

## **GENDER, ETHNICITY, REPRESENTATION**

**Instructor:** Amir Aziz

**Level:** 3-credit undergraduate seminar; meets once or twice a week

**Targeted enrollment size:** 25-30 students

**Keywords:** Women's Studies; Gender and Sexuality; Ethnic Studies; Cultural Studies

### **COURSE DESCRIPTION**

This interdisciplinary course explores representations of culture as they occur at the intersections of race, sex, gender, sexuality, and religion. We will explore various vantage points: animated films, music, dance, fashion, comics, social media, performance art, photography, and literature in varied locations, from the Americas and the Caribbean to Africa, Asia, and Europe.

This class focuses on how knowledge and materialities are produced, perpetuated, and/or erased when massifying terms such as culture, race, sex, gender, and sexuality are used to represent particular groups. We will be asking ourselves the following questions: What is representation and culture? What does representation do? What are the discursive, epistemological, and material conditions shaping representation? How do representations develop through the nexus of race, sex, gender, and sexuality? How can knowledge and presumptions of culture contribute to racism, anti-Blackness, imperialism, cis-sexism, transmisogyny, and homophobia?

We will focus on: 1) theories of culture, representation, and history, 2) unpacking and contesting terms such as culture, race, sex, gender, and sexuality, and 3) analyzing how signifiers of race, sex, gender, and sexuality emerge and function in representations from a variety of contexts.

### **COURSE REQUIREMENTS**

**Attendance and Participation (20%):** Attendance is mandatory and taken each week. Students are expected to complete each week's material and must come to class prepared for active participation in class discussions. Students are responsible for checking their e-mail and Canvas for course updates and are required to attend all class sessions and complete assignments on time.

**Weekly Journal (20%):** Starting from Week 3, students can submit a journal post of at least 500 words (1-2 pages, double-spaced) on the Canvas weekly discussion forum. The post should analyze the week's material. There are 10 weekly discussion forums, but you only need to submit 8 journal posts total, each due by 11:59 PM every Wednesday. Extra credit will be given to those who respond to their classmate's post, and for those who go beyond the minimum 8 journal posts.

**Group Presentation (15%):** In groups of 2-3, you will select and analyze a source that is not included in the course material. The source may be an object derived from popular culture—such as a film, music, piece of art, dance, etc.—or a public figure—an artist, social media icon, activist, singer. The goal of group presentations is to provide a critical analysis of how the chosen object or public figure participates in the process of representation, highlighting any major topics or issues addressed, and linking it back to the overall class themes of culture, gender, and sexuality. Group presentations should ideally be conducted at the start of class. You may use media, technology, audio, and visual aids to accompany the presentation, which should last between 15-20 minutes.

**Class Discussant (15%):** Each student is expected to serve as a discussant once during the semester on one or more of the sources of a particular week. Students do not need to prepare PowerPoint presentations. They simply need to talk about: a) core arguments of selected material; b) analysis of how material relates to culture and representation; and c) several brief, thought-provoking questions to encourage discussion. The discussant role should last between 10-15 minutes. The discussant role is less a ‘formal’ presentation and more an informal role where you elaborate your thoughts, pose questions, and interact with classmates. There is no right or wrong method to carrying out the role of discussant.

**Creative Project (30%):** In lieu of a final exam, students are required to produce a creative project. The project can take any creative form, such as zines, art, film, or explore your commitment to a social practice that disrupts dominant modes of cultural representation. You may draw upon your own personal interests or academic background, such as filmmaking, art, media, etc. You may work individually or in groups of up to 3 individuals. Collaboration between students is encouraged, but contributions must be evenly distributed between collaborators, as assessment is based on collective and individual effort. The following are guidelines and due dates to remember:

✚ **1-page written proposal:** You are required to submit a short 1-page proposal by 11:59 PM, November 1, 2018 describing your project, intended goals, and contributions. Proposals must be submitted on Canvas. You may schedule office hours with me to discuss possible topics.

