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**Exploring Imagination, Film and Social Studies: Engaging a Transformative
Pedagogy of Desire**

by

Douglas Ray Zook

**A thesis submitted to the Faculty of Graduate Studies and Research in partial
fulfillment of the requirements for the degree of Doctor of Philosophy**

Department of Secondary Education

Edmonton, Alberta

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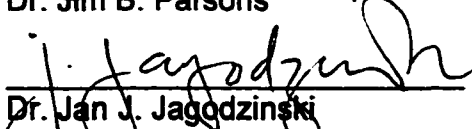
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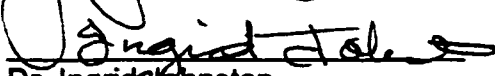
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Abstract

This study is an attempt to explore how to expand understandings of citizenship for social studies classrooms using popular film. Through an examination of social studies, citizenship, critical pedagogy, postmodernism, psychoanalysis and film theory an effort is made to respond to the question, "How can films be used to explore the idea of responsible-active citizenship within a critically informed psychoanalytic practice?"

The topic of investigation begins by outlining the research methodology used in the study. A qualitative approach using three case studies is described: 1) three classes of high school students, 2) two teachers, and 3) a group of post-secondary students. These sites serve as reading groups of the films chosen. An inquiry into the social studies curricular documents for the province of Alberta and notions of citizenship are then conducted. The problematics inherent in citizenship are discussed. A working definition of responsible-active citizenship is developed. A delineation of proponents and critics of critical pedagogy is offered next. Despite the dilemmas of critical pedagogy, is viewed as a means to engage in a needed discussion of how to increase democratic practice within classrooms. The use of popular culture (film) as expressed through the vernaculars of student language is highlighted as is the advocacy for the teacher in dialogue with the students to practice an interrogation of such popular culture.

A synthesis of psychoanalysis, education and film theory are then provided. The significance of psychoanalysis to the pedagogical situation is offered as an important consideration for understanding the impossible profession of teaching. A brief overview of film spectatorship in particular

psychoanalytical film theory and, in particular, Lacanian psychoanalysis is proposed as a useful trope from which to construct meaning for film spectators.

The research participants' responses to the film Sarafina! and The Milagro Beanfield War are described along with an interpretation of those responses. From such interpretation, pedagogical implications are offered that suggest ways to engage students in a pursuit of responsible-active citizenship. The findings from the study support possibilities for a critical psychoanalytically informed pedagogy, albeit nascent, for social studies teachers.

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I would like to especially thank my external examiner Dr. Brigette Hipfl. Her sense of gracious but thorough interrogation of my work was appreciated.

The willingness of the teachers, high school students and post-secondary students to participate in the research study was invaluable. I owe them a debt of gratitude.

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Chapter One: A Foreword

This chapter serves as an orientation to the research study. In Chapter One my reasons for this research study, the question(s) to be investigated, the importance of the study, and some considerations of the inquiry are provided.

Introduction

What captures imagination? Northrop Frye (1963) in the Educated Imagination speaks to the question of the value of studying literature within the larger context of a society, in particular, the Canadian society. He suggests that “the fundamental job of the imagination in ordinary life, then, is to produce, out of the society we have to live in, a vision of society we want to live in”(p. 60). Frye extends the study of literature beyond the confines of the university to its importance for the larger society. His intention was to describe how such “a vision of society” could occur. Borrowing from Frye, this desire for a societal vision is clearly evident in the overarching goal of social studies in the Alberta Program of Studies. Capturing the imagination of students to reach towards the goal of responsible citizenship, despite the complexities inherent in that phrase, is what social studies teachers are called to work towards. In other words teachers strive for a pedagogy that captures the imagination. The ways in which this goal may capture such imagination are numerous in our contemporary society. This study seeks to explore one way, through the use of popular culture¹ and specifically through the use of film,² to engage this task.

The research that I have undertaken involves the interrelationships of social studies (as a planned curriculum specifically in the context of the province of Alberta), the use of films (as a teaching strategy) and the

¹ While this term has traditionally connoted cultural artifacts which are deemed of lesser value (the discussion of 'high' implicitly representing Eurocentric modes of consumption and 'low' culture explicitly representing what the 'people' want is what I am referring to here), it will be used to describe the mainstream cultural commodities that almost all people, in this instance in North America, have access to in one way or another.

² Classic Hollywood film/cinema began sometime after 1914 in which a specific narrative form emerged whose aesthetic did not call attention to itself. It exists essentially in a capitalist mode of production, utilizes a Fordist means of production, and it is designed for mass production for mass consumption. This form, which is the dominant form of filmic representation, attempts to disguise its ideology so that it can protect its measure of illusion. The illusion, in part, is represented to the viewer as a universally real representation of life. It seeks to create a idealized world that does not contradict itself. A reinforcement of the status quo, an emphasis on closure and a lack of ambiguity characterize such films.

postmodern³ era within which the teacher (as an embodiment of curriculum) and the student (as a diverse body having agency) live.

How are these groups, these articulations of sites, intertwined? What relationships can be possible among these seemingly incommensurable bodies of power, knowledge and experience. The question germane to the research proposed is: ***To what extent can film in the social studies classroom be used to investigate how a social vision of responsible citizenship can be imagined?*** or, more simply, ***How can films be used to explore the idea of responsible citizenship?***

Imagination in Canadian society is a composite of numerous things. It is connected to a socio-economic-political and psychological grounding. It is informed, illuminated, and enacted through the culture it inhabits. Although there are numerous ways to consider the word "culture," Turner (1988) provides a working definition. Writing from a film studies perspective, he describes culture "as the processes which construct a society's way of life: its systems for producing meaning, sense, or consciousness, especially those systems and media of representation which give images their cultural significance"(p. 39).

I am not only concerned with understanding how the cultural artifact of film can be used in a social studies classroom, but more specifically how its cultural representations can be utilized to engender a classroom environment that is concerned with developing a critical readership and active citizen participation that challenges the voices of homogenization and uniformity. I believe that only such a pedagogical approach can teachers highlight the relevance of the goal of responsible citizenship.

For the purposes of this study two narratives of pedagogy will be drawn

³ Postmodernity refers to the milieu within which we currently live and which is characterized by immense changes that we are struggling to live with and interpret. Postmodernism, often but not necessarily used interchangeably with postmodern(ity), refers to the cultural and intellectual phenomena such as a dismissal of foundationalism and a questioning of the Enlightenment project. The notion of a unitary individual is replaced by the multi-constituted subject. It also includes the collapse of hierarchies of knowledge, taste and opinion and the emphasis on the local over the universal. The exchange of the printed text for the visual screen, the movement, as Lyon (1997) says from "logocentrism to iconocentrism"(p. 7) is part of this phenomena.

upon. The first narrative, which will receive less attention because, I think, it is implicit in teaching, is drawn from Paul (1993) who describes pedagogy as a relational quality between a teacher and students “that special, two-way intentional, personal activity that happens between a teacher, his or her students, and the subject matter at hand”(p. 5). The second narrative, which will receive a more substantive development, is drawn from Giroux (1994) who describes pedagogy as “the production of and complex relationships among knowledge, texts, desire, and identity”(pp. 29-30). He adds that pedagogy “signals how questions of audience, voice, power, and evaluation actively work to construct particular relations between teachers and students, institutions and society, and classrooms and communities”(p. 30). One way to examine such questions is through the use of popular culture, namely films, to address these questions within the context of the social studies classroom.

My Story

How can a teacher work at critical transformative practice within the classroom? It is no small thing to work towards such practice. How did I come to this desire? As a teacher, a person licensed by the provincial government to educate children, I have attempted to find ways of teaching the Social Studies Program of Studies mandated by Alberta Education that are meaningful to students. Many things have captured my imagination as a teacher. I have brought to my teaching, quite obviously, my own agenda: I desire that students be aware of a sense of social responsibility, social justice, a sense of questioning of the status quo, and an academic rigour. Because I have spent twelve years in private religious (Christian) schools, I have been able to draw explicitly on the Christian tradition, scriptures, and community. My reading of this tradition, its scriptures, and community has been and is one of respectful interrogation. I have a strong resonance with critical theorists in their assessment of the realities of “engaging the powers.”⁴ The Program of Studies, I believe, has openings for such critical readings.

One of the ways I have found to open up spaces for student connections with the curriculum knowledge, skills, and attitudes is through the use of a

⁴ I am borrowing this phrase from the title of Walter Wink’s (1992) book Engaging the Powers: Discernment and Resistance in a World of Domination.

variety of popular culture mediums, but in particular film. Students' imaginations are effectively captured by visual representations of ideas/perspectives/concepts/ characters. The students that I have taught in the previous twelve years are highly engaged by reading visual imagery especially in films. Capturing this imagination to develop a vision for society is a goal I work towards. Anyone who has taught for very long realizes how problematic it is to have students become engaged with the material under study. For a variety of reasons the material in and of itself is less than captivating for students. I have chosen to have groups of students and teachers help me to read films and to see what kinds of pedagogical possibilities they hold for encouraging active citizenship.

Enduring Questions

Can a teacher capture student imaginations? How does a teacher capture the imaginations of students? The high school classroom is a highly complex environment that consists of a myriad of texts: people's lives, institutional structures, curriculum documents, and support resources. Critical thinking is a key component of the Alberta Program of Studies for Social Studies. Critical thinking is encouraged by the questioning of texts, despite the contradictions, complicities, and restrictions immanent in the school and its participants. An unrelentless barrage of questions emerge: What practices invite a critical interrogation so necessary if the democratic ideal espoused in Canada is to be inscribed within its citizens?⁵ How can using the popular culture of film⁶ enliven this ideal? How can film be used in the social studies classroom as a dialogical tool for students and teachers as they live between the modern and postmodern conditions within the late twentieth century? How are educational writers-practitioners thinking about the classroom, the use of film, the tensions between modernist motifs in government sanctioned

⁵ The use of the word "citizens" is intended to refer to those people living within Canada who were born here and hence automatically are Canadian as well as those who have come later in their lives who are in the process of becoming Canadian. The people living within the borders of Canada are obviously a hybrid of cultures who relate differently to being Canadian. For the purposes of this work, citizens refers to those individuals living within the geographic borders of Canada despite their various heterogeneity.

⁶ To be explicit, within the context of this study the word "film" refers to contemporary feature-length films as produced by Hollywood and as shown with in a classroom most commonly through the use of video cassette.

curriculum documents and existing postmodern uncertainties in terms of representation, subjectivity, gender, race, and class? How can the variety of voices be heard in such a way as to promote an inclusive democratic practice?

Significance

Social studies teachers and students are caught within the regime of the school system. Their lives are shaped by the global and local realities of their existence without and within the school setting. The “postmodern malaise” (Jagodzinski, 1996) that permeates our society is creating ruptures in previously certain narratives of life once considered to be produced and reproduced, because of student acquiescence, in our schools. This mythology⁷ of certain narratives is being severely questioned. Yet the structures that surround the mythology are firmly grounded in the school. The business model, for example, for education being adopted in Alberta is evidenced in increased pressure for more standardized examinations supports one strongly held mythology.⁸

The mythologies, however, are being frequently negotiated within the classroom as teachers confront the realities of the lives of their students who present a plethora of narratives. These narratives are frequently being interpreted through and shaped by the lenses of popular culture. It seems to me that a way to deal with the realities of students' lives, as well as the realities of the demands of the prescribed provincial curriculum, is to utilize media texts of popular culture in the classroom. As Segall (1997) says “media texts are important avenues of knowing. They are ways of making sense of the world -- its past, present, and future -- as they allow readers to negotiate meanings of self, other, and community”(p. 228). Using films in the social studies classroom to examine the narrative of the film, the narrative it is representing as real, its construction, its ways of informing about concepts from the curriculum, the personal readings it offers for students and teachers can

⁷ The word “mythology” refers to the stories told that explain or justify life experiences and societal understandings and aspirations.

⁸ In 1990 an amalgam of interest groups, Alberta Chamber of Resources, Alberta Career Development and Employment, and Alberta Education, coalesced to conduct a curriculum study to examine the state of education in Alberta; its recommendations clearly reflect a business model. The summary of this study can be found in the joint Alberta Chamber of Resources and Alberta Education document International Comparisons in Education – Curriculum, Values and Lessons. This study helped provide a catalyst for some of the changes to education in Alberta that have been manifested in the ensuing years.

provide a means for developing a critical pedagogy that captures the imagination towards a responsible citizenship. To fail to capture the affective domain of students is to significantly lessen the impact of the work that occurs within social studies classrooms, and the work that is required to promote democratic practices within the larger Canadian society.

Considerations

Definitions of terms will be provided in the text of the dissertation and/or through footnoting, as I have already done. The generalizability of my data may be limited by several factors that have allowed me to conduct my research in a practical way.

Delimitations

1. I am choosing to examine only the use of film within the social studies classroom because of my instructional practice and my desire to learn more about its use.
2. High school social studies students and teachers as well as post-secondary students formed the foci groups. This emphasis precludes administration, curriculum planners, and parents who also have influence in the classroom.
3. I chose these foci groups because of my own familiarity with them and their accessibility to me.
4. These foci groups were reading groups that assisted in the interpretation and suggestions of how to use film in a classroom. This method of data collection itself left out other legitimate ways to collect and organize data.
5. I only interviewed a selected group of individuals. Their views may not be representative of other students and teachers.
6. I am attempting to use the notion of critical pedagogy as a place to work from in the examination of and interpretation of readings of the films used in the study.
7. There are numerous perspectives from which to read films. In addition to an ideological reading, mentioned above, a psychoanalytical interpretation of the readings of the films that the researcher and foci groups provide is also offered.
8. The subjectivities of the persons reading the films may well minimize the usefulness of the data to other schools and teachers.

9. The presence of the researcher with the groups may well have encouraged readings that may or may not have occurred without the researchers' presence.

10. I am intending that this study be focused on the theoretical component but that it will also have some practical applications for the use of film in the classroom. (These applications will emerge specifically in Chapters Eight and Nine.)

11. This study will be focused within the context of the Alberta educational system.

12. The films utilized will be drawn from North American popular culture in the past decade.

Assumptions

I am assuming that much of the work in this study will be of a theoretical nature. The examination of the use of popular film in the social studies classroom will incorporate various readings as a means of interpreting its usage. Such reading is being undertaken to inform the practice of a critical pedagogy⁹ in the classroom.

I believe that critical pedagogy has much to offer the social studies teacher who is interested in an active citizenship perspective. There are ways to enact a critical pedagogy, although not without limitations, in the classroom.

The films chosen for investigation are presumed usable within an Alberta senior high social studies classroom. By "usable" I am referring to those films that would generally be appropriate for a classroom in terms of their ties to the prescribed curriculum and acceptability for the age group being shown the films. I am also referring to the potential legal permissibility of showing such films in the classroom, in other words, permission could be obtained for public performance rights.

The groups chosen for participation as reading groups were considered able to read and interpret films at a variety of levels, able to dialogue about their responses to the films shown and willing to engage in a critical and personal assessment about the films shown. As a researcher, I participated in the readings and interpretations of the films on a personal as well as an analytical level.

⁹ In Chapter Five an explanation of "critical pedagogy" will be provided.

This dissertation is certainly a work in progress and what proceeds from this introduction may at times become laborious to read through. It has certainly been laborious to write through at times. I do not apologize for the rather protracted chapters dealing with the theory that has informed my work, but do ask the reader to be patient. There is much in these chapters of literature review that I deemed necessary to compile in order for the later analysis to be profitable. Due to my own limitations I have needed to keep this accumulated learning close to me in order that it would not be lost, not slip away. I anticipated having a creative format for this dissertation, but I have instead relied on a traditional one. The dissertation perhaps is a mirror into myself -- a desire for the new and different, but an attachment to the familiar and comfortable. Thus the dissertation unfolds in the following manner. Chapter Two concerns itself with the research methodology employed for this study. Chapter Three begins the examination of literature in the area of citizenship. Chapter Four attempts to come to terms with an understanding of aspects of psychoanalysis. Chapter Five provides a look at critical pedagogy. Chapter Six begins the work on analysis regarding the film Sarafina! Chapter Seven provides an analysis of the film The Milagro Beanfield War. Chapter Eight attempts to respond to the research question through the theoretical frameworks discussed along side the research conducted. Chapter Nine deals with the implications of the study for teachers in the social studies classroom. Chapter Ten offers a retrospective look at what has been attempted.

A final word before this chapter closes is perhaps needed. To recapitulate, I am committed to a pedagogy that is founded on a concern for a social justice ethic that can be woven into a conceptual framework of citizenship, that embraces the use of popular culture (through film viewing) within the classroom, that seeks to respond to prescribed curricular mandates with integrity, and that seeks to implement a critical pedagogical sensitivity along with psychoanalytic learnings into that most impossible of situations -- the classroom.

Chapter Two: The Research Route

This chapter provides the reader with an explication of how I approached and conducted this research study. It begins with an overview of the perspective that I began with and then proceeds to delineate the methodology used. The adventure that occurred during the research undertaken in the field is then discussed. This section is followed by a description of the analysis of data which concludes this chapter.

Overview

This study is clearly of a qualitative nature. I share Glesne & Peshkin's (1992) vision that qualitative researchers "see imaginative connections among events and people, imaginative renderings of these connections, and imaginative interpretations of what they have rendered"(p. 153). For this study I drew on my own experiences, knowledge and theoretical inclinations to collect data to re-present my understanding of other worlds as evidenced among students and teachers. As the study unfolded, I attempted to act, as Glesne & Peshkin (1992) say, as a "zoom lens" as I moved from "descriptive details to theoretical abstraction[s]"(p. 164) in the circuitous unpacking of what I was learning, relearning and what I was also resisting and refusing.

The research conducted consisted of a theoretical component and a reception component. The theoretical component involved spending a considerable amount of time saturating myself with literature that related to social studies, and humanities education in general, citizenship, popular culture as expressed through film, psychoanalysis, and the modern-postmodern educational experience of living in the late twentieth century. The intent was to explore how to theorize in an informed way about the intersections of these ubiquitous areas of knowledge and experience.

Out of such an enunciatory space the second component, that of reception, emerged. This reception component developed along side of the theorizing. To echo the words of Palmer and Palmer (1980) "You don't think your way into a new kind of living: you live your way into a new kind of thinking"(p. 60). I planned to arrange a triad of working groups that could dialogue about the usefulness of the selected films proposed for social

studies courses. I anticipated that these three groups would provide a variety of perspectives on how using popular culture, in this case film, could be a pedagogical practice. I also believed that the use of Lacanian psychoanalysis drawn from film theory and educational theory would be a valuable trope through which to pursue the study. The question for investigation became *How can films be used to explore the idea of responsible-active citizenship?* The notion of responsible citizenship, as derived from the Alberta Program of Studies for Social Studies (1990/93), was inflected with Sears' (1997) understanding of "active participatory citizenship."

From this question numerous others emerged: How do I as a teacher-researcher-student position myself in this study? towards film? towards social studies? towards pedagogy? How will I experience the role of researcher and participant in the working groups I propose? How will I engage these groups in the task of viewing/reading films that raise questions about their identities and their placement in a classroom? What will we do with the "messy secrets," to borrow from Jardine (1997), that we may discover? Could we together, researcher-explorer and student-explorers and teacher-explorers, investigate the pedagogical possibilities of film keeping in the mind the implications for citizenship? As an archeologist, I had the site(s) in mind. I had a plan, but I was not sure what I would find; the possibilities were there, but I knew I would have to attend to a great deal of excavating and that the discoveries could well be slight. The sense of adventure impelled me forward.

Methodology

Literature Review

Through my own experiences as a classroom social studies teacher and the learnings from my university studies I began to examine literature in the areas I had chosen to pursue for my dissertation. The broad topics of curriculum, social studies, media studies and postmodernism were my initial interest. Film theory and analysis, psychoanalysis (à la Jacques Lacan) and postmodern social studies education were other more specific topics that developed from the aforementioned ones. The inquiry into these general and specific subjects proved challenging and often frustrating. I discovered nothing specific to the intersection of these subjects, although there was no lack of

material published on the subjects themselves or on the imbrication of some of them with each other. I had hoped to find works that examined the use of popular culture in the teaching of social studies, but these proved sparse.

The literature reviews for the dissertation were assembled in a bricolage fashion that often looped around itself. I began with readings of postmodernism and education, Lacanian psychoanalysis, film theory, social studies and citizenship, critical pedagogy, psychoanalytic film theory, psychoanalysis and education. As I read I would be, quite naturally, led to other cited references in the work being read and that would take me in a variety of directions. The exploration of film theory generally and the understanding of psychoanalytic film theory specifically required quite a bit of background reading. The connections between psychoanalysis and education proved most fascinating reading albeit required many re-readings, one could say anguished readings, and protracted reflections as well as what felt like intellectual purgatory. It was no easy thing to become familiar with the lingua franca of these writers and the psychoanalytic field in general. While the areas chosen for literature reviews could be considered oppositional, how does one work with psychoanalysis and critical pedagogy or social studies education and film theory? Connections did emerge between them, or perhaps in my limited understandings I simply found them. The contestation of the modern-postmodern-post-postmodern discussions apparent in much of what I read enlightened and enlivened my study.

Working Groups/Research Sites

The qualitative study that emerged related to exploring the possibilities of three groups working with me to investigate the research question. I borrowed the research paradigm from several models and followed none in particular. This is to say that I did not utilize one methodology because of the rather exploratory nature of the study and my own uncertainties of how things would unravel. I chose three groups for the purposes of participating in a dialogue with them that I believed would provide a broad base for interpretation.

The first group was be a collection of former students of mine who were now engaged with post-secondary studies. These students' backgrounds were fairly homogeneous, although not altogether, in terms of their socio-economic

status. The second group I hoped to be able to work with was a group of students from an inner city school. These students' backgrounds were fairly homogeneous in terms of socio-economic status. The third group was to be a selection of social studies teachers who were currently teaching. The intention of examining selected films with these groups was to see and hear their reactions to and readings of these films. It was to discover if these films provided locations from which individuals, if they chose, could address issues related to promoting democratic practice.

I anticipated meeting with these groups four times. The first time was to introduce and dialogue about the research. The second time was to examine two films for the social studies classroom. The third time was to return my analysis of these students' and teachers' responses to the films for validation. The fourth time, if desired by the groups, was to be a type of postscript to their reflections on the experience of viewing and discussing the selected movies.

I proposed to begin with a schedule of questions and then see where they would take us. I planned to tape each of the groups' conversations for later transcription, reference and analysis. I hoped to follow up these conversations with each group at a later time. The groups were intended to be more of a reading group type experience where the researcher served as a facilitator and participant. I would set the initial agenda, but would not be limited by that agenda. I desired to hear the responses that arose from our conversations and then work with the responses as they were in order to explore pedagogical responses from them. Through the triangulation of observation, written responses and discussion groups, I hoped to establish a sense of consistency.

The Films (the popular culture artifacts)

Each selected film was to receive three readings: 1) a self reading that examined the film as it captured my imagination and how it fit the imagination of the social studies curriculum goals; 2) a group reading that looked at how others see the film's imaginative possibilities; and 3) a reading of how the film related to the theoretical positions supporting the research in order to explore a pedagogy for the social studies classroom.

The films I am recommending for this study included a) for Social

Studies 20 dealing with the theme of Imperialism: Mister Johnson (or Black Robe) and for the theme of Economic Development & Interdependence: Hudsucker's Proxy; and b) for Social 30 dealing with the theme of Political & Economic Systems in Practice: The Milagro Beanfield War and for the theme of Political & Economic Systems in Theory: Hero. These films were chosen because 1) they could be quite easily used to develop and/or problematize the concepts to be learned in the Program of Studies; 2) I found these films interesting and thought that students would too; 3) they follow the classic Hollywood format and so are accessible to a variety of level of students; 4) they are commodities existing in the popular culture; and 5) they raised interesting questions that can be appropriated to life in the postmodern age. I intended to give each of these films a close reading that interrogated their meaning for a pedagogy in the classroom. The pedagogy chosen would borrow from the notion of pedagogy as "the production of and complex relationships among knowledge, texts, desire, and identity"(Giroux, 1994, pp. 29-30).

The Pilot Study

I conducted a pilot study working with a group of post-secondary students prior to my candidacy exam. I chose to watch the film Hero and developed a schedule of questions for it. I briefly provided a context to the students for my intended research, showed them the questions we would be discussing after the film and then viewed the film. The discussion that followed proved most enlightening and helpful. Through the students' responses, I highlighted a variety of potential problems and oversights on my part. Several of the questions, for example, were reworded and or changed. The discussion also reaffirmed the value of the work as well as identifying some of the clarifications that I would need to make in order to improve the research design.

The Ethics Review

The Ethics Review of my study was passed on the proviso that the students and teachers would have a chance to examine my interpretations and analyses of their responses.

The Adventure

While the plan had become clearer in my own mind, the contingencies of

everyday living altered the plan in numerous ways. I had greatly anticipated working with an inner-city high school, and had met with the school and believed everything to be in place and approved for the study. I had spent time with the classroom teacher and we had developed a unit in which we would use a chosen film, but upon arrival at the school to introduce the project to the students, complications arose. The administration had second thoughts and in rather an abrupt fashion backed out of the research project. There was no chance for renegotiation. It was a large disappointment, and I was quite naturally taken aback especially since I was on a fairly tight time line and wondered how I would ever keep my schedule. After some rethinking and consultations with my advisor another plan emerged.

I approached a private religious school I was familiar with and inquired whether they would be interested in participating in the project. I first contacted two of the teachers I knew to query them about the possibilities of conducting research in their school, then I formally approached the school's administrator. They were most interested. After completing the proper paperwork and having the school and teachers sign the appropriate release forms, I began work with two social studies teachers: one who taught Social Studies 10 and another who taught Social Studies 30. Planning with the teachers occurred in December and January with the actual work with students occurring in late January and early February. I chose for each of the two sites (the school and with the post-secondary students) to focus on their readings of the film and to see if what emerged from their readings could then be used by a teacher to inform her/his practice. Much more work could have been done with my co-film viewers. I realize now that I have only started to build a framework for pedagogical work with students. It may have been much more helpful to work with students for an extended period of time, but the difficulties that presented seemed insurmountable at the time of research so I learn and return to the place of (re)learning.

The procedure for work with the films in each school classroom was identical:

1. I met with the respective teacher to dialogue about the use of film within in their course. I desired that it fit into an existing unit or that we would, if

- possible, design one around it.
2. I suggested possible films. In both cases my first choices were rejected, but the second choices were accepted.
 3. The use of the film and the necessary timetable for my research in the classroom was developed and finalized.
 4. I introduced the study to each set of students, distributed permission forms and fielded any questions. The teachers collected the returned permission forms and passed them on to me. All students, except one, agreed to participate in the study.
 5. On the assigned dates, I joined the classes and set the necessary context for the films as well as providing a brief overview of viewing films (see Appendix A), and distributed the schedule of questions that would be used to later write and dialogue about the film.
 6. The film was shown to each group of students over two days (for the Social Studies 30 students they were consecutive days, but for the Social Studies 10 students there was a day in between the first and last parts of the film) and the students were directed to respond to the questions for the next class.
 7. The students, who had already been divided into subgroups, participated in dialogues about their film viewing experiences and reactions.
 8. The students written responses were collected, transcribed, summarized, interpreted/analyzed and returned to them for validation.
 9. Opportunity was provided by in-person visits to the school and through providing phone and e-mail access for later comments on the returned student data.

