bateson  
  *The Axe Fight* (1975) 30 min. Director: Timothy Asch


February 20 – Making Narratives; Making Cultures

- **Film:** *The Searchers* (1956). 119 min. Director: John Ford


February 27 – The Colonial World on Film, Part 1

- **Film**: *Jaguar* (1971) 93 min. Director: Jean Rouch

March 5 – The Colonial World on Film, Part 2  
*FILM REVIEW DUE*

- **Film**: *Battle of Algiers* (1966). 120 min. Director: Gillo Portecorvo

March 12 – The Post-Colonial and Internal Others, Part 1

- **Film**: *Caché* (2005) 118 min. Director: Michael Haneke

March 16 – 20 – **SPRING BREAK – NO CLASS**

March 26 – **MIDTERM IN CLASS**

April 2 – The Post-Colonial and Internal Others, Part 2

- **Film**: *Black Girl* (1966) 55 min. Director: Ousmane Sembène
- Ekhua Agha, “Sembène Ousmane and the Revolt Against Colonial Film Aesthetics,” *Scenesjournal.com*, 3 January 2018
- Ashley Clark, “*Black Girl*: Self, Possessed,” *Criterion.com*, 24 January 2017
April 9 – Reversing the Gaze  *ESSAY PROPOSAL DUE*

- Films: Babakiueria (1988) 30 min. Director: Don Featherstone  
  Petit à Petit (1969) 90 min. Director: Jean Rouch  
  - Mariska van Schijndel, “Babakiueria: How a mockumentary fights against Orientalism,” diggitmagazine.com, 29 October 2018  

April 16 – Vietnam: Anti-War or Anti-Politics?  

- Film: The Deer Hunter (1978) 183 min. Director: Michael Cimino  
  - Marita Sturken, Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering. UC Press, 1997 (p. 85-121)  

April 23 – Why Do They Hate Us?  

  Argo (2012) 120 min. Director: Ben Affleck  
  - Juan Cole. “Argo as Orientalism and why it upsets Iranians,” Informed Comment, 26 February 2013  

April 30 – The 9/11 Threat  *FIRST DRAFT OF PAPER DUE*  

- Film: Zero Dark Thirty (2012) 157 min. Director: Kathryn Bigelow  

May 7 – Peer-Review Workshop  

*FINAL DRAFT OF PAPER DUE MONDAY MAY 11*