Intermediate Video: Contrapuntal & Contested Narratives FV4109, section 1

Wednesdays, 2:10pm – 6:00pm
Video Editing Lab, VAPA D204

*please note that on critique days we will meet in the Kinoteca

Faculty: Mariam Ghani

Email: mariamghani@bennington.edu

Office hours: Tuesdays, 11:00 am – 12:00 pm or by appointment M-W, VAPA B207

prerequisites: Introduction to Video

4 credits; 1 semester; may not be repeated; maximum enrollment: 14.

COURSE DESCRIPTION
Intermediate Video will build on technical skills introduced in Intro to Video. Students will be expected to produce in-class technical exercises, two short projects assigned by the instructor, and one final project of their own design. This semester of Intermediate Video will be focused on the following thematic, conceptual and formal questions: How do we approach storytelling with the consciousness that history is understood differently by victors and vanquished, images read differently in centers and peripheries, words have different weights in different languages, and even our founding myths and fairytales exist in multiple variations? In particular, how can we work with narratives around places and histories that are particularly contested? Edward Said wrote in *After the Last Sky: Palestinian Lives* (1986) that "we can narrate ourselves against another people's pattern, but since it is not ours … we emerge as its effects, its errata, its counternarratives. Whenever we try to narrate ourselves, we appear as dislocations in *their* discourse." How do we narrate against the grain? What truth claims can art make in contexts where, as one Atlas Group work denotes, "the truth will be known when the last witness is dead"? How do we reposition the margins as a site of resistance or, as Kevin Young wrote in *The Grey Album: On the Blackness of Blackness*, "read for the shadows" in between the lines of official history? We will read some of the key texts that established these ideas, and look at possible strategies including counterpoint, polyphony, unreliable narration, destabilized points of view and audition, and multiple-channel work.

COURSE REQUIREMENTS

Supplies
*must be brought to every class
Notebook or note-taking app
A 16-32 GB USB flash drive
A Mac-formatted USB or USB-C drive, 500 GB+
(I recommend a 1TB+ Glyph Blackbox, G-Tech Mobile, or LaCie Rugged)
*If you are going to be working with longer-form videos or more complicated effects that require a lot of processing power, you may want to invest in an SSD as a working drive and get a cheaper USB drive as a backup. Internal SSDs cost less than external ones but are just as reliable if you get a hard storage case, and just as fast if you get a good drive dock (Plugable makes the fastest ones that I've found so far). You can also work for the term on one of the Video Edit Lab drives (please don't work from network storage), but keep in mind that all

files on the lab drives will be deleted at the end of term, so make sure to copy your final exported files and your Premiere project files to your flash drive before the end of term.

Course materials, readings, written responses, and discussion
If reading is required for the week, it will be indicated that week on Moodle. To sign in to the course on Moodle, please go to moodle.bennington.edu, sign in with your Bennington College user ID and password, and search for Intermediate Video: Contrapuntal and Contested Narratives. You should be able to add yourself to the class at that point. If you run into problems, please contact IT, and let me know if they can't resolve the issue. You should check the course Moodle every week for updates, readings and assignment details. Required reading will either be posted as a PDF to be downloaded directly from Moodle, or it will indicate on Moodle that the reading is available as an e-reserve through the library.

If reading is the only thing due that week, I will usually ask you for a written response to the reading. These can be quite short (1-2 paragraphs) but should be typed. Find something in the text that sticks with you, and write about why it interests you, or why you disagree with it, or how it resonates with your own work or ideas. We will use written responses as a springboard for classroom discussion and I will also collect them and read them, though I will not write comments on them – I'll just return them with a check, check plus or check minus on them depending on how well they reflect your understanding of and engagement with the reading. Even if a written response is not required that week, please do take notes on the reading and come to class prepared to discuss it.