The pilot study conducted prior to beginning my research was most useful in establishing questions for work with the other participants in the proposed study. The questions were an attempt to to incorporate aspects of students' readings of films that could then be used to explore applications from psychoanalytic and critical pedagogy frameworks. The questions, while not without problematics, used, albeit in a much less structured manner, with the high school students, the post-secondary students and the social studies

teachers are provided below:

Questions for Discussion:

1. For what type of audience is this movie intended?
2.
 - a. What is the reality (type of situations, view of characters, sense of truth) the producer of the movie desires us to buy into?
 - b. How is this reality created?
 - c. What symbols are used to convey this reality?
3. What ideology is dominant in the movie?
 [Consider how issues of race, class and gender are portrayed in the movie.]
 - a. Are there beliefs of one particular group being presented?
 - b. Who is in a position of power and who is not? Why are they or why are they not?
 - c. What stereotypes, if any, are used? To what effect?
 - d. How is the subjectivity (those things that make you who you are) of
 - i) you as the viewer constructed?
 - ii) the characters in the movie constructed?
 - e. What views of happiness, virtue or morality are implied?
 - f. How does this ideology fit with your sense of your self? Do you agree/disagree with it?
4.
 - a. How does the movie capture your imagination? Which scenes really strike you? Which scenes do you remember? Explain.
 - b. Are there specific desires (hopes, satisfactions, fears, anxieties, etc) that the film satisfies for you? What are some of these? Explain.
 - c. Are there specific desires that the film does not satisfy for you? What are some of these? Explain.
5. What connections can you make between this & other texts? [The word "text" refers to other things you may have read, listened to, viewed or experienced.]
6. What can you infer about the role of citizens within a nation from this movie?
 What connections can you draw from the events in this movie and what you
 - a) have experienced within Canadian society?
 - b) perceive life to be like as a citizen in Canada?
7. What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

My work with/at each group/research site is a story in itself.

The First Story

The Social Studies 10 (Grade 10) teacher and I planned a unit of study that fit with the Human Rights component of the course. I suggested the film Higher Learning, a story about college students dealing with issues of race, class, gender and sexuality, but the teacher felt that the film would be too problematic for her class. She felt she would potentially encounter less than amiable parental concerns should she show the film. I then suggested the film Sarafina! dealing with a group of high school students in apartheid South Africa. The film proved acceptable to her.

We finalized our unit planning and then scheduled when I would first come to her class (n=23). In January I introduced the study to the students and distributed permission forms to them. The teacher collected the returned forms; all of the students agreed to be a part of the study. I provided some historical background as well as current updates to the South African political situation. I also provided some introductory comments about film viewing.

The students were provided with a paper copy of the questions prior to viewing the film. After the film was shown they were asked to complete the questions. The next day, in groups ranging from about eight to twelve students, we discussed their understandings of the film and their responses to the aforementioned questions for twenty to thirty minutes. Because of the class lengths and scheduling, the film's viewing occurred over a period of three days with a gap between the first and third day.

The day after the final viewing of the film, the students and I dialogued about their experiences with and reactions to the film. The students were also required to complete a RAFT assignment that the teacher took in for evaluation and I was allowed to use for the research study.¹⁰ These were recorded, and later transcribed, summarized, interpreted, analyzed and provided to the students for validation. I made myself available to the high school students by

¹⁰ A RAFT assignment is a common social studies writing exercise where a student is asked to assume a Role, determine an Audience, choose a Format, and a Time and write from these perspectives. In this case the students were asked to assume a role as one of the film's characters and write a letter to another character of their choosing or make a diary entry for the time represented in the film. The length of one to two pages was suggested as appropriate.

visiting the school on two days to field any questions or respond to any challenges. There was minimal response by the students which was not unexpected. It had been several months since our work together when I revisited the school, and their interest in the study was not sufficient enough to warrant the effort required to engage in further dialogue about the returned responses and analysis. It should be noted that the teacher was involved as an observer to the student discussions, in fact she made a set of notes that she provided to me, and later her and I dialogued about the student's responses and our senses about them.

The Second Story

The Social Studies 30 (Grade 12) teacher and I agreed to plan an introduction to her course; the time when it worked best for me to conduct the research was at the beginning of her course. I worked with two sections of her Social Studies 30 students. While she was interested in participating in the study, she did not have the time to develop the kind of unit that the Social Studies 10 teacher and I had done. Initially I suggested the film Hero, an intriguing story, often comical, about the telling of Truth and its complexities; but, as with the film Higher Learning, it was deemed inappropriate for this teacher's class. We agreed to work with The Milagro Beanfield War, a story set in New Mexico where the Mexican American working class are set against the Euro American wealthy interests. We felt that the film provided a means for a discussion of conflicting values, a dominant theme in Social Studies 30, as well as providing an analysis of capitalism which would occur later in the course.

We finalized our planning and in the first week of February I introduced the study to the students (n=46) and distributed permission forms to them. The teacher collected the returned forms; all of the students, except one, agreed to be a part of the study. I provided some introductory comments about film viewing to the students as well as how the film connected to the concepts within their course. The students were provided with a paper copy of the questions prior to viewing the film. After the film was shown they were asked to complete the questions. The next day, in groups ranging from about eight to twelve students, we discussed their understandings of the film and their

responses to the aforementioned questions for twenty to thirty minutes.

Because of the length of the film, the film's viewing occurred over two days. The day after the conclusion of viewing of the film, the students and I dialogued about their experiences with and reactions to the film. These were recorded, and later transcribed then summarized, interpreted, analyzed and returned to the students for validation. I made myself available to the high school students by visiting the school two days to field any questions or respond to any challenges. There was minimal response by the students which was not unexpected. It had been several months since our work together when I revisited the school, and their interest in the study was not sufficient enough to warrant the effort required to engage in further dialogue about the returned responses and analysis. It should be noted that the teacher was not present during the time of the film viewing or during the time of the student discussions; she was involved with marking provincial examinations.

The Third Story

After the film work with the students, I desired to interview the teachers about their responses to the film and their perspectives on student learnings from the films. These discussions, which were almost an hour in length, were tape recorded, transcribed, summarized, interpreted and analyzed and then returned to the teachers for validation. Along with the transcripts and analysis, I included information for the teachers on how to contact me should they have any questions or desired clarifications or corrections to be made. I did not receive any feedback from the teachers except that later one of them mentioned to me that I had accurately reflected her responses and the analysis of them.

The Fourth Story

The work with the post-secondary students followed a slightly different procedure than with the high school students. I chose six students I knew from my high school teaching, and who I felt could appreciate the nature of the study. I provided dinner for the students where I explained my research study. I provided the students with the schedule of questions that would serve as a guide to our later discussion and fielded any questions that they might have had. We then viewed the film and discussed, at length, the questions following the film's ending. Our discussions following the film's viewing were at times

lively. These conversations were tape recorded and later transcribed. After the transcriptions were completed, I summarized their responses and attempted to provide an analysis of the responses. These summaries and analyses were distributed to the individuals for their feedback. Along with the transcripts and analysis, I included information for the students on how to contact me should they have any questions or desired clarifications or corrections to be made, but I did not receive any feedback from the group.

Analysis of Data

Once the transcriptions were completed, I hired a transcriber, I painstakingly, and that is no hyperbole, replayed the taped conversations and followed along with the written transcript in hand. It proved fortuitous to do this checking because I discovered that the transcriber whom I had hired, at not small cost I might add, had made copious errors in the transcripts. After many untold, and sometimes anguished, hours, in fact days, later, I had a much better representation in print of what had occurred during my dialogues with the three groups of individuals.

For the high school students, I had both the transcripts of our recorded conversations, and their written responses to work through. For each student I provided individual summaries of their written responses along with an analysis of the dialogue from their respective discussion group. When I later went to the school to distribute and validate student responses, I made available original transcripts of the film dialogue subgroups for them to read on site. The teachers and post-secondary students received their original transcripts and a summary and an analysis of their responses. This material was either hand-delivered to the teachers and post-secondary students or mailed (two of the post-secondary students had moved out of province by the time the transcriptions and analyses were complete).

In terms of making sense of the collected responses, I grouped the responses, using the initial questionnaire, into several categories which appear on the following page.

Reality: (which referred to question 2. from the questionnaire)

- a. What is the reality (type of situations, view of characters, sense of truth) the producer of the movie desires us to buy into?
- b. How is this reality created?
- c. What symbols are used to convey this reality?

Ideology: (which referred to question 3. from the questionnaire)

What ideology is dominant in the movie?

[Consider how issues of race, class and gender are portrayed in the movie.]

- a. Are there beliefs of one particular group being presented?
- b. Who is in a position of power and who is not? Why are they or why are they not?
- c. What stereotypes, if any, are used? To what effect?
- d. How is the subjectivity (those things that make you who you are) of
 - i) you as the viewer constructed?
 - ii) the characters in the movie constructed?
- e. What views of happiness, virtue or morality are implied?
- f. How does this ideology fit with your sense of your self? Do you agree/disagree with it?

Imagination: (which referred to question 4. a. from the questionnaire)

How does the movie capture your imagination? Which scenes really strike you? Which scenes do you remember? Explain.

Desires: (which referred to question 4. b. and c. from the questionnaire)

Are there specific desires (hopes, satisfactions, fears, anxieties, etc) that the film satisfies for you? What are some of these? Explain.

Are there specific desires that the film does not satisfy for you? What are some of these? Explain.

Citizenship: (which referred to question 6. and 7. from the questionnaire)

What can you infer about the role of citizens within a nation from this movie?

What connections can you draw from the events in this movie and what you

- a) have experienced within Canadian society?
- b) perceive life to be like as a citizen in Canada?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

I carefully read through the transcripts and individual written responses and identified and then composed lists of comments, phrases and quotes that related to the aforementioned categories. From these listings I interpreted and analyzed the responses using the theoretical frameworks of psychoanalytical film theory (with specific attention to Jacques Lacan) and critical pedagogy (as drawn from Henry Giroux) as screens through which to discuss social studies in the current modern-post-modern milieu. This process required of me additional readings from these theoretical frameworks as well as numerous conversations with people familiar with these areas and the process of data analysis.¹¹ The analysis of data was a continual excavation process of uncovering and attempting to listen to what was being said and written by the individuals and groups.

To return to the metaphor of the archeologist I began this chapter with, the dig was becoming quite interesting as rather large and intricate artifacts were surfacing. The more difficult work of attempting to discover what these artifacts might suggest pedagogically is initiated in Chapters Six and Seven as the film readings are presented and analyzed. Chapter Eight provides a more in-depth query into a pedagogy for the social studies classroom. In the next three chapters, the theoretical background for the research is provided as topical reading and as a reading of the researcher's understandings, perspectives and gaps of knowing.

¹¹ Dr. Jan Jagodzinski was of particular and substantive help here in clarifying and enlightening my understandings. Conversations with Betty-Anne Schlender, a fellow graduate student, were also a source of invaluable help. Discussions with Dr. Jim Parsons were of great assistance in sorting out the processes of data analysis.

Chapter Three: Considerations of Citizenship

In this chapter I intend to examine the concept of citizenship as it is used within the Alberta Program of Studies for Social Studies (1990/93) as well as reframe the notion with the framework of active participatory citizenship (Sears, 1997) and a postmodern sensibility of the term. To begin it seems necessary to provide a succinct overview of citizenship education in the social studies. This overview will be followed by an examination of the curricular document that is a framework for social studies in the province of Alberta and its sense of citizenship. A sampling of literature in the postmodern milieu in general and relating to citizenship will complete the chapter.

Citizenship and Social Studies

A primary focus among social studies programs across Canada is citizenship, but the seemingly unanimity of agreement upon citizenship education is rendered highly problematic because, as Sears (1997) says, it "is a contested concept, meaning very different things to different people"(pp. 20-21). He conceptualizes a citizenship continuum with "passive citizenship" at one pole and "active, participatory citizenship" at another. Active participatory citizenship, according to Sears (1997), includes four beliefs:

- 1) governing is the task of all the citizens;
- 2) a direct participation by citizens representing diversity of perspectives;
- 3) non-restrictive institutions to such participatory citizenship; and
- 4) individual citizens are the best judges of their own interests.

Sears contrasts active participatory citizenship with passive citizenship which he identifies as believing that:

- 1) citizens should be loyal to the state and its institutions, share common cultural values and obey the law;
- 2) ordinary citizens are limited in their capacity to make judgements about complex problems; therefore, they should leave decision making to political elites; and
- 3) appropriate citizen action involves being informed & voting.

A.B. Hodgetts' (1968) infamous book What Culture? What Heritage? A Study of Civic Education in Canada revealed that passive citizenship was by far the

norm being taught in classrooms across the nation. His conclusions, fortunately, are being countered by the movement in the 1980s and 1990s towards a more “activist conception of citizenship and citizenship education”(Sears, 1997, p. 23). Sears cautions, there is still disagreement about what comprises appropriate citizenship education and there are frequently differences between officially prescribed curriculum mandates and what actually occurs within classrooms. While teacher education programs at universities have tended to highlight social studies as “preparation for active citizenship, the transmission view of education has dominated in Canadian classrooms”(p. 32).

Sears distressingly notes that research indicates that when new teachers are confronted with the realities of the classroom, they leave the “progressive methods they were committed to in university, and adopt instead a conservative, custodial role; many of them continue to use these traditional methods throughout their careers”(p. 33). The discussion of public issues within classrooms is often resisted by teachers, lack of time being cited as one reason, but also because of the fear of negative responses from the community. It is clear from Sears' comments that while active participatory citizenship may be a desired ideal its practice is limited within Canadian social studies classrooms.

Ken Osborne (1997) develops the notions of citizenship in greater detail and provides a useful conceptual framework. He views citizenship as “intensely value laden, embodying a set of ideals that represent what citizens ought to be and how they ought to live in order to enjoy the rights of citizenship”(p. 39). Citizenship, for Osborne, can be divided into general binaries: conservative and liberal. (There are some problems with such binaries which will be addressed later in the chapter.) Osborne defines conservatives' view of citizenship as “a matter of doing one's duty, fulfilling, one's responsibility, respecting tradition, and generally not rocking the boat”(p. 39). Conservatives think of citizenship in terms of the priority of the social over the individual good or, more accurately, think that the individual good can be achieved only through the social. They believe that individuals should think very carefully before they violate social norms and values. Liberals view citizenship principally relating to individual

rights. They believe that being a citizen guarantees rights which frequently take precedence over societal claims; these rights are “inalienable and inviolable”(p. 39).

Osborne acknowledges that, in practice, these positions do not exist in any pure form and, in fact, liberals have divided into “rights-liberals” and “communitarian-liberals,”(p. 40) a discussion that centres on the role of individual rights within a community. Osborne also delineates the exclusionary nature of citizenship, witness for example the suppression of First Nations’ cultures in Canadian schools or the ethnic cleansing occurring in Kosovo in 1999 or the continued silencing of women’s voices and the list goes on. Osborne emphasizes that citizenship is anything but a simple idea and inherent in the term are all kinds of conflicting perspectives, thus it “is constructed, struggled over, and continually redefined”(p. 42). Understanding the complexity involved with the teaching of citizenship needs to be of paramount interest to social studies teachers.

Osborne identifies four related themes that reflect how citizenship education is structured within classrooms: identity, political efficacy, rights and duties, and social and personal values. In terms of identity, the oscillation and chosen stands between national mythologies and an emphasis on communities of difference varies, but the question of what vision of identity is subscribed to becomes central in this approach. Another question of importance is how a view of national and a view of global citizenship is played out in the classroom.

Political efficacy relates to the notion that citizens, and in this case students as citizens, can and should be involved politically. Democratic practice is viewed as key in promoting citizenship in this framework. Issue-based analysis and an encouragement of activism is characteristic of this understanding of citizenship education.

The emphasis on rights and duties in citizenship education has taken various forms, but, with the establishment of the Charter of Rights and Freedoms in 1982, it has gained prominence -- some would say strengthening an individualistic approach at the loss of a community sensibility. Along with rights come duties in a society not only related to perfunctory tasks within a

nation but also in regards to the “demands of conscience and principle”(p. 54). The debate about excessive rights is engaged by various groups along the political spectrum who, for their vested interests, see a need for an emphasis on duties within the context of building a community; the question is ever, What type of community: nationally and globally?

That citizenship education is imbued with values is important to explicitly recognize. The teaching of citizenship in schools is replete with overt and covert values. It becomes important for social studies teachers to recognize what values they are teaching through the mandated curriculum as well as the lived curriculum within the classroom. That teachers may not recognize all of the values they are teaching is not surprising, but it does call renewed attention to the importance of reflective practice for teachers.

Osborne provides some connections between citizenship and pedagogy. While there is a correlation between democratic citizenship and democratic education, Osborne argues that that is only part of the story:

It is not the case that how we are taught is more important than what we are taught, or that democracy is best learned through 'process,' but that the *how* and the *what* of teaching must be considered as a interacting partnership. Teachers must always remember that their choice of teaching strategy is not neutral in terms of citizenship, and they also must not fall into the trap of believing that some particular strategy will automatically produce democratic citizenship in students. (p. 61)

Osborne follows this provocative statement with eight principles that he feels teachers should consider when selecting teaching strategies and organizing their classrooms to make connections between citizenship and teaching. He concludes his discussion of citizenship lamenting that just when “democratic citizenship is receiving new attention form historians and philosophers, it is being devalued in the schools”(p. 62). Osborne suggests, that in the new economic order of globalization, citizenship is being replaced by a consumer identity.

Both Osborne and Sears offer useful comments about citizenship. I am engaged by Sears' descriptions of active participatory citizenship, despite the wordiness of the phrase, and view it as a useful construct from which to work. It is important to provide possibilities for social studies teachers to engage active

citizenship, which I have attempted to pursue in this study. While Sears notes the difficulty teachers may experience in pursuing such an approach in the classroom, it is a pursuit well worth the effort. Osborne raises numerous issues around the notion of citizenship education that are useful to consider. His emphasis on the interrelated themes of citizenship, identity, political efficacy, rights and duties, and social and personal values, provides an overview of how citizenship education can play itself out within schools and the importance of considering the numerous means of such education. The contestability of the concept of citizenship is part of the problematic with which social studies teachers are confronted. Which definition do they subscribe to? What do the curriculum documents understand citizenship to be? What are the implicit and explicit pressures in the community regarding citizenship? How does the school culture impact the teaching of citizenship? How does what a teacher does within the classroom impact student learning about citizenship and their eventual democratic participation? The ever-unfolding and lived responses to these questions contribute to the practice of citizenship education.

Will Kymlicka (1992) provides a useful examination of citizenship theory leading to some of the current debates circulating around citizenship. He builds upon the post-World War II work of T.H. Marshall (1965). Kymlicka contends that citizenship is commonly thought of by people as membership and participation in a community guaranteeing civil, political and social rights. He then describes how this conception of citizenship has become contestable on at least two grounds: 1) the need to marry the “passive acceptance of citizenship rights with the active exercise of citizenship responsibilities, including economic, social, and political responsibilities”(p. 3), and 2) the need to amend the “current definition of citizenship to promote a greater sense of community membership, given the increasing social and cultural pluralism of modern societies”(p. 4).

The first criticism

The reliance upon a rights-oriented citizenship has resulted in an apathetic populace. Kymlicka refers to the American context to support this position, which is viewed as leading to an undermining of the very citizenship

that is being taken for granted. He outlines the responses to this detrimental passive citizenship as being located in six schools of thought which he terms 1) the New Right, 2) the New Left, 3) civil social theorists, 4) feminists, 5) liberal virtue theorists, and 6) civic republicans. The advocates for each school of thought emphasize differing virtues and responsibilities. Kymlicka suggests that the ideas represented in these schools may well be combined to form a more comprehensive perspective of citizenship. The theorists in these schools of political theory desire an active and responsible citizenry which they consider a prerequisite for a robust liberal-democracy.

A few words about each of Kymlicka's identified groups may prove helpful. The New Right sees citizenship in terms of economic self-sufficiency as well as in subscribing to volunteerism. Kymlicka critiques this understanding in terms of its apolitical nature and its privileging of the monied class. The New Left considers citizenship in terms of individual rights which implies a mutual obligation along with personal responsibility. Kymlicka contends that the focus of citizenship for the New Left, however, is principally rights from which responsibilities follow, but this position too reifies a passive citizenship despite the language of empowerment used by the New Left. Kymlicka states:

If the New Right focuses on responsibility without attending to political participation, the New Left seems to focus on political participation, without attending to responsibility. If the Right imposes responsibilities without opportunities, the Left provides opportunities without responsibilities. (p. 13)

Civil society theorists attempt to move beyond the New Left and focus on responsibility learned through membership in voluntary organizations of society. It is in such organizations (churches, families, unions, ethnic associations, women's support groups to name but a few) that the necessary values are learned for responsible citizenship. Kymlicka notes that while, this may be true, such groups may promote their virtues rather than civic virtues. These virtues are not identical, and as Kymlicka states "civil society cannot be relied upon to teach responsible citizenship"(p. 17). Feminism, according to Kymlicka's reading, advocates for full citizenship to require social entitlements.

The “language of responsibility” (p. 18) used in the discussions of citizenship is read differently by women: some view it as another way to ensure patriarchal dominance while others see it as offering a new matriarchal understanding.

Liberal virtue theory, in contrast to the New Right and the New Left, explores the “possibility that democratic politics has its own special virtues which are distinct from the virtues of private life, and which must be taught and learned independently” (pp. 19-20). Two key virtues emerging from this theory are the capacity to question authority and the willingness to engage in public discourse. (By public discourse, Kymlicka argues for an understandable, respectful and critical encounter.) For him schools are the place where such virtues are to be taught despite the fact that such teaching offers the possibility to question the authority of religion and the family.

Civic republicanism is viewed in two ways by Kymlicka: 1) it is mandated to engage an “active and virtuous citizenry”(p. 23) to operationalize democracy, and 2) republicanism values political participation as an inspiring end in itself. The first view holds great merit and is a founding premise for the previous five schools of thought. He considers the second view naive and untenable in a modern/post-modern world.

The second criticism

Kymlicka identifies the exclusion of issues of identity and culture as the second criticism of postwar citizenship. Such exclusions can create similar forms of marginalization attributed to the absence of equal rights or material resources. The many shapes of cultural identity and exclusion interact with citizenship in multiple ways. Kymlicka iterates that the issue of difference must be addressed if equity for all citizens is to be ensured. A dilemma is created through the attempt at addressing the issue of difference. Many groups seek officially-sanctioned affirmation, support, and recognition by society. If society, Western in this case, embraces and encourages increasing diversity to address cultural exclusion, citizens may have increasingly less in common culturally. What does it mean long term for a society to affirm difference?

Kymlicka suggests several responses to the dilemma of identity politics that confronts Western societies. Liberal individualists view “group-differentiated citizenship”(p. 26) as highly problematic. They recognize that

equal rights or welfare entitlements do not always solve concerns voiced by some groups, but creating new categories/classes of citizenship is not necessarily the answer. Their solution is a renewed fight against racism and prejudice. If, however, a form of identity politics is adopted two concerns emerge: 1) which groups will receive special recognition and 2) how can national loyalty and identity be perpetuated?

Cultural pluralism provides another response to the dilemma of identity politics. Despite the objections of liberal individualists, cultural pluralists affirm the politics of identity and support the claims of groups asking for public recognition and support of group difference. Kymlicka draws upon the work of Iris Young (1989) who suggests that not to consider identity politics is to reinforce marginalization. Genuine equality requires affirming rather than suppressing group differences. Culturally excluded groups are at a disadvantage in the political process and often have legitimately unique needs. Thus, the "cultural pluralist argument is that we can only overcome a history of cultural exclusion by adopting a more heterogeneous and differentiated notion of citizenship"(p. 29).

The objections of liberal individualists are raised again to ask how to determine which groups deserve special rights and how recognition and support of such groups, once chosen, fulfills one of the functions of citizenship, to promote a common identity and purpose. Kymlicka argues against both these objections while also recognizing the limitations of cultural pluralism. The risks of choosing groups, which he validates by illustrating with historical examples, may be worth taking, but not without serious attention to the types of groups and group rights which have differing implications for citizenship. He classifies these groups into "special representation rights (for disadvantaged groups); multicultural rights (for immigrant ethnic groups) and self-government rights (for national minorities)"(p. 30). Kymlicka rightly argues that a unitary vision of citizenship will not be promoted simply by excluding groups because such groups need their identity affirmed in the national culture or they will maintain feelings of marginalization. Despite differences, commonalities can be found. But Kymlicka notes that it takes more than "shared values"(p. 35) to provide unity within a nation. Drawing from Norman (1992), Kymlicka believes

the missing ingredient may be a "shared identity"(p. 37). The shared identity in multicultural nations, Kymlicka cites the United States and Switzerland as examples, appears to be located in a historical memory of achievement.

He addresses the question of citizenship in Canada explicitly as our historical memory is fragmented and contentious. Kymlicka writes that, for Canadians, "a shared commitment to each other, growing out of pride in a shared history of mutual respect and accommodation, may be grounds for unity"(p. 37). He cautions that this is incredibly difficult. Borrowing from Taylor (1991) Kymlicka invokes the notion of "deep diversity"(p. 38) to address the possibilities for a unified view of citizenship among Canadians which respects diversity and the various approaches to diversity. The probability for practicing a deep diversity, without creating classes of citizens or instilling a national unity, is questionable for Canadians.

Kymlicka raises the work of conversing of citizenship to identify multiple perspectives on citizenship, and suggests three directions to pursue. The first is the necessity of removing barriers to participation. He compares British and Canadian lists of barriers and compiles a mutual list: the "lack of knowledge, racism, illiteracy, and discrimination"(p. 44). The second direction is in promoting forms of participation. Kymlicka writes that, while voluntary action and community service are noteworthy parts of democratic citizenship, Canadians also need to counteract the prevailing spirit of alienation among citizens towards the political process. Citizen promotion "should focus on how to be an effective, active and *responsible* political agent, in the sense of possessing the distinctive political virtues of critical judgement and public reasonableness" (p. 45). The third direction is directed to citizen education and the roles of schools. Kymlicka identifies the quandary that emphasizing shared values, shared identity, and cognitive skills poses for citizenship education. The shared sense of identity, for example in the United States, comes at the cost of a misrepresentation of history in a celebratory spirit. Such a method of promoting national identity may well undermine another important goal of citizenship education for Kymlicka. This goal is the "development of the capacity for independent and critical thought about society and its problems"(p. 46). He argues that, in Canada, discussions of national unity focus much more on

shared values than historical references, but if a shared identity is in fact crucial for citizenship then we must find ways in citizenship education to "find a sense of pride and shared identity in our history"(p. 47). Shared values are important, and these should be taught, but Kymlicka concludes by pointing in the direction of sharing values on an international scale versus a national one as a hopeful way to view citizenship.

Feminist theory posits numerous questions regarding citizenship education and the values expressed by such education. Victoria Foster's (1997) work is indicative of some of the questions feminist theory poses for the field of citizenship education. Foster is concerned with the possibilities of citizenship for women in the modern state whose underpinnings rest on the separation of public and private life. This binary separation privileges the public over the private such that the citizen is a "citizen-as-male" who is partnered with a "learner-as-male"(p. 54). The dialectic of public-private life has not been adequately addressed. According to Foster, "despite the current revival of interest in Australia and other countries in citizenship education, education continues to perpetuate women's and girls' lack of citizenship status"(Ibid). Her review of literature establishes a summative feminist critique of citizenship that 1) "women are not only outside the realm of citizenship," 2) "but ... the notion of including women and women's work within conceptions of democratic citizenship is contradictory since citizenship is itself defined in opposition to women and the sphere of work which is relegated to them"(p. 55). Foster advocates a thorough reconceptualization of citizenship to rectify the current deficiencies in its relationship to women and their diversity. Unfortunately curriculum development in the area of citizenship education seems to elide the relations of women to the state and within their larger societal contexts.

