

THE UNIVERSITY OF WESTERN ONTARIO
Department of Women's Studies and Feminist Research/
Department of English and Writing Studies
Fall 2018

WS3324F/ENG 3209F Contemporary Topics in Critical Race Studies

“Western University is situated on the traditional land of the Anishinaabeg, Haudenosaunee, Lenape and Attawandaron peoples who have longstanding relationships to the region of southwestern Ontario and the City of London. In close proximity to Western, there are 3 local First Nations communities: the Chippewas of the Thames First Nation, Oneida Nation of the Thames, and Munsee Delaware Nation. In the region of southwestern Ontario, there are 9 First Nations and a growing Indigenous urban population. Western recognizes the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America) to the development of Canada.”

Instructor: William Gooding
Email: wgooding@uwo.ca
Office: Lawson Hall 3239
Office Hours: Wednesdays 2:30-4:30

Class Time: Wednesdays 10:30-1:20
Class Location: University Community Centre 61

Course Description

With a focus on examining the changing meanings of race and racism in the twenty-first century, this course addresses how race has become central to the production of knowledge in contemporary societies. In order to do so, this course asks the following questions: What is the connection between race and modernism? What is race constituted and then disciplined? How is race constituted in conjunction with other identities? How are racial identities contested? What are the gendered and sexual dimensions of race? What is the connection between race and empire, between race and the nation-state? And, finally, how do racialized groups and their allies challenge racist practices?

This course aims to provide a framework for understanding race through an examination of theoretical and cultural texts, in this course primarily film. The use of both visual and written text as primary theoretical material is meant to enable us to think through how processes of racialization occur and imagine different modalities for resistance.

The purposes of the course are to a) discuss and analyze the processes through which race is historically and socially constituted in ways that are multi-faceted and intersectional, b) to examine how these processes inform the contours of livability (and thus also of precariousness) for subjects and communities, and c) to contemplate how geographically, culturally, and historically-specific modes of racialization shape different methods of individual and collective resistance to racial violence.

Course Objectives

- Theorize the connections between representation, racism, and agency
- Explain how subjects come to be racialized and how that racialization is structured to produce certain possibilities over others
- Describe and identify how race has come to take shape in contemporary cultures
- Analyze how racial knowledge informs governance in social life
- Recognize the connections between race, surveillance and state-sponsored violence
- Explain how an intersectional approach to anti-racist work opens up possibilities for resistance all while reconstituting some of the very terms it means to contest

Evaluation

The following assignments are designed to assess the learning objectives and outcomes.

(1) Participation and Attendance (15%)

The expectations for participation and attendance include: regular attendance, viewing and reading assigned material, contributing to class discussion, respectful listening, and engaging with others' comments to further our understandings of the materials and thematics. The course will be more beneficial for everyone if you make sure to take notes on assigned readings prior to class. In regards to notes, underlining key phrases and terms is useful, as is thinking through why you find these passages and terms significant in relation to the broader range of readings and films presented in the course. Think through what the author's key arguments are and take time to develop questions raised by the readings. When possible, it would also be useful to watch the selected films prior to class and note how the films **think through** some of the key concepts presented in the accompanying texts. I will pass around a sign-in sheet each week. The participation and attendance grade though, will be based primarily on thoughtful, constructive, responsive, and respectful contribution to the class process.

(2) Reflection Papers (2 papers x 15% = 30%)

The two papers are due by Week 7 (October 31, 2018).

Each paper should be between 4 and 5 pages in length plus one page for references. Avoid writing a shorter or longer paper.

The purpose of the analytical-reflective papers is to strengthen your critical engagement dealing with issues of race and racialization by discussing an idea or issue in a film and thinking of it in relation to an idea/issue in a reading which has been assigned up to that point. You do not have to use the reading for the week alongside the film for that specific week but may not choose a reading that comes later than the film is screened. You must submit your reflection paper the week that the film is screened.

NOTE THAT YOUR PRESENTATION AND YOUR REFLECTION PAPERS MUST BE HANDED IN ON DIFFERENT WEEKS AND WORK THROUGH THE SAME FILM.

Format for each paper:

--4-5 pages, double-spaced, + 1 page for the References/Bibliography/Works Cited.

--Please use regular margins (approx. 1 inch or less) and font sizes.

--On your References/Bibliography/Works Cited page, list works (both film and reading) cited in the text only. With respect to documentation, I do not have a particular requirement. That is, you may use Chicago, MLA, or APA, etc.: Use whichever style guide is most familiar to you and that enables you to focus on the substance of your paper. Nevertheless, your paper needs to be consistent with regard to the citation and reference practice.

(3) Presentation (25%)

One of the primary ways in which we will learn as a class is by presenting our ideas and engaging in critical, supportive and substantive feedback. As such, the presentations will form a key part of this course.