During the first week of class we will divide up the readings for the semester and each of you will be assigned to either lead or co-lead the discussion of one reading. Discussion leaders for the week should prepare a series of prompts for discussion – for example, questions about the text itself, larger questions that were raised by the text, thoughts about how the text connects to other texts we have read or works we have looked at, and so on. Sometimes it is useful to look up the original context (both time and place) in which the text was published, or do a little research into the author's biography, when preparing to lead a discussion – it can give you extra insight.

You should also be reading/listening to/looking at the news on an ongoing basis – whether on Facebook, Twitter, radio, a particular news site, etc. etc. - and keeping a file of stories and images that catch your eye. We will occasionally start class by discussing what we've seen and heard out in the world that week, so bring something from your file and be prepared to explain its meaning or context to the rest of the class.

If we have a guest lecture or a field trip, you may be required to write a brief response to the lecture or field trip. This should be one page, and not a summary of but a critical reflection on the experience.

Assignments, final project, & final portfolio
You are required to complete two projects assigned by me, and one final project of your own design. You must submit a written proposal for the final project, which we will discuss in an individual meeting before you start work on the final project. Assignments are due for critique in class on the dates indicated in the course schedule, and may be revised to incorporate comments from critique. If you are absent when a project is due, you may give your project to another student to hand in, or submit it electronically, or you must accompany your project the following week with documentation of an excused absence (illness or emergency).

At the end of the semester you need to hand in a final portfolio containing final versions of all of your assignments from the semester along with your final project. The portfolio can be transferred on the last day of class from your USB drive, or it can be sent to my email address as a Google Drive or Dropbox folder. The final portfolio is useful for me to review your projects again before writing your end of semester evaluations, and also gives you a chance to revise projects after in-class critiques if you so desire.

You are also expected to keep a physical or digital course notebook or sketchbook to develop ideas, document experiments and results, and take notes during critiques, discussions, demonstrations, and workshops.

Equipment checkout, lab & backup
Enrollment in Intermediate Video grants you access to almost all the equipment loaned out from the AV cage next door to the lab, once it has been introduced in class. We will review the checkout procedure with new AV tech Colleen Murphy on the first day of class and talk about which equipment you can check out and when. (See attendance policy below for details.) If you run into technical problems with any equipment you have checked out, please report those problems when returning the equipment, so the next student on the list doesn't have the same experience. Likewise, if you run into problems while using the editing lab, please report them immediately to Colleen or a lab monitor.

Students are responsible for backing up all working and final files. Files are not guaranteed to remain on the networked server, the LaCie drives connected to lab computers, or on camera memory cards. The server and LaCies are wiped at the end of every semester and the cards are usually wiped by the next person to check them out. You should have at least a thumb drive, and if possible a 500 GB+ USB drive, as an external drive. Save early and often to your external drive, and be sure to back up your most important files, especially your Premiere project files (save them in at least two places). Corrupt, lost, or overwritten files will not be accepted as a valid reason for missing a project due date. Keep ALL files for each project until after the end of the semester. And please do NOT work from the networked server; it will slow down your workflow considerably. Work from a local drive and only copy your files to the server if you need to move your project from one workstation or lab to another. Once you have completed your move, delete your files from the server to free up space for others to use.

Attendance policy
While I will make every attempt to accommodate different learning styles and needs with a mix of reading, watching, listening, free-ranging discussion, in-class labs that give you hands-on practice, and self-directed projects, video is a demanding medium. You do need a basic grounding in both the technical side of production and the language of editing in order to express yourselves fully through video. Our current department policy is that if you miss the technical workshop introducing a particular set of equipment, you will not be able to check out that equipment until you have met with AV tech Colleen Murphy for a demo. This ensures that you will not lose valuable time to avoidable mistakes while using equipment for which you missed the training. For example, this semester we have new Panasonic G4 cameras for you to use, but you will need to be introduced to them in a tech workshop before you check them out. We will also have new lenses, a Metabones Speedbooster, and some LED flex lights arriving later in the semester which will likewise need to be introduced in a tech workshop. Colleen will be holding informal group demos in the lab during the same weeks that we have technical workshops scheduled in class so that you have multiple opportunities to experiment with new equipment.

