Representation is possible only because enunciation is always produced within codes which have a history, a position within the discursive formations of a particular space and time.

... There is no escape from the politics of representation, and we cannot wield 'how/it really is out there' as a kind of test against which the political rightness or wrongness of a particularly cultural strategy or text can be measured... We are always in negotiation, not with a single set of oppositions that place us always in the same relation to others, but with a series of different positionalities...

COURSE DESCRIPTION & OBJECTIVES

This course will focus on cinematic representations of race, ethnicity, and nationality to interpret the stories they tell about identity, relations of power, and experiences at the site of various social locations, or "positionalities." These examinations will be informed by understandings of social power relations emanating from colonial legacies and contemporary racial formation in national and global contexts, paying careful attention to overlapping dimensions of social structure such as gender, sexuality, and classes as these co-construct each other (e.g., race-ing gender, gendering race). As we make these examinations, we will seek to develop an "oppositional gaze" to critically "negotiate" and try to "decode" these texts, drawing from standpoints grounded in diverse "positionalities." This is an important step towards contesting the hegemony of "ethnic notions" and visioning/creating social justice.
COURSEREADINGS (required)

A reading packet through University Readers

Sage Publications.

COURSEREQUIREMENTS

Class Participation 20%

Exercises/Assignments 20%

Take Home Midterm (due 5/5 in class) 30%

Final Exam (due date of class final) 30%

Attendance/C
SCHEDULE OF TOPICS & READINGS

INTRODUCTION

3131108
The Ethnic Studies Project and issues of representation
VIEW: segment Color of Fear
READ:

II. ETHNIC NOTIONS/SUBJECTS OF COLONIAL EMPIRE
417108
Reading Representations-Hollywood History
VIEW: Ethnic Notions
READ:
Denzin, Introduction and Chap 1 (Part One)
White Heroes against THE OTHER: The Empire's Myths & Reification

VIEW: TBA

READ:


III. RACISM RE-ARTICULATED—Reely Real

Cinematic Realism—"The White Hood"

VIEW: TBA

READ: Denzin, Part Two, Chaps 2, 3, and 4.

Cinematic Realism—The Black and Brown Hood

VIEW: TBA

READ: Denzin, Part Three, Chaps 5, 6, & 7
IV. HYBRID

NOTIONS

515108

VIEW: scenes from Mississippi Masala; Bend it like Beckham

READ:

Seshagiri, Urmila, "At the Crossroads of Two Empires...,", IAAS (June) 2003: 177-98.

Giardina, Michael, "Bending It Like Beckham" in the Global Popular,":


V. CHOOSING THE MARGIN?

5II2108

VIEW: Smoke Signals

READ:

hooks, bell, "Choosing the Margin as a Space of Radical Openness," in

Yearning: Race, Gender, and Cultural Politics. Boston, MA:

SouthEnd 1990.

Churchill, Ward, "The Open Vein of Native North America" preface;

in Fantasies of the Master Race, 1992.


5/19/08

VIEW: Real Women Have Curves

READ:

hooks, bell, "The Oppositional Gaze" Chapter 1 in Black Looks: Race and Representation. Boston, MA: South End, 1992

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MEMORIAL DAY HOLIDAY - NO CLASS

612108

VIEW: Bamboozled

READ:


Denzin, Part Four, Chapter 8.