Citing a variety of curriculum developments in Australia, and analyses of these attempted reforms, Foster writes that

reforms directed towards women's equality in the public sphere, which fail to take account of the sexual structuring of the public-private division and the maleness of the supposedly abstract, gender-neutral individual, will not overcome women's secondary status, but simply relocate it within the public sphere. (pp. 59-60)

Foster calls for a "radical transformation of democratic theory concerning women and citizenship" and "in curriculum philosophy and content" to overcome the "add-women-and-stir' approach of inclusive curriculum"(p. 61). Foster emphasizes how the inequities in terms of lived experiences of men and women are reflected in curriculum within Australian schools for boys and girls. She describes how, when equality for girls is promoted, reactions emerge to maintain boys' privilege. Foster comments upon the refrain "What about the boys!" heard around the globe: the tacit undertone of the refrain is that somehow educational equity for girls results in an educational deficit for boys. Foster raises the unspoken question, "what would happen to boys if girls were to become their equals in schooling and its outcomes, and stop being their caretakers?"(p. 64). The issues of sexual differences and inequality are not adequately being addressed by educational philosophy or curriculum theory in terms of citizenship education. Inclusive approaches superficially address concerns but do not, in fact, address the very real concerns of what it means to be female and a citizen in democratic nations. Foster raises important issues for citizenship education not only in schools, but in the larger society.

Kerry Kennedy (1997) is concerned with the current trends in citizenship in his text Citizenship Education in the Modern State. Kennedy presents the multiple ways that citizenship is understood and practiced in a variety of nations, although writing from an Australian context. He argues that citizenship education is more than facts, more than ameliorating the supposed "civic deficit"(p. 2) existing among students. Kennedy argues for a merging of "civic knowledge, civic megatrends and civic realities"(p. 3) in citizenship education to connect with student realities. "Disembodied facts, unrelated to everyday life and real needs, will not solve any of our current problems and will not connect young people to a future that should be full of hope and promise"(Ibid). The rationale and content of citizenship seems to be continually up for debate. Kennedy responds to the tension between private and public interests by writing that "rights and responsibilities are both important parts of learning about citizenship. The issue is establishing the relationship between rights and responsibilities so that they are seen as complementary rather than mutually exclusive"(p. 4).

Kennedy holds a high view of citizenship education:

Citizenship education is not a field for academic speculation: it is about the lives of people who live and work from day to day. It is true that citizenship education, or education of any kind, cannot solve all the problems which people face in their daily lives. Yet it can ensure that people are able to live their lives based on principles of peace, harmony, respect and tolerance and that they will know when these principles are being violated. They will also be aware of their responsibilities and how they can exercise them. In this sense, citizenship education provides the foundations on which a truly democratic society can be built. (p. 5)

While what Kennedy aims for is certainly noble, the ambiguities of the modern-post-modern realities within which we live raise all kinds of issues about such a view of citizenship. Some of these issues are highlighted in the later sections of this chapter dealing with postmodern citizenship and identity. The large issues that Kymlicka, Foster and Kennedy raise certainly impact social studies teachers even though they are often more concerned with the immediate demands of the provincially prescribed curriculum. What place does citizenship hold in social studies programs in Alberta?

Alberta Social Studies

In Alberta, citizenship education is specifically at the core of the curricular documents for social studies. The Alberta Program of Studies for Social Studies 10-20-30 (1990/93) prescribes the knowledge, skills, and attitude objectives for each course. The Program of Studies for Social Studies delineates its a) rationale and philosophy and b) learner expectations. Some brief references to these areas are important for providing the context of this documents' understanding of citizenship education. In particular Sears (1997) notion of active citizenship and Osborne's (1997) interrelated themes of citizenship are evident in the document.

a) Rationale and Philosophy

This section of the document begins with the sentence: "Social studies is a school subject that assists students to acquire basic knowledge, skills and positive attitudes needed to be responsible citizens and contributing members of society" (Senior High Program of Studies for Social Studies 10-20-30, 1990, p. 1). The Alberta Social Studies Program of Studies considers

students as central to the curriculum. It states:

in our changing society, students will need to be practised at using a variety of skills and strategies. Students will need to be able to acquire knowledge, to interpret and communicate information, and to solve problems and make decisions. In doing all of this, students require a wide range of critical and creative thinking skills and strategies that they can apply to a variety of situations. Therefore, the concept of learners as receivers of information should be replaced with a view of learners as self-motivated, self-directed problem solvers and decision makers who are developing the skills necessary for learning and who develop a sense of self-worth and confidence in their ability to participate in a changing society. (Ibid)

The previous two quotes, drawn from the philosophical framework, clearly suggest that preparing students to be a part of the societal landscape as active participants is deemed important.

b) Learner Expectations

The outcome for students in the Alberta social studies program is responsible citizenship. Critical thinking is at the core of this goal. Responsible citizenship, according to the social studies program, includes three interrelated components:

- 1) understanding the role, rights and responsibilities of a citizen in a democratic society and a citizen in the global community;
- 2) participating constructively in the democratic process by making rational decisions; and
- 3) respecting the dignity and worth of self and others. (Ibid, p. 3)

Citizenship education is premised on an understanding of a wide range of social science and humanity disciplines as they influence the Canadian and the global communities. Social studies courses are organized around knowledge, skill, and attitude objectives. As cited in the document, “development of understanding of values (identification, definitions, descriptions) is incorporated in the knowledge objectives, and development of competencies (value analysis, decision making) is incorporated in the skill objectives”(Ibid).

It is significant to note that even within this clearly modernistic curriculum discourse that emphasizes “rational decisions,” and which has moved from an

earlier more activist approach to citizenship to the relatively passive one that permeates this curricular document, there are places for a different reading and acting.¹² The mandated Inquiry Strategies where “taking action” is noted as part of two of the three models provided for use within the classroom is one such place. Another place occurs within the list of attitude objectives, two of which I quote, students should develop “an appreciation for the rights, privileges and responsibilities of citizenship [and] an attitude of responsibility toward the environment and community (local, regional, national, global)”(Ibid, p. 5).

Granted these statements are not significantly explicit of, for example, diverse readings; but, they nonetheless provide, albeit small, a lacuna for such reading and potential action. It then appears that, while the social studies Program of Studies is demarcated by a modernistic framework, it contains the gaps necessary for a discussion of pedagogy in the postmodern era that engages the imagination or at least does not elide such discussions.

I am not attempting to disengage the curriculum, but to work within its narrow frameworks and subscribed to discourses. My intention, at this time, is to see what can be done with what exists rather than to dismantle what does exist. How does one live ethically within the realities one is given? Giving voice to the oppositional readings of our existence, our societal structures, our personal experiences is one way to ever so slowly begin to change what does need to change. How does the Alberta social studies curriculum fit with a postmodern sensibility? The next section of this chapter seeks to explore this question.

Postmodernism/Postmodernity/Poststructuralism

Several years ago I was asked by an administrator at the school where I taught what classes I was taking at the University of Alberta. I mentioned a few, and in particular, noted one on postmodernism. He asked me in a sentence to describe the course’s content. I tried but could not; he did not have the patience or interest to listen to my rather protracted, and probably incoherent,

¹² For more on the differences evidenced in the 1990 and an earlier Alberta social studies curriculum, consult “Citizenship Education and Social Studies” by Ken Osborne in Trends & Issues in Canadian Social Studies, Ian Wright & Alan Sears (Eds.) (1997) Vancouver: Pacific Educational Press.

explanation. It became a running joke between us that I was taking a course I could not explain, at least not briefly enough to my friend's satisfaction.

After having read more and certainly understood more, I am unsure I could give a more satisfactory answer to my friend. I have, nonetheless, found writers who have helped me articulate the intellectual movement postmodernism as well as understand the postmodern times in which I, among over six billion people, live. This articulation is necessary, I propose, in order to portray in some sense where the curriculum for social studies is situated. Although it bespeaks an Enlightenment framework, it is interpellated into a postmodern context. This context requires some attention.

The focus of this review is on postmodernism as it is examined in educational discourse. There is certainly no lack of writing about this discourse at the level of the academy, and only a small amount of this writing will be referred to to provide a sense of the discourse. The purpose of this excursion into postmodernism is to provide an initial map of where teachers and students find themselves in the mosaic of their modern-postmodern-post-postmodern lives. It provides a place to situate the ethics of examining film in the social studies classroom.

The school, it seems to me, is caught between its institutional modernism and the emerging postmodernistic tendencies occurring in the larger cultural landscape, not the least of which are located in the various subject positions of its teachers and students. It becomes important to outline some of the notions of these postmodernistic tendencies that are certainly being negotiated for and against (and everything in between) within the school institution and the literature.

Poststructuralist, deconstructed postmodern text has become a powerful conversation on the curriculum scene since the 1980s; it emerged from the reconceptual movement of the 1970s (Pinar, Reynolds, Slatterly, Taubman, 1995). Poststructuralism and deconstruction have often been subsumed into the notion of postmodernism. One writer who has put together an accessible map of the postmodern and postmodernism is Maggie Maclure (1994). She describes postmodernism as an articulation of fragmentation, ambiguity and loss of certainty. Postmodernism rejects the foundational Western principles of

modernism: truth as decidable, progress as inevitable, reason as supreme, a universal moral code as possible, science as objective, history as ever moving forward, the self as autonomous and singular.

She says that postmodernism makes two significant claims. The first is that the social, economic and political spheres are inundated with changes which directly impact how we are living. The amalgam of these changes is referred to as postmodernity. MacClure raises the question for education of whether it can still be conceived in modernist terms "as a rational process for turning out citizens, or emancipated individuals, or a stratified work force, or a democratic society" in light of the radical changes occurring in society (p. 108). The second claim, MacClure suggests, is the intellectual and cultural dimensions that are changing. These changes she refers to as postmodernism. "History, time, space, representation, causality, objectivity, authorial certainty, self-knowledge... have lost their innocence"(p. 109) The distinctions between high and low culture are blurring: "self-reference, irony, pastiche, refusal of coherence and wholeness, mixing of styles and periods -- can be found across art, architecture, TV, and film, advertising and fashion" (Ibid). MacClure provides a useful beginning point from which to examine the polymorphous state of postmodernism that has caught the imaginations of North American academics especially in the 1980s and 1990s.

In the last few years the bandwagon is less populated and conversations now occur with reference to post-postmodernism (Smith & Wexler, 1995). Other writers talk about existing on the terrain between modernism and postmodernism. Douglas Kellner (1995), for example, asserts that we now live in a transitional era between the modern and postmodern. Such an existence requires us to draw on both modern and postmodern strategies and theories. Claims for a postmodern break in history and the need for entirely new postmodern theories and cultural studies, thus, are resisted. David Lyon (1994) makes a similar point in his analysis of the postmodern when he notes that it is erroneous to assume that there is a clear differentiation between the modern and the postmodern.

John Knight (1995) raises the question: "Humanness, progress, truth, the individual, society, education are under erasure. But what will be written

over the fading poststructuralisms of the present?"(p. 27). He further explicates that "elements of modernity still coexist with postmodernity; we have yet to see the full elaboration of the postmodern"(Ibid). Norman Denzin (1991) describes postmodernism as a conservative desire for the nostalgic that elides the boundaries between past and present; a passionate concern with the representations of the real; the commodification of sexuality and gender; a culture of consumerism objectifying masculine cultural ideas; and potent emotional experiences moulded by anxiety, alienation, resentment, and an aloofness from others. Denzin, following the thinking of Baudrillard, emphasizes that individuals living in this postmodern society "know and see themselves through cinema and television"(p. vii). Importantly, to this study in particular, Denzin notes that "the postmodern scene is a series of cultural formations which impinge upon, shape, and define contemporary human group life"(p. x). He describes postmodernism as simultaneously referring to four interrelated phenomena of which, the fourth phenomena, "social, cultural, and economic life under late capitalism,"(p. 3) is most pertinent to this study. Citizenship in this postmodern trope is defined largely through the visual.

Robert Young (1995) concludes his essay, "Liberalism, Postmodernism, Critical Theory and Politics", by raising questions about the dialogical relationships in the current cultural milieu of plurality and diversity. His thoughts are relevant for the social studies classroom in the postmodern era. He says that, when the question of the social process is addressed, each person in the dialogue draws from her or his own unique historical circumstances. The question, then, of how to make our quasi-democratic societies reflect plurality while also acclaiming a diversity involves honouring cultural and personal plurality without eliminating the dialogue about the best ways of valuing. In other words, how do we speak of our values while working towards common societal values?

Michael Peters (1996) utilizes Lyotard's description of the postmodern attitude as one of an "incredulity towards metanarratives" and a "critique of Enlightenment metanarratives of *grand recits*."(p.2). The notion of reason is highly critiqued, according to Peters. Such critique extends to educational discourse and practice. Peters says that criticism of reason is principally

criticism of education founded upon an Enlightenment model. Peters traces these criticisms to first sources, the texts of French poststructuralist thinkers, and then applies them to educational discourse. In his concluding chapter, he explains that poststructuralist critiques of the subject and reason were efficacious in disrupting the modernist notion of unitary individual identity. In postmodern critical theory, the subject is viewed as occupying differing subject-positions within differing power/knowledge relations of certain discourses. Thus the subject exists "in-progress"(p. 187) and is situated in multiple sites which may well be contradictory.

Peters, then, offers an examination of postmodernism that directs educational discourses. His writing raises numerous questions: How do teachers acknowledge their own various subject positions? How can students exercise their various subject positions? What role do the mandated curricular documents have in school especially since they are derived from an Enlightenment agenda? How are the numerous contradictions inherent in the classroom or the larger institutional school to be discussed and lived out? Whose agency will be sanctioned and whose will be silenced? How is reason and capitalism problematized in a society that is becoming increasingly monopolized by a corporatist agenda where everything must make sense/cents?

The question that emerges from this brief overview of postmodernism is how it relates to the notion of citizenship and why I have made a point of its inclusion in the study. The challenges that have been and are currently being made to modernism and the subsequent and prolific challenges to postmodernism with a desire to return to the Age of Enlightenment, albeit in a technological globalized capitalist genre, require attention to be paid to how citizenship, the *raison d'être* of social studies in Alberta, is to be unfolded within the classroom. A variety of writers/thinkers/practitioners are reviewed and commented upon. What follows is a rather patchwork assemblage of sometimes cacophonous voices converging on the topic of citizenship and/or social studies education in the late twentieth century.

Postmodern Citizenship

Rob Gilbert (1997) explores "Issues for Citizenship in a Postmodern

World” that provides some insight into future directions for citizenship education, an education promoting active citizens. He chooses to engage the notion of postmodern society as opposed to the more philosophical contours surrounding postmodernism. Gilbert identifies some “key dimensions”(p. 66) of postmodern society and their implications for citizenship education. The six key dimensions he identifies are worth exploring.

1) Disorganized Capitalism and Post-industrial Production.

The relationship of industry to the state has undergone immense change. The previous loyalties, political and economic, of industry to a geographic homeland are continuously being eroded. Gilbert questions the impact of such changes for citizenship. He wonders “whether the concept of citizenship includes the relation of citizen to economy, and whether it recognizes the importance of social and economic entitlements at global, national and local levels”(p. 67).

2) Consumption.

The postmodern lifestyle increasingly focuses on consumption as the primary relationship of people to the economy. Gilbert juxtaposes critics of this consumptive lifestyle (Wexler, 1990) with those who envision it as opening up new possibilities (Miller, 1995). Gilbert comments that citizenship education in the postmodern needs to recognize the significance of the consumptive role “whereby people find pleasure, identity and forms of expression as well as utility”(p. 69). Consumption links citizens to the global economy where “it demonstrates in very palpable and salient ways an important dimension of citizenship rights, a dimension which is particularly relevant to people of school age. Acknowledging consumption is therefore an important need but also a clear opportunity for education for citizenship”(Ibid).

3) The Information Society.

The proliferation of information is unprecedented in this century. Advanced capitalist states not only have untold choices of information resources, but also industries which promote their cultural aspects globally. The mass media now are seen to construct social reality and destabilize communal and political traditions. Gilbert suggests that citizenship education needs to address how people come together to deal with common issues, to

examine what kinds of roles and practices are needed by people in order to participate in politics within the postmodern. He writes that citizenship education's response must consider "the need for students to be empowered in their dealings with the information society, not only in their capacity to understand and critique it, but also in the ability to use the media of the information society to promote ideas and action"(p. 71).

4) Globalization, the Media and National Identity.

Globalization has reduced the influence of national governments. The legitimacy and authority of national governments is questioned as their decisions are challenged internationally. Immigrant minorities now existing in many nations raises the question of how a nation remains a source of identity and focus for a diverse community. Political globalization has led to political blocs (the EU, NAFTA) which further diminish national identity. Gilbert writes that the

quintessential site of globalization is found in the media industries, for not only do they demonstrate the transnational ownership structures and production and distribution features of economic globalization, but they are able, through their ideological power, to promote it as a desirable form of world progress. (p. 72)

The advocates of a national identity need to search for a moral basis for establishing common practices and memories that distinguish "the 'us' from the 'them' without endangering ethnocentrism or xenophobia"(p. 73). Gilbert notes the dilemma for advocates for a national identity. The search to promote the good of all citizens will lead to "universal humanitarian principles,"(Ibid) but such principles work against the boundaries required by a national identity. Gilbert suggests that increasingly internationalists will provide the "moral high ground"(Ibid) for a universal citizenship. The notion of world citizenship will be, therefore, problematic to incorporate with a nationalist campaign.

5) Environment, Place and the Sense of Nation.

The emergence of global environmental considerations reduce the national focus because of the recognition of each nations' interdependent relationship to the planet. A multilateral approach to deal with environmental issues is mandated. Thus, according to Gilbert, "footloose industry, the mobility

of populations, the hybridization of cultures and the cultural effects of media globalization are breaking down the integration of political, linguistic and cultural power on which the traditional nation state was based”(p. 75). Drawing on the work of Massey (1994), Gilbert sees the notion of place as deriving from a set of social relationships and not merely a geographic location. He writes that “if connectedness rather than separation becomes the key to the character of places, then there will be an increasing tension between identity based on territorial exclusion and that produced by the experience of globalization”(p. 76). This tension needs to be recognized by citizenship education as offering possibilities rather than fears about connecting citizenship with the global village.

6) Identity, Democracy and the New Politics.

Fears of globalization of the economy and culture threatening democracy, not simply national identity, are raised in the postmodern. Gilbert asks “if life in the West is increasingly characterized by precarious economic relations, the instantaneous seriality of electronic information, and by views of knowledge which dissolve history’s grand narratives, how can a common base for such a general vision be found”(p. 77)? How do postmodern developments shape identity? Gilbert refers to Jameson (1984) and Wexler (1990) who question about the agency afforded to coherent identities tied to a nation state and its story. Gilbert does see a need for a history which connects the past to the present. He writes that “it is history as the record of the struggle for various versions of democratic citizenship that is so important, both in the success that can be demonstrated, and the battles which have yet to be won”(Ibid). Citing Hall (1989), Gilbert sees that the politics of identity opens possibilities for democratic practice.

The challenge that identity politics offers to the confined notion of the citizen of the public sphere is important; a more inclusive understanding of a citizenship acknowledging rights and responsibilities in the workplace and the home is necessary. Gilbert refers to Young (1987) who contends that “modern political theory has entrenched the dichotomy between reason and desire in the distinction between the universal, public realm of sovereignty and the state on the one hand, and the particular private realm of needs and desires on the

other”(p. 79). What is needed, then, is an inclusion of different gender and racial personal human experiences. Foster (1997), as already cited, addresses some of these concerns. Gilbert, unfortunately, does little to problematize the notion of identity politics. It almost appears as if the “great educational potential”(p. 80) that he feels they offer is without challenge. The concerns of those who favour a nationalist identity would, I suspect, be most uncomfortable with the citizenship education that Gilbert enthuses here.

What will citizenship education in the condition of postmodernity look like? Gilbert suggests that its shape is predicated upon how people understand and will react to the situations they encounter. If individuals view themselves as formed by their social relations and not as members of a restricted national community, they may “find solidarity in the acceptance of difference, stability in the commonality and constancy of change, and security in the collaborative response to precariousness”(Ibid). This possibility would require a new thinking about citizenship and identity which is aporia at present. Gilbert valorizes such new thinking and advocates work on the relationship of identity to the nation. Through his analysis of the six dimensions of postmodern society, he raises important questions for the necessary work of citizenship education for theorists and teachers. While his analysis is adept, it is inchoate. However it does provide an overview of some contemporary issues in citizenship education that require ongoing dialogue.

The conversation about postmodern citizenship, in part at least, are increasingly framed by questions of identity and difference raised by a variety of voices, often from societal margins, questioning normative explanations/understandings of citizenship. The nature of hybridity in terms of identity (national and individual) and its subsequent entanglements with citizenship has been sounded by a variety of voices. Several voices which contribute significantly to conversations about citizenship are Stuart Hall, Homi Bhabha, Chantal Mouffe, and Madan Sarup. Their writings about the question of identity in a pluralistic society are important contributions to questions of citizenship continually being asked in the wake of our global realities.

Stuart Hall (1989a), while focussing on Black cultural experiences in Britain, provides interesting insights on representation. In his article “New

Ethnicities,” Hall describes how a conflict over representation emerges when different groups, who have different conceptions of reality, represent an experience of a particular group according to their conceptions of reality. The difficulty arises with such representation because most commonly the dominant group(s) in a society most frequently establish how other groups will be represented.

Hall refers to the word representation as a “slippery customer”(p. 224); it can be used as a way of describing images of reality that exist outside the means by which things are represented and it can be used to describe the radical displacement of the unproblematic notion of the concept of representation. How things are represented and the regimes of representation in a culture play a constitutive and not only a reflexive, after-the-event role, according to Hall. Thus questions of culture and ideology and scenarios of representation are given a formative not merely expressive place in the constitution of social and political life. Hall emphasizes the extraordinary diversity of subjective positions, social experiences and cultural identities regarding the category of ‘black’ which by extension can be used in Canada to describe other minority groups and perhaps even white groups. “You can no longer conduct black politics through the strategy of a simple set of reversals, putting in the place of the bad old essential white subject, the new essentially good black subject”(p. 225). Hall stresses that the aspects of class, gender, sexuality and ethnicity must be engaged when discussing the question of the “black subject” and, I would add, any subject.

Hall provides a way to think about ethnicity that opens rather than closes conversation about it. He states that “ethnicity acknowledges the place of history, language and culture in the construction of subjectivity and identity, as well as the fact that all discourse is placed, positioned, situated, and all knowledge is contextual”(p. 226). Thus, each of us speaks from unique places, histories, experiences, cultures that are not contained by these positions.

In a series of dialogues with Martin Jacques (1997), Stuart Hall examines issues of politics, globalization, ethnicity and cultural differences. In the second of these dialogues (11/28/97) Jacques mentions that Hall sees a slow movement of ethnic minorities “from that of exceptional outsiders to

mainstream representatives of the modern world”(p. 1). Hall sees globalization as furthering acceptance of multiple identities and entangled cultural origins. At the heart of globalization is the “fact that none of the processes we are interested in – economic, political, cultural – are containable or frameable within the confines of the nation state. The terrain on which all the fundamental processes now operate is global, not local, not national, not confined by the nation state”(p. 3). Hall sees that, despite the trends towards transnational dominance, there are openings for difference as business must come to “terms with different cultures, social forms, philosophical attitudes, with different forms of the family, simply to sell its goods”(p. 40). Despite the possibilities of the “Coca-Colonisation of the world,”(p. 4) Hall still sees evidence for a cultural world of difference.

In another dialogue (12/05/97), Jacques and Hall examine the imprint of culture upon individuals and societies. Hall insists that “our very identities and subjectivities are formed culturally”(p. 1). In fact, “culture is now one of the most dynamic and unpredictable elements of historical change in the new millennium”(p. 2). Empowered by culture, people, have entered society and influenced it in numerous ways resulting in, as Hall says, “many futures, many players”(p.3). Hall argues that generally people are able to “live with an uncertain moral universe because they think it is more in tune with tolerance and openness, with an acceptance of cultural and moral diversity, with a willingness to live with difference”(ibid). He notes, however, that questions of “ethical universalism versus relativism”(ibid) remain very real issues for democratic nations. With the increasing globalization, the concept of citizenship remains a question for nations.

Hall (1997), in response to a conference at the University of Natal, Durban, South Africa, addresses the themes of the conference: globalization, identity, negotiating cultural identities in Southern Africa, and cultural identity in the development of a democratic society in Southern Africa. He notes that the tensions regarding the contestation of cultural identity and cultural diversity are pervasive. Again he emphasizes the unsettled notion of culture. Hall describes the tension between “being at home and being in [the] world” as a tension between “roots and routes”(p. 3). This tension inevitably leads to a

conversation about politics which divides into an us and them binary.

Globalization, according to Hall, “renders the nation-building useless”(p. 6). The relationship between the global, the local, the national and the regional is altered under globalization. These relationships do not disappear, but are shifted. A key question emerges: “What is the nature of the national culture and the national identities we are now struggling to build in an era of intensified global relationship?”(p. 7). Hall argues that it is virtually impossible to enclose one’s culture against globalization; nonetheless, it will be attempted. He cautions that “we have to work out the most complicated and ingenious, imaginative compromises which allow our citizens to have a strong enough sense of themselves that they are not obliterated by what is coming in, but not so closed against the experience of others to write themselves out of modernity”(pp. 7-8). Identity is forever on the move. He dismisses the post-modern notion of individual identity as being nothing. Instead, Hall, believes that through the address of others we recognize our multiple identities. For Hall, “identification is much more important than identity”(p. 9). When we recognize ourselves as belonging to a particular group, we enter the arena of political struggle which reinforces our identity. Hall reiterates:

The idea that identity might be some vaporous thing that happens in our heads, that it doesn’t have anything to do with how we imagine ourselves, is just nonsense. The nation itself, and most collectivities of that kind, depend on material conditions, personal and social relationships, but they also depend on how we imagine ourselves. We don’t actually know, we never actually know all the other people in communities. If we feel bound to a community, it is because we have taken an imaginative identification with other people like us. With people who have been oppressed or excluded because of their skins, or because of their gender or because of their sexualities. That is what identification means. It has much to do with what is in your imagination. (p. 10)

Hall notes that the exclusionary nature of identity always leaves something out: “I am what I am because I’m not the other”(p. 10). What is excluded, however, finds its way back in to “trouble the fixed, settled, well-ordered structure of who-is-in and who-is-out”(p. 11). Cultural identity is also a conflation of past, present and future which enables a new subjectivity – a

subjectivity that requires a struggle.

Homi Bhabha (1988) writing on “Cultural Diversity and Cultural Differences” notes that cultural diversity views culture as “an object of empirical knowledge” whereas cultural difference “is a process of signification through which statements of culture or on culture differentiate, discriminate, and authorize the production of fields of force, reference, applicability and capacity”(p. 206). Cultural contexts cannot exist in isolation because the very “act of cultural enunciation – the place of utterance – is crossed by the difference of writing”(p. 207).

This difference in/of language appears in the difference between the énoncé (what is said) and enunciation (who is saying it) evidenced by a specific cultural context of time and place. The communication between speaker, spoken and hearer is not a simple interpretation. Bhabha writes that “the production of meaning requires that these two places be mobilized in the passage of a Third Space, which represent both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy of which it cannot ‘in itself’ be conscious”(p. 208). In this Third Space, the conceptions of the (Western) nation or the “purity” of cultures or immanent meanings are open to be “[re]appropriated, translated, rehistoricized, and read anew”(Ibid). Bhabha states that, rather than conceptualizing cultural diversity, hybridity (heterogeneity) of culture is more useful. The unrepresentable “split-space of enunciation” makes it possible to envision another means to explore hybridity which “may elude the politics of polarity and emerge as the others of our selves”(p. 209).

