

**Postcolonial Perspectives on Audiovisual Media, 15 hp**  
**Spring 2011**  
**Teacher: Katariina Kyrölä**

**Course Literature**

**Books:**

hooks, bell. *Black Looks. Race and Representation*. Boston: South End Press, 1992. (Parts, altogether 130 p.)

Shohat, Ella & Stam, Robert. *Unthinking Eurocentrism: Multiculturalism and the Media*. London & New York: Routledge, 1994. Chapter 3 “The Imperial Imaginary”, Chapter 5 “Stereotype, Realism and the Struggle over Representation”, and Chapter 7 “The Third Worldist Film”. (110 p.)

**Online reading:**

Ahmed, Sara. “Multiculturalism and the Promise of Happiness”. *New Formations* 63, 2008, 121–137. <<http://www.gold.ac.uk/media/ahmed1.pdf>> (17 p.)

Alcoff, Linda. “The Problem of Speaking For Others”. *Cultural Critique*, No. 20 (Winter 1991–1992), 5–32. Also available at: <<http://www.alcoff.com/content/speaothers.html>> (27 p.)

Atluri, Tara. “Lighten up?! Humour, Race, and Da off colour joke of Ali G”. *Media, Culture & Society* 31:2 (March 2009), 197–214. (17 p.)

Banaji, Shakuntala. “Intimate Deceptions: Young British-Asian viewers discuss sexual relations on and off the Hindi film screen”. *South Asian Popular Culture* 3:2 (October 2005), 177–192. <[http://pdfserve.informaworld.com/355655\\_751308226\\_723808709.pdf](http://pdfserve.informaworld.com/355655_751308226_723808709.pdf)> (15 p.)

Benshoff, Harry M. “Blaxploitation Horror Films: Generic Reappropriation or Reinscription?” *Cinema Journal* 39: 2 (Winter, 2000), 31–50. (19 p.)

Bhabha, Homi. “The Other Question...” *Screen* 24:6 (1983), 18–36. (18 p.)

Bhabha, Homi. “Of Mimicry and Man. The Ambivalence of Colonial Discourse”. *October* 28, Discipleship: A Special Issue on Psychoanalysis (Spring, 1984), 125–133. <<http://www.jstor.org/stable/778467>> (8 p.)

Crenshaw, Kimberlé Williams. “Mapping the Margins: Intersectionality, Identity Politics and Violence Against Women of Color.” *Stanford Law Review* 43: 6 (1991). Available online at: <[http://www.iref.uqam.ca/prog\\_trois\\_cycle/Textes/Crenshaw\\_Mapping\\_Margins.pdf](http://www.iref.uqam.ca/prog_trois_cycle/Textes/Crenshaw_Mapping_Margins.pdf)> (34 p.)

Fanon, Frantz. “The Fact of Blackness”. In *Identities: Race, Class, Gender and Nationality*. Linda Martín Alcoff & Eduardo Mendieta (eds). Malden & Oxford: Blackwell Publishing, 2003, 62–74. (Originally published in *Black Skin, White Masks*, 1952.) Available at: <[google.books.com](http://google.books.com)> (12 p.)

- Gauthier, Jennifer. "Indigenous Feature Films: A New Hope for National Cinemas?" *CineAction* 64 (Spring 2004), 63–71. (8 p.)
- Gilroy, Paul. "Ali G and the Oscars". *Open Democracy*, 3 March 2002. <<http://www.opendemocracy.co.uk/content/articles/PDF/459.pdf>> (5 p.)
- González, Jennifer. "The Face and the Public. Race, Secrecy and Digital Art Practice". *Camera Obscura* 70, Volume 24, Number 1, 37–65. <[http://cameraobscura.dukejournals.org/cgi/reprint/24/1\\_70/37](http://cameraobscura.dukejournals.org/cgi/reprint/24/1_70/37)> (28 p.)
- Grewal, Inderpal & Kaplan, Caren. "Warrior Marks: Global Womanism's Neo-Colonial Discourse in a Multicultural Context". *Camera Obscura* 39 (vol. 12, September 1996), 5–33. (28 p.)
- Haggis, Jane & Susan, Schech. "Meaning Well and Global Good Manners. Reflections on White Western Feminist Cross-Cultural Praxis". *Australian Feminist Studies* 15:33, 2000, 387–399. (12 p.)
- Hartley, John. "Television, Nation and Indigenous Media". *Television & New Media* 5:1 (February 2004), 7–25. (18 p.)
- Hester-Williams, Kim D. "NeoSlaves. Slavery, Freedom, and African American Apotheosis in Candyman, The Matrix, and The Green Mile". *Genders* 40, 2004. <[http://www.genders.org/g40/g40\\_williams.html](http://www.genders.org/g40/g40_williams.html)> (19 p.)
- Howells, Richard. "Is It Because I Is Black? Race, Humour and the Polysemiology of Ali G". *Historical Journal of Film, Radio and Television*, Vol. 26, No. 2 (June 2006), 155–177. (22 p.)
- Larkin, Brian. "Itineraries of Indian Cinema: African Videos, Bollywood, and Global Media". In *Multiculturalism, Postcoloniality, and Transnational Media*. Shohat, Ella & Stam, Robert (eds.). Rutgers University Press, 2003, 170–192. (22 p.)  
Available online at:  
<[http://www.barnard.edu/anthro/Indian%20Cinema\\_Larkin.pdf](http://www.barnard.edu/anthro/Indian%20Cinema_Larkin.pdf)>
- MacDonald, Myra. "Muslim Women and the Veil. Problems of image and voice in media representations". *Feminist Media Studies* 6:1, 2006, 7–23. (18 p.) (available as E-journal)
- McClintock, Anne. "Paranoid Empire: Specters from Guantánamo and Abu Ghraib", *small axe* 28, March 2009, 50–74. (24 p.)
- Medovoi, Leerom. "Theorizing Historicity, or the Many Meanings of *Blacula*". *Screen* 39:1 (Spring 1998), 1–21. (20 p.)
- Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles". *Signs* 28:2 (Winter, 2003), 499–535. (36 p.)
- Moorti, Sujata. "Inflamed Passions. *Fire*, the Woman Question, and the Policing of Cultural Borders". *Genders* 30, 2000. <[http://www.genders.org/g32/g32\\_moorti.html](http://www.genders.org/g32/g32_moorti.html)> (24 p.)