I also have very strong feelings about attendance on critique days. If you don't show up for critique, whether you're presenting that week or not, your participation grade will reflect that absence. Showing up for peer critique is fundamental to creating a supportive environment, and it is disrespectful to your peers to expect them to give you focused attention when you don't show up for them. **If you miss two or more critique days and multiple labs (that you do not make up with Colleen), you may be asked to withdraw from the course.**

Also, please note that the course schedule is not fixed. Apart from the major milestones (tech workshops and project due dates), the schedule will very likely change to reflect the time needed for meaningful critiques, the introduction of new material, and your own contributions and requests. If you do not attend class, it is your responsibility to find out if a change was made.

What do I mean when I say critique? That's actually up to you.
Before the first critique of the semester we will talk together about what format(s) we would like critiques to follow in this course. Here are some resources to use when thinking about this question:
https://static1.1.sqspcdn.com/static/f/131936/27297882/1476969700447/Observations+on+forms+and+patterns+of+critique.pdf?token=DQ68HmnLeCfRUAtwUMa6UzH97CY%3D
http://carolinewoolard.com/static/uploads/texts/Critique_Menu_for_Students_2016.pdf
http://carolinewoolard.com/static/uploads/texts/Discussion_Wall_Activity_1.pdf
https://vimeo.com/161259012 (The Room of Silence video made by students at RISD)
Caroline Woolard is part of the Retooling Critique Working Group that developed some of those resources and will be on campus as one of the first MFA in Public Action artists in residence, so we can also bring her in for a guest lecture if you're interested.

ASSESSMENT & GRADING

Assignments 1-2   **40%**
Final project   **30%**
Class participation*   **30%**
*includes attendance, punctuality, discussion leadership, and participation in discussions, workshops, critiques, field trips and guest lectures (including written responses if assigned)

All of your work in this course will be assessed for the following criteria: quality of ideas, quality of work executed and ability to articulate and explain your thought processes; understanding of the historical and theoretical material presented, and ability to relate that material to an overall understanding of the medium and other aspects of your own practice; willingness to explore and take genuine risks in your work as an artist; and the amount of time, effort, and thought given to coursework.

Your projects and exercises will be evaluated along three axes: concept/content, form, and technique. Exercises will be evaluated with an emphasis on form and technique, while projects will be evaluated with an emphasis on concept and form. A project that displays excellence in all three areas should meet the following criteria:
1) The project has an original, clearly communicated concept or an innovative, effective approach to an assigned or appropriated idea.
2) The project has the form most suited to its concept and content and vice versa.
3) The project has a well-defined structure and unified formal strategies.
4) The artist demonstrates an understanding of the medium and mastery of the techniques and tools employed.

If you collaborate with another student in the course on a project, I will ask each of you to write a paragraph describing your own and your partner's contributions to the project, so that I can assess whether the work was equitably distributed. If you collaborate with a student from outside the course, I will ask you to submit a brief statement describing your role and your collaborator's roles in production and post-production.

Projects that are submitted late will be docked 5 percentage points of the assignment grade for each week that they are late.

Please remember that participation in critique is the most important part of your participation in the course. Always show up for crits, even if your own work isn't finished. The other components of your participation grade are your preparation for and participation in class discussions, including written responses to reading; your use of time during technical workshops and in-class exercises; and your effective balance of generosity of spirit, critical inquiry, and creative problem-solving in critiques.

Written responses to reading are evaluated for comprehension and criticality, with extra points for style. Project treatments are evaluated for completeness and effective communication of your project concept and form.

I will not change any grades unless you hand in a substantially revised project. You can hand in a revised version of any project or exercise at any point, up to and including the final class of the semester. I am happy to meet with you to suggest revisions, but I will not, under any circumstances, argue with you about your grade.