In “Dissemination: Time, Narrative, and the Margins of the Modern Nation,” Homi Bhabha (1990) concerns himself with the nation in modernity. He raises questions about the nation’s “claim to modernity, as an autonomous or sovereign form of political rationality”(p. 176). The equating of nation with national culture is problematic. But questioning the “progressive metaphor of modern social cohesion – the many as one – shared by organic theories of the holism of culture and community, and by theorists who treat gender, class, or race as radically ‘expressive social totalities”(p. 177) is one place to begin such a query.

Chantal Mouffe (1993) explores what she terms “a politics of nomadic identity”(p. 105). She critiques liberal thought in its inadequacy to deal with the political and its inherent antagonisms. A break is needed with “the objectivism and essentialism which dominate political analysis”(p. 106). There is a need to consider multicultural issues in light of the realities existing in Western democracies. The question of identities must be approached by an understanding of the political where identity is related to difference and otherness. Mouffe uses the concept of the “constitutive outside”(p. 107) to deal with these issues. Such a concept highlights the relationship between identity and that its creation often implies an hierarchy. Every identity is relational. The recognition of difference is a prerequisite for the existence of any identity. Antagonisms may result from the acceptance of these two suppositions. “The creation of an ‘us’ by the demarcation of a ‘them’” results in “the possibility that this ‘us/them’ relationship will become one of ‘friend and enemy’, i.e., one of antagonism”(pp. 107-108).

The political should be “understood as a dimension inherent in all human society which stems from our very ontological condition”(p. 108). To “protect and consolidate democracy we have to see that politics consists of ‘domesticating hostility’ and of trying to defuse the potential antagonism inherent in human relations”(Ibid). A central problem for democratic politics is to create an us and a them that is amiable with pluralistic democracy. The aim is to diminish the view of the other as threatening and requiring destruction. The other is not seen as an enemy, but another side of us. Mouffe believes that the “prime task of democratic politics is not to eliminate passions, nor to relegate them to the private sphere in order to render rational consensus possible, but to mobilize these passions, and give them a democratic outlet”(p. 109). When the “agnostic dynamism of the pluralist system”(p. 109) is thwarted because of a lack of democratic identities to identify with, the risk of confrontations over “essentialist identities and non-negotiable moral values”(Ibid) significantly increases.

To counteract the exclusionary nature of the political, Mouffe, utilizing Derrida’s ideas, attempts to explore the political implications of the impossibility of absolute “distinctions between interior and exterior”(Ibid).

Identity, as defined by Mouffe, needs to include “the multiplicity of discourse and the power structure that affects it” and “the complex dynamic of complicity and resistance which underlies the practices in which this identity is implicated”(p. 110). Thus cultural identity is “the scene and the object of political struggles”(Ibid) in which hegemony exists. National identities hold promise if “a kind of ‘civic’ nationalism, upholding pluralism and democratic values” can be articulated. In discussing an European identity, Mouffe invokes “lateral universalism” from Merleau-Ponty to describe identity as seeing the otherness in identity in that our culture is in fact an other’s culture. Such an identity considers otherness; it “demonstrates the porosity of frontiers, and opens up towards that ‘exterior’ which makes it possible”(p. 111). Its hybridity constitutes separate identities which “affirm and uphold the nomadic character of every identity”(Ibid). Through the multiplication of identities, passions are divided and the tendencies for violence are lessened because the binaries of us and them are diminished when the interdependencies of multiple identities is recognized.

The current contingencies of modern politics reflect the paradoxes of pluralistic democracy: the logic of democracy emphasizing identity and equivalence is contradicted by the logic of liberalism emphasizing pluralism and difference. The negotiation between a logic of equivalence and a logic of difference is essential for the maintenance of a democracy of pluralism. “True pluralist democracy is therefore to be seen as an ‘impossible good’, that is to say, as something that exists only as long as it cannot be perfectly achieved”(p. 112). The question of otherness is one that cannot be seen to be integrated into a unified whole, but rather as an experiential reality that is irreducible, but which holds promise for democratic identities.

Madan Sarup (1995) writes that “identity can be displaced: it can be hybrid or multiple. It can be constituted through community: family, region, the nation state”(p. 93). He plays with the concept of home, suggesting that it “seems to be tied in some way with the notion of identity -- *the story we tell of ourselves and which is also the story others tell of us.*”(p. 95). He reminds us that identities are confined by borders and boundaries. Crossing these borders and living in these boundaries can be a dangerous trek for a migrant. Identity

for Sarup is more concerned with becoming than being. He views identity as being (trans)formed through its journey forwards and backwards. He writes that, for migrants, "exile can be deadening but it can also be very creative. Exile can be an affliction but it can also be a transfiguration -- it can be a resource"(p. 98).

The foreigner, for Sarup, is the one who does not belong; s/he is the other. Drawing from Kristeva, Sarup says that "with the establishment of nation states, the foreigner is the one who does not belong to the state in which we are, the one who does not have the same nationality. Today, *legally*, the word foreigner refers to a person who is not a citizen of the country in which he or she resides"(p. 99). The paradox is that through legislation the foreigner's status is improved yet it is because of laws that foreigners exist. He identifies one of the significant problems in modern societies as the notion of "rights of man and/or the rights of the citizen"(p. 100). There is a "scar" (Ibid) between the individual and the citizen and this scar is the foreigner. The foreigner is symptomatic of the "difficulty we have of living as an other and with others"(Ibid). He notes that "Kristeva perceptively remarks that we are all in the process of becoming foreigners in a universe that is being widened more than ever, that is more than ever heterogeneous beneath its apparent scientific and media-inspired unity"(Ibid).

Sarup explores Bauman's idea of dichotomies: "in dichotomies the second term is but the other of the first, the opposite (degraded, exiled, suppressed) side of the first and its creation. Dichotomies are exercises in power and at the same time their disguise"(p. 101). Borrowing from Derrida, Sarup uses the word "undecidables" to capture Derrida's use of "pharmakon, the hymen and the supplement"(Ibid). The stranger is an undecidable in a national existence; s/he exists in suspension between that which s/he has known and that which does not recognize her/him. The question of where home is for the stranger, friend, citizen and foreigner is tied to the wandering experience and the realities of the norms of a nation state. Foreigners reinforce the boundaries as long as the norms are accepted as correct. They reaffirm a place of belonging for the non-foreigner.

Identity is a construction emerging from interactions with people and

social practices. Boundaries are maintained by groups to limit acceptable behaviour and become points of reference for participants in such a system. Foreigners exhibit the limits of these boundaries. Sarup raises the question "what would happen if there was a recognition of the diversity of subjective positions and cultural identities?"(p. 103). This is indeed a question worth wrestling.

Hans Smits (1997) explicitly tackles the issue of how citizenship education can be framed within postmodern times. He advocates for a lived experience in the social studies classroom that is reflexive and welcoming. Smits says,

in its skepticism about the solidity of individual subjectivity and the poser of transcendent forms of thought and ethics, its turn to concrete life and practices, and the importance of understanding and accepting difference, postmodernism does turn us back to the messiness of everyday life. Understanding does not just come through abstracted knowledge and concepts, but it is also embedded in practices. Knowledge becomes meaningful when it takes a detour through experience. (p.130)

The social studies curriculum, if viewed from a postmodern perspective, can be questioned in relation to how it represents the telling or silencing of embodied experiences that are subjugated or stitched into social studies knowledge. Smits states that in order to seriously teach citizenship, despite the problematics involved, questions regarding the relationship of social studies to identity formation of citizens and the opportunities that arise for meaningful action are hopeful.

Smits' questions should be of critical concern for social studies educators. Questions about social studies curricula representations, students' experiences and meaning making of the world, and the relationship of popular culture to school and curriculum experiences for students' encounters with identity and difference are raised by Smits. He cautions that assumptions of singular categories of the terms in these questions are not possible because "our 'students,' for example, cannot be uniformly identified; they are gendered, they have cultural histories and practices, they embody the world in many different forms"(p. 129). In his attempt to consider social studies and

citizenship in different ways, he opens new avenues of pursuit.

J. C. Couture (1997a) articulately questions the various definitions of citizenship especially as they are tied to corporate interests. He notes that

citizenship is placed into the curriculum as if it is a word that does not need a world to live in. I argue instead that citizenship education needs to be about stories that are told locally and yet speak to difficulties we have in common. All language needs a community to interpret it, and our students need to be part of a community of people who tell stories. (p. 135)

Couture emphasizes that citizenship is part and parcel of the complex realities that exist within local contexts, and it is in such contexts where it is created.

George Richardson (1997) argues that with the changing realities of global and specifically national events a new way to look at nationalism and identity is necessary. These new ways require a reconfiguring of how we see ourselves that includes the affective aspect of identity. Richardson refers to “deep diversity” and “emotional generosity” as a means for re-imagining nationalism/identity in Canada in terms of the possibilities created for a community where national identity is considered a “living entity” (p. 141).

Ray Benton-Evans (1997) argues for the necessity of an “active exercise of responsibility”(p. 146) and not just citizenship education concerned with understanding the attendant rights within a democracy. He believes that “any genuine notion of a common life must be defined by participation, so that students are not simply informed of their democratic potential, but rather encouraged to develop a bond of common allegiance” (Ibid).

Karen Mock (1997) describes the slow progress that has been made regarding multiculturalism within the Canadian context. She suggests that the move towards a more politically right oriented politics has resulted in a reentrenchment of the status quo where citizenship is defined more by working against minorities than working for greater equality. Greater efforts need to be made “so that ultimately all groups within Canada have equal access, equal opportunity, and equal rights, thereby becoming fully Canadian”(p. 165).

These selected writers see that citizenship education is interpreted and applied in a variety of ways, all of which reflect the postmodern realities within which we live. While the desire for an active citizenship is located in the local

homeland, no matter how imaginary it may be, it also takes into consideration the common issues that are often global in nature.¹³

James Donald (1992) in his thoughtful work Sentimental Education: Schooling, Popular Culture and the Regulation of Liberty, argues for a new way to consider citizenship that is refracted through a psychoanalytic perspective. He argues for a new understanding of culture and dealing with individuals within that culture:

my picture of culture is therefore one of a polylogic field of forces. The domain of the social is instituted through the dissemination of intersubjective terms of authority by, for example, the apparatuses of government and education. At the same time, it is in the negotiation, recombination and *bricolage* of these structures that the identification of subjectivity and the individuation of agency emerge contiguously as boundaries. In this approach, identity cannot be derived from a homogeneous notion of collective identity, such as race, class or gender, any more than agency can be attributed to a transcendent individualism. Individuation is achieved in the split between identity and agency, a split which then allows an articulation between the two. To be 'a citizen' in a modern liberal democracy, for example, is to be both a member of the imagined community of the nation *and* a self-conscious and self-monitoring ethical being. But the pedagogic status of the former (its claim to tell you who you are) is always put into doubt by the performativity of the latter (which requires that you be author of your own utterances and actions). (p. 2)

Donald believes that popular culture not only promulgates certain narratives and images, but it also constructs practices through which these are consumed and reconstructed.

He looks at issues of citizenship drawing references from Rousseau, Emile and Foucault. Donald then proposes rather than pursuing the perilous Enlightenment ideals of universal virtue, rejuvenating the republican values of participation, autonomy and civic responsibilities as refracted through popular culture and the every day experiences of citizens should be promoted. He aims to challenge the educational boundaries and to question how authoritative narratives and designations are instituted.

Drawing from and paralleling the Foucauldian model of "self-

¹³ I am playing with and referring to some of the ideas in Salman Rushdie's (1991) work, Imaginary Homelands.

surveillance" to the psychoanalytic model of "moral conscience," Donald iterates that the notions of subjectivity are dangerous if they are read as an identity or identities which mirror an external order because the "real mystery that has yet to be solved lies in the dynamics of translation, displacement, repression and transgression characterizing an apparently paradoxical process: the structuring of agency"(p. 47).

Donald is concerned with government control of education and its promotion of a national culture. The problem is that a national culture, a single identity, is never possible rather it differentiates itself from another culture and privileges itself in a fictive manner. Individual differentiation also occurs so that the dynamics of desire create guilt and anxiety which are split from themselves. It is in this splitting between internalizing of norms and repressing aroused, but forbidden, desires and fantasies that the formation of consciousness and the ego occur.

Donald advocates for a

cultural politics and a political culture that would take heterogeneity and fragmentation, those blunt and comic facts of life, seriously. In this alternative, will-o'-the-wisp 'identities' would still be conjured up by the dynamics of fantasy and desire, by the operation of cultural technologies, governmental disciplines and systems of representation, and by the interaction between them--just as they always have been. But it would resist the temptation to found politics on the expression or perfection of such identities. (pp. 120-121)

His analysis of the debate about individual civil liberties within democratic nations questions the notion of the existence of an ideal state of democracy and reiterates that societal institutions are the agencies through which individuals live and through which they are regulated.

The rights and responsibilities existing for citizens are provided to them by the social context within which they exist. Citizens may well participate in democratic action but this very participation is already determined. Donald asks how the ethics of liberty and equity are lived through explicit social practices and to what results. In response, he offers a "third cultural politics: the creative activities of audiences in negotiating imposed practices and provided texts"(pp. 139-140). Culture, for Donald, forever remains intangible. Democratic

education should be measured by students' participation in social and cultural exchanges rather than "an emphasis on community or experience or identity"(p. 160). He interprets discussions about democratic education, what Osborne calls citizenship education, polarizing around "individuation and socialization, progressivism and traditionalism, liberal education and vocationalism, emancipation and social control"(p. 161).

Donald contends that

neither human nature nor an idealized national community offers a plausible starting point for a democratic education.... Accept the ambivalence of participation and agency – we are always both subject of and subject to – and it is impossible to imagine the exercises of liberty as a psychotic escape from relations of power. Instead, it becomes an invitation or an obligation to act on the basis that the rules of the game can be changed while it is being played, however rigged the game may be in favour of some players and against others. (p. 161)

Donald thus advocates for a "critical vocationalism"(p. 162) which concerns itself with concepts, knowledges, and intellectual skills needed for learning how to live within society. This approach to vocationalism focuses on the educational conditions necessary for the existence of a radical democracy. How will citizens participate in such a democracy? The challenge, as espoused by Donald, is to disengage national or ethnic traditions which polarize a community into factions while privileging the conception of community as a work-in-progress through dialogue. From such a community a democracy that addresses the needs, and wishes, of its citizens can emerge.

Two other writers dealing with aspects of citizenship, Julia Kristeva and Charles Taylor, reflect on the European context and its implications for citizenship. Julia Kristeva (1991) suggests that it is time to consider moving beyond nations while still recognizing "genuine particularities"(p. 7). Kristeva believes the idea of the nation to be enduring for a long time, but she views this idea of the nation as being a "*choice*, and not a reflex or return to the origin"(p. 7). Commenting upon nationalism in Europe, she notes that with the dissolution of the "pseudo-classical culture," Europe will experience two large problems: "the market economy, and the need to climb up the slope of fifty years of cultural and moral emptiness"(p. 8). She views nationalism as a

“pathological phenomenon”(p. 9) and the economic problems experienced in Europe as requiring “moral renewal”(p. 9). For Kristeva there is a necessity to return to liberalism, one which “recognises the individual, the person, the family, the nation – but also considers that the individual person can only find its development in a wider frame”(p. 10). It is a singularity informed by culture. Psychoanalysis provides part of this framework.

In examining European identity, Kristeva emphasizes the importance of violence evident in identity desires: “we need to recognise not only the relativity of human fraternity but the need, both pedagogical and therapeutic, to take account of the death wish, of the violence *within us*”(p. 12). She writes that

the great moral work which grapples with the problem of identity also grapples with this contemporary experience of death, violence and hate. Nationalisms, like fundamentalisms, are screens in front of this violence, fragile screens, see-through screens, because they only displace that hatred, sending it to the other, the neighbour, to the rival ethnic group. (p. 13).

Learning how to deal with these violent desires within and among citizens is important work.

For Charles Taylor (1991), the question of identities is complex. In Europe, for example, he sees individuals as having national, regional and European affiliations. He discusses the concepts of federations and nations lamenting, in his view, Canada's movement away from federalism. Taylor notes the allure of national identity: “it's an inward-turning thing but in fact, deep down, it's an outward-turning thing. People want to be recognised by others. And when they feel not recognised, that creates the strains and tensions”(p. 24). A question looming for Europe, and other nations, is “how to be *one among others* in the world today”(p. 27). This question becomes acute for multicultural societies.

Taylor sees a problem with the emphasis on rights as evidenced in the United States where so often political battles are conducted before the judiciary. The focus is a zero sum game rather than “worked out in real dialogue with real opponents, where you have to make a compromise, recognise the other democratic politics”(p. 29). Taylor sees human rights

along with “democratic participatory politics” (Ibid) as two halves of European politics that are necessary. He argues for the meaning discovered in one’s “ordinary life” as evidenced in the modern construction of self-identity which has an interior sense -- a spiritual dimension. This self-identity can be distinctively subjective, but it can also include a universal element that is discovered. Taylor writes that “in our contemporary culture, we can never get away from this modern insight that everybody has their own original way of being”(p. 31). However this “way of being” is not determined and is always on the move.

Education, politics and identity in the postmodern

A number of writers, specifically Australian, have written about the relationships among education, politics and identity as related to postmodernity. They offer valuable insights that are worthy of consideration and have helped to inform the study. Robert Young (1995) examines the notions of liberal education as critiqued by poststructuralists; he postulates that there is no way around indoctrination in educational practices. He states that “learners cannot understand reasons until they have already acquired a view. Another way of stating the same point is that criticism always presupposes a schema, background, world view, *Vorhabe*, or tradition.... in order to be critical you must first be indoctrinated”(p. 13). Drawing upon Nietzsche, Adorno, Heidegger, Habermas, Foucault and Derrida, Young argues that the necessary conditions for completely “open dialogue cannot exist in real, historically and biographically situated dialogue. Openness is at best, a matter of degree” (pp. 15-16). Young sees the other as pivotal in dialogue. Communication requires a social equality as well as a consideration of the extent of freedom to speak felt by the participants in the dialogue. In pedagogical dialogue the dialectic of unity and otherness exists along with the possibility of difference being a pedagogical outcome. Young advocates for keeping alive liberal hope “while deconstructing successive approximations of it”(p. 18). This advocacy for a liberal sense of values provides a beginning place from which to work even if it is unsettled.

John Knight (1995) wonders what will emerge as the Enlightenment ideals are being put under erasure and poststructuralist notions diminish. He

holds a pessimistic look at the commodification of students for a capitalist educational product in a simulacra format; despite the voracity with which writers have critiqued current practices and their proposals for alternatives, “thus far the structures and processes of schooling (whether francophone or anglophone) continues as if the structures of poststructuralism (and neo-Marxism) had never been uttered”(p. 25).

He notes that the texts of Barthes, Lacan, Foucault and Derrida are often used as universal referents rather than recognizing that they are drawn from specific contexts. The elements of the modern cohabit with those of the postmodern so that we have not really experienced the construction of the postmodern. Knight explains that in Australia, as elsewhere, education and training are becoming closer articulations of each other; the reforming of education for national interest is incorporating “on managerialist and economic rationalist lines for greater efficiencies of process and effectiveness of outputs” (p. 30). Such a description is deeply embedded in the educational discourse promoted by various education departments in North America and particularly Alberta.

Jane Kenway (1995) describes postmodernity as producing what can be called ‘techno’ or ‘media’ culture, the development of a form of technoworship, the collapse of space and time brought about by the application of new technologies, the cultural dominance of the commodity and the image, the internalization and postindustrial technologization of the economy (at least in western economies), and an identity crisis for nation states accompanied by the decline of the welfare state and the intensification of state-inspired nationalism. (pp. 46-47)

For Kenway the societal impact of such “logics” are highly problematic. The discourses that surround these logics are composed of contradiction, challenge and change as meaning is struggled over within societal institutions dealing with education.

Philip Wexler (1995) examines social theory and its changes. He believes that education is heavily invested in technocratic developments and consequently can be “the site for the clearest articulation of new-age social theory”(p. 58). Wexler’s belief is premised on his understanding that education, in part, works through self identity. He contends that self identity is the central

locus of cultural transformation in our time. Wexler argues that “educational reform is strongly corporatist and technocratic, redefining both the curriculum and the student/subject as aspects of performance/skills criteria”(p. 76). He contrasts “performance education” with “the false opposition of postmodernism, which, despite its self-presentation of anti-narrativity, is the metanarrative of consumption”(p. 77). In fact, he proposes, postmodernism actually becomes married to the consumer culture that it frequently attempts to divorce itself from. Clearly Wexler raises numerous questions about the current milieu where student performance is viewed as the expression of the self rather than a measure of skill achievement.

Allan Luke (1995) writes about possibilities of constructive politics of educational policy and curriculum that draws from poststructuralist, postcolonialist, feminist and neo-Marxist positions in the 1990s. He posits, and I suspect quite accurately, that in “the contemporary nation state, most knowledge and competence is commodified -- that is run for the profit motive of either the governmental economy or the corporate economy”(p. 94). He argues for “provisional politics” which are about “getting our hands dirty”(p. 96) as a means to form temporary coalitions which address the practical needs of marginalized groups instead of solidified groupings.

Stanley Aronowitz and Henry Giroux (1991), writing specifically from a critical pedagogy theoretical framework, examine postmodern education as a means to further critical pedagogy. At this point, I will simply draw upon their notions of the postmodern and as related to the construction of citizenship. In other chapters I will refer again to their writing. For Aronowitz and Giroux “emancipatory postmodernism” and modernism have in common “a critical, reflexive approach to knowledge”(p. 19). They hold postmodern knowledge, despite its dismantling of master narratives, responsible for its choices. While recognizing that schools are sites for cultural reproduction, they argue for “multiple literacies (the concept of cultural difference)” (p. 50) which requires a recognition of the heteroglot nature of interpreting and experiencing the world to enlarge democratic possibilities.

The acknowledgement of disparate forms of literacy does not mean they are necessarily all of an equal weighting. These knowledges are to be

considered in terms of their liberatory capacity to enable people to situate themselves historically while also providing circumstances for their functioning in the larger democratic culture. Thus this form of literacy is epistemological, political and pedagogical.

Aronowitz and Giroux argue for the value of struggling over the discourse of postmodernism, to appropriate its learnings for a critical theory of pedagogy. They contend that modernism is not dead, but rather is being continued, adapted, and reshaped into the postmodern. They argue for a "postmodernism of resistance"(p. 67) that embraces a notion of totality as an interpretative device. Aronowitz and Giroux say that "we need theories that express and articulate difference, but we also need to understand how the relations in which differences are constituted operate as part of a wider set of social, political, and cultural practices"(p. 70).

Postmodern subjectivity is not viewed as solely the "repository of consciousness and creativity"(p. 76). The self is instead viewed as being constructed through conflict and struggle, freedom and suppression. Subjectivity, then, is deeply related to social and cultural forces that move well beyond the unitary subject of modernism. For Aronowitz and Giroux, postmodernism offers significant insights into foundationalism, culture and subjectivity which put into question "the modernist ideal of what constitutes a decent, humane, and good life"(p. 80). Such a postmodernism offers an alternative way to examine citizenship in the necessary project of radical democracy.

Aronowitz and Giroux call for the development of a political and pedagogical voice which not only opens texts to more diverse readings but, at the same time, constructs student experience within a wider range of critical citizenship and democracy that is located historically. When working with citizenship education it is imperative that teachers consider the multilayered, complex contradictions that frame students' discourse. Aronowitz and Giroux believe that teachers need to see themselves as "public intellectuals who combine conception and implementation, thinking and practice, with a political project grounded in the struggle for a culture of liberation and justice"(p. 109).

Postmodernism works against traditional authoritative stories, but

opens up another understanding of tradition. For them “tradition, in postmodern terms, is a form of counter-memory that points to the fluid and complex identities that constitute the social and political construction of public life”(p. 116). This “counter-memory” can be used as a classroom strategy to engage dialogue around the notions of citizenship that offer possibilities for social transformation tied to understandings of “the historical, structural, and ideological limits that shape the possibility for self-reflection and action”(p. 117).

The discourse surrounding the notion of identity, which has been highlighted through the preceding references, has become prominent in citizenship education. The notion of identity and subjectivity, so taken to task in the postmodern/poststructuralist project, is interpreted differently in a psychoanalytic framework. Because of my work’s interest in Lacanian psychoanalysis and its application for/to the classroom, some clarification of the Lacanian sensibility of the subject, and hence the citizen, is deemed to be in order. What may seem like a detour, is an important contribution to the field of citizenship education for those desiring a transformative pedagogy. I turn to insights provided to me from Dr. Jan Jagodzinski, Kaja Silverman (1992), and Marshall Alcorn (1994). I begin with Alcorn who seeks to redress the erroneous perception that Lacan is a poststructuralist in his essay “The Subject of Discourse: Reading Lacan through (and beyond) Poststructuralist Contexts.”

Alcorn describes the poststructuralist and psychoanalytic understandings of the subject of discourse: the former being concerned with the discourse and the latter being concerned with the subject. Where does Lacan fit? Alcorn argues that proponents in each of these theoretical fields tend to appropriate Lacan for their respective side of the subject-discourse relation and exclude the other side. Alcorn explains that neither side seems to understand that “Lacan’s position contains -- and transforms -- both polar formulations of the subject/discourse relationship”(p. 20).

Alcorn disputes the appropriation of Lacan by poststructuralists, and he cautions that readings of Lacan require “facing -- not ignoring -- the contradictions in Lacan’s conceptualizations”(p. 22). In response to several poststructuralists’ intents to borrow Lacan for their projects of privileging

discourse over the subject, Alcorn writes that "Lacan is not saying that there is no subject; he is instead disputing the kinds of boundaries put upon the subject by traditional psychoanalytic theory. Lacan is disputing traditional interpretations of Freud, but he is not defining himself as a poststructuralist"(p. 26).

For Alcorn, Lacan's explorations of the subject provide an answer to the disagreements between Freudians and poststructuralists. The subject has distinct functions, repression being one, that detour and uniquely shape social discourse. Varied functions of discourse -- ideology, knowledge, narcissism, repetition -- effect the subject operating within a discourse community. Alcorn differentiates the Lacanian subject from its putative poststructuralist twin:

Lacan's subject disappears in the sense that a particular component (long idealized by psychoanalysis), the ego, can no longer aspire to control self-components and functions. Lacan's subject also disappears in the sense that human nature is not determined by a universal 'inner nature' but by historical, social and linguistic forces. Lastly, Lacan's subject disappears in the sense that the psychoanalytic cure cannot be defined by a reintegration of the fragmented self-components and processes essentially divided and self-alienated, neither reduces, devalues, nor eliminates either the importance or the phenomenal character of the subject. (p. 28)

The subject is a suffering one and one which is a central focus for Lacan. That Lacan was a practicing therapist/analyst is a significant point to make regarding his theories. Alcorn notes that the Lacanian subject is a decentered one, but it is one at the core of Lacan's praxis. "Lacan's analysis of discourse indicates his interest in two things: first, the subject's position in discourse; and second, those problems attending the analyst's attempt to use discourse to reposition the subject"(p. 29).

Lacan's analysis, to risk litotes, is "highly theoretical" and "highly practical"(Ibid) In his practice Lacan encountered resistant, denying and displacing subjects which caused him to see the subject as active. Poststructuralist thought sees the subject as passive and consequently the resistant ability of a subject is not acceptable; the type of agency Lacan accepts is highly contested by poststructuralists.

The subject for Lacan has unique traits which are perpetually changing

in their uniqueness, but also “according to a pattern ‘proper to’ or ‘contained by’ the subject”(p. 33). Subjects are able to resist ideology and psychoanalysis in discernable ways of repression and repetition. Alcorn explains various complexities of relations between the subject and resistance by examining two forms: a resistance to destructive ideology and a resistance to knowing about destructive ideology. While in the former, the subject recognizes the harmful aspects of ideology, in the latter, the subject resists knowledge in order to perpetuate their own suffering. The subject activates resistance towards those things that the subject wishes to remain repressed so as Alcorn says “in a real sense the life and death of the subject (as distinct from the biological individual) is at stake in its identity, at stake in its repression, and at stake in its resistance”(p. 34).

