

Bibliography

Skin Deep. Reid, Frances dir.

Newsreel, 1995

This video documents a diverse group of university students beliefs about race and ethnicity, who or what planted these beliefs, and the effects it's relationships with other students. I chose this piece because it ties into exploring my on beliefs and experiences with identity.

The Angry Eye. Elliott, Jane

PBS, 2003/2004

This video gives an inside look into a very provocative seminar based on Hilter's guide to oppress the inferior masses. I chose this because it shows how the dominant class react when their freedoms to exist and/or be acknowledged as individuals is compromised. I wanted an idea of how to express my feelings of hopelessness at not being able to get out of my assigned category.

Ethnic Notions. Riggs, Marlon

California Newsreel, 1986

Ethnic Notions traces the history of america's representation of blacks and how current representation in films and video are still firmly rooted in that history. For me this had to do with messages all around me that affect how others see me and how it effects my interpersonal relationships.

Sans Soleil. Marker, Chris

Argos Films, 1983

This film for me challenged our glamorized perceptions of foreign countries; it also shows how technology is created to mimic humans without emotion. Since I've chosen the essayistic style of documentary I wanted an example of how to structure voice(s) and images successfully.

Color Adjustment. Riggs, Marlon

California Newsreel, 1991

The film traces american television's racist stereotypes of Blacks in sitcoms. I use this as a reminder of the audience screening this my film and what their looking to see versus what I intend to actually show.

Brown, Tony, *Black Lies, White Lies: The Truth According to Tony Brown*.

New York : W. Morrow and Co., 1995

In this book he describes the state of race relations in america and delves into why he thinks certain Black organizations succeeded or failed. From him I will be using a quote in my film that resonated with me deeply on page 100.

Jean-Claude, Michel

The Black Surrealists

New York : P. Lang, 2000

This was of interest because it describes how Blacks in Europe and America used surrealism to combat racial prejudice. Of course this relates to my film in regards to content and my growing interest in surrealism.

Rockquemore, Kerry Ann and David L. Brunson.

Beyond Black: Biracial Identity in America

Sage Publications, 2002.

I quote a paragraph from chapter 2 *Biracial Identity Research: Past and Present* pg. 29

Chion, Michel. ch. 2 "*The Three Modes of Listening*"

Columbus University Press. 1994

I use this article to simulate what it's like being submerged in a racist environment by combining causal and semantic listening. Of course this will act as a partial soundtrack to some sequences.

Riggs, Marlon. *Introduction to Standards : V5N1*.

Vol. 5 No. 1 *Standards* 1992-95

<http://www.colorado.edu/journals/standards/V5N1/marlonintro.html>

I liked this article because it voiced changes I've been feeling but due to my environment no one dares speak of it lest they affirm to those who've been patiently waiting for it that the fabric of white supremacist patriarchy (and his prodigies) are in fact weakening. It also interested me because Evergreen Administration, behind closed doors and secret forums on privilege as well as webpages, speak about working towards multi-culturalism though, I've experienced the exact opposite in the mediaworks class. This article tells me gives me some reasons why it's just *talk* and some ideas about how I may want to present this consciously in my film.