GRADE	QUALITY	EXPLORATION	WORK	DISCUSSIONS	ATTENDANCE
A	**Outstanding**	Insightful, generous, energetic	Excellent form & content, consistently experimenting	Always prepared for class, makes intelligent & considered contributions	Always present, work in on time
B	**Good**	Inquisitive, engaged	Good form & content, takes some risks	Usually prepared for class, able to make interesting contributions	Always present, work in on time
C	**Average**	Just sufficient	Holds together, but unconvincing	Not always prepared, only able to make obligatory contributions	Misses some classes, work sometimes late
D	**Poor**	Limited, formulaic	Work thrown together just before class	Only makes very limited contributions	Excessive absences, work late & incomplete
F	**Unsatisfactory**	Virtually none	Virtually none	Makes almost no contribution	Absent most of the time

COURSE POLICIES + PHILOSOPHY

All students must adhere to college-wide policies regarding original work, academic integrity, computer and network use, health and safety, and students with disabilities. Academic integrity can be confusing in the age of appropriation, but please remember that if work is not your own, the source should be cited and documented appropriately. We will discuss fair use, appropriation, and the role/presentation of sources as part of our coursework.

During the course of this semester we may look at artworks that include nudity, expressions of sexuality, strong language, violence, religious imagery, political controversy, or other material that you may find personally difficult or offensive. We may also look at some videos that include formal effects (e.g. strobing) harmful to anyone with epilepsy, migraines, or similar conditions. If you anticipate that any particular material will present a problem for you, please let me know (either in class or in office hours) at the beginning of the semester, and I will notify you before such material is shown. If you plan to present work of your own that may include such material, please let the class know beforehand and give us some context for discussion.

Education is cooperation. In this classroom we are all responsible for each other, and all of us will be asked to

both teach and learn from each other. You should feel free to bring your own thoughts and interests into the classroom, while understanding that others in the room may have very different thoughts and interests. Please think of this course as a flexible space that can adjust as we get to know each other's strengths and needs. And please remember that the space of the course is not static or closed: it should also be responsive to the urgencies and emergencies of the larger world.

COURSE SCHEDULE

*You need to check Moodle every week for the most up-to-date version of assignments and readings. If you are not in class, it is **your responsibility** to make sure you know whether changes have been made to the schedule.

Wednesday 9/5 - CLASS 1: CANNIBALISM
Introductions & expectations, skill self-assessment, discussion leadership assignments
Screening & discussion: anthropofagia, media jujitsu, detournement
Screened in class: Planet of the Arabs (Jackie Salloum, 2005), based on the same book as this ; Night Cries (Tracy Moffatt, 1990)
Reference material: Anthropophagic manifesto; How Tasty Was My Little Frenchman (Nelson Pereira dos Santos, 1971) - excerpt
A film on the Tropicalia movement; Détournement definition; Babakiueria TV film
Some examples of media jujitsu: The Reagan Show, The Souls of Black Girls, Color Adjustment, Slaying the Dragon, Reel Injun
Tech workshop #1: introducing new AV tech Colleen Murphy, overview of new equipment available to Intermediate students, intro to GH4 cameras; using MFT lenses and EF lenses with adapters; crop factors; Speedbooster adapter; white balance, depth of field and exposure; how to use phones as cameras – 75 min

Wednesday 9/12 - CLASS 2: TALKING BACK
Reading & response due: Bakhtin p 3-7, hooks
Recommended: Debord/Wolman, Shohat/Stam ch 8, Oguibe, Gabriel
MG will bring in to browse: *Yellow Peril!, A is for Arab, A Journal of the Plague Year*
Election of SEPC representative
Screened in class: Adrian Piper, Cornered (1988); Measures of Distance (Mona Hatoum, 1988); Marlon Riggs, Tongues Untied (1989, excerpt); Mixed Messages (Kathy Brew, 1990), Cabaret Crusades (Wael Shawky, 2010-15, excerpt)
Also relevant: interview with Mona Hatoum during her 2000 Tate Britain show The Entire World as a Foreign Land; three early short films by Marlon Riggs; Born in Flames (Lizzie Borden, 1983)
Tech workshop #2: Premiere review - basics (workspace, workflows, bins, tools, shortcuts, formats, proxies) and basic effects (keyframes, layers, generators); some tips for multichannel editing; some sources and tools for finding/converting archival footage – 100 min