Alcorn does not see poststructuralist or Freudian theories of discourse as adequately addressing resistance; whereas, for Lacan, the subject holds “unique subject-driven mechanisms that both produce and feed upon social discourse in quite unique and particular ways”(p. 37). Lacan, contrary to poststructuralists, sees the organization of discourse within the subject which creates the subject’s originality. This originality is drawn from the subject’s biological structure and personal history and because of how their subjectivity interacts within the social. Alcorn writes:

These processes of discourse combination and modification are driven by various subject functions -- desire, repression, the Symbolic, the Imaginary, the Real -- that are particular for each subject. These subject functions produce the subject’s particularity of discourse -- a singular style of discourse that characterizes the subject. (Ibid)

Discourse conflict (suffering) is seen in its effects where “resistance is a particularly important concept in this context because the subject engages in both political *and* analytic resistance in order to ‘contain’ biological conflict and suffering”(p. 38). Alcorn argues that “Lacan is able to explain both how subjects can resist ideology on the grounds of knowledge and also how subjects are socially constituted by knowledge”(p. 39).

The subject for Lacan is “a system operated by many internal agencies and structured in terms of various sublevels of organization”(pp. 40-41).

Knowledge is held by the subject in various forms, consciously and unconsciously for example, and thus it can create conflict. This conflict forms/is the subject: "the subject's *singularity* [is] an expression of the *symptom* produced by the subject's unconscious *conflict*"(p. 41). From this conflict, original discourse can emerge. New discourse can be created that does not necessarily reflect existing ideological and social structures. Through the internalization of social conflict and sufferings from discourse contradiction, subjects can create new ideological structures. Such power is significant, although desired effects are not a surety, but as Alcorn concludes, the subject "can never fully 'contain' discourse, and discourse can never fully 'contain' the subject"(p. 44).

The explanation from Alcorn underscores that the Lacanian subject (and by application as citizen) has an uneasy relationship with much that is written regarding the postmodern/poststructuralist (fragmented, decentered) subject. Lacanian psychoanalysis views the subject as split between conscious and unconscious desires that are continually misrecognized. Its ego, while being constituted through misrecognition and drawn from the Imaginary (pre-Oedipal), seeks to reinscribe itself in the Symbolic (Oedipal) order as *me(moi)* -- the self. The *me(moi)* is created through external images from the subject's mirror image, the parental images, and a series of representations appropriated in the experiences of day-to-day living. As Silverman (1992) says, "what the subject takes to be its 'self' is thus both other and fictive"(p. 3). This process of taking what is external is the self's attempt to secure itself.

The *I(je)* is differentiated from the *me(moi)* as the subject proper -- the desiring subject. The lack (of wholeness) founds subjectivity as Silverman writes: "in acceding to language, the subject forfeits all existential reality, and foregoes any future possibility of 'wholeness'"(p. 4). This empty subject -- the unconscious -- is devoid of self; it has no ego. It is the *I(je)* defined by pure lack. The subject is cut off, castrated, by its sense of lack; it is driven to (im)possibly fill this lack through identification with an object as the cause of desire in the Real. This *objet a* exists in a mirroring relationship to the *me(moi)*. Repetition is a crucial process for the development of the ego, the self, as the subject repeatedly incorporates images, consciously and unconsciously, from the

outside to constitute itself.¹⁴

A subject's fantasies, as located at the Imaginary level, structure and relegate unconscious desire. The connection of fantasy to the ego is related to the idea that the bodily image for the subject is the primary object by which the subject seeks to compensate for symbolic castration, to fill the void of its existence. With the appearance of the ego, the subject is able to claim a presence within fantasy. The mirror stage located in the Imaginary register structures the fantasy life which constitutes the ego. While the I(*je*) does not materially exist "every subject lives its desire from *someplace*, and the fantasmatic is the mechanism through which that subject-position is articulated"(Silverman, p. 5). Silverman says,

it is only in the guise of the *moi* that the subject takes on a corporeal form, and consequently lays claim to a visual image, and it is only as a refraction of the *moi* that it is able to desire an object. Identity and desire are so complexly imbricated that neither can be explained without recourse to the other. (p. 6)

Lacanian psychoanalysis thus differentiates between *me(moi)*, which has a form of agency in that it seeks to reconstitute itself through the pursuit of its *objet a* and seeks to defend its (unconscious) fantasies, and the I(*je*) which is the subject of the unconscious which does not have agency. The precarious subject of the poststructuralists is contradicted by Lacan who argues for a *me(moi)* of the subject who repeats the very symptom that constitutes it by the signifier it is unaware of.¹⁵

Thus the subject/the citizen's *me(moi)* is continually searching to appropriate images -- as represented through national cultural representations -- that will putatively complete its fantasy of the social within a nation. Aspects of these citizenship desires, as originating from the subject's drives as appearing in the pursuit of its *objet a* -- whether met or denied continually repeat what it means, or does not mean, to be a citizen. Such an understanding of the subject/citizen is different from the fragmentary, decentred nature exuded in postmodern/ poststructuralist discourse where Foucauldian regimes of

¹⁴ Jacques-Alain Miller (1994) provides an insightful look into Lacan's understanding of the unconscious as a discourse of the Other and its various forms in his essay entitled "Extimité."

¹⁵ Dr. Jan Jagodzinski was instrumental in clarifying the concept of the subject in a Lacanian psychoanalytic framework attempted here.

discourse circulate about the (non)subject/citizen.

Responsible-active Citizenship

This overview of citizenship as related to social studies and the postmodern provides a sampling of the thinking that has informed my own emergent ideas about citizenship education within the social studies classroom and within the larger societal context. The phrase responsible-active citizenship will be used to represent the conflation of my ideas about citizenship. Again I refer to Sears (1997) notion of active citizenship as a model for my work, but this model must be considered within the context of the postmodern malaise. It is not enough to work from a modernistic framework, as the Alberta Program of Studies for Social Studies (1990/93) does, rather one must draw from the lived experiences and local homelands inhabiting the students within a classroom to infuse citizenship with passion and activism. It is also important to note that a teacher has to stand somewhere. This is why I am attracted to Aronowitz and Giroux, among others, who choose to place themselves and their work from that place despite the contradictions and problematics involved. Their notion of preserving a "totality" to work from is necessary despite its limitations.

The recognition of the other (not only the foreigner, the immigrant but that which is other to a subject's conscious and unconscious desires) is a critical part of citizenship education. How do we define ourselves against that which is other to us? There are a plethora of ways to consider this question as evidenced in some of the literature reviewed in this chapter. The psychic processes at work within the subject are ultimately those things which render its adherence to or away from responsible-active citizenship. New discourse and ideological structures can emerge from the subject as their psychic registers are engaged.

Citizenship is defined continually within a classroom through the activities planned and lived by the persons within that classroom; it is important to recognize that these definitions need to be named. Such naming does not confer necessarily a hegemony of understanding, rather it provides a place from which to displace such hegemony in the continual struggle for a society where democratic activity is open to and engaged by all. I return to the quote by

Palmer (1980, p. 60), "You don't think your way into a new kind of living: you live your way into a new kind of thinking." I hope that through living with the contradictions and openings that naming provides, new forms of active citizenship will emerge.

In this chapter I have drawn from the literature on citizenship within the field of social studies, Canadian and other writers, as well as identifying pertinent aspects of the Alberta social studies curriculum. I have also provided some sense of the postmodern condition within which students and teachers exist. The discussion of the postmodern then was inflected with understandings of the complexities of citizenship conceptually and pragmatically within the school. The attempt has been to provide an understanding regarding citizenship as it is framed for this study. The next chapter, on critical pedagogy, provides another part of the foundation I am attempting to construct to respond to my research question.

Chapter Four: Critical Pedagogy and Its Complications

At its best critical pedagogy enables teachers and others to view education as a political, social and cultural enterprise This is a pedagogy that links schooling to the imperatives of democracy, views teachers as engaged and transformative intellectuals, and makes the notion of democratic difference central to the organization of curriculum and the development of classroom practice.

(Aronowitz and Giroux, 1991, p.118)

Critical pedagogy is a discourse that offers possibilities for the classroom social studies teacher who desires to pursue goals of a responsible-active citizenship. It emerges from a theoretical framework of critical theory.

According to one source, Gall, Borg, and Gall (1996), critical theory adheres to several principles:

1. Certain groups in any society are privileged over others through hegemony and voice. Hegemony is the exercise of domination of subordinate groups by privileged groups. Dominant culture exercises hegemony by framing experiences of individuals through continuous "terms of reference"(p. 618) -- simplified understandings of what constitutes a good life, media images and narratives -- against which persons create and measure their own realities. Voice is used by critical theorists to study specific expressions, silenced, empowered or privileged, of domination and oppression as operating through various discourses in society.
2. Oppression has many faces evidenced through a mixing of race, class, and gender categorizations.
3. Language is central to the formation of conscious and unconscious subjectivity.
4. The relationship between signifier and signified is never stable or fixed; it is often mediated by the social relations of capitalist production and consumption. The form and content of most cultural artifacts reflect dominant cultural values and follow standards derived from a capitalist framework. Deconstructive work (associated with Derrida) has been a part of critical pedagogy such that the authority of texts is problematized through multiple readings/interpretations

where putatively no one is privileged.

5. All thought is fundamentally mediated by power relations that are socially and historically constituted. Thus context is important to understand relationships among power relations.

6. Facts can never be isolated from the domain of values or removed from some form of ideological inscription. There is a rejection of the quest for truth as objective or value-free. Reality is socially constructed and subject to multiple interpretations and to change through human means. This ideological inscription within education reinforces the power of dominant groups in society.

7. Mainstream research practices are unwittingly implicated in the reproduction of systems of class, race and gender oppression.

Critical theory is an attempt to emphasize the use of theory to explain society and emancipate its members. Educators who embrace critical pedagogy need to provide students with opportunities to critically examine how the dominant culture creates borders, divisions, and inequities. These educators then need to construct new pedagogical borders where difference results in the formation of a new culture identity. Through such a process, theorists are hopeful that a radical pedagogy can be enunciated that will result in students becoming active players in their communities.

An examination of the literature on critical pedagogy will be presented in this chapter. Part of this examination will be concerned with the proponents of critical pedagogy. Another part of it will be concerned with the limitations of critical pedagogy. The usefulness of critical pedagogy to the research of this study will be the final part of this chapter. An overview of critical pedagogy is a practical place to begin.

Understanding Curriculum by William Pinar, William Reynolds, Patrick Slatterly and Peter Taubman (1995) is a comprehensive anthology of North American curriculum movements. It provides a useful overview of the field of critical pedagogy for novices such as myself. In the chapter, "Understanding Curriculum as Political Text," the beginnings of political curriculum considerations to the mid-1990s are traced. While the considerations discussed in the chapter are pertinent to this study, inclusion of all of them is well beyond the scope of this work. My comments will focus on selected

aspects of critical pedagogy. Critical pedagogy emerged from Marxist understandings that were appropriated by curriculum theorists. This appropriation beginning in the 1960s has changed, chameleon like, and adapted to the larger societal changes. Pinar et al. (1995) have provided an overview of the adoption and rejection of reproduction theory and the movement towards and away from resistance theory to the more accepted incorporation of postmodernism and/or poststructuralism and even psychoanalysis into the conversation of understanding curriculum as political text. From the mid-1980s forward, a shift occurred among the writings of critical pedagogues such as Henry Giroux that emphasized the “transformative struggle”(p. 261) that needed to be engaged in schools and the larger society. Thus the notions of critical or transformative pedagogy came to be adopted and such phrases circulated in the literature. Pedagogy was implicated in the actions occurring within classrooms but with a decidedly political understanding. As Pinar et al. note:

scholars working in other areas adopted this concept of pedagogy, including some of [sic] working in teacher education (Gordon, 1986). Giroux and McLaren (1986) themselves outlined a teacher education curriculum that ‘links the critical study of power, a language, culture, and history to the practice of a critical pedagogy, one that values student experience and student voice’ (p. 213). For Giroux and McLaren, teacher education was another form of cultural politics. The use of this phrase -- cultural politics -- both recapitulated the cultural (rather than economic) emphasis of the Frankfurt School (and represents an intersection with the work of Philip Wexler) and foreshadowed a discursive shift toward a poststructuralism in which theory *is* practice. (p. 262)

The importance of voice to critical pedagogy is profound. The stories that students and teachers tell each other reveal meanings that are often, suppressed, hidden, or covered. Creating situations where this voice can be heard becomes paramount for teachers practicing critical pedagogy.

Pinar et al. annotate a summary of the criticisms of critical pedagogy writers. The criticisms range from the questionable appropriation of Marxist ideas; the lack of a moral foundation; problematic concepts, hegemony for one; and a movement towards liberalism. Besides feminist criticisms of critical pedagogy (Ellsworth 1992; Grumet 1988b; Lather 1987 as cited in Pinar et al., 1995), the notion of identity formation is also raised. The processes of

identity/subject formation are not developed according to Apple (as cited in Pinar et al., 1995) who advocated for an inclusion of psychoanalysis to deal with subject formation.

Despite the numerous, and often unrelenting, criticisms of critical pedagogy, it has attempted to meet such criticisms as well as adapt to areas of perceived vulnerability. However, the success of the attempts to link the project of critical pedagogy with postmodernism and poststructuralism is debatable.

Pinar et al. refer to Jean Anyon's responses to the shifting movements within political discourses. Anyon (1992 as cited in Pinar et al., 1995) complains that critical theorists utilizing postmodernism expound the theoretical but do not carry out the practices they extol. She accuses Giroux and McLaren of simply producing theory for their own uses. The concerns with critical pedagogy will be addressed in more detail later in the chapter. It is important to now provide an abbreviated look at the theoretical framework called critical pedagogy by those who have contributed to it.

The Proponents of Critical Pedagogy

Paulo Freire's writings form much of the basis for critical pedagogy in the North American context. The emancipatory movement that Freire (1970) represented so movingly in his landmark text, Pedagogy of the Oppressed, emanates from the central assumption "that man's ontological vocation [as he calls it] is to be a Subject who acts upon and transforms his world, and in so doing moves towards ever new possibilities of fuller and richer life individually and collectively"(p. 12).¹⁶ The world to which humans relate is a dynamic reality that can be changed and molded by them. Freire was convinced that "every human being, no matter how 'ignorant' or submerged in the 'culture of silence' he may be, is capable of looking critically at his world in a dialogical encounter with others"(p. 13). For Freire, and for those who advocate a transformative education, a belief in the neutrality of the education process is dismissed as naivete. As Shaull (writing the foreward in Freire, 1970) says,

education either functions as an instrument which is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes 'the practice of

¹⁶The lack of inclusive language exists in the quotes from Freire's original text which I have chosen not to alter.

freedom,' the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. (p. 15)

Freire believes to eradicate oppression, oppression must first be recognized and then its causes examined for individual and collective transformation to occur. Once such an awareness is created, it is then up to the oppressed to lead the struggle for their own emancipation. Freire is adamant that his notion of pedagogy "must be forged *with*, not *for*, the oppressed (whether individuals or peoples) in the incessant struggle to regain their humanity"(p. 33). For Freire, objective social reality is the product of human action and is transformed by deliberate action. From his assumption that humans create their social reality, it follows that humans must transform the realities under which they exist if they desire change. This revolutionary action is accomplished through "praxis" which Freire describes as "reflection and action upon the world in order to transform it"(p. 36). Only through such intentional praxis can a pedagogy of the oppressed be lived out in any meaningful and hopeful manner. Freire describes two necessary stages for this pedagogy:

In the first, the oppressed unveil the world of oppression and through the praxis commit themselves to its transformation. In the second stage, in which the reality of oppression has already been transformed, this pedagogy ceases to belong to the oppressed and becomes a pedagogy of all men in the process of permanent liberation. (p. 40)

Action is not sufficient for Freire. It must be combined with reflection. The two are inseparable components of the movement for transforming the consciousness of the oppressed and thereby society. Revolutionary leaders of this movement must utilize "humanizing pedagogy" by which they establish enduring dialogic relationships with the oppressed where the "consciousness of the students themselves"(pp. 55-56) is developed.

Freire's indepth examination of "banking education"(p. 58) challenges traditional forms of education. Problem-posing education is offered as an alternative to banking education where dialogue becomes the means for a new teacher-student relationship to emerge where a mutual responsibility for growth occurs. Freire takes great pains to describe how action and reflection

form the word which makes dialogue and praxis and ultimately transformation possible. If there is an absence of action, verbalism results; if an absence of reflection, activism results. Neither verbalism or activism are sufficient to change anything. As Freire says, "to exist, humanly, is to *name* the world, to change it. Once named, the world in its turn reappears to the namers as a problem and requires of them a new *naming*. Men are not built in silence, but in word, in work, in action-reflection"(p. 76).

Freire further emphasizes that humility needs to characterize this naming and re-creation of the world; it is a process that commits its participants to dialogue. In applying his ideas into practice, Freire advises that "the investigation of thematic involves the investigation of the people's thinking I cannot think *for others* or *without others*, nor can others think *for me*"(p. 100). Through the process of rethinking assumptions and through action change occurs; individuals need to act upon their own ideas if authentic transformation is to occur. Thus the oppressed need to own their own thinking through the discussion of their views and those of others. This revolution requires the distinctions of leaders as "thinkers" and the oppressed as the "doers"(pp. 125-126) to be collapsed. Only as humans live into praxis can these binaries be collapsed. Thus the

object of dialogical-libertarian action is not to 'dislodge' the oppressed from a mythological reality in order to 'bind' them to another reality. On the contrary, the object of dialogical action is to make it possible for the oppressed, by perceiving their adhesion, to opt to transform an unjust reality. (p. 174)

Revolutionary leadership among the oppressed is symbiotic. The conscientization of the people must occur for transformation to take place, and this transformation must be fundamentally led by the oppressed.

Henry Giroux, notably a prolific writer, has been a catalyst for much of the discussion of critical pedagogy. He, along with his numerous co-authors, have an ability to attach, not always convincingly, critical pedagogy to assorted theoretical developments such as feminism, postmodernism, and psychoanalysis. While the argument in the plethora of work generated in the field is at times forceful, it is nonetheless the same argument put in a slightly different form. This argument, however, I believe maintains its validity despite

its repetitiveness. In Postmodern Education: Politics, Culture, & Social Criticism (1991) Stanley Aronowitz and Henry Giroux attempt to incorporate a modernistic and postmodernistic blending to defend a critical pedagogy stance. They explicitly argue for opening texts to expanded interpretations and for the inclusion of student experience in the "broader discourse of critical citizenship and democracy"(p. 89). They view teaching as developing political subjects within schools. Through the matrix of students, teachers, schools and curriculum change is possible.

Aronowitz and Giroux (1991) outline a process of deconstructing texts to rupture the hegemonic interests inherent within society. They are concerned with an interrogation of how teachers use their "textual authority ... how teachers use power to sanction the reading and writing of particular stories"(p. 103) to determine how it shapes student voices and their subject positions. Educators need to equip students with the skills necessary to interpret the texts which shape their lives. These educators, according to Aronowitz and Giroux, "need to view themselves as public intellectuals who combine conception and implementation, thinking and practice, with a political project grounded in the struggle for a culture of liberation and justice"(p. 109).

They advocate a "border pedagogy of postmodern resistance"(p. 118) that seeks to connect liberatory ideals of modernism with a postmodernism of resistance. This border pedagogy provides students the possibilities to engage with multiple narratives and to educate them to critically read these narratives, including their own. Aronowitz and Giroux believe that any viable educational theory has to begin with a language 1) that links schooling to democratic public life, 2) that defines teachers as engaged intellectuals and border crossers, and 3) that develops forms of pedagogy that incorporate difference, plurality, and everyday language as the nexus for the production and legitimation of learning.

As public intellectuals, teachers also need a "language of imagination"(p. 120) to engage their work as public intellectuals struggling for critical democracy. Teachers must come to understand the significance of how meaning is produced through its connections to students' emotional investments and the construction of pleasure. Popular culture is viewed as a

legitimate and central force in shaping the subject positions adopted by students and, consequently, it should be dealt with in the curriculum in its own right and/or in an integrative manner.

The vagaries of subject positions and practices of subjugation within a culture require the development of a border pedagogy that resists hegemonic attempts to restrict alternative readings by students of texts. Borrowing from Foucault (1977a as cited in Giroux and Aronowitz, 1991) Giroux and Aronowitz, elaborate on the notion of "counter-memory"(p. 124). Counter-memory provides the opportunity "to rewrite the language of resistance in terms that connect human beings within forms of remembrance that dignify public life, while at the same time allowing people to speak from their particular histories and voices"(p. 124). Counter-memory is a way of challenging the dominant discourses as well as enlarging democratic practice; it is a form of remembrance that identifies oppression and engages in the struggle for a more just society. This radical democracy, as a pedagogical practice, means that teachers inculcate within students that democracy requires a continual struggle. The subject positions which students occupy, mediate, and move between are validated as interrogation of the dominant cultural representations takes place.

In this border pedagogy, not only are students provided with a language and context to engage the discourses which shape them, but teachers also become engaged with these same discourses in order to, as Aronowitz and Giroux say "deepen their own understanding of the the discourse of various others in order to effect a more dialectical understanding of their own politics, values, and pedagogy"(p. 130). Border pedagogy makes known the inescapable reality that the personal is political. The point Aronowitz and Giroux emphasize is that it is not sufficient to provide a hearing for students' voices of their experiences, but rather that these life stories become examined for their inherent contradictions and complications within dominant and resistant discourses.

Aronowitz and Giroux advocate a political project that intertwines education with the development of critical citizens. They caution that such a project provides possibilities, not certainties, for those public intellectuals who

believe in societal transformation through individual and collective action within schools.

Barry Kanpol (1993) provides an exploration into the notion of a teacher as a "transformative intellectual" within the context of contributing to critical social theory. Teachers are typically deskilled; they propagate the dominant ideology, considered oppressive, without being allowed to have a significant role in formulating the very curriculum they are required to teach. Kanpol advocates for teachers to be reskilled; they gain control over the content (and inherent values) they teach. The notion of teachers becoming political change agents of culture is central to Kanpol's observation of the reskilling of teachers. Kanpol identifies specific themes from his work with teachers who are consciously seeking to be transformative: voice and similarity, and difference. These teachers took seriously the idea of voice as evidenced in their willingness to listen, reflect and question students as well as provide a context within which to hear the multiple voices within the classroom. These teachers were also concerned with the idea of difference; they attempted, in varied ways, to recognize the differences of power, marginalization and alienation obvious in the classroom. Kanpol argues, then, that these teachers are being reskilled as they practice a cultural politics. He encourages the participants involved in theorizing, constructing and implementing curriculum to seriously investigate the questions that can move teachers from being deskilled to becoming reskilled into transformative intellectuals.

Kanpol problematizes some crucial issues in education. The questions of power, marginalization, oppression, alienation and authority need to be taken seriously by teachers. The assumptions of objectivity in the classroom are, in a sense, absurd. The provincially/state sanctioned curriculum necessarily reinforces the ideological underpinnings of the nation. Teachers of the curriculum, whether they recognize it or not, by using these documents are culpable practitioners in disseminating a hegemonic culture that is oppressive for some (all) voices. Kanpol quite clearly illustrates, through his work, practical ways in which teachers mediate the prescribed curriculum to reflect a pedagogical relationship that legitimizes, rather than silences, the voices within the classroom. His use of the term "transformative intellectual" and its

associate meanings is an important reflection for teachers. Kanpol examines the interplay of teacher and cultural politics which, whether teachers like it or not, is part and parcel of the whole educational endeavour. His ideas presuppose an agreement with critical social theory which arguably may be questioned by some educators but, nonetheless, Kanpol's argument's for reskilling teachers is certainly worth serious discussion.

Colin Lankshear, Michael Peters and Michele Knobel (1996), in "Critical Pedagogy and Cyberspace," argue for the exigent possibilities of critical pedagogy for the technologically placed classroom. Lankshear, Peters and Knobel (1996) trace the development of critical pedagogy from Paulo Freire's work in the 1960s to the current notions of critical literacy, cultural politics, border crossings and then move on to an exploration of critical pedagogy for cyberspace. They begin with framing their discussion of critical pedagogy within what they call "modernist spaces of enclosure"(p. 150). They write that critical pedagogy is not only related to educational structures and relations but encompasses the broader socio-cultural practices of societal groups. The dual concepts of hegemony and ideology are to be unmasked and critiqued in order to empower students, and the groups to which they belong, through the process of conscientization. Thus generative themes, such as race, class and gender, are drawn from the lived experiences of students to examine issues of inequity, oppression and injustice and to transform the societal conditions that resulted in such inequity, oppression and injustice.

Lankshear, Peters, Knobel acknowledge issues struggled over in the 1980s regarding critical pedagogy. While noting that these challenges/critiques of critical pedagogy have been duly addressed, through writing about, not, I might add, living about, they focus on the changes needed in the restructuring of curricula. They offer a reframing of critical pedagogy in a postmodern sensibility, or as they title it "Postmodern Spaces; Postindustrialism, The Information Society and Cyberspace." In other words, critical pedagogy is introjected into the postmodern space through its passage through/in/on cyberspace. Drawing upon Delaney and Landow's (1993) work in poststructuralist theory and the information age, Lankshear, Peters and Knobel contend that critical pedagogy must invoke the practice of heteroglossalia to

argue for the usage of virtual communities in the struggle for increased democracy within educational practices.

Lankshear, Peters and Knobel posit that the information shared among virtual communities builds a new kind of knowledge, although they also recognize that there is a shadow to such knowledge. They suggest that a criticalness is necessary; yet, in the characteristically optimistic style of so much of critical pedagogy, they note that “communicative practices of this type presuppose openness, self-monitoring, and constant reflexivity on the part of participants”(p. 172). These are large presumptions indeed.

The possibilities Lankshear, Peters and Knobel see for critical pedagogy in cyberspace are numerous. Within cyberspace discourse creation is made visible so that its “historical and contingent nature”(p. 175) is exposed -- an important part of the work of critical pedagogy and its desire for transformative praxis. Through their work in cyberspace in virtual communities, students' exploratory learnings are not confined by the limitations inherent in educational institutions.

Lankshear, Peters, Knobel argue for teachers assuming “responsibility for maintaining an ethos of interrogation; as well as for assisting students to *conceptualize/frame* up their questions and ideas; for ensuring that learning becomes as *explicit* as possible”(p. 178). They propose great hope for the utilization of cyberspace within the classroom to engage in critical pedagogy. The question of access to these cyberspace technologies raises all kinds of issues that Lankshear, Peters and Knobel seem to ignore. Almost incredulously they advocate business partnerships to acquire the necessary access to cyberspace -- the obvious question is at what cost to independence and more to the argument, how does one critique the very economic practices that restrict rather than open up democratic practices that critical pedagogy advocates?

The potential offered by cyberspace that is valorized overlooks the constraints within schools to adhere to curricular mandates that are now more than ever being formally evaluated by standardized tests. The authors, nonetheless, contend that cyberspace allows for a movement away from modernistic enclosures premised upon the book and a movement towards the

postmodernistic possibilities currently available to students.

A more recent work edited by Henry Giroux and Patrick Shannon (1997) argues for exploring popular culture as a form of political resistance as critical pedagogy becomes engaged with cultural studies. The phrase “performative practice” is hailed as a way to consider “events as cultural texts” in order to “link the politics of meaning to deconstructive strategies of engagement”(p. 3). Giroux and Shannon view education as a “cultural pedagogical practice”(p. 4) that occurs across multiple sites and diverse contexts where it makes its participants both subjects of and subject to power relations. They stress the importance of the “political imaginary” which provides opportunities for constructing “counter-public spheres”(p. 5) where performative pedagogical practice enlivens the work of democracy.