You will 1) focus on one film (and only one, if more than one is scheduled for that week) and you will each focus on one reading assigned for that specific week and 2) facilitate a class discussion of the material. These presentations should be based on a close reading of a specific film along with the corresponding readings. Avoid merely describing the film and summarizing the reading. Consider the ideas that the film opens up and how they're important to how we understand race, racialization and racism. Focus on how the film thinks, and how meanings across this text and corresponding readings are related. In regards to facilitating the class discussion, identify two or three key questions and lead a conversation which deepens all of our understanding of the ideas under consideration.

About half of this presentation should be aimed at getting other students to discuss the texts. The presentations can be organized as the two of you choose and you will both be marked individually. The presentation should last no more than 30 minutes.

In our first class, we will take time to organize the presentations.

REMEMBER THAT YOU CANNOT DO THE PRESENTATION ON THE SAME FILM THAT YOU ARE WRITING ABOUT FOR YOUR REFLECTION PAPER.

(5) Research Paper: 40%

A final essay, 10 pages in length (not including references), typed, and double-spaced. The essay must address a topic of your choice in relation to the central issues discussed in the course.

Papers will be assessed on how well they integrate course materials as well as research related to the topic of choice. The essay should use a minimum of eight scholarly sources, at least five of which should come from sources different from our course readings. The essay must work through at least one film included in the course and must demonstrate deep analysis of how this film thinks through the concepts with which you are engaging. The topics are quite broad but should relate to the topics discussed in this course. I encourage you to choose your topic early and to submit a short abstract for review (no more than a paragraph). I will read these and

provide feedback before you begin to write. Please note that submitting abstracts is optional, but they are useful for helping you to clarify your essay focus and organization.

Due: By the beginning of class on Week 11, November 28, 2018.

Weekly Readings

Week One - September 12 - Introduction

Welcome; introductions; review of course outline, readings, and assignments

Screening:

Monkman, Kent. (2015). *Sisters & Brothers*. Canada. 3 min.

Lee, Spike. (2000). *Bamboozled*. USA. 136 min. – PART ONE (66 min.)

Week Two – September 19 – The Representation of Race

Reading:

Hall, Stuart. (2003). The Spectacle of the Other. In S. Hall (Ed.). *Representation: Cultural Representations and Signifying Practices* (pp. 223-90). London: SAGE Publications.

Bergin, Cathy. & Rupprecht, Anita. (2016). “History, Agency and the Representation of ‘Race’ – An Introduction.” *Race & Class*, 57(3): 3-17.

Screening:

Lee, Spike. (2000). *Bamboozled*. USA. 136 min. – PART TWO (70 min.)

Fung, Richard. (2002). *Islands*. Canada. 9 min.

Week Three – September 26 – The Materiality of Race

Reading:

Harris, Cheryl I. (1995). Whiteness as Property. In Kimberlé Crenshaw, Neil Gotanda, Gary Peller & Kendall Thomas (Eds.). *Critical Race Theory: The Key Writings that Formed the Movement* (pp. 276-91). New York: The New Press.

Crenshaw, Kimberlé. (1991). “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color.” *Stanford Law Review* 43(6), pp. 1241-1299.

Screening:

Annaquq-Baril, Alethea. (2016). *Angry Inuk*. Canada. 82 min.

Week Four – October 3 – Colonial Foundations/Decolonial Futures

Reading:

Nichols, Robert. (2013). “Indigeneity and the Settler Contract Today.” *Philosophy and Social Criticism*, 39(2): 165-186.

Tuck, Eve. & Yang, K.Wayne. (2012). "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education and Society*, 1(1): 1-40.

Driskill, Qwo-Li, Findley, Chris, Gilley, Joseph Brian & Morgensen, Scott Lauria. (2011). The Revolution is for Everyone: Imagining an Emancipatory Future through Queer Indigenous Critical Theories. In Qwo-Li Driskill, Chris Findley, Joseph Brian Gilley, and Scott Lauria Morgensen (Eds.). *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature* (pp. 211-21). Tucson, AZ: University of Arizona Press.

Screening:

Latimer, Michelle. (2015). *Nimmikaage (She Dances for People)*. Canada. 3 min.

Monkman, Kent. (2010). *Dance to Miss Chief*. Canada. 4:49 min.

Monkman, Kent. (2011). *Mary*. Canada. 3:18 min.

Barnaby, Jeff. (2015). *Etlinisigu'niet (Bleed Down)*. Canada. 5 min.

Obomsawin, Alanis. (2010). *When All the Leaves are Gone*. Canada. 17 min.

Week Five – October 17 - National Fantasies

Reading:

Gupta, Suman. & Virdee, Satnam. (2018). "European Crises: Contemporary Nationalisms and the Language of 'Race.'" *Ethnic and Racial Studies*, 41(10): 1747-64.