Wednesday 9/19 - CLASS 3: COUNTERPOINT
Reading & response due: Minh-Ha, Anzaldua
Recommended (strongly): Minh-Ha #2, Said
Screened in class: Gary Hill, Primarily Speaking (1981-83, on his Vimeo); Angela Melitopoulos, Passing Drama (1999, excerpt); Shirin Neshat, Turbulent (1998); David Wojnarowicz, In the Shadow of Forward Motion (1990 version); Omer Fast, The Casting (2007)
Also relevant: Theresa Hak Kyung Cha, Mouth to Mouth (1975); Trinh T. Minh-Ha, Surname Viet Given Name Nam (1989); Rendezvous (Nikolai Bendix Skyum Larsen, 2011); Beatrice Gibson, The Future's Getting Old Like the Rest of Us (2010); The Refrain (Angela Melitopoulos, Angela Anderson, Aya Hanabusa, Maurizio Lazzarato, 2016, password r3fr41n, excerpts
Tech workshop #3: reminder of available sound equipment (mics, Beachtek adapters, Zoom recorders); creative

uses of sound e.g. contact mics; sound sync for multi-source shoots; best practices for recording narration – 60 min

Wednesday 9/26 - CLASS 4
Project #1: Appropriation (3-7 minutes) due for critique
Make a video using only appropriated footage. The footage must be in the public domain, available under an appropriate Creative Commons license, or you must be able to argue for your use of the clips under the doctrine of fair us, as a parody, critique, or meaningful transformation of the original. I would like you to think about this assignment as an opportunity to either: "talk back" to or call out the material you are using; to place multiple sources in counterpoint with each other through montage or juxtaposition; or to détourne the original source until it acquires a different meaning.

Wednesday 10/3 - CLASS 5: READING FOR SHADOWS
Reading due: Benjamin, Young, Otolith Group on BAFC
Recommended: Araeen, Hall, Sekula, *Dissonant Archives*
Discussion: angels of history, ghosts of songs, "storying" vs. history, which days remain?
Watched in class: Black Audio Film Collective, *Handsworth Songs* (1986); Tony Cokes, Black Celebration (1998); John Akomfrah, Precarity and Purple installation doc and The Last Angel of History trailer; The Otolith Group, OTOLITH III excerpt (2009)
Also relevant: Chris Marker, Sans Soleil (on Filmstruck, ask Liz P for access); BAFC, Seven Songs for Malcolm X (trailer, 1993); John Akomfrah, Vertigo Sea installation, 2015); Walid Raad / The Atlas Group; Jem Cohen, *Lost Book Found* (full film in library on DVD); Johan Grimonprez, *Dial H-I-S-T-O-R-Y* (1997); Arthur Jafa, Love is the Message, the Message is Death very short excerpt online and also look at the end of this talk with bell hooks for his film Apex; Childish Gambino, This is America; Patricio Guzman, *Nostalgia for the Light* (on DVD in library)*;* Julie Dash, *Illusions;* Raoul Peck,* I Am Not Your Negro*
Project #1 crit day 2