✚ **Presentation of creative project:** Students are required to present their creative project in class on December 6, 2018, Week 14. Though you are free to pursue a topic drawn from external sources, your project should, in some form, adhere to the overall themes of culture and representation and convey close engagement with course material. I suggest that you keep on the lookout, throughout the class, for a topic that will lend itself well to strong engagement. I have designed this assignment in hopes of providing you with a viable topic you can pursue beyond class—be it for your senior thesis, academic projects, social endeavors, etc.








#### NOTE ON SELF-CARE, MUTUAL RESPECT, AND COLLEGIALITY

This seminar will examine a variety of challenging and sensitive topics, which may give rise to emotional distress and challenge deep-seated presumptions about particular ideas and groups. Students are expected to maintain a spirit of mutual respect and collegiality in class discussions.

#### CLASS SCHEDULE

##### **I. FUNDAMENTAL CONCEPTS**

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| Week 1 | <b>Introduction to the course</b><br><b>Theories of Sex, Gender, Sexuality</b><br><i>What is gender, sex, and sexuality, and what differentiates them? How is gender, sex, and heterosexuality ‘created’ in our everyday lives? How are we implicated in these systems?</i> |
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|        | <p> <b>Read:</b> Judith Lorber, ““Night to His Day”: The Social Construction of Gender,” in <i>Paradoxes of Gender</i>. New Haven: Yale University Press, 1994.</p> <p> <b>Read:</b> GLBTA Campus Alliance, “Sex / Gender / Sexual Orientation Triangle.”</p> <p> <b>Read online:</b> Zuleyka Zevallos, “Sociology of Gender.” <i>OtherSociologist</i> website.<br/><a href="https://othersociologist.com/sociology-of-gender/">https://othersociologist.com/sociology-of-gender/</a>.</p>   |
| Week 2 | <p><b>Theories of Culture, Race, Representation</b></p> <p><i>What are the origins of the term ‘culture’ and how is ‘culture’ used to describe groups and societies? What is representation and what does it achieve? Does representation shape how ‘culture’ and ‘race’ are constructed?</i></p> <p> <b>Read:</b> Stuart Hall, “The Work of Representation,” in <i>Representation: Cultural Representations and Signifying Practices</i>, 15-30. Thousand Oaks: SAGE, 1997.</p> <p> <b>Read:</b> Leti Volpp, “Blaming Culture for Bad Behavior.” <i>Berkeley Law</i> (2000): 89-116.</p> <p> <b>Read:</b> Richard Dyer, “White.” <i>Screen</i>: vol. 29, no. 4 (1988).</p> <p> <b>Read:</b> Ella Shohat and Robert Stam, “From Eurocentrism to Polycentrism,” in <i>Unthinking Eurocentrism: Multiculturalism and the Media</i>, 13-27. New York: Routledge, 1994.</p> |