The representation and imagining of ourselves through acts of memory and telling of our stories challenges inequity and oppression. Giroux and Shannon argue for a critical and performative practice of pedagogy. This pedagogy “suggests the necessity for cultural workers to develop dynamic, vibrant, politically engaged, and socially relevant projects in which the traditional binarisms of margin/center, unity/difference, local/national, and public/private can be reconstituted through more complex representations of identification, belonging, and community”(p. 8).

Stanley Aronowitz (1997) questions what education can reasonably do. He sees a deficient social vision within education for changing existing social, political and economic realities. Aronowitz advocates for schools to be “change agents” where they “can address the reality of the formative contexts of student lives”(p. 194). Such advocacy requires that participants in schools demand change.

Robert Miklitsch (1997) describes attempts at staging contradiction within the classroom to unearth what is hidden. He recognizes that such excavation is risky business; it is not for the faint at heart because it can succeed as well as fail. One never knows what it will be or what it is. Miklitsch uses the phrase “punk pedagogy”(p. 266) to describe his pedagogy of resistance. He notes that there is more to practicing such pedagogy than just intellectualizing. Miklitsch astutely writes that “if ideology, like hegemony, is

primarily an unconscious process, critical pedagogy must engage both affect and intellect, emotion and cognition--*if* it is to be persuasive, which is to say transformative”(p. 266).

Teachers need to consider the layers of meaning within their students' language according to Miklitsch. Such excavations are not without resultant tensions. To encounter the contradictions a teacher needs to

be willing to resist, among other things, the lure of popularity. In particular, one must be willing to resist temptation to please students simply in order to get 'good' evaluations or to avoid the sort of conflicts that frequently attend the introduction of such politically sensitive topics as ideology, or race, class or homosexuality. (p. 268)

As Miklitsch knowingly observes, such resistance is much more easily spoken than performed.

Thomas McLaughlin's (1996) work Street Smarts and Critical Theory: Listening to the Vernacular is an important addition to thinking about critical pedagogy. He begins by highlighting how critical theory has articulated the power of ideology. For McLaughlin

all our perceptions, acts, our concepts of self and world, our interaction with others, our most private feelings about the singular everyday are made possible by a social matrix that defines itself as the real, convinces us that our perceptions reveal the self-evident, that our minds are our personal possessions, and that Truth is easy to find. (p. 3)

He attempts then to advocate for “vernacular theory”(p. 5), a phrase coined by Houston Baker (1984) in Blues, Ideology, and Afro-American Literature: A Vernacular Theory referring to the language of slaves and their specific localities. McLaughlin borrows from Baker and defines vernacular as “the practices of those who lack cultural power and who speak a critical language grounded in local concerns, not the language spoken by academic knowledge-elites”(pp. 5-6).

McLaughlin connects vernacular theory with three issues in cultural theory: 1) the ongoing debate in Marxism whether the working class can ever attain a critical consciousness of their conditions; 2) the movement in cultural studies to recognize the active consciousness of inhabitants of popular culture; and 3) the acceptance of identity politics that academic cultural analysis is

complexly aligned to cultural insights and experiences of vernacular cultures. He emphasizes, drawing from British cultural studies, that individuals are not merely “passive” victims of ideology, but in fact “ask serious questions about the culture they live in”(pp. 11-12). McLaughlin also invokes Freire’s notion of praxis to underscore the importance of reflection and action capable of being undertaken by individuals.

McLaughlin argues for the significance of popular culture as an agent of pedagogy and the ability of individuals to see the workings of ideology upon them. He suggests that he is not denying the power of ideology, but simply questioning its ability to remain invisible. He writes that “individual subjects, in spite of the culture industry’s efforts, can see through the game. And then in a second forget what they know and fall for the next game. The pedagogy of mass culture is formidable but not invulnerable”(p. 14). McLaughlin refers to Michel de Certeau’s (1984) senses of “strategies,” “tactics,” and “poaching”(pp. 16-17).

Strategies implies the means by which senders of messages seek compliant readings and behaviours while tactics implies the means by which individuals derive meaning from their readings. They can be compared to Fiske’s (1987) notions of preferred and oppositional readings. Poaching is a means by which readers of texts construct their lives within a culture which is produced by a dominating other. McLaughlin notes then that

mass culture could then be thought of as a terrain controlled and policed by the forces in power, across which subjects migrate, without a proper cultural home, making what meanings they need by ‘poaching’ from the meanings provided, transgressing the rules of interpretation. (p. 17)

McLaughlin argues for a “resistant interpretive practice”(ibid) that is equally achievable from recognized theoretical positions as well as vernacular theorizing. For McLaughlin theory is intertwined with experience and it is part and parcel of everyone’s daily life. He writes that

vernacular theory does not guarantee politically progressive attitudes-- witness talk radio -- and it does not guarantee total freedom from received ideas and ideological constructs. But in its local, momentary insights into the ways of power and the workings of culture, it does remind us that ideological power isn’t total, that political resistance is made possible by intellectual critique, and that it is not only ‘intellectuals’

who can produce that critique. (p. 29)

Vernacular theory, according to McLaughlin, is producible and common; it occurs wherever individuals raise questions about what they are doing. Schools, despite “their agenda of indoctrination”(p. 151) encourage student theorizing because they allow questioning of the the rules which can and do “lead to social change, though there is no way to predict the political direction of that change. It may not be emancipatory; it can be conservative and even reactionary”(p. 152).

The questioning of school rules, despite the intended function to reproduce the dominant social order, provides openings for theorizing practice where students are equipped by teachers concerned with culture to problematize the culture. McLaughlin is quick to point out that students are adept at reading their postmodern culture. It recognizes “students as master interpreters and canny theorists of the culture they inhabit”(p. 154). Teachers should use students’ knowledge to examine their experiences with the popular culture. Students move from text to text in the popular culture in what McLaughlin describes as a form of “nomadic” consciousness acting as “cultural theorists”(p. 156). He adds that “no postmodern kid forgets his or her gender, race, class, sexual orientation, and other group affiliations -- whether dominant or marginalized -- or fails to understand the implications of those identities for daily living”(Ibid). Academic cultural theory provides the possibility for these culture readers to encounter *other* subjects and *other* histories.

He advocates that students confront “strange texts”(p. 157), those unknown to students, that can be used for exploration of other cultural identities. The goal of academic theory is to improve the questions students are already asking about their cultural contexts, but it is also important that teachers do not elide the political and moral commitments supporting theoretical work and their own commitments that inform their practice. McLaughlin makes a critical point when he notes that there are no sureties that when working with theory it will result in liberatory actions. He cautions that teachers of theory therefore must give up on the notion that students will ask the questions or engage in the analyses that suit the teacher’s political commitments. Teachers must have their commitments, but their

students will take the strategies they learn and run with them in directions and contexts teachers cannot anticipate. We must be committed to the notion that asking theoretical questions is a good in itself, whatever the politics that motivate them, and we must trust students to steal our strategies and make use of them in the vernacular context they work in. (p.160)

Vernacular theory does not necessarily lead to critical transformation, but it can provide a means to challenge dominant discourse and imagine new possibilities where the societal rules are negotiated personally and socially despite the contextual enclosures individuals find themselves confined by.

Ursula A. Kelly in Schooling Desire: Literacy, Cultural Politics, and Pedagogy (1997) argues for a practice of critical literacy that utilizes popular culture within the classroom to work towards a socially transformative practice (as advocated in critical pedagogy) informed by psychoanalytic considerations. Kelly grounds much of her discussion within the English language arts classroom. She argues that students engaged with such a literacy increase their agenic potentialities. Kelly brings together notions of identity and desire into formulating a practice of critical literacy. Kelly, borrowing from Graddol (1994) arranges a postmodern language model which, she believes, offers significant insights into the complexities of language, culture, desire, power and subjectivity.

Kelly is interested in describing culture as the “*processes and practices* by which the social relations that position a group -- through social categories and/or constellations -- are defined, contested, legitimized, and transformed”(p. 16). Literacy education within the postmodern, then, must address the cultural means by which these processes and practices occur in the formation of identities. Key to the political dimensions of all identities, which Kelly makes explicit, is the experience of desire. In describing the experience of desire, Kelly writes that in the

psychoanalytic dimension, desire arises as longing accrued from now split and suppressed aspects of what were once fuller, more unified selves to which desire beckons a return, a closing of the gap which is dissatisfaction and fissure, and out of which desire arises. It is through the *discursive*, through (regulatory) language practices, that desire is shaped and constituted -- desire's reach into discourse. Insofar as

these discourses of desire--the language practices through which desire is named, constituted, spoken -- point us to commodity consumption as the site of desire's fulfillment, desire has a material dimension.

In that the latter two dimensions of desire--discursive and material--are disciplinary and work to shape, regulate, and domesticate desire, it can be said that desire has a fourth, *schooled*, dimension. Naming this dimension bring questions of the disciplinary logic of the discursive practice utilized by a broad range of cultural institutions more explicitly to the fore. (p.21)

The radical pedagogies Kelly argues for are intended to counteract the hegemonic nature of contemporary experiences; these radical pedagogies involve social and psychic struggles.

Drawing upon Lacanian psychoanalytic understandings, Kelly suggests that dissatisfaction, as experienced by subjects as they enter into language, results in desire being attached to fantasies of completeness pursued through social encounters. She suggests that "desire [is] rethreaded" as subjectivity is unravelled in the pursuit of one's fantasies and that "a discourse of social justice must necessarily enable that space of renegotiation; the commitments to identify are psychically deep and fulfill real needs, if not necessarily in the most liberatory of ways"(p. 37). In order for substantive and enduring changes to emerge within language classrooms, a renegotiation of desire is invoked by Kelly. Students and teachers need to come to know their own subjectivities especially and specifically as connected to knowledge, desire and pedagogy as these are enacted through daily living. Quoting from Joanne Pagano (1990) Kelly writes

when we teach we mean to change people. We mean to bring them to new ways of encountering and constructing the world. But we must remember always that the end educational project is *their* world, too. One of the greatest temptations for teachers is to colonize their students' consciousness. Education should bring people to the place from which they can go on alone and make up their own stories. (202)

Kelly pursues a rethinking of media studies to emphasize culture studies which examines the intersections of culture and power where texts are social representations that convey identify formulations where issues of race, gender, class, and ethnicity are taken up. Cultural practices in the popular media

become sites of interrogation where “the popular must be seen as a site of contradictory practices, the complexities of which pose possibility and promise as well as entrapment”(p. 73). The role of the popular is politically important because it offers alternative sites for meaning construction. Although institutionalizing the popular within education can result in lessening its resistant nature, the risk needs to be taken because, as Kelly stresses, “popular culture is the most powerful pedagogical tool for the postmodern world in that it is both complex and uncanny in its ability to engage, to shape, and to define desire”(p. 83).

Kelly supports a pedagogy of difference as related to questions of identity within the construct of critical pedagogy that is informed by popular culture, literacy, and psychoanalysis. Kelly writes that the intentions of radical pedagogy are to conflate the political and the personal and to recognize the transference and countertransference existing in student-teacher relationships. She notes that “despite its liberal humanist inclinations and its cultural limitations, psychoanalysis can provide important insights into and possible directions from which to explore further dynamics that inform and further sociopolitical projects”(p. 135). Social transformation, for Kelly, views the practice of critical pedagogy as necessitating work with literacy, popular culture and psychoanalysis.

Mary Boyce (1998) in her article “Teaching Critically as an Act of Praxis” describes her practice of, what so many others theorize about, critical pedagogy. She illustrates how critical pedagogy takes form within her classes in management and organization studies. She writes that “although dominated, critical subjects can find sites (or spaces) for counter-hegemonic practices and solidarity” such as in schools and universities where “intellectuals can develop a critique, articulate values of dominated groups, amplify stories of subordinated experience, and practice resistance and solidarity”(p. 1). Boyce iterates that critical pedagogy makes the assumptions that: “1) Education is not neutral; 2) Society can be transformed by the engagement of critically conscious persons, and 3) Praxis connects liberatory education with social transformation”(p. 2).

Boyce writes that critical pedagogy is concerned with the emergence of a

critical consciousness. She elaborates by referring to Freire's three stages of consciousness: intransitive, where life as it is is seen as immutable; semi-transitive, where change can occur but is related to solitary events isolated from their larger societal implications; transitive, where connections between individual issues is directly tied to their societal contexts. Dialogue and problem-posing are two techniques used to develop a critical consciousness. Dialogue relates to the practices of naming experience and locating it within a context. "Problem-posing contextualizes knowledge and is based on instructor and learner posed questions as catalysts for learning"(p. 5).

Boyce believes that, among the numerous difficulties with developing critical consciousness, the inundation with bits of information that is scanned, skimmed and increasingly surfed by people is a leading detriment. The "reflection, dialogue, and engagement with complexity"(p. 6) necessary for critical consciousness, is mitigated by the current mediums of information. Boyce stresses that it is no easy thing to develop critical consciousness and practice critical pedagogy:

As an individual act of resistance, teaching critically requires an unequivocal commitment to consciousness. I must live as awake as possible in order to practice awake. This is no small task in a society oriented toward shopping, escape and vicarious experience. It involves continually questioning and deconstructing social devices that fuel unconsciousness. (p. 8)

Educators who practice critical pedagogy must do so in ways which support the transformation to which they are committed.

Barry Kanpol in "Critical Pedagogy for Beginning Teachers: the Movement From Despair to Hope" (1998) identifies three common criticisms of critical pedagogy and its practitioners: 1) how can practitioners who emerge from the middle class have a right to speak for the oppressed and marginalized; 2) the difficulty of the language used contradicts the working against oppression, subordination and domination; 3) the visionary call lacks a pragmatic implementation and practical tools to accompany it. While countering these criticisms he responds that 1) is not the point more that someone is working for social justice, rather than whom? 2) is not a new language called for to challenge the old forms of language and thinking? and

3) contexts and realities differ, so to provide a set methodology is impractical. Kanpol also concedes that the criticisms deserve more consideration. He recognizes that one's economic class, the importance of a more common language, and greater attention to an embodied pedagogy are necessary correctives to some of the criticisms of critical pedagogy. He emphasizes that "critical pedagogy is the challenging of any or all forms of alienation, oppression and subordination -- no matter from what identity position one is coming from"(p. 1). Kanpol elaborates that whoever takes up this challenge is, in part or in full, working from a position of critical pedagogy.

Kanpol then examines a theoretical framework that begins with the concepts of schooling versus education and moves through the concepts of control versus democracy, authoritarianism versus authority, individualism versus individuality, deskilling versus reskilling and traditional literacy versus critical literacy. He attempts to provide ideas for implementation, thereby "making critical pedagogy more doable"(p. 2). Kanpol's hope is that, by understanding the crucial differences between schooling and education, teachers will be able to develop in their roles as "social and critical change agents"(Ibid).

Kanpol views schooling as reflecting the marketplace ideas of survival of the fittest where students are prepared to assume a position in such a logic. He contrasts this orientation to one of education where challenging the notions of schooling are at the forefront along with preparing students to live in caring communities as active citizens engaged in democratic ideals of equality. He notes that advocacy for teachers to be transformative intellectuals pursuing education in institutions oriented towards schooling is problematic.

Kanpol makes a noble attempt in addressing some of the concerns that critical pedagogy engenders among its critics. He concedes that "there are no easy answers,"(p. 4) but he also places an immense amount of responsibility and power upon the individual teacher to come up with these answers. There appears to be a lack of consideration of the implications of the teacher's position within the whole project of social change despite Kanpol's occasional reminder for the teacher to be "reflective"(p. 6). The argument sounds good on paper, but one is still left wondering about its possibilities within the processes

of deskilling that Kanpol so decries. Where are the voices from the teachers practicing critical pedagogy?

Another significant voice in the field of critical pedagogy, a poststructuralist feminist one, is that of Patti Lather. The concept of “research as praxis” is explored by Lather (1986) as she considers the place of critical theory in emancipatory research. She draws upon feminist research, neo-Marxist critical ethnography, and Freirian participatory research to examine the implications of a postpositivist, praxis-oriented research. Lather attempts to address the paucity of strategies connecting critical theory and empirical research. She writes that for

praxis to be possible, not only must theory illuminate the lived experience of progressive social groups, it must also be illuminated by their struggles. Theory adequate to the task of changing the world must be open-ended, nondogmatic, informing, and grounded in the circumstances of everyday life; and, moreover, it must be premised on a deep respect for the intellectual and political capacities of the dispossessed. (p. 262)

Lather addresses three imbricated issues for emancipatory research: reciprocity, dialectical theory-building, and validity. Reciprocity functions at two significant places in emancipatory empirical research: “the juncture between researcher and researched and between data and theory”(p. 263). Between researcher and researched, “self-reflection and deeper understanding”(p. 266) is encouraged and viewed as equal to the goal of generating theoretical knowledge. Dialectical theory-building “grows out of context-embedded data, not in a way that automatically rejects a priori theory, but in a way that keeps preconceptions from distorting the logic of evidence”(p. 267). Validity is reconceptualized by Lather in the intention of a research “openly committed to a more just social order”(p. 270). She discusses new approaches to triangulation, construct validity, which “must be dealt with in ways that recognise its roots in theory construction,” (p. 271) face validity, and catalytic validity, which is concerned with energizing “participants towards knowing reality in order to transform it”(p. 272). Lather is committed to the dialogical practice of research and theory in the critical pedagogy field.

Lather’s emphasis on research as praxis is evidenced in a much later

project entitled Troubling Angels: Women Living with HIV/AIDS (1995). Lather (1996), concerned with the inaccessibility of the language of the academy, uses her aforementioned text to illustrate possibilities for multiple readings. Lather's attempt is to deal with "limit questions" which are "both insistent and interminable"(p. 526) and context bound. The call for clarity in writing theory is not necessarily an innocent request. Lather points out that "clear speech is part of a discursive system, a network of power that has material effects"(p. 528). She advises that "sometimes we need a density that fits the thoughts being expressed"(Ibid). In an endeavour to see how clear speech can be enacted in research and theory building, Lather offers her collaborative efforts with Chris Smithies and her support group of women with HIV/AIDS. She performs an oppositional reading and a reflexive reading of the living text of research which is an attempt to demonstrate the accessible and inaccessible ways of reading.

Pinar et al's. (1995) curriculum text notes Lather's contributions to education. Lather is cited as being interested in incorporating postmodernism notions into already developed notions of critical pedagogy and in particular feminist theory. Pinar et al's. review of Lather's text Getting Smart: Feminist Research and Pedagogy With/in the Postmodern (1991) detail how she focuses upon "research and teaching, more specifically how these can more effectively contest relations of domination"(p. 504). Lather, then, is a considered critical pedagogue whose value cannot be underestimated especially considering that she documents practices and a praxis of critical pedagogy and does not simply theorize about them.

While Lather's field of work is grounded in a critical pedagogy, she writes more explicitly about it in a critique of *fellow* pedagogues (italics intentional). Lather (1998) in "Critical Pedagogy and its Complicities: A Praxis of Stuck Places" offers her reactions to aspects of current critical pedagogical writing. She notes that, in the 1980s, critical pedagogy emerged as an umbrella for educational academics committed to pursuing a social justice ethic in their work. Lather highlights the frictions between interpretations of critical pedagogy along gender lines. The focal point came with Ellsworth's (1989) article and the reactions to it which "produced the truth of critical pedagogy as a 'boy thing'

whereas the 'girl thing' was to use poststructuralism to deconstruct pedagogy, often one's own"(p. 1). In her critique of Peter McLaren and Ilan Gur-Ze'ev's work, she reiterates that critical pedagogy is "still very much a boy thing"(Ibid). Both men desire to "salvage critical pedagogy"(p.2) but they are unsuccessful according to Lather who sees the need to integrate feminist pedagogy into critical pedagogy. She writes that she is

entirely persuaded by poststructural theory that it is what seems impossible from the vantage point of our present regimes of meaning that is the between space of any knowing that will make a difference in the expansion in social justice and the canons of value toward which we aspire. Implementing critical pedagogy in the field of schooling is impossible. That is precisely the task: to situate the experience of impossibility as an enabling site for working through aporias. (p. 6)

Lather's "interest is in a praxis that attends to poststructural suspicions of rationality, philosophies of presence, and universalizing projects"(Ibid). Lather sees the importance of grounding one's thinking in a "concrete instance of liberatory pedagogy"(Ibid). Such thinking asks the necessary hard questions about the "workings of desire in our practices toward freedom"(p. 7). Citing a paper by Alison Jones (1998), Lather describes how Jones enacts such thinking through her praxis. Lather comments that,

Jones writes about critical pedagogy with/in the 'ordeal of undecidability' [a Derridean concept]. Positioned in storytelling and theorizing out of her own problems of practice, Jones interrupts what Spivak terms the "inspirational academic heroics" of the highly abstract, universalizing, and prescriptive voice that so characterizes [McLaren and Gur-Ze'ev]. (Ibid)

Lather advocates for a critical pedagogy that does not become caught by its own assumed veracity, but instead values the goal of shaping practice to the emergent future. Her critique of the "boy thing" inherent among critical pedagogues is answered by offering the "girl thing" of poststructuralist analysis grounded in a critical sensibility/heuristic rather than a salvaging of a stagnant critical theory praxis.

The Limitations of Critical Pedagogy

Critical pedagogy is not unproblematic. There is no scarcity of people who have provided critiques both from within the discourse and from without.

Their comments are instructive for this research. It is almost predictable what the criticisms might be: the language used is unnecessarily obfuscating; the conceptual frameworks are habitually reworked, but not changed, to incorporate the latest educational discourse; and the absence of references to actual practice within classrooms. John Willinsky (1992b as cited in Pinar et al., 1995) wittingly highlights a commonly repeated criticism of leading critical pedagogues: "reading at times like a poster about the circus coming to town, Aronowitz and Giroux's (1991) enticing phrases seem to be left to others to enact" (p. 266). The work of Mimi Orner, Elizabeth Ellsworth, and Jennifer Gore will be offered as illustrative of some of the critiques of critical pedagogy. These writers were chosen because of the strength of their criticisms; it was an interesting coincidence that the critiques emerge from theorists engaged in feminist and poststructuralist practices. A response to Ellsworth's work is also provided.

Mimi Orner, in "Interrupting the Calls for Student Voice in 'Liberatory' Education: A Feminist Poststructuralist Perspective" in Carmen Luke and Jennifer Gore (Eds.) Feminisms and Critical Pedagogy (1992), provides a useful critique of how critical pedagogy needs to be reshaped so it does not re-trench the very practices it seeks to change. She raises significant questions for teachers desiring transformative practice. Specifically she asks about the meanings and implications for teachers who work against oppression within the classroom.

Orner believes it is important that one can only speak from their experiences, their history, their "embodiment of privilege and oppression" (p. 75) and their unconscious. She is also convinced that teachers do need to speak. Where will students have a place to discuss liberatory politics if they cannot do so within the classroom? Obviously students will talk among their affinity groups, but how will they hear what others are thinking? Orner examines the problems with the notion of student voice proclaimed as pivotal in critical education practices. She advocates for a movement away from talking about individuals towards talking about subjects because "the term 'subject' encourages us to think of ourselves and our realities as constructions; the products of signifying or meaning-making activity which are both culturally

specific and generally unconscious. The term 'subject' calls into question the notion of a totally conscious self"(p. 79). Orner argues that educational discourses of liberation give small consideration to the multiplicity of social positions. Poststructuralist theories of language view the claims for authentic student voice as untenable. Reading is a process where the reader and the text intertwine to construct meaning which is ever only partial and always incomplete. She explains that in the context of class discussions a student's silence is difficult to interpret; the silence can have a multiplicity of meanings and can often be tied to the personal as well as group dynamics in the classroom. The power relations within a classroom also determine the interactions among participants. These relations are constructed within and from beyond the classroom and directly influence who speaks and who is silent.

Orner explains, using Michel Foucault's work on power and the Panopticon, how power is always contextualized. According to Orner, "a disciplinary notion of power [à la Foucault] renders untenable the metaphysics underlying critical and feminist conceptions of the 'liberatory' classroom as a safe and democratic space where students find and articulate their voices"(p. 84). Orner believes that, because critical pedagogy establishes a binary construction, critical pedagogues lack the necessary preparation to deal with the oppressive aspects of their own teaching. Feminist poststructuralist perspectives inform pedagogies that "can grapple with the 'return of the repressed' -- the uncanny and truly oppressive moments in teaching -- in ways that 'liberatory' education cannot"(p. 84).

Identity, for Orner, is ever on the move and difficult to know. Subjectivity is temporary, and as a consequence a subject's speech is not transparent or fixed. She notes the discovery of student voice, by critical pedagogues, is grounded on the assumptions of a unitary and reliable sense of identity. In response to the call for "the interrogation" of student voice (Giroux and Simon, 1989 as cited in Orner, 1992), Orner asks "Who interrogates whom, and why? How does the threat of interrogation keep students from feeling safe to speak about their understandings and experiences of the world? Which voices are cast out once they have indeed spoken up?"(87). She writes that changes only

occur within and among the students and not the critical teacher who, it is assumed, has a clear and authentic voice already. Ormer effectively critiques the claims of voice offered by critical pedagogy in an attempt to consider more inclusive voices for transformative practice.

Elizabeth Ellsworth's (1992) now infamous article "Why Doesn't this Feel Empowering? Working Through the Repressive Myths of Critical Pedagogy" provides some constructive cautions about embracing critical pedagogy uncritically. Several of Ormer's criticisms are repeated by Ellsworth. Based on a course Ellsworth taught, she describes the class' experience dealing with critical pedagogy and the learning that emerged. She contends that the "key assumptions, goals, and pedagogical practices fundamental to the literature on critical pedagogy-- namely, 'empowerment,' 'student voice,' 'dialogue,' and even the term 'critical' -- are repressive myths that perpetuate relations of domination"(p. 91). The attempts to engage with and act upon the discourses of critical pedagogy resulted in greater, not less, oppressive practices; but as the class moved in another direction, that of contextualizing practices, greater understandings of collective identities and experiences emerged.

Ellsworth notes that her reviewing of critical pedagogy literature reveals an absence of consideration of historically and politically contextualized classrooms. She argues that strategies of student empowerment and dialogue provide the mirage of equality, but in fact, sustain authoritarian aspects of the teacher-student relationship. The teacher is often presumed to know the subject matter, but this knowledge is often not contextually specific and, in fact, no teacher is free of their own oppressive tendencies. S/he needs to acknowledge that "critical pedagogues are always implicated in the very structures they are trying to change"(p. 101). It is impossible for any one voice in a classroom to posit itself as the locus of knowledge or authority because of the partiality involved in all knowledge and authority.

When educational researchers writing about critical pedagogy fail to examine the implications of the gendered, raced, and classed teacher and student for the theory of critical pedagogy, they reproduce, by default, the category of generic 'critical teacher' -- a specific form of the generic human that underlies classical liberal thought. Like the generic human, the generic critical teacher, is not of course, generic at all. Rather, the term defines a discursive category predicated on the current mythical

norm, namely: young, white, Christian, middle-class, heterosexual, able-bodied, thin, rational man. (p. 102)

The voices of people of difference, the very voices sought by critical pedagogy, actually work to dismantle this generic human/teacher.

Ellsworth argues that critical pedagogy limits the complexities existing within people's lives. While the literature on critical pedagogy admits the possible recognition of the multiplicity of student voice by the student,

it does not confront the ways in which any individual student's voice is already a 'teeth-gritting' and often contradictory intersection of voices constituted by gender, race, class, ability, ethnicity, sexual orientation, or ideology. Nor does it engage with the fact that the particularities of historical context, personal biography, and subjectivities split between the conscious and unconscious will necessarily render each expression of student voice partial and predicated on the absence and marginalization of alternative voices. (p. 103)

She advocates for the plurality of the word voice so that it is explicitly stated as voices referring to students' speech as well as that of the teacher. It is also important to consider that speaking up or against something does not always occur within a classroom. It is not solely because students have not been taught how to, but rather due to their conscious and unconscious evaluations of the safety level and power dynamics within the classroom.