Wednesday 10/10 - CLASS 6: QUEERING THE CANON
Reading & response due: Cvetkovich, Andrew
Recommended: Puar, Leung, *Film Manifestos and Global Cinema Cultures* anthology
Watched in class: The Last of England (Derek Jarman, 1988), The Watermelon Woman (Cheryl Dunye, 1996); The Scorpion Gesture (Chitra Ganesh, 2018)
Also relevant: Orlando (Sally Potter, 1993), Damned if You Don't (Su Friedrich, 1987), The Living End (Gregg Araki, 1992), Contra-Internet (Zach Blas, 2014-18)
Scripts, shooting scripts, shot lists, storyboards
Tech workshop #4: dolly shots, Steadicam, gimbal, jib, tracking shots, GoPros & drone; available equipment and DIY methods (120 minutes)

This week you might want to go see Madiha Tahir's talk at CAPA (Does the Subaltern Give a Sh*t?)
10/8 at 7 pm

Wednesday 10/17 - CLASS 7: DESTABILIZATION
Reading & response due: Kracauer, Moten
Recommended: Piper, Buck-Morss
Relevant work: Jill Magid, Trust (2004) on Vimeo; also relevant: Evidence Locker, One Cycle of Memory in the City of L; Tran T. Kim-Trang, Blindness Series (on DVD); Ken Feingold, Un Chien Delicieux; Hollis Frampton, Nostalgia (on Filmstruck, ask Liz P for access); Kurt Kren; Anthony Discenza, Dream Home (2007); ; Robert Darroll, Bedlam (2005); Clemens von Wedemeyer, Muster (Rushes) (2012); Colectivo Los Ingravidos, Coyolxauhqui (2017) on Vdrome; The Khalil Brothers, INAATE/SE/ (2016); Chris Petit, London Orbital (2004)
Tech workshop #5: dolly, gimbal, jib, slider, GoPro with drone

In-class editing lab - bring footage for project #2, or something else to work on

This week you might want to go to some of the 10 Years festival at EMPAC, especially Moved by the Motion's One Image is a Lie, The Other Unavailable performance, 10/13 at 9:30 pm: https://empac.rpi.edu/events/2018/fall/10years/one-image-lie-other-unavailable

Wednesday 10/24 - CLASS 8
Project #2: Adaptation (5-10 minutes) due for critique
Select an existing text to act as a stepping-off point for a video. You can interpret "text" fairly broadly – from a single line from a poem, song, play or film, to a paragraph or page or chapter of prose, to an instantly recognizable painting or photograph. You can also interpret "adaptation" fairly broadly – think about the way some literary "sequels" have been written to point out problematic aspects of original texts, or the way entire television series are spun off from single characters in source material. You can also play multiple texts against each other. The original text(s) must not appear in any form in the final video, but we should be able to identify the reference or allusion.
Mid-term SEPC discussion

Wednesday 10/31 - CLASS 9: POLYPHONY
Reading due (no response): Shohat & Stam pp 1-5, Braithwaite, Enwezor
Recommended: Shohat & Stam pp 6-21, Haraway
Relevant work: Julian Rosefeldt, *Manifesto*; Sophie Calle, *Take Care of Yourself;* Candice Breitz, *Love Story*; Lorna Simpson, *Call Waiting;* Rashaad Newsome, *Shade Compositions;* Gerard Byrne
Project #2 crits day 2

Wednesday 11/7 - PLAN DAY, NO CLASSES

Wednesday 11/14 - CLASS 10
Final project (min 5 minutes, max 25 minutes, form and content open) proposals due
Individual meetings to discuss project proposals
This is your project to shape as wish, open to any approach to video art. The only limits are that the duration not exceed 25 minutes, and that you submit a written 1-page project proposal to me before beginning work on the project.