## II. HISTORICAL ROOTS: COLONIALISM, ORIENTALISM, EMPIRE

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| <p>Week 3</p> | <p><b>The Pocahontas Myth: Native-Americans in Disney, Hollywood, Media, and History</b></p> <p><i>How do popular figures such as Pocahontas shape perceptions of Native-Americans, and what are the dynamics of race, gender, and sexuality at play? How is historiography—the writing of history—involved in ‘silencing’ the past by omitting certain narratives?</i></p> <ul style="list-style-type: none"><li>✚ <b>Watch a film:</b> <i>Pocahontas</i> (1995), a Disney animated film.</li><li>✚ <b>Read:</b> Kiyomi Kutsuzawa, “Disney’s <i>Pocahontas</i>: Reproduction of Gender, Orientalism, and the Strategic Construction of Racial Harmony in the Disney Empire,” <i>Journal of Women’s Studies</i>: vol. 6, no. 4 (2000): 39-65.</li><li>✚ <b>Read:</b> Anne McClintock, “The Lay of the Land: Genealogies of Imperialism,” in <i>Imperial Leather: Race, Gender and Sexuality in the Colonial Contest</i>. New York: Routledge, 1995.</li><li>✚ <b>Read:</b> Michel-Rolph Trouillot, “The Power in the Story,” in <i>Silencing the Past: Power and the Production of History</i>. Boston: Beacon Press, 1995.</li></ul> <p><b>Recommended resources (optional)</b></p> <ul style="list-style-type: none"><li>✚ <b>Explore online:</b> Jenny Irene Miller (Inupiaq), <i>Continuous: LGBTQ+ and Two-Spirit Alaskan Natives</i>. Digital portrait series. <a href="https://www.jennyirenemiller.com/continuous/">https://www.jennyirenemiller.com/continuous/</a>.</li></ul> |
| <p>Week 4</p> | <p><b>Europe’s Other: Human Zoos, Eurocentrism, and the Colonial Gaze</b></p> <p><i>How did Europe create its ‘Other’? How were bodies publicly racialized, gendered, sexualized during colonialism? What is Eurocentrism and how does it manifest in discourse and practice?</i></p> <ul style="list-style-type: none"><li>✚ <b>Watch a documentary:</b> <i>Zoos Humains / Colonial Zoos</i> (French audio with English subtitles), Pascal Blanchard and Éric Deroo. <a href="https://www.youtube.com/watch?v=-SFMxa2IYU0">https://www.youtube.com/watch?v=-SFMxa2IYU0</a>.</li><li>✚ <b>Read:</b> Walter Putnam, ““Please Don’t Feed the Natives”: Human Zoos, Colonial Desire and Bodies on Display,” in <i>The Environment in French and Francophone Literature and Film</i>, 55-68. Amsterdam: Rodopi, 2012.</li><li>✚ <b>Read:</b> J.M. Blaut, “History Inside Out,” in <i>The Colonizer’s Model of the World: Geographical Diffusionism and Eurocentric History</i>. New York: The Guilford Press, 1993.</li><li>✚ <b>Read:</b> Anne McClintock, “Soft-Soaping Empire: Commodity Racism and Imperial Advertising,” in <i>Imperial Leather: Race, Gender and Sexuality in the Colonial Contest</i>. New York: Routledge, 1995.</li></ul>  |

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| <p>Week 5</p> | <p><b>The Aladdin Fantasy: Orientalism, Arabian Myths, and Representations of the Orient</b></p> <p><i>How do popular images and characters, such as Jasmine and Aladdin in Disney’s Aladdin, contribute to the stereotyping of West Asia and North Africa, and how are these images racialized, gendered, and sexualized? What is Orientalism and what images and stereotypes are conjured?</i></p> <ul style="list-style-type: none"><li>📺 <b>Watch:</b> <i>Reel Bad Arabs: How Hollywood Vilifies a People</i> (2006), available on Rutgers Kanopy. <a href="https://rutgers.kanopy.com/video/reel-bad-arabs-how-hollywood-vilifies-people">https://rutgers.kanopy.com/video/reel-bad-arabs-how-hollywood-vilifies-people</a>.</li><li>📖 <b>Read:</b> Selections from Edward Said, <i>Orientalism</i>. New York: Vintage Edition, 1979.</li><li>📖 <b>Read:</b> Malek Alloula, <i>The Colonial Harem</i>. Minneapolis: University of Minnesota, 1986.</li><li>📖 <b>Read:</b> Lila Abu-Lughod, “Do Muslim Women (Still) Need Saving?” in <i>Do Muslim Women Need Saving?</i>, 27-53. Cambridge: Harvard University Press, 2015.</li></ul>            |
| <p>Week 6</p> | <p><b>The Legend of La Malinche: Empire, Mestiza Consciousness, and Latina Feminisms</b></p> <p><i>How do historiographical representations of La Malinche utilize tropes of race/ethnicity, gender, culture, and sexuality? What is mestiza consciousness and how do contemporary Latina, Chicana, and Indigenous feminists challenge dominant historiographical narratives of La Malinche?</i></p> <ul style="list-style-type: none"><li>📖 <b>Read:</b> Selections from Cherríe Moraga and Gloria Anzaldúa, <i>This Bridge Called My Back: Writings by Radical Women of Color</i>, 4<sup>th</sup> Edition. New York: SUNY Press, 2015.</li><li>📖 <b>Read:</b> “America” and “Mestizo/a,” in <i>Keywords for American Cultural Studies</i>, Bruce Burgett and Glenn Hendler (eds). New York: NYU Press, 2008.</li><li>📖 <b>Read:</b> Selections from Gloria Anzaldúa, <i>Borderlands/La Frontera: The New Mestiza</i>. San Francisco: Aunt Lute Press, 1987.</li><li>📖 <b>Read:</b> Nerissa Balce, “The Filipina’s Breast: Savagery, Docility, and the Erotics of the American Empire.” <i>Social Text</i>: vol. 24, no. 2 (2006): 80-110.</li></ul> |