Nakamura, Lisa. "Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet", 1996. <<http://www.humanities.uci.edu/mposter/syllabi/readings/nakamura.html>> (8 p.)

Nichols, Bill. "Feelings of revulsion and the limits of academic discourse". *Jump Cut* 52, Summer 2010. <<http://www.ejumpcut.org/currentissue/sopNichols/index.html>> (6 p.)

Pinedo, Isabel. "Tortured logic: entertainment and the spectacle of deliberately inflicted pain in *24* and *Battlestar Galactica*". *Jump Cut* 52, Summer 2010. <<http://www.ejumpcut.org/currentissue/pinedoTorture/index.html>> (10 p.)

Said, Edward. "Orientalism Reconsidered". *Cultural Critique* 1 (Autumn 1985), 89–107. <<http://www.jstor.org/stable/1354282>> (18 p.)

Shaviro, Steve. "Supa Dupa Fly: Black Women as Cyborgs in Hip Hop Videos". *Quarterly Review of Film and Video*, 22:2, 2005, 169–179. (11 p.)

Siapera, Eugenia. "Multiculturalism online: The internet and the dilemmas of multicultural politics". *European Journal of Cultural Studies* 9:1, 2006, 5–24. (20 p.) (available as E-journal)

Snead, James. "Spectatorship and Capture in King Kong: the guilty look". *Critical Quarterly* 33:1 (Spring 1991), 53–69. (16 p.)

Solanas, Fernando & Getino, Octavo. "Towards a Third Cinema", 1969. <<http://documentaryisneverneutral.com/words/camasgun.html>> (9 p.)

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" In *Marxism and the Interpretation of Culture*. Nelson, Cary & Grossberg, Lawrence. Urbana, IL: University of Illinois Press, 1988: 271–313. Available online at: <<http://dspace.library.uu.nl:8080/bitstream/1874/29948/1/scan011.2.pdf>> (42 p.)

Wiegman, Robyn. "Whiteness Studies and the Paradox of Particularity". *Boundary 2*, 26:3 (Fall 1999), 115–150. <<http://muse.jhu.edu/journals/boundary/v026/26.3wiegman.html>> (35 p.)

Williams, Linda. "'Cluster fuck': the forcible frame in Errol Morris's *Standard Operating Procedure*". *Jump Cut* 52, Summer 2010. <<http://www.ejumpcut.org/currentissue/sopWilliams/index.html>> (7 p.)

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## Screenings

### Films:

*Blacula* (USA, 1972) Dir. William Crain.

*Moolaadé* (Senegal/Burkina Faso, 2004) Dir. Ousmane Sembene.

*Fire* (India, 1996) Dir. Deepa Mehta.

*Jalla! Jalla!* (Sweden, 2000) Dir. Josef Fares.

*King Kong* (USA, 1933) Dir. Merian C Cooper.

*Lille Soldat* (Denmark, 2008) Dir. Annette K. Olesen.

*The Matrix* (USA, 1999) Dir. Andy & Larry Wachowski.

*Once Were Warriors* (New Zealand, 1994) Dir. Lee Tamahori.

*Persepolis* (France/USA, 2007) Dir. Vincent Paronnaud, Marjane Satrapi.

*Standard Operating Procedure* (USA, 2008) Dir. Errol Morris.

**Television:**

*Exiled* (USA 2008–) Available online on mtv.com

*Da Ali G Show* (UK/USA, 2000–2006) Episodes 1 & 2.