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nearly every industry and more are discussed as the exploitation rapes both nations. Trujillo and the Duvaliers destroyed their own countries for power and money.

Perhaps more unique is Matibag's analysis of the cultures in an intriguing chapter that uses literature to show the pain and suffering of the people of both nations. Matibag develops a history of Haitian/Dominican relations through a presentation of literature. Using the words of Dominican writers, he presents a vivid picture of the heart of the peoples. He concludes by offering a scholarly interpretation of past events and future collaborations between the peoples of both nations. The border, though short, is a great divide between the two nations.

This is an excellent text that deserves to be read. It is interesting, information and very readable. I highly recommend it.

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Jun Xing and Lane Ryo Hirabayashi, eds. *Reversing the Lens: Ethnicity, Race, Gender, and Sexuality Through Film*. (Boulder: University Press of Colorado, 2003). xv, 270 pp., \$19.95 paper.

The fourteen essays collected in Xing and Hirabayashi's new volume make a strong argument for serious intellectual work involved not only in the college-level study of moving images for their messages about minority groups but also in pedagogical approaches that take film and video as their primary texts. Written by a collection of scholars who work in ethnic and racial studies and various allied fields, the essays share a concern with pedagogy and with showing "how visual media can be used to facilitate cross-cultural understanding and communications, particularly with respect to the thorny topics of ethnicity and race" (3). Indeed, despite the book's title, film/video's treatments of minority races and ethnicities are the collection's main focus; gender and sexuality are broached in their intersection with ethnic and racial categories (Elisa Facio's chapter on "The Queering of Chicana Studies" and Marilyn C. Alquizola and Lane Ryo

Hirabayashi's piece on teaching stereotypes of Asian American women, for example), and global/international identities are discussed when they can illuminate a United States context. An eclectic range of Hollywood, avant-garde, independent, and documentary film and video is examined in essays of a likewise broad range of rhetorical styles and methodologies--some firmly grounded in academic theory, others more accessible to the laypeople addressed in the introduction as potential readers.

The volume's unique focus on pedagogy is attributable to its origins in a regional academic conference that drew participants from post-secondary institutions in Colorado "that focused on the use of video and film in studying multiple dimensions of ethnicity and race" (xiii). While a few essays quickly gloss over pedagogy, most devote significant attention to this theme. Readers/instructors are repeatedly impressed with the need for extreme care in choosing a video/film and its place on the syllabus, then maximizing its effectiveness as a teaching tool: "Film should not be used merely as a supplement, but it should be an integral part of the thematic and pedagogical focus of a course" (12). Brett Stockdill, Lisa Sun-Hee Park, and David N. Pellow provide detailed, bulleted guidelines on how to achieve these ends in their essay "Beyond the Hollywood Hype: Unmasking State Oppression Against People of Color," which also includes excerpts from student responses to the documentary, *The Panama Deception*. Similarly other essays describe syllabi or lesson plans, analyzing their success in real--sometimes diverse, sometimes not--classroom settings, such as Malcolm Collier and Hirabayashi's piece on teaching the documentary *Monterey's Boat People*, Brenda J. Allen's work on using the documentary *Skin Deep* to teach race and critical thinking,, and Jeffrey B. Ho's unusual chapter on using *The Matrix* to teach concepts of eastern mysticism. Ward Churchill and Lee Bernstein offer surveys of ethnocentricity and racism in, respectively, the history of Hollywood's representations of Native Americans and the historical racialization of popular crime films. In this context Adeleke Adeeko's essay on the film *Mississippi Masala* is somewhat unusual in being less descriptive of classroom practices or film history, than speculative regarding what should be taught in a multicultural curriculum. Adeeko interprets *Masala* as a means

of theorizing the current stakes in multicultural pedagogy and related curricular reforms.

The editors are quick to point out that the instructional use of film and video outside of film/video studies does present difficulties (7). Despite this recognition in the volume's very careful introduction, "film/video aesthetics," "visual literacy," and "critical visual thinking" are concepts that are unevenly defined and/or employed across the volume's subsequent chapters. The copious film/video stills and publicity posters peppering the book serve as mere illustrations rather than subjects for visual analysis. Also visual media's ideologically and otherwise meaningful formal qualities are examined closely only in chapters analyzing avant-garde films. The dangers of this tendency to interpret visual rhetoric only when it is unavoidable (because cognitively unusual) are compounded by the volume's at times sloppy discussions of film's "realism" (particularly documentary films) and its consequent ability to elicit emotional affect in (student) spectators. For example, Brenda J. Allen claims, "The documentary format appeals to students because the people in the video are 'real'" (149), and "to provide [students with others' experiences], scholars frequently recommend using media based on narrative because of its potential for a strong, enduring impact. . . ." (147). Xing and Hirabayashi also ascribe the pedagogical power of moving pictures to "the seeming immediacy of film and its seeming evidentiary power" (4). Scare quotes and "seemingnesses" aside, one wishes for a more sustained analysis of the rhetorical and manipulative powers of visual media--documentary included. (Indeed Churchill and Bernstein immediately flag Hollywood films' narratives as manipulative and ideologically sinister in their "realism," but they, too, fail to explore the films' visual strategies.) The complications of using such "real," affective media to teach about really-real minority groups and their experiences should be examined.

Along with a comprehensive index to its essays, *Reversing the Lens* includes a selected filmography and film distributors index. For those well versed in film history and theory, who already take film seriously as a pedagogical tool or subject, this volume provides provocative film/video titles and close readings. For its primary audience--instructors of ethnic and racial studies

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interested in meaningfully incorporating film texts into their courses--it also offers valuable classroom case studies, sample lesson plans and assignments, as well as an introduction to the complex and increasingly more crucial task of teaching "visual literacy" in an ethnic and racial studies context. As Hirabayashi and Alquizola write, "This anthology is only the spark for what will necessarily be a long, collective dialogue. . ." (246).

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