### III. CONTEMPORARY REPRESENTATIONS: IMAGINING AND CREATING NEW WORLDS

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| Week 7 | <p><b>Thinking Beyond the Sex/Gender Binary: Transfeminism and Intersex Activism</b></p> <p><i>What is transfeminism and what are the sex and gender binaries? What are the assumptions made under each system? What are cis-sexism and transphobia? What is femme-ness and how do femme, trans, non-binary, and intersex individuals complicate traditional understandings of 'female v. male', 'woman v. man', 'straight v. gay' or binary ways of sex, gender, sexuality?</i></p> <ul style="list-style-type: none"><li>✚ <b>Watch an interview:</b> Alok Vaid-Menon, <i>The Pain &amp; Empowerment of Choosing Your Own Gender</i>. YouTube video. <a href="https://www.youtube.com/watch?v=j7Gh2n9kPuA">https://www.youtube.com/watch?v=j7Gh2n9kPuA</a>.</li><li>✚ <b>Read a poetry chapbook:</b> Alok Vaid-Menon, <i>Femme in Public</i>.</li><li>✚ <b>Read:</b> Emi Koyama, <i>The Transfeminist Manifesto</i> (2001).</li><li>✚ <b>Read:</b> Anne Fausto-Sterling, "That Sexe Which Prevaileth," in <i>Sexing the Body: Gender Politics and the Construction of Sexuality</i>. New York: Basic Books, 2000.</li><li>✚ <b>Read online:</b> Asher Bauer. <i>Not Your Mom's Trans 101</i>.<br/><a href="http://www.tranarchism.com/2010/11/26/not-your-moms-trans-101/">http://www.tranarchism.com/2010/11/26/not-your-moms-trans-101/</a>.</li></ul> <p><b>Recommended resources (optional)</b></p> <ul style="list-style-type: none"><li>✚ <b>Read:</b> interACT, "Tips for Intersex Inclusive Language." <a href="https://tinyurl.com/yblqlk5b">https://tinyurl.com/yblqlk5b</a>.</li><li>✚ <b>Read:</b> Siobhan B. Somerville, "Queer," in <i>Keywords in American Cultural Studies</i>, Bruce Burgett and Glenn Hendler (eds), 187-191. New York: NYU Press, 2007.</li><li>✚ <b>Read:</b> Toni Cade Bambara, "On the Issue of Roles," in <i>The Black Woman: An Anthology</i>, 123-135. New York: Washington Square Press, 1970.</li><li>✚ <b>Read online:</b> Tauri Moton, "Janelle Monáe's 'Pynk' subtly acknowledges the existence of trans bodies, but we deserve more than that." <i>Black Youth Project</i>, April 24, 2018.<br/><a href="http://blackyouthproject.com/janelle-monaes-pynk-subtly-acknowledges-the-existence-of-trans-bodies-but-we-deserve-more-than-that/">http://blackyouthproject.com/janelle-monaes-pynk-subtly-acknowledges-the-existence-of-trans-bodies-but-we-deserve-more-than-that/</a>.</li><li>✚ <b>Read online:</b> Transgender, Non-Binary, Intersex: Support &amp; Activism Club. "Gender Terminology." <a href="https://studentweb.bellevuecollege.edu/transactivism/non-binary-genderqueer/gender-terminology/">https://studentweb.bellevuecollege.edu/transactivism/non-binary-genderqueer/gender-terminology/</a>.</li></ul> |
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| <p>Week 8</p> | <p><b>Instagrammable: Fabulousness, Fierceness, Fashion, Fame, Sexuality in the Digital Age</b></p> <p><i>What does it mean to be fabulous in today's digital age where social media fame, celebrity glamor, and instant gratification are available at the touch of a screen? Is fabulousness limited to fashion, narcissism, and selfies, or can fabulousness be a profound political act? What are its risks? How do femme, queer, trans, racialized, and marginalized groups harness style, music, dance, performance to challenge dominant racial, gendered, and sexual norms?</i></p> <ul style="list-style-type: none"><li>📖 <b>Read:</b> Madison Moore, <i>Fabulous: The Rise of the Beautiful Eccentric</i>. New Haven: Yale University Press, 2018.</li><li>📖 <b>Read online:</b> “The Undeniable Cultural Impact of Internet Sensation Gigi Gorgeous,” <i>them</i>, August 29, 2018. <a href="https://www.them.us/story/gigi-gorgeous-internet-culture">https://www.them.us/story/gigi-gorgeous-internet-culture</a>.</li><li>📖 <b>Read:</b> Christin Marie Taylor, ““Release Your Wiggle”: Big Freedia’s Queer Bounce.” <i>Southern Cultures</i>: vol. 24, no. 2 (2018): 60-77. / <b>Watch:</b> Big Freedia, <i>Na Who Mad</i>. YouTube video. <a href="https://www.youtube.com/watch?v=eEqZ7p-7TD8">https://www.youtube.com/watch?v=eEqZ7p-7TD8</a>.</li><li>📖 <b>Read online:</b> Maya Harder-Montoya, “#OvertheTop Part Two: The Fierce, Fabulous Life of a Famed NYC Performance Artist.” <i>Posture</i>, January 17, 2018. <a href="http://posturemag.com/online/alok_theones/">http://posturemag.com/online/alok_theones/</a>.</li><li>📖 <b>Read online:</b> Alicia Barrón, “Visual Artist Julio Salgado is Queer, Undocumented, and Proud as Hell.” <i>The Establishment</i>, March 1, 2017. <a href="https://theestablishment.co/visual-artist-juliosalgado-is-queer-undocumented-and-proud-as-hell-f38f8282acde">https://theestablishment.co/visual-artist-juliosalgado-is-queer-undocumented-and-proud-as-hell-f38f8282acde</a>.</li></ul> |
| <p>Week 9</p> | <p><b>#SayHerName: Black Feminism, State Violence, and Intersectionality</b></p> <p><i>What is intersectionality, and how are its origins linked to black feminism? How does intersectionality apply to the #SayHerName campaign? How are the acts of naming, speaking out, and the oppositional gaze central to Black feminist practices in challenging anti-blackness, controlling images, and state violence against Black cis- and trans- women and children?</i></p> <ul style="list-style-type: none"><li>📺 <b>Watch:</b> Kimberlé Crenshaw, “The urgency of intersectionality.” <i>TEDWomen</i>. <a href="https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality">https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality</a>.</li><li>📖 <b>Read:</b> Andrea Ritchie, “Police Sexual Violence,” in <i>Invisible No More: Police Violence Against Black Women and Women of Color</i>, 104-126. Boston: Beacon Press, 2017.</li><li>📺 <b>Watch:</b> <i>Ain’t I a Woman?: The Poetics of #SayHerName</i>. African American Policy Forum. YouTube video. <a href="https://www.youtube.com/watch?v=unfLIMDgc48">https://www.youtube.com/watch?v=unfLIMDgc48</a>.</li></ul>  |