Ellsworth questions the prominent role of dialogue within critical pedagogy. She writes that dialogue includes "the assumptions that all members have equal opportunity to speak, all members respect other members' rights to speak and feel safe to speak, and all ideas are tolerated and subjected to rational critical assessment against fundamental judgements and moral principles"(p. 106). She critiques critical pedagogues', Henry Giroux's in particular, understandings of dialogue as simplistic and formulaic, a unified front for the oppressed. To work against the oppression inherent in the classroom, overt attempts to deal with the power dynamics existing within and without the classroom need to be confronted.

Ellsworth describes how students in her class did not find it a "safe space for students to speak out or talk back about their experiences of oppression both inside and outside of the classroom"(p. 108). She writes that

conventional dialogue is not possible, especially within a classroom where unequal power relations regarding, race, class and gender and the lack of shared understandings about subjective positionings exist. Ellsworth describes the classroom (her classroom) as a

site of dispersed, shifting, and contradictory contexts of knowing, that coalesced differently in different moments of student/professor speech, action, and emotion. This situation meant that individuals and affinity groups constantly had to change strategies and priorities of resistance against oppressive ways of knowing and being known. The antagonist became power itself as it was deployed within our classroom -- oppressive ways of knowing and oppressive knowledges. (p. 114)

Such a position implicates everyone in oppressive structures. The assertion of multiple positionings clarifies oppression's realities and insists that it be clarified and counteracted contextually.

Ellsworth offers a different way to discover common experiences of difference than simply conventional dialogue. She advises the importance of participants in dialogue recognizing the partiality and potential oppression inherent in their conversations. Thus Ellsworth challenged the very aspects of critical pedagogy that she initially attempted to utilize in her class. She has in a practical sense moved beyond critical pedagogy to explore in a contextualized manner how to engage students in a transformative dialogue.

In a later work, Teaching Positions (1997), Elizabeth continues her examination of dialogue. The importance of dialogue for critical pedagogy is paramount. Ellsworth attempts to challenge the claims of dialogue in the practice of critical pedagogy. She argues for the insertion of mode of address into critical educational discourse. Drawing from her film studies background, she applies the notion of mode of address -- what kind of spectator does the film assume -- to the situation of teaching. She contrasts communicative dialogue, the often claimed for dialogue of the critical classroom, with analytic dialogue which produces "textual knowledge" which is "knowledge of the necessary and productive indirectness and disconnectedness of the routes we use to read the world and texts"(p. 126).

This textual knowledge involves multiple readings affected by psychical, social, personal, and institutional desires and repressions. Readings of texts

are never finished. The meanings made from such readings are reflected in social and historical contexts. Analytic dialogue asks, "In what ways does the world rise or fall in value when a reader or groups of readers perform and let loose in the world this particular meaning or reading of a text or event?"(Phillips, 1995 as cited in Ellsworth, 1997, p. 127). The routes of reading are as important as the insights hoped for from these routes. The exploration of this terrain opens up all kinds of routes once a final destination no longer becomes the focus of the exploration.

For Ellsworth, then, the paramount question becomes:

How I respond is an inescapable yet unfinalizable question of history, power, and culture. It is not a question of choosing between prior, individualized moral stances. It is not a question of re-presenting already known and knowable, decided-in-the-past virtues or answers, in an attempt to suture the discontinuities of a less controllable here-and-now situation. Rather, How will I respond? foregrounds the question of performativity. It confronts the pedagogical practices (such as communicative dialogue) which pivot on re-presentation, continuity, and control through sameness with what they have had to systematically ignore in order to maintain their logics and interests. How will I respond? raises the question of the performativity of pedagogy. (pp. 135-136)

This question is empowering and condemning: empowering in the sense of participation, but condemning in the sense of consequential actions. These consequences can never be completely known, understood or controlled. Learning occurs in analytic dialogue "when the very question we asked in order to seek a learning has been displaced by the return of a difference, a surprising, unexpected, interfering encounter with the ignorances of one's 'very point of observation,' of one's very point of asking"(p. 147).

A pedagogy of performance emphasizes local audiences and situations. Ellsworth writes that such a pedagogy aims for political and social appropriateness in relation to its student audience. It opens possibilities for reconstructing the world in which teachers and students inhabit.

In critiquing the ideas of communicative dialogue regarding the dubious "promise of understanding,"(p. 174) Ellsworth suggests that understanding of racial, sexual and ethnic difference is made possible in the active acknowledgment of inevitable misunderstanding. She believes that

misunderstanding as a political and pedagogical telos can be a dangerous proposition, for it invites the belligerent refusal to learn or move at all. This is not what I am arguing for. *It is in the attempt to walk and live on the rickety bridge between self and other--and not the attempt to arrive at one side or the other--that we discover real hope.* That walk is our always suspended performance--in the classroom, in the political field, in relation to one another and to our selves. (p. 174)

The subject, for Ellsworth, should be seen "as a subject-in-motion within a moving ellipse"(p. 188). The student and teacher, as subjects, are in a relationship that includes a "third participant"(p. 195) that of the unconscious. Acknowledging and facing this third participant helps to engage the paradoxes of teaching that challenge and disturb as well as empower and enliven all the participants in the classroom.

Ellsworth's text has, not surprisingly, been criticized from those positioned in the discourse of critical pedagogy. Kenneth Saltman (1999) has written a response to Ellsworth entitled "Why Doesn't This Feel Political?" Saltman critiques Ellsworth for not recognizing the political in her arguments and for privileging signification and textuality rather than connecting it to the materiality of culture. He writes that despite her "insistence upon the importance of history, power, politics, and context, the politics of textuality can not take any of these seriously"(p. 4). To value some identities over others requires an ethical or political referenced standard, but Ellsworth does not disallow any identities; she refuses to accept the inevitability of conflict and thus does not allow for a means of making ethical or political judgements. Saltman also notes that not every claim to truth or meaning is a universal claim; for example, there are various versions of the Holocaust.

He suggests that "mode of address" would be better called "identification" in critical pedagogy circles. Ellsworth sees "mode of address" as dealing with how a film addresses its viewers within a matrix of power relations, but, argues Saltman, she "stops short of connecting the identification process to the political economy of cultural production and distribution"(p. 6). Saltman stresses that

in critical pedagogy, theorists have always avoided looking at film as merely interpellative. Rather critical pedagogy's primary focus on questions of power, politics, context, and identity formation has given

primacy to seeing how these connections work to maintain and reproduce social and cultural inequalities. The critical pedagogical ideal of democratizing social relations has prohibited ignoring larger questions. Critical pedagogy refuses to do what Ellsworth has done in this book and isolate questions of textuality and ideology from relations of power, politics, and morality. (p. 6)

For Saltman the conspicuously absent question from Ellsworth's work concerns the ideological implications of texts. He asks "Who has the power to close signification? Who has the power to produce identifications and who does not?"(p. 9). These are significant questions in the discourse of critical pedagogy. Saltman strongly recommends that educational theorists, in their challenges for increased democratization of public education, need to see the network of forces attempting to subvert the control people have over their personal and societal lives. He believes that "Ellsworth's book and textually-based theory more generally goes in the utterly wrong direction by searching for oppression structured into micro structures which are historically contingent products of larger overdetermining social forces"(p. 10). Saltman cautions that work such as Ellsworth's removes the necessary connections to the political and instead is too focused on the personal.

Jennifer Gore has articulated a compelling and thoughtful critique of critical pedagogy in her work The Struggle for Pedagogies: Critical and Feminist Discourses as Regimes of Truth (1993). She places herself within these discourses, but emphasizes that she also draws upon "Foucault's notion that everything is dangerous, that 'liberatory' and 'emancipatory' discourses have no guaranteed effects"(xv). Gore clarifies that, while she intends to critique these discourses, she is "committed to the kinds of projects these discourses support, which oppose oppressive gender, race, class, and other social formations, and attempt to facilitate more 'democratic' and 'emancipatory' schooling for all" (p.5). She describes pedagogy as including instruction and social vision, albeit it is constantly being struggled over, and as consisting of "(1) the pedagogy argued for (the claims made about the process of knowledge production in radical pedagogy) and (2) the pedagogy of the argument (the process of knowledge of production evident in the argument itself)"(p.5). The discourses of critical (and feminist) pedagogy become

problematic when they position themselves as terminous in their call for liberation. Gore recognizes the difficulties of living with uncertainty, but she agrees “with the function and ethic for the intellectual Foucault proposes: that is, the attempt to constantly question the ‘truth’ of one’s thought and oneself”(p. 11).

Gore critiques two diads as the leading proponents of critical pedagogy: Henry Giroux and Peter McLaren and Paulo Freire and Ira Shor. She argues that Giroux and McLaren provide a clear theoretical basis for their project but seem to intentionally neglect discussions about practice within classrooms. While not negating the importance of theorists, such as Giroux and McLaren, Gore states that her

objection is that placing the burden for change on teachers, while simultaneously refusing to offer concrete suggestions, seems inconsistent with their project. My critique is not about Giroux and McLaren refusing prescription; rather, it is concerned with the abstract ways in which their discourse produces prescriptive effects which limit its applicability to the very practitioners at whom it is directed. (p. 38)

Gore identifies the differences between Freire and Shor’s critical pedagogy and Giroux and McLaren’s. The former articulate and practice “alternative pedagogical strategies” while the latter articulate “an abstract political vision”(p. 42). She classifies Giroux and McLaren as practising “critical *educational theory*” which provides a narrative for “democratic schooling and society” but which fails to live out “pedagogy as the politics of classroom practice”(ibid). She credits Freire and Shor with a more consistent classroom pedagogy fitting for “liberatory politics” even though, as she says, “just because a pedagogical discourses explicitly attends to both social vision and to instruction, it is not necessarily better than other discourses”(ibid).

Gore draws extensively upon the work of Michel Foucault. She appropriates his ideas of “disciplinary power” and “technologies of the self” (p. 53) to her project of critiquing radical pedagogies. Disciplinary power is directly tied to institutional forces within society whereas technologies of the self are related to ethical practice derived from norms existing in a culture which affect individuals. Gore moves from this understanding to incorporating “regime of truth” which she understands “to convey the connection between *power* and

knowledge which is produced by, and produces, a specific *art of government*"(p. 55) and believes that "regime of truth can be applied to discourses and practices that reveal sufficient regularity to enable their immanent naming, such as discourses and practices of radical pedagogy"(p. 56). Gore emphasizes repeatedly that emancipatory practices have no promised results.

Gore notes that critical pedagogy rejects a repressive authority but advocates for an empowering authority. The "critical pedagogue/teacher is to make use of this authority in order to empower students and transform society"(p. 94). Gore's argument is detailed and will only be briefly referenced here. One issue she focuses upon is empowerment versus authoritarianism. In critical pedagogy power is viewed as property and specifically as class-based. While it has more recently been written about as exercised through concrete practices, power is still viewed as being transferred as a commodity passed from teacher to students. There is an adherence to the notion of a "collective conception of social change" (p. 95). She does differentiate Giroux and McLaren from Shor and Freire in this regard. She says there has been a movement from a language of critique to a language of possibility where power moves from simply being repressive to allowing for its productivity; there is a move from ideology and structure to agency where the teacher is constructed as the primary agent.

The agency of the teacher exercised in this manner results in the correspondent agency of the students. Gore refers to McLaren's (1989) advocacy for an "emancipatory authority" which encourages "a politicized citizenry capable of fighting for various forms of public life and informed by a concern for equality and social justice"(as cited in Gore, 1993, p. 98). While Gore shares McLaren's values, she questions the lack of attention to such theorist's own activity; she suggests that Giroux and McLaren are optimistic for others to act, but do not describe their own actions. She extends power relations between subordinates and dominants to students and teachers to teachers/readers and theorists. In each case the first term is subsumed under the authority of the second; the second is privileged over the first.

Critical pedagogy is a social vision which views the teacher as a

“transformational intellectual”(p. 100). Significant agency is accorded to the teacher in a “hierarchical conception of the teacher-student power relation”(p. 101). The idea of empowerment, according to the proponents of critical pedagogy, is dependent upon the use and actualization of the discourse of critical pedagogy by teachers. The question then emerges, “In whose interest is such onus placed upon the teacher?” Critical pedagogy is not widely accepted by teachers and does not really deal with the realities of teacher practice. The subjectivities of the teacher limits the practice of critical pedagogy. The totalizing narrative tendencies within critical pedagogy weaken it because of the absence of its own critique. It is important not to forget critical reflexivity of one’s own intellectual work. There needs to be a scrutinising of one’s own practices, or regimes of truth. Gore sees this lack of reflection as applicable more to Giroux and McLaren than Freire and Shor.

In terms of practicing critical pedagogy, Shor and Freire believe that teacher authority is needed to develop a critical consciousness for student’s sense of self and social empowerment. Giroux and McLaren do not deal at any length with practices. As they say, they do not want to prescribe practices because these emerge within the classroom. However the prescriptive tone set by Giroux and McLaren regarding the social vision almost prescribes the domain of the critical pedagogy project. Judith Williamson (1988 as cited in Gore, 1993), however, reminds us of the ease of discussing this social vision from a distance: “the question which confronts the teacher, (and, as far as I can see, *only* the teacher, since no one will talk about it) is *how* to teach these things, literally how to get them across, how to make them make sense to actual, living individuals (p. 108). While it may be true that prescribing behaviours limits practice, a simple call to adhere to a particular social vision is less prescriptive and allows unique dynamics to be worked out within the classroom.

Gore describes how Giroux and McLaren do not consider the restrictive school context with its policies or their language of critical pedagogy as disenfranchising or the complexity of the social vision. They argue that their role is primarily to “outline a political project for teachers, while the role of teachers, as transformative intellectuals, is to conceptualize and implement the

pedagogical strategies or practices”(p. 110). At first glance this perspective may appear an even distribution or even a practical one, but it is highly problematic. Teachers are not given enough time to think and plan; rather, they are required to act. Critical pedagogy, however, offers little direction. The irony, that does not go unnoticed by Gore, is that Giroux and McLaren are in education and are concerned with theory, while Shor and Freire are in other fields yet concern themselves with practice. Gore concedes that academia does not encourage reflexivity for a variety of reasons, but critical pedagogy and its proponents need to consider the power implications in their argument and their own regimes of truth.

As Cocks (1989 as cited in Gore, 1993) says adeptly “political theory in general and critical political theory above all loses the source of its inspiration and vitality once it breaks its connection with practice. It cannot, after all, pull new ideas and the passion for criticism endlessly out of itself”(p. 114). Giroux et al. are good at theory, but weak in the practical; there is a genuine lack of the ethical in Giroux and McLaren’s writing. The pedagogue of critical pedagogy is constructed as omniscient – not only an impossible and artificial construction, but a dangerous one. The goals of critical pedagogy to which theorists and teachers aim, that of the transformative intellectual, are noteworthy, but are not lived out enough to be understood in the everyday life of the classroom. Gore cites four areas for concern: “1) problematic constructions of authority and empowerment, 2) the emphasis on social vision, 3) the problematic relation of theorist to reader/teacher, and 4) the relative lack of attention to the ethical”(p. 118).

Gore notes that Giroux and McLaren “fail to maintain the relational conception of power”(p. 120) which they advocate. The agency of the theorist and teacher who gives power to and exercises power over the reader and student frames empowerment as property, agency, and vision. Gore argues for truth to be constructed in local contexts rather than constructed from abstract philosophical arguments. Gore notes that critical pedagogy is tied to the modernist notions of progress, betterment and as leadership necessary to select materials, make correct choices and deconstruct grand narratives. She states that she is not saying that critical pedagogy should be rejected because

of such ties, but wants

to highlight particular dangers (in terms of 'effects of domination') that directly stem from radical pedagogy discourses' modernist roots. To reiterate, these dangers include tendencies to create grand narratives, to conceive of leadership in unreflexive ways, i.e., the liberating theorist/teacher *is*, by definition, liberating, good, true, to essentialize and to simplify. (p. 122)

Gore's motivation for critique (of feminist) and critical pedagogies is "a) in the failure of these discourses to see and acknowledge their location within the disciplinary power of institutionalized pedagogy, and b) in the as-yet-unrealized, alternative modes of deploying the disciplines of radical pedagogy - - ways that are more contextualised, more reflexive, and more honest"(p. 125). The teacher cannot merely abdicate his/her authority; it is present despite attempts to equalize teacher-student relations. Behaviours of teachers and students are subjected to self-styling based upon their conceptions and the discourse's within which they operate conception of behaviour. For Gore it becomes of utmost importance to be concerned with pedagogical practices. As texts are interpreted, the practices that are used and that emerge are never guaranteed to be liberatory or oppressive; they can be one and the same.

In critical pedagogy little attention is given to the ethical, as Foucault considers it, "in the sense of one's relation to oneself"(p. 128). The emphasis, instead, has been upon saying and doing for others. Foucault's sense of ethics is important in critical pedagogy to identify/clarify the practices by which we constitute ourselves. Gore argues further that the disciplinary practices that form our lives can be changed. We need to come to understand the discourse(s) within which we exist in order to practice them ethically. We need to make explicit the worlds we inhabit.

Gore borrows extensively from Michel Foucault and his writings on "regime of truth" which, as she says, "provides us with both an epistemological and a methodological framework for investigating relations of power-knowledge and ethics"(p. 135). Regime of truth provides a means to understand modern society but it is also, in itself, a pedagogical practice. While acknowledging that regime of truth can and does lead to immobilization, Gore asks, "what is one to do when one accepts that no practices or discourses are

inherently liberating or oppressive, that our most liberatory intentions have no guaranteed effects?"(p. 137). She answers the question by saying that "regime of truth," if considered locally, can encourage necessary action that critical pedagogy encourages.

Gore desires to question "the pedagogies I argue for and the pedagogies of my arguments as a teacher educator, as well as the pedagogies in which I participate"(p.142). She argues that critical pedagogy has had a minimal effect upon the regime of pedagogy. Its social vision is not enough, because the regime of truth of critical pedagogy is "enacted or functions only through specific practices"(p. 146). For a social vision to be enacted, specific practices need articulation and to be exercised. Gore optimistically believes that Foucault's analysis of power can lead teachers to increased reflection. Such reflection is especially true for social reconstructionist educators who need to reflect on existing conditions and how those conditions have come to be with particular attention to a Foucauldian understanding of power relations.

Gore emphasizes that in order to ameliorate social reconstructionist teacher education practices, Foucault's "care of the self" is needed"(p. 148). Gore notes that such reflexivity has been missing in discourses of critical pedagogy. She advocates for a greater sense of consciousness to such reflexivity. Gore acknowledges that the changes she suggests are disappointingly small, but she is also inspired by her work with Foucault. This work challenges the discourses of critical pedagogy (and feminist pedagogy), but it also offers a renewed optimism for engaging these discourses differently.

Critical pedagogy is a discourse that frequently promises societal transformation, but as frequently is plagued by its own problematics in enacting such transformation. While there is much to learn from critical pedagogy, too much is assumed and expected without acknowledging these assumptions and expectations (Kanpol's (1999) defence notwithstanding). The regime of truth of critical pedagogy can be as domineering and resistant to transgression qua the dominant cultural discourses circulating in the popular. Although theorists of critical pedagogy, such as Aronowitz and Giroux, attempt to integrate criticisms of their work into reconceptualizing a postmodern

resistance practice, while remaining connected to a modernist perspective, they do not seem to really embrace the complexities of such a reconceptualization. It appears that the largest *other* in human experiences, the unconscious – which has perhaps the greatest influence on one's subjectivity - - is not seriously considered. The unconscious is generally acknowledged and referred to, but seldom is it embraced and engaged. Theorists such as Miklitsch (1997), McLaughlin (1996), Kelly (1997), and Ellsworth (1997), cited previously (as well as Martusewicz, 1997; McWilliam, 1997; Todd, 1997, 1997a), however, are moving towards the inclusion of the psychic to the social project of transformative pedagogy. Such an inclusion is vital.

The works cited in this chapter have much to say to educators, however, the living out of them within a high school classroom is far more complex and difficult than within the university classroom. The structure of the university may be considered by many academics as unbelievably conventional and immutable, but the structure of the high school is even more so. The external considerations for a high school teacher are multiple: provincial mandates, curricular documents, administrative guidelines, school culture, parental influences, community standards to mention but a few. The tautology that theory *is* practice is a chimera for the teachers who are given the responsibility to enact the theory. Critical pedagogy needs to continually exercise its voice on the topic of practice. The presumption that the teacher knows liberatory practices to enact within the classroom and that s/he is not implicated in the very oppressions that such practices seek to eradicate is tenuous. McLaughlin's (1996) examination of vernacular theory suggests routes for students and teachers to recognize and challenge the dominant discourses which they inhabit. How successful these routes may be is unknown because the liberatory work contains no promises of success.

The increasing attention paid to popular culture as a site for interrogation, transgression and understanding pleasure is laudable. Kellner (1995), Miklitsch (1997), McLaughlin (1996), Kelly (1997) and Giroux (1989, 1994) in particular have accentuated the possibilities of popular culture for informing the political project of critical pedagogy. The (re)presentations of subjectivity prolifically offered to participants in popular culture necessitates

learning strategies to read such (re)presentations. Such strategies can benefit from alternatives offered by Orner (1992), Ellsworth (1992), and Gore (1993) to offset the inadequacies they highlight in critical pedagogy. The promotion of the ethical practices of the self that Gore advocates, requires that teachers become more reflexive. Teachers must be willing to make explicit the worlds which they live in and those practices that constitute them in order to offer possibilities for transformation in their classrooms.

Critical pedagogy provides an unfinished room to engage the crucial work of fostering a democratic practice within and beyond the school. The proponents and critiques of critical pedagogy in the literature are concerned with such a project. A practitioner of such pedagogy does begin with a mind set for change, it cannot be any other way. As Ellsworth (1992) notes, this perspective needs to be presented up front so that students know the ride they are in for. Ellsworth, however, seems to decry the notion that the teacher will be trying to lead the students somewhere, but how can students be exposed to new ideas, challenge, test them, relate them to their own experiences, reject them, accept them, mediate them without such exposure. It takes a teacher who does stand on something to do this. For social studies teachers, the notion of responsible-active citizenship requires them to position themselves to lead students in a direction -- whether and how students pursue such a direction is part of the adventure.

The overview of literature surveyed in this chapter is an attempt to develop a pathway towards a transformative practice of citizenship. Teachers can learn much from critical pedagogy that can inform their work with students, but the criticisms and alternatives offered in this chapter help to balance the overly optimistic claims of some pedagogues in the field. In the following chapter, the important contribution that psychoanalysis and psychoanalytic film theory can offer educational practices is investigated.

Chapter Five: Psychoanalysis, Education and Film

In a truly Lacanian pedagogy, the teacher, like the Lacanian analyst, would use the power of his or her position of authority not to criticize a student's beliefs, values, desires, or enjoyments, but rather to help the student recognize not only the contingency of the student's ego, or sense of identity, but also the inescapable presence of the student's unconscious desires and gratifications, some of which support a given identity and others of which conflict with and oppose that identity.
(Bracher, 1999, p. 5)

This chapter has resisted my attempts to write it, and it has been filled with anxiety and frustration. Part of those resistances, twists and false starts, have emerged from my own struggles with integrating this material not only into this research project, but also into my own life. I have found the conceptual frameworks of psychoanalysis quite challenging, in and of themselves. Sometimes their applications to the cinema experience and the field of education elude me. In particular I have struggled to understand Jacques Lacan's interpretative stance. I find consolation in Sarup's (1993) words: "it is often said that Lacan wants to be understood only by those who want to make an effort"(p. 6). I am attempting to make such an effort.

My work is concerned with the possibilities of utilizing a psychoanalytic sensibility in working towards a classroom practice that encourages democratic praxis. One pedagogical tool that can be used, I propose for this project, is that of the film. Thus the areas of psychoanalysis, the cinema and education are implicated in this project, but so am I a subject-researcher. My sense of self has certainly been contested, but as Britzman (1998) says "the self must bother itself. It must learn to obligate itself to notice the breaches and losses between acts and thoughts, between wishes and responsibilities, between dreams and waking life. To think is to haunt one's thoughts. To be haunted by thoughts"(p. 32). The existential day-to-day experience of being a teacher has haunted my life, and my encounters with my self, conscious and unconscious, have interpellated me into new ways of thinking and being.

How do established curricula become engaged with such hauntings of students and teachers, and how can they openly do so? The examination of a

curriculum and its pedagogy for (dis)ease that can result in change, change that embraces the lived realities of students and teachers, needs to be considered refracted through a psychoanalytic perspective. I wonder, again along with Britzman (1989), "What would the curriculum be like if it could be like a study of existential anxiety, if it could provoke the risk to detect the twists and turns of psychic events, indeed, the vicissitudes of love and hate in learning?"(p. 48).

In this chapter I will attempt to synthesize a selection of the literature of psychoanalysis, education, and the cinematic experience. Some writers will be referred to at length; others will only be invoked in passing. It is important to mention that such attention, as evidenced in referrals to names, does not indicate the lack of impact these writers have had upon me. In fact, this chapter is more a commentary on what has been understandable for me within my particular context, and my (in)abilities to deal with the overwhelming amount of writing in the field. The acceptance of psychoanalysis may appear axiomatic, but the point of this chapter is not to provide a defence for psychoanalytic theory or practice -- that is for another work -- but to simply elucidate some of its possibilities. The literature reviewed will be used as a basis for how applications to the social studies classroom can be imagined. Necessary connections to the research conducted will be implied in Chapters Six and Seven and explicated in Chapter Eight.

Psychoanalysis

It is necessary to provide some kind of grounding in psychoanalysis so that the later appropriation of it in the analysis of data and its implications for pedagogy are supported. As I write about what has become so much a part of my musings, grapplings, frustrations and understandings, the metaphor of the establishing shot comes to mind. I am simply trying to provide initial focus for the reader/spectator on the context/diegetic of the work/film. Reading numerous writer's interpretations of psychoanalysis (particularly Jacques Lacan's ideas) for a time only seemed to convolute and cloud my understandings, but through such readings I have come to understand and appreciate in a deeper way these interpretations. Various writers have informed my readings.

Mark Bracher's work, Lacan, discourse, and social change: A

psychoanalytic cultural criticism (1993), provided a significant clarity for my own understandings. He provided the necessary template from which I could scaffold my thinking about Jacques Lacan. Bracher's analysis seeks, through the examination of literature, to examine forms of desire and suggest ways to work at social transformation. Referring to Terry Eagleton's work, Bracher emphasizes the existing potential for psychoanalysis to work with radical politics towards a transformative practice¹⁷. Individuals are interpellated, summoned to assume certain subjective positions. Through these subjective positions -- social, personal, historical, psychical -- desire circulates. This desire/these desires, in a Lacanian sensibility, are the desire of an other/for the Other which are located in the registers of the Imaginary, the Symbolic, and the Real.¹⁸

While it has become quite popular to invoke the Lacanian concepts/registers of the Imaginary and the Symbolic, often Lacan's third concept/register that of the Real is given short shrift. Screen theory in particular has been much more concerned with the Imaginary and the Symbolic, and has not significantly engaged the Real in its discourse. The Real, despite its difficult and complex nature, requires some explication.

Slavoj Zizek (1991) using analogies to popular culture provides an introduction to the thinking of Jacques Lacan. Zizek refers to the Real as "the pulsing of the presymbolic substance in its abhorrent vitality"(pp. 14-15). The Real is on the side of the drive. The Real is the place of no-thing in contrast to

¹⁷ It is this transformative practice that is the fantasy that moves me in my work with students.