Ahmed, Sara. (2006). The Orient and Other Others. *Queer Phenomenology: Orientations, Objects, Others* (pp. 109-56, 196-9). Durham, NC: Duke University Press.

Thobani, Sunera. (2012). "Empire, Bare Life, and the Constitution of Whiteness: Sovereignty in the Age of Terror." *Borderlands*, 11(1): 1-30.

Screening:

O'Donnell, Damien. (1999). *East is East*. United Kingdom. 97 min.

Week Six – October 24 – Feminist Challenges

Reading:

Newman, Louise M (1999) "The Making of a Female Citizenry: Suffragism, Antisuffragism, and Race." *White Women's Rights: The Racial Origins of Feminism in the United States* (pp. 56-85). New York: Oxford University Press.

Truth, Sojourner. (2005). Ain't I A Woman? In Wendy Kolmar & Frances Bartkowski (Eds.). *Feminist Theory: A Reader. 2nd Edition* (p. 79). Boston: McGraw-Hill.

Mohanty, Chandra. (2003). Sisterhood, Coalition and the Politics of Experience. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (pp. 106-23). Durham, NC: Duke University Press.

Anzaldúa, Gloria. (2015). La Prieta. In Cherie Moraga & Gloria Alzaldúa (Eds.). *This Bridge Called My Back: Writing by Radical Women of Color – Fourth Edition* (pp. 198-209). Albany, NY: SUNY Press.

Screening:

Pahuja, Nisha. (2012). *The World Before Her*. Canada. 91 min.

Week Seven - October 31 – Queering Race

TWO REFLECTION PAPERS ARE DUE BY THIS DATE (BOTH PAPERS CANNOT BE SUBMITTED ON THE SAME WEEK)

Reading:

Somerville, Siobhan B. (2000). Scientific Racism and the Invention of the Homosexual Body. *Queering the Color Line: Race and the Invention of Homosexuality in American Culture* (pp. 15-38, 185-92). Durham, NC: Duke University Press.

Puar, Jasbir. (2007). Homonationalism and Biopolitics. *Terrorist Assemblages: Homonationalism in Queer Times* (pp. 1-36, 232-9). Durham, NC: Duke University Press

Walcott, Rinaldo. (2016). Black Queer Studies, Freedom and Other Human Possibilities. *Queer Returns: Essays on Multiculturalism, Diaspora and Black Studies* (pp. 191-214). London, ON: Insomniac Press.

Screening:

Riggs, Marlon. (1989). *Tongues Untied*. USA. 55 min.

Week Eight – November 7 – Crippling Racializations

Reading:

Jarman, Michelle. (2012). “Dismembering the Lynch Mob: Intersecting Narratives of Disability, Race and Sexual Menace.” In Robert McRuer & Anna Mollow (Eds.). *Sex and Disability* (pp. 89-107). Durham, NC: Duke University Press.

Erevelles, Nirmala & Minear, Andrea. (2010). “Untangling Race and Disability in Discourses of Intersectionality.” *Journal of Literary and Cultural Disability Studies*. 4(2): 127-45.

Cleall, Esme. (2015). “Orientalising Deafness: Race and Disability in Imperial Britain.” *Social Identities*, 21(1): 22-36.

Screening:

Fung, Richard. (2000). *Sea in the Blood*. Canada. 26 min.

Antrobus, Raymond. (2016). *Dear Hearing World and Echo*. United Kingdom. 4:58 min.

<https://www.deafpoetsociety.com/raymond-antrobus>

Palacio, Maria, R. (2017). *My Disabled Poem*. United Kingdom. 2:56 min.

<https://www.deafpoetsociety.com/maria-palacios-issue-6>

Jackman, Lawrence. (2011). *How Does It Feel*. Canada. 34 min.

Week Nine – November 14 – Those Imagined Ungrievable

Reading:

Butler, Judith. (2009). Precarious Life, Grievable Life. *Frames of War: When is Life Grievable?* (pp. 1-32). New York: Verso.

Dean, Amber. (2015). Inheriting What Lives On. *Remembering Vancouver's Disappeared Women: Settler Colonialism and the Difficulty of Inheritance* (pp. 3-32, 156-8). Toronto: University of Toronto Press.

Jeanis, Michelle M. & Powers, Ráchael A. (2017). "Newsworthiness of Missing Persons Cases: An Analysis of Selection Bias, Disparities in Coverage, and the Narrative Framework of New Reports." *Deviant Behavior*, 38(6): 668-83.

Screening:

Oppenheimer, Joshua. (2012). *The Act of Killing*. Denmark & United Kingdom. 122 min.

Week Ten – November 21 – Surveillance of Black Bodies

Reading:

Browne, Simone. (2015). Introduction, and Other Dark Matters. *Dark Matters: On the Surveillance of Blackness* (pp. 1-29, 165-8). Durham, NC: Duke University Press.