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|         | <p>✚ <b>Read:</b> Patricia Hill Collins, “Mammies, Matriarchs, and Other Controlling Images,” in <i>Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment</i>. New York, Routledge, 2000.</p> <p>✚ <b>Read:</b> bell hooks, “The Oppositional Gaze: Black Female Spectators,” in <i>Black Looks: Race and Representation</i>. Boston: South End Press, 1992.</p> <p><b>Recommended resources (optional)</b></p> <p>✚ <b>Read:</b> "Say Her Name: Resisting Police Brutality Against Black Women." <i>African-American Policy Forum</i>, 2015.</p> <p>✚ <b>Watch:</b> Zanele Muholi, <i>LGBT Rights Around the World</i>, available on Rutgers Kanopy. <a href="https://rutgers.kanopy.com/video/lgbt-rights-around-world">https://rutgers.kanopy.com/video/lgbt-rights-around-world</a>.</p>  |
| Week 10 | <p><b>Superheroines and Storytellers: Graphic Novels, Comics, Zines, Poetry</b></p> <p><i>How is creative storytelling—such as graphic novels, comics, DIY zines, slam poetry—used to imagine and fashion new ideas, identities, and worlds? What roles do such creative forms play in portraying under-represented identities and communities? How are diverse themes such as Afrofuturism, Latina feminism, and Islamic feminism incorporated into the creative form?</i></p> <p>✚ <b>Read a comic:</b> <i>Miss America: Vol 1</i> (2017). Gabby Rivera, Joe Quinones, Joe Rivera, Paolo Rivera, and José Villarrubia. Marvel comic series.</p> <p>✚ <b>Read online:</b> Carolina Moreno, “Gabby Rivera on the Importance of Being (and Creating) a Queer Latinx Superheroine.” <i>HuffPost</i>, June 7, 2018. <a href="https://www.huffingtonpost.com/entry/gabby-rivera-queer-latinx-superheroine_us_5b055da17e4b07c4ea1049253">https://www.huffingtonpost.com/entry/gabby-rivera-queer-latinx-superheroine_us_5b055da17e4b07c4ea1049253</a>.</p> <p>✚ <b>Read:</b> Deborah Elizabeth Whaley, “African Goddesses, Mixed-Race Wonders, and Baadasssss Women: Black Women as “Signs” of Africa in U.S. Comics,” in <i>Black Women in Sequence: Re-Inking Comics, Graphic Novels, and Anime</i>. Seattle: University of Washington Press, 2016.</p> <p>✚ <b>Read a comic:</b> Deena Mohamed, <i>Qahera: Comics About a Muslim Egyptian Superhero</i>. Web comic series. <a href="http://qaherathesuperhero.com/index">http://qaherathesuperhero.com/index</a>.</p> <p>✚ <b>Watch three short slam poetry performances:</b></p> <ul style="list-style-type: none"><li>- FreeQuency, <i>The 7 Deadly American Sins</i>. YouTube video.</li></ul> |