Wednesday 11/21 - NO CLASS - THANKSGIVING

Wednesday 11/28 - CLASS 11
Final project in-progress critiques

Wednesday 12/5 - CLASS 12
Final project in-progress / final crits #2

This week you might want to come see my live cinema event at EMPAC on the 29th: https://empac.rpi.edu/events/2018/fall/what-we-left-unfinished

Wednesday 12/12 - CLASS 13
Final project final crits
Course evaluations

FRIDAY 12/14
Final portfolios due by in-person USB transfer or FTP

REQUIRED READING

Mikhail Bakhtin, excerpt from "Response to the Editors of *Novy Mir*" from *Speech Genres and Other Late Essays* (1970, trans. Vern McGee 1986)

bell hooks, "Talking Back" and "marginality as site of resistance" from *Out There: Marginalization and Contemporary Cultures* (New Museum, 1990)

Trinh T. Minh-Ha, "Mechanical Eye, Electronic Ear, and the Lure of Authenticity" (1984)

Gloria Anzaldua, "How to Tame a Wild Tongue" from *Borderlands / La Frontera* (1987)

Walter Benjamin, "Theses on the Philosophy of History" (1955, trans. Harry Zorn 1968)

The Otolith Group, "This Day Remains: Black Audio Film Collective and the Ghosts of Songs" (2007)

Kevin Young, excerpt from *The Grey Album: On the Blackness of Blackness* (2012)

Ann Cvetkovich, "The Queer Art of the Counter-Archive" (2011)

Dudley Andrew, "Adaptation" from *Concepts in Film Theory* (1984)

Fred Moten & Stefano Harney, "Politics Surrounded" from *The Undercommons: Fugitive Planning & Black Study* (2013)

Siegfried Kracauer, excerpt from "The Establishment of Physical Existence" in *Theory of Film: the Redemption of Physical Reality* (1960) *note, this book is also on archive.org in EPUB, Kindle and Daisy formats

Ella Shohat & Robert Stam, "Narrativizing visual culture: Towards a polycentric aesthetics" from *The Visual Culture Reader* (1998) **required: pages 1-5, recommended: pages 6-21**

Kamau Braithwaite, "Nation Language" from *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry* (1984)

Okwui Enwezor, "The Artist as Producer in Times of Crisis" (2004)

RECOMMENDED READING

[Guy Debord & Gil J. Wolman, A User's Guide to Détournement (1956, public domain)](#)

Ella Shohat + Robert Stam, excerpt from chapter 8, Esthetics of Resistance, in Unthinking Eurocentrism: Multiculturalism + the Media (1994)

Teshome Gabriel, Third Cinema in the Third World: The Aesthetics of Liberation (1982)

Olu Oguibe, Appropriation as Nationalism in Modern African Art (2010)

Trinh T. Minh-Ha, "Grandma's Story" from Woman, Native, Other: Writing Postcoloniality and Feminism (1989)

Edward Said, Culture and Imperialism (1994) *

*You can dip into almost any part of this book and come out with something relevant; I found it impossible to choose an excerpt, so I'm uploading the entire book for you. If you have always wondered exactly what people mean when they say "imperialism" I would recommend the first section of Chapter I, which has very precise definitions of terms. If you are more interested in his notion of contrapuntal reading, look at pages 15-19. For insights into post-colonial cultures of resistance, start from page 212.

Alan Sekula, "Reading an Archive: Photography Between Labor and Capital" (1983)

Stuart Hall, "Whose heritage? Unsettling 'the heritage', re-imagining the post-nation" (1999)

Rasheed Araeen, "Re-thinking history and some other things" (2008)

Anthony Downey, introduction to *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East* (2015)

Jasbir Puar, "Queer Times, Queer Assemblages" (2005)

Helen Hok-Sze Leung, "Unsung Heroes: Reading Transgender Subjectivities in Hong Kong Action Cinema" from *The Transgender Studies Reader* (2002)

Film Manifestos and Global Cinema Cultures: A Critical Anthology, ed. Scott MacKenzie - link is to the section on Gender, Feminist, Queer, Sexuality and Porn Manifestos (NB you will need to be on campus or signed into your library account to access this)

Adrian Piper, "Ideology" (1987)

Susan Buck-Morss, "The City as Dreamworld and Catastrophe" (2007)

Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective" (1984)