Cole, D. (2015). "The Skin I'm in – I've Been Interrogated by Police More than 50 Times because I'm Black." *Toronto Life Magazine*. Available at <https://torontolife.com/city/life/skin-im-ive-interrogated-police-50-times-im-black/>

Okolosie, Lola. (2018). Forward. In Brian, Beverley, Dazie, Stella & Scafe, Suzanne. *Heart of the Race: Black Women's Lives in Britain* (ix-xi). London: Verso.

Bryan, Beverley, Dadzie, Stella & Scafe, Suzanne. (2018). The Uncaring Arm of the State: Black Women, Health and the Welfare Services. *Heart of the Race: Black Women's Lives in Britain* (pp. 89-123). London: Verso.

Brand, Dionne & Stikeman, Ginny. (1991). *Sisters in the Struggle*. Canada. 49 min. Available at https://www.nfb.ca/film/sisters_in_the_struggle/

Screening:

Julien, Isaac. (1995). *Frantz Fanon: Black Skin, White Mask*. France. 70 min.

Week Eleven – November 28 – Resistance/"Life as A Work of Art"

FINAL PAPER IS DUE BY THIS DATE

Reading:

Viego, Antonio. (2007). "All the Things You Can't Be by Now." *Dead Subjects: Toward a Politics of Loss in Latino Studies* (pp. 1-29, 243-7). Durham, NC: Duke University Press.

Muñoz, José Esteban (1999). *Performing Disidentity: Disidentification as an Act of Freedom. Disidentifications* (pp. 161-79). Minneapolis, MN: University of Minnesota Press.

Brand, Dionne. (1994). *Whose Gaze and Who Speaks for Whom? Bread Out of Stone* (pp. 113-31). Toronto: Vintage Canada.

Shraya, Vivek. (2017). *I Want to Kill Myself*. Canada. 8.32 min. Available at <https://vivekshraya.com/projects/films/i-want-to-kill-myself/>

Screening:

Clarke, Shirley. (1967). *Portrait of Jason*. USA. 105 min.

Week Twelve – December 5 – Resistance, Collectivities, Ontology

Reading:

Wilson, Nicole J. & Inkster, Jody. (2018, upcoming). "Respecting Water: Indigenous Water Governance, Ontologies, and the Politics of Kinship on the Ground." *Environment and Planning E: Nature and Space*

Shor, Francis. (2015). "Black Lives Matter": Constructing a New Civil Rights and Black Freedom Movement," *New Politics*, 15(3): 28-32.

Hayduk, Ron & García-Castañón, Marcela. (2018). "Xenophobia, Belonging and Agency: Citizenship in Immigrant America." *New Political Science*, 40(2): 309-16.

Review, Discussion, and Constructive Feedback.

COURSE POLICIES

Prerequisites:

"Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites."

Antirequisite(s): WS 3331F/G if taught in Fall 2015. **Prerequisite(s):** WS 2220E or WS 2273E

Plagiarism/Submitting Assignments: You are required to submit electronic copies of all written assignments to Turnitin.com through the course OWL Sakai links. Here's the statement on use of Turnitin from the University:

“All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).”

Essays not submitted to Turnitin will receive grades converted to 0. You cannot submit assignments in WS 3324 prepared for other courses.

Academic Offences:

“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:”
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Deadlines are registered as the date/time these assignments are due to Turnitin, and late penalties are assessed based on the submission time to the Turnitin site – so please don’t forget to load your paper to Turnitin on time!

Late Submission Policy:

Please note that where medical/compassionate accommodation does not apply, we will deduct the standard penalty of 2% per day for work submitted late, unless you have made arrangements with your instructor *in person* prior to the deadline.

Support Services:

“Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.”

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. For UWO Policy on Accommodation for Medical Illness see the online Academic Calendar; information can also be found here: (https://www.uwo.ca/arts/counselling/procedures/medical_accomodation.html).

As the course professor, I cannot accept medical notes from students; these MUST be handed in to Academic Counselling.

Attendance in classes: In classes without final examinations, persistent absenteeism (defined by the Department as three [3] weeks in half courses, and six [6] weeks in full courses) may be rendered grounds for failure in the course (*after due warning is given*).

OWL: Use of OWL is necessary for successful completion of this course. This includes accessing readings as required in the course outline, downloading instructions and guidelines for assignments, receiving course announcements and submitting assignments to Turnitin.com.

Contact Info: You may contact me by email (see page 1); do allow 24 hours for a response. I will not answer substantive questions about assignments 48 hours before the time the assignment is due. This is to ensure that you have given ample consideration to the assignment prior to the deadline. Please use your UWO email accounts (rather than gmail or others), with “Critical Race Studies” in the subject header.

LET’S HAVE A FABULOUS YEAR!