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|         | <p><a href="https://www.youtube.com/watch?v=xLthZDCO6Ww">https://www.youtube.com/watch?v=xLthZDCO6Ww</a>.</p> <ul style="list-style-type: none"><li>- Guante, <i>Ten Responses to the Phrase “Man Up.”</i> YouTube video.</li></ul> <p><a href="https://www.youtube.com/watch?v=2cAsN4RpsO4">https://www.youtube.com/watch?v=2cAsN4RpsO4</a>.</p> <ul style="list-style-type: none"><li>- Brave New Voices, <i>Rape Joke</i>. YouTube video.</li></ul> <p><a href="https://www.youtube.com/watch?v=j4m3AJamQYM">https://www.youtube.com/watch?v=j4m3AJamQYM</a>.</p>  |
| Week 11 | <p><b>Representations of Muslims: Islamophobia, Sexuality, and Culture Talk</b></p> <p><i>What is ‘Culture Talk’ and how does ‘culture’ depict Muslims in racialized, gendered, sexualized ways? Does the use of creativity, from Marjane Satrapi’s memoir-film and Samra Habib’s photographic portraits to Mona Haydar’s and Mashrou’ Leila’s representations of Muslim women in their videos, successfully challenge dominant representations of Muslims?</i></p> <ul style="list-style-type: none"><li>📖 <b>Read:</b> Khaled Beydoun, “What is Islamophobia?” in <i>American Islamophobia: Understanding the Roots and Rise of Fear</i>. Oakland: University of California, 2018.</li><li>📖 <b>Read:</b> Mahmood Mamdani, “Culture Talk; Or, How Not to Talk About Islam and Politics,” in <i>Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terror</i>. New York: Three Leaves Press, 2004.</li><li>📖 <b>Read:</b> Dohra Ahmad, "Not Yet Beyond the Veil: Muslim Women in American Popular Literature," <i>Social Text</i> 99: vol. 27, no. 2 (2009): 105-131.</li><li>📺 <b>Watch:</b> Marjane Satrapi, <i>Persepolis</i> (French audio with English subtitles), <a href="http://www.veoh.com/watch/v15903348GambbGrD">http://www.veoh.com/watch/v15903348GambbGrD</a>; or borrow a reserved DVD copy (2 hour check-out) to watch at Douglass Media Center, Mabel Smith Douglass Library.</li><li>📺 <b>Watch the music videos:</b><ul style="list-style-type: none"><li>- Mona Haydar, <i>Hijabi (Wrap My Hijab)</i>. YouTube video.<br/><a href="https://www.youtube.com/watch?v=XOX9O_kVPeo">https://www.youtube.com/watch?v=XOX9O_kVPeo</a>.</li><li>- Mashrou’ Leila, <i>رومان / Roman</i> (Arabic audio with English subtitles). YouTube video.<br/><a href="https://www.youtube.com/watch?v=NF__cpsDmZk">https://www.youtube.com/watch?v=NF__cpsDmZk</a>.</li></ul></li></ul> <p><b>Recommended resources (optional)</b></p> <ul style="list-style-type: none"><li>📺 <b>Watch:</b> “No Longer Alone: LGBT Voices from the Middle East, North Africa.” <i>Arab Foundation for Freedoms and Equality</i>. YouTube video.<br/><a href="https://www.youtube.com/watch?v=WfsyppgPeMpw">https://www.youtube.com/watch?v=WfsyppgPeMpw</a>.</li></ul> |

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| Week 12 | <b>Break – No class but remember to work on your creative project</b>   |
| Week 13 | <p><b>Ezili’s Children: Vodou, Bruja Feminisms, and Queer Spiritualities of the Caribbean</b></p> <p><i>How can femininity, desire, pleasure and agency be represented and practiced in spiritual forms? From the beautiful, gender-bending femme deity Ezili of Haitian vodou who watches over her children of all genders and sexes, to Latinx, Chicana, Indigenous feminists reclaiming their inner Bruja spiritualities, how is spirituality central to resistance against oppression?</i></p> <p>📺 <b>Watch:</b> <i>Of Men and Gods</i> (2002), directed by Anne Lescot and Laurence Magloire, available on Rutgers Kanopy. <a href="https://rutgers.kanopy.com/video/men-and-gods-des-hommes-et-dieux-2002">https://rutgers.kanopy.com/video/men-and-gods-des-hommes-et-dieux-2002</a>.</p> <p>📖 <b>Read:</b> Omise’eke Natasha Tinsley, “Songs for Ezili: Vodou Epistemologies of (Trans)gender,” <i>Feminist Studies</i>: vol. 37, no. 2 (2011): 417-436.</p> <p>📺 <b>Watch the music videos:</b></p> <ul style="list-style-type: none"><li>- Ibeyi ft. Kamasi Washington. <i>Deathless</i>. YouTube video. <a href="https://www.youtube.com/watch?v=yN8TUgkPnbU">https://www.youtube.com/watch?v=yN8TUgkPnbU</a>.</li><li>- Princess Nokia. <i>Brujas</i>. YouTube video. <a href="https://www.youtube.com/watch?v=iUcAPCxrSQs&amp;feature=youtu.be">https://www.youtube.com/watch?v=iUcAPCxrSQs&amp;feature=youtu.be</a>.</li></ul> <p>📖 <b>Read online:</b></p> <ul style="list-style-type: none"><li>- Andie Flores, “Why Young Culture Makers Are Proudly Reclaiming Bruja Feminism.” <i>Remezcla</i>. <a href="http://remezcla.com/features/culture/bruja-feminism-culture-makers-latinx/">http://remezcla.com/features/culture/bruja-feminism-culture-makers-latinx/</a>.</li><li>- Johanna Ferreira, “Latina Feminists Are Reclaiming Their Inner Bruja Like We’ve Never Seen Before.” <i>HipLatina</i>. <a href="https://hiplatina.com/latina-feminists-proud-bruja/">https://hiplatina.com/latina-feminists-proud-bruja/</a>.</li></ul> |
| Week 14 | <b>Final class – Presentation of creative projects</b>  |