¹⁸ A few more words of explanation regarding the terms Imaginary, Symbolic and Real are necessary. To begin, the first letter in each word is capitalized to draw attention to the fact that these words are specifically tied to Lacan's and post-Lacanian's use of these words. The Imaginary refers to the pre-verbal register whose logic is essentially visual. It is pre-Oedipal where the child is undifferentiated but comes to understand its image through its reflection as formed in the mirror stage. The child desires to complete its (m)other. There is a (mis)recognition of a unity associated with the primordial experience of the (m)other's breast. The Symbolic refers to the appropriation of language by the child which ushers it into the social. It is here where the Oedipal crisis occurs which marks the child's entrance into the laws of language and society. These laws come to dwell within the child as s/he accepts the father's name (the Law) and his interdictions prohibiting relations with the mother through the threat of castration. The movement with the Symbolic is from the natural to the cultural register of life. An attempt to create mediations between libidinal analysis and linguistic categories occurs within the Symbolic. The Real refers to the quintessential more that cannot be articulated; individuals are consciously unaware of it. It is an impossible realm of knowing that can never be captured; it is beyond an individual's reach. It is not experienced immediately but only through the mediation of the Imaginary and the Symbolic.

what we had thought was a place of every-thing. Through the fantasy space of individuals, the lack we experience is covered over. The Real of our drives exists in our unconscious; we continually attempt to socially gratify these drives through living our fantasies. Zizek employs the supposed dichotomy of real life to dreaming to explicate the Real. He writes that

as we take into account that it is precisely and only in dreams that we encounter the [R]eal of our desire, the whole accent radically shifts: our common everyday reality, the reality of the social universe in which we assume our usual roles of kind-hearted, decent people, turns out to be an illusion that rests on a certain 'repression,' on overlooking the [R]eal of our desire. This social reality is then nothing but a fragile, symbolic cobweb that can at any moment be torn aside by an intrusion of the [R]eal. (p. 17)

This tearing that exposes the Real, is a traumatic event where "the truth of our desire can be articulated"(p. 18). However despite the unsettling nature of experiencing the Real, which often creates serious disequilibrium in our lives, it is a necessary experience required to maintain the ego-ideal we have constructed. Zizek notes that there "must always be some 'little piece of the real,' totally contingent but nonetheless perceived by the subject as a confirmation, as the support of its belief in its own omnipotence"(p. 30). This Real that underlies our symbolic reality must have the vicissitude of being found and not being produced. The object-cause of desire (*objet a*) must maintain the illusion of being found as an answer of the Real, or it will not be satisfying -- its attraction for us will dissolve. Zizek emphasizes that the "function of the 'little piece of the real' is precisely to fill out the place of this void that gapes in the very heart of the symbolic"(p. 33). The symbolic structures that we attach to are fragile and will not consistently cover over these gaps; this is the human condition one must accept. Lacan viewed reality as a symptom which buttoned down a pivotal signifier. Thus "reality itself is nothing but an embodiment of a certain blockage in the process of symbolization. For reality to exist, something must be left unspoken"(p. 45). Once a person's "total symbolization has been accomplished, the world as a symptom dissolves itself"(p. 45). Such a traumatic encounter with the Real creates a fissure, a trauma, that requires the individual to give up the *jouissance* of his drives in

order to be socialized.

Bracher (1993) interprets Lacan's concern with the development of the self and the formation of the psyche through the Imaginary, Symbolic and Real registers. Humans, according to Lacan, become social with their appropriation of language; language constitutes the subject; and society inhabits each individual through language. The desires threaded through one's subjectivity (the focus for our thoughts and actions) are in the subjective economy/positions. Desire, for Lacan, can be outlined in three ways as related to desire as being for the other /Other / OTHER¹⁹ : 1) a desire to be the other which is narcissistic (related to love and identification) or to have the other which is anaclitic (related to *jouissance* --sexual ecstasy); 2) the desire for a subject (active) or an object (passive); and 3) a desire as manifested in the image of another person in the Imaginary(images), or in a code constituting the Symbolic (signifiers), or for an other sex and/or *objet petit a* for the Real (fantasies).

The *objet petit a* is one of possession and/or being; it functions as a return of being or *jouissance* that is excluded/forbidden by a Master Signifier. It represents a lost immortality, a vitality in general; it is the cause of all desire.²⁰ These forbidden modes of *jouissance* are inscribed through (usually socially acceptable) individual fantasy structures that are tied to one's subjectivity. Thus desire takes a variety of conflated forms: 1) passive narcissistic: the desire to be the object of an other's love, admiration, recognition or idealization; 2) active

¹⁹ These three writings of "other" refer respectively to the registers of the Imaginary (where primary relationships are established with parental figures), the Symbolic (where secondary relationships are established that are connected to, but move beyond, the the familial and associated with the larger culture), and the Real (where relationships cannot be pinned down, but are tied to metaphysical questions).

²⁰ The *objet a* is the thing that we subscribe desire to, believing that its realization will bring fulfillment. It is what captures our attention, our gaze, in our interactions in the Symbolic order, but it is derived from the Imaginary order. The Oedipus crisis results in a continual substitution individuals pursue in attempting to fill the gap which exists at the kernel of their(our) being(s). As Terry Eagleton (1996) says, "We move among substitutes for substitutes, metaphors of metaphors, never able to recover the pure (if fictive) self-identity and self-completion which we knew in the imaginary" (p. 146). The *objet a* is represented by the things or people which temporarily provide a sense of plenitude, and which we desperately seek after, but in these representations the subject is captivated by what it is that is in them which is more than they are. In the pursuit of the object of (our) desire individuals are caught up in an unfulfillable search of an eternally lost pleasure, *jouissance*. This desire always exists in the register of fantasy, memory and impossibility. It is an attempt to recapture the fantasy of totality and wholeness associated with the pre-Oedipal experience.

narcissistic: the desire to become the other for some one through identification in terms of love/devotion; 3) passive anaclitic: the desire to be, or to be possessed by, the other for their *jouissance*; and 4) active anaclitic: the desire to possess the other for *jouissance*.

Culture allows for or prevents gratification of desire(s); these desires are privileged in language. In language, subjects subscribe to Master Signifiers that work through metonymy and metaphor. Only through altering lesser signifiers can the possibility of altering Master Signifiers be attempted. Identifying the interpellating forces within subjects is the primary means for social change. For Bracher, as for most analysts, the work to be done with an analysand is to identify, alienate, and separate desires from currently accepted Master Signifiers to produce new Master Signifiers that can change the fantasy and desire embodied in the subject. It is only through examining lesser signifiers that any movement towards change can occur.²¹

For social transformation, then, one needs to work with the multiple readings of texts. These readings of texts need to be interpreted following a twofold methodology: 1) the fundamental identities promoted in subjects need to be mapped, and 2) the desires and fantasies that are subverted, repressed, and opened in textual readings need to be exposed. From this process emerge possibilities for new Master Signifiers for subjects. Applying this methodology to the reading of filmic text, one needs to provide a place for spectators to repeatedly enunciate their own economy of desire so that the viewer's identity(ies) and the possibilities for social transformation may be encountered.

It has been my intention to provide a reading of Lacan's helpful/useful/appropriate insights into the use of film interpretation within the classroom. One cannot read far in the field without encountering references to Shoshana Felman's writings on psychoanalysis. She primarily refers to Jacques Lacan's work but also draws from Sigmund Freud in her applications of psychoanalysis to the cultural context.

Shoshana Felman's (1987) text Jacques Lacan and the Adventure of Insight: Psychoanalysis in Contemporary Culture provides an invaluable contribution for this research project. I will draw from it rather extensively. She

²¹ Bracher (1994) provides a more in-depth elaboration of these ideas in his essay "On the Psychological and Social Functions of Language: Lacan's Theory of the Four Discourses."

writes that Lacanian analysis has affected cultural life as it asks the questions: 1) "What does it mean to be human?" 2) "What does it mean to think?" and consequently, 3) "What does it mean to be contemporary?"(p. 9).

Psychoanalysis forces repeated questioning, and Lacan's ideas provide a way to read and reread contemporary culture. Felman indicates that Lacan turns psychoanalysis into a theory of reading not only of the world but also of itself; it offers a continual (re)reading. The practice of psychoanalysis is a non-dogmatic process -- more implication than application. Psychoanalysis is purloined -- lost, displaced, misplaced -- but it is always ever being recovered, only to be lost again. The act of reading that Felman sees in psychoanalysis is a discovery that occurs in retrospect. The process is as important as the assumed end-result of the actual reading. Felman describes Lacan's view of psychoanalysis as comprising three interrelated parts: 1) a praxis; 2) a method; and 3) a theory.

She outlines the unconscious as "a division, Spaltung, cleft within consciousness itself ... the unconscious, therefore, is the radical castration of the mastery of consciousness, which turns out to be forever incomplete, illusory, and self-deceptive"(p. 57). In order to work with the unconscious, reflexivity is critical; self-reflection is traced to the mirror stage in Lacan where a subject establishes the deception of an undivided identity. Felman, however, says that the notions of binaries between conscious and unconscious are challenged in what she calls the "new Freudian reflexivity"(p. 61). This view displaces common understandings of oppositions as disparate and prefers to see them as somehow implicated with each other and within each other. Such reflexivity allows for a constant return to a common path that can be mapped and from which a psychoanalytic practice, method and theory emerges.

For Lacan it is through the examination of language that the discovery of the subject is pursued and often it is in the unexpected that meaning, which does not know itself, emerges. Felman suggests that psychoanalysis is concerned with altering the questions asked about one's life and those in significant relation to it. From this developing personal narrative, new theoretical discoveries are made and from them a theory of confirmation of the narration is referred back to the story that confirms it; "the psychoanalytical

storytelling turns and returns upon itself"(p. 101) whereby narration becomes theory.

The Oedipus complex, of primary concern in psychoanalysis, for Freud provided meaning. For Lacan, as Felman explains, it provided a structure whereby a child is positioned in a "socio-symbolic"(p. 104) matrix comprised of familial relations imbricated with desire and prohibitions to desire. The mother, or the image of mother, represents an initial object of a child's narcissistic attachment which begins a mirroring type relationship that Lacan terms the Imaginary. The father, or the Name-of-the-Father, symbolizes the Law of incest taboo; it stands for the original authoritative *no* . As Felman says,

while the child is learning how to speak, signifiers of incestuous desire are repressed, become unspeakable, and the desire is displaced onto substitutive signifiers of desire. This is what the Oedipus complex mythically, schematically, accounts for: the constitution of the Symbolic, through the coincidence of the child's introduction into language and of the constitution of his (linguistic) unconscious. (p.104)

Moving towards interpreting experience, Felman contends that psychoanalysis, according to Lacan, is a practice of listening where the narrative discourse is discrepant, ambiguous, paradoxical and disruptive to a comprehensible sensibility. Through the refusal of understanding, doors are opened into the practice of psychoanalysis. Thus "dialogic psychoanalysis discourse is not so much informative as it is performative"(p. 119). It is an act whose goal is to hail a subject whose response is revealing. This process is the first part of interpretation for psychoanalysis.

From this interpretative beginning, follows a second component relating to the Oedipal claim of the analyst's spoken interventive interpretation. The analytic dialogue is primarily performative rather than simply informative but what is unique here is that "the analytical interpretation in itself is a performative (not cognitive) interpretation in that it has a fundamental structuring, transforming function"(p. 121).

Felman argues that the unconscious is not a discarded amalgam of instincts; it is "an indestructible infantile desire whose repression means that it has become symbolically unrecognizable, since it is differentially articulated through rhetorical displacements (object substitutions)"(p. 123). The rejection

of symbols, not of drives, occurs in the unconscious so that they, in their originary libidinal signification, are replaced by and transferred to other signifiers. The discourse of the unconscious is other to the discourse of the self; it does not own itself, nor can it be owned. In the analytic situation, the possibility for hearing this other is facilitated. It is in this dialogic situation that the potential for the creation of psychoanalytic truth – the spoken unconscious - can occur. Felman says that “‘The Other’ thus stands in the psychoanalytic dialogue both for the position of the analyst, through whom the subject hears his own unconscious discourse, and for the position of the subject’s own unconscious, as other to his self (to his self-image and self-consciousness)” (pp. 123-124). The analyst is required to take the place of the *objet a*. It is, then, through the unconscious discourse that an analytical dialogue (“full speech”) is formed. As Felman describes, “The Other” operates in the position as a “Third” in the analytic exchange; it is the “imaginary ‘other’”(pp. 125-126) whom each participant encounters in the discourse .

For Lacan, Freud’s Oedipal insights intimate “a structural relation between language and desire: a desire that articulates itself, substitutively, in a symbolic metonymic language, that is no longer recognizable by the subject”(p. 128). In the speech act, desire is produced. Felman advises that to achieve the integration proposed through psychoanalysis requires the subject “like Oedipus, [to] recognize what he misrecognizes, namely, his desire and his history, inasmuch as they are both unconscious (that is, insofar as his life history differs from what he can know or own as his life story)”(p. 130).

Felman notes that Lacan is not primarily concerned with theory but with practice; his theoretical postulations aid him in thinking through his practice. She concedes that such a commitment to the scientific and the mythic components of psychoanalysis is complicated. For Felman, one must continually acknowledge yet go beyond the myth (Oedipus) into a “new generative myth”(p. 158). Within the context of psychoanalysis, the Oedipus narrative informs, but does not limit, the dialogic encounter where the Other of both analysand and analyst are encountered.

Psychoanalysis and Education

It has been an adventure, not without risks I might add, to begin to learn

of psychoanalysis and its applications/meanings for teaching. I have attempted to learn of psychoanalysis from those who have sought to learn of psychoanalysis. From this eclectic band of players, I too am learning to play, to understand the rhythms, the scales, the harmony, the dissonances. Yet, as Felman (1987) describes Freud's learning as related to literature which "*knows it knows but does not know the meaning of its knowledge, does not know what it knows*"(p. 92), I too know that I know, but cannot know what exactly it is that I know. One never can grasp all the meanings possible from one's knowledge; it is ever more other than us and yet interminably intertwined within us, but not terminally known by us.

In Lost Subjects, Contested Objects: Toward a Psychoanalytic Inquiry of Learning (1998) Deborah P. Britzman, in a footnote, talks about how Freud cautioned that psychoanalysis is not a substitute for education. Psychoanalytic possibilities are probably best for a teacher's own analysis. This cautionary note is important to consider.

Britzman refers to Anna Freud's attempts to consider psychoanalysis and education. From the child's perspective Anna Freud argues that education desires something from the child and thus sets up a clash between educational demands and the child's demands so that interference becomes an important educational dynamic; a love and hate relationship begins where "it is almost impossible to separate the question of education from the will to power, the desire for mastery, and the quest for an omnipotent knowledge unencumbered by psychical life"(p. 3).

Endemic to learning is conflict, as one continually relearns their story of learning. Britzman is taken with the question "How does education live in people and how do people live in education?"(p. 5). The field of education experiences conflicting demands and wishes; satisfying its desires but also ignoring that which it cannot bear to know. Education, again according to Anna Freud, necessitates examination of how its own practices impact its structures and how those same practices impact its subjects. Psychoanalysis and education are imbricated with interference because psychoanalysis obstructs education's illusion of mastery by problematizing notions of authority and knowledge. Education, in turn, interferes as well because it requires of

teachers and students that they become something more, something better.

Britzman refers to Samuel R. Delany's (1988) narrative triad: ethnographic, reflective, uncanny. She writes that using Delany's method necessitates the excavation of "the lost subjects in a story until what is uncanny can be engaged"(p. 15). Britzman then connects this story telling to Freud's understandings of the transformation of love and hate and his emphasis on the idea of ambivalence as related to love dynamics.

These lost subjects and their uncanny returns can be observed in one's own examination of their educational experiences. The teacher, while having a much different mandate than the analyst, is, according to Britzman "ethically obligated to formulate theories of learning that can tolerate the human's capacity for its own extremes and its mistakes, resistance, belatedness, demands, and loss without creating more harm"(p. 19). She stresses that the practice of education work through Delany's ethnographic, reflective, and uncanny. Britzman advocates for a return to the "lost subjects" that "haunt education in the form of its contested objects: as conflicts, as disruptions, as mistakes, and as controversies"(Ibid). She believes that by paying attention to what is not usually considered may well result in a new reframing of the learning context. Britzman refers to the term "antinomy" -- those contradictions in a law or between two equally binding laws -- as the pivotal point around which learning can become "a work of art"(p. 25). It is the consideration of a lack of resolution to education that concerns Britzman. She echoes Anna Freud's important question: "Can education be a place where thoughts not only are troubled but are troubled to explore how our thoughts get us in and out of trouble?"(p. 32).

Britzman relates various interpretations and syntheses of education and psychoanalysis; drawing from a variety of sources, she says that these theorists "offer us stories of the arts of getting by" which assist in the construction of "a theory of learning that can creatively address and attempt to work through the vicissitudes of love and hate in learning"(p. 39). Transference is an issue of great import in psychoanalysis, and it has parallels within education for "the student must pass through the figure of the teacher on the way to knowledge"(p. 40). Transference in relationships is coterminous with

love. Not only is there a relationship of love, transference, from student to teacher but also countertransference where there is a relationship of hate from student to teacher. The relationships between teachers and students are enmeshed in complex and overlapping desires of love and hate.

Britzman also elaborates D. W. Winnicott's (1993) "good enough teacher"(p. 41) by inflecting it with the work of Bruno Bettelheim (1979). This type of teacher requires students to learn to voice their own concerns in their education. The student is asked to enlarge her or his "capacity for illusion and disillusion, the capacity to express and understand, and the capacity to tolerate times of being misunderstood and not understanding"(p. 42). These good enough teachers must also be able to tolerate the same capacities. Education necessitates risk taking. She suggests:

To consider the vicissitudes of learning from the difficult knowledge, educators must begin by acknowledging learning as a psychic event, charged with resistance to knowledge. The resistance is a precondition for learning from knowledge and the grounds of knowledge itself. And yet this insight -- that difficult knowledge may be refused -- is painful to tolerate when the subjects studied are genocide, ethnic hatred, and the experiences of despair and helplessness. (p. 118)

Britzman refers to the "lonely discovery" (p. 25) of psychoanalytic investigation. It is through this process of discovery that one's own unconscious pedagogy is excavated only to be reburied again. The attempt to repress what we find is not unusual, but it is necessary to recognize the tendencies to sublimate aggression. Turning to psychoanalysis can assist in altering one's capacity to respond so that change may occur. Within each subject are numerous conflicts of love and aggression. These forces, or symptoms as Sigmund Freud observed, enter into "education as interruptions, as unruly students, as irrelevant questions, and as controversial knowledge in need of containment"(p. 133). (The difference between conflict and symptom is an important one: conflict refers to that which is conscious to the subject whereas symptom refers to that which is unconscious.) Britzman believes that educators must make known their own self conflicts and how these are manifest in their pedagogy so, as Britzman writes, rather ominously, that we now "reach our last lonely discovery: teaching, it turns out, is also a psychic

event for the teacher”(p. 134). This realization is complicated further by the knowledge that we know more than we learn and that such learning occurs either too early or too late, but that meaning can occur as we come to tolerate times of losing and being lost such that we come to meet our selves.

Elizabeth Ellsworth (1997), in Teaching Positions, whom I will refer to more extensively in Chapter Five, refers to Felman's (1987) citations regarding the impossibility of teaching. Ellsworth writes “the teacher who declares that teaching is impossible is nevertheless engaging in an act of teaching -- and perhaps the most profound teaching act of all”(p. 55). Teaching is impossible because the unconscious is perpetually undercutting pedagogy which so often strives for shared and complete understanding. Ellsworth, in integrating a psychoanalytic understanding for education, writes that subjects are split between licit and illicit desires. Her comments about the illicit desires are insightful; she writes that these desires “have been enfolded into the unconscious-within-consciousness-itself” and that these desires “the forbidden within myself, continues to speak as something other -- uninvited but still desired -- from within the licit in myself, and subverts it”(p. 60).

These processes, splittings, reveal that students' and teachers' addresses and responses do not emerge from where they are thought to, but rather speak in a noncircuituous manner, one that is nonrational. Ellsworth reiterates that both student and teacher experience a split consciousness that produces “intentional censorings, insistently interruptive discourses, memory lapses that are not accidental, active refusals of information, unintended and unwanted slips, knowledge that does not know itself”(p. 62). The difference between the teacher and the student, however, resides in their placement within the pedagogical structure of address, not in the teacher's knowledge, authority or experience.

The point for Ellsworth, is that teaching is more a matter of how the teacher speaks and listens rather than what the teacher says. There are always three participants in any pedagogical relationship: the student, the teacher and the unconscious which results in learning and knowledge that is ever only partial. As Ellsworth writes:

All learning and knowing takes a detour through the discourse of the

Other – through the unconscious and opaque dynamics of social and cultural prohibition. And it is because of the presence of this third term that speaks not directly, but through substitutions, displacements, dreams, and slips of the tongue, that learning cannot proceed directly. (p. 64)

To return to a point Britzman (1998) makes, it is worth restating that being a teacher is not the same as being an analyst; however, teachers nevertheless deal “in repression, denial, ignore-ance, resistance, fear, and desire” when they teach (p.70). The discourse of the Other can create dangerous conditions for such democratic goals as empathy, understanding and dialogue that are not so easily resolved in the mode of address of communicative dialogue, but that are opened up in analytic dialogue. Ellsworth believes that teaching is an ongoing work that affirms and engages in ongoing cultural production and that requires attention to be paid to the third participant that informs the teacher-student relationship. The numerous paradoxes within teaching call teachers to the engagement and affirmation of discontinuous teaching that unsettles us as we engage in our practices that paradoxically and productively empower and condemn teachers “to the interminable cultural production that is teaching”(p.195).

Derek Briton (1998), in “Psychoanalysis and Pedagogy as Living Practices,” maps the learnings he has derived from psychoanalysis that inform his teaching. Briton discusses his understandings of psychoanalysis through the example of his writing an introduction for a text and his insights from that experience. He describes the ever-unfinished task of interpretation and reflection that can emerge from engagement with a text. These processes then become more valuable than the text itself. Briton pursues Lacan’s understanding of the signifier and the signified where the signified is constantly sliding under the signifier. Part and parcel of Lacan’s relationship to pedagogy are his dealings with the “desire to ignore”(p. 54). The recognition of unconscious knowledge emerging from psychoanalysis was Lacan’s concern. What is learned can never be closed because there is knowledge which can never know itself. Briton, in keeping with Lacan, notes that teaching, like analysis, needs to be concerned with “a *passion for* ignorance, a *resistance to* knowledge”(p. 55).

Borrowing from Shoshana Felman, Briton notes that the first task of the teacher/researcher/writer is to "situate, through dialogue, the ignorance-the place where her or his textual knowledge is being resisted"(p. 56). Through this resistance, access to the unconscious is evidenced in the structural dynamic of the dialogic participants. Thus teachers need to attempt to learn their own unconscious knowledge from their students and texts under investigation. The teacher is not then, nor ever can be, in complete possession of knowledge of his/her own or of an other. Briton believes that psychoanalysis offers pedagogy a fundamental position of the teacher/researcher/writer who teaches how she or he learns -- a reflexive position of one's practice and one's unknowable self. Pedagogy in psychoanalysis becomes an action and an implication in practice. Psychoanalysis as a pedagogical experience provides access to new knowledge(s) not admitted to consciousness; it provides a lesson in cognition and in miscognition and an epistemological lesson. Because this pedagogy, as Briton interprets Felman, in psychoanalysis does not proceed "through linear progression but through breakthroughs, leaps, discontinuities, regressions, and deferred action,"(p. 76) analytic learning questions the traditional educational aim of moving students from ignorance to knowledge. The pedagogical injunction to know is not possible because there is no such thing as absolute knowledge. We can never know the unconscious; we can never completely agree with ourselves because we do not completely know ourselves.

Briton posits that teaching often refuses to acknowledge its implication in knowledge; it ignores what it knows, yet, the ignorances that emerge in dialogue can teach. Lacan attempted to learn from his students his own knowledge which challenged the typical pedagogy of mastery. The pedagogical question for Lacan was

where does it resist? Where does a text (or a signifier in a patient's conduct) precisely make no sense, that is, resist interpretation? Where does what I see and what I read resist my understanding? where is the ignorance -- the resistance to knowledge -- located? And what can I learn from the locus of that ignorance? How can I interpret out of the dynamic ignorance I analytically encounter, both in others and in myself? How can I turn ignorance into an instrument of teaching? (p. 80)

Birton believes that psychoanalytic "teaching is pedagogically unique in that it is inherently, interminably, self-critical" (p. 90). The didactic analysis that Lacan proposed leads him to emphasize a "self-subversive self-reflection" (Ibid) that becomes a style, a style that questions the basis of its query. It is this query that is of value for teachers.

Laurie Finke (1997), in "Knowledge as Bait: Feminism, Voice, and the Pedagogical Unconscious," explores how the classroom is egregiously represented as an ahistorical, universal environment. She contends that it is rather "a local and particular space embedded within a specific institutional culture that serves a range of disciplinary and institutional objectives" which "is driven by a psychic interplay of desire and power among teachers and students"(p. 118). Finke, drawing from poststructuralist semiotics and Lacanian psychoanalysis, sees an individual as a subject created through a discursive process who is not unitary. Such thinking then causes pedagogy to be reformulated "by a dramatic interchange between the unconscious of both teacher and learner"(p. 125).

Finke pursues feminist teaching and focuses upon the notion of students discovering their own voice(s) within the classroom. She faithfully attempts to examine how feminist teachers privilege certain kinds of voices and discourage others. Finke details how transference operates within the power relationships, authority structures, within the classroom. The teacher student relationship is the "bait"(p. 130) that begins the process of exploration for the student to produce, rather than, mimic their voice.

Renata Salecl (1997), in "Deference to the Great Other: The Discourse of Education," examines Lacan's discourse of education. She proposes that "knowledge does not belong to the Master but to those who obey"(p. 163). The teacher is not in the place of the Master, but rather is an authority mediating knowledge. S/he is in deference to a knowledge that has putative benefit for the student. Through the teacher's "indirect speech acts,"(p. 168) the Other is invoked, and it is through transference that learning can occur. As Salecl says, "education, is not the consequence of certain theories but only a byproduct of identification with the educator"(p. 172).

This abbreviated excursion has provided a view of some of the

psychoanalytic sights/cites that have informed my research. Much of what has been reviewed deals with the psychic events within individuals. It is important to not elide Luz Casenave's (with D. Allende, G. Bort, E. Cafferata, O. D'Angelo, C. Massana, E. Perlino, N. Petricca, M.I. Porras, and Charo Sanchez, 1997) reminder that "for the analytic act, the dialectic between the human being and his or her sociopolitical environment"(p. 176) is an important consideration. Each person is introjected with the societal realities within which s/he exists temporally and spatially as well as psychically.

Moving from psychoanalytic inquiry to the cultural texts used within the study, the film(s), will occupy the focus for the next sections of the chapter.

Film Explorations

From the Lumiere brothers' first short (around fifty seconds) films to D.W. Griffith's infamous longer (around two and one half hours) Birth of a Nation, which set the landscape for feature films to contemporary film makers, capturing the audience's imagination has been a primary concern of movies. The identifications with and the desires of the viewer(s) are endemic to the experience of watching films.

We live in a nation that has become a media culture. We are voyeurs and consumers of this culture. We decipher our multi-layered personal and corporate identities in large part from this culture. As Douglas Kellner (1995) says

media stories and images provide the symbols, myths, and resources which help constitute a common culture for the majority of individuals in many parts of the world. Media culture provides the materials to create identities whereby individuals insert themselves into contemporary technocapitalist societies and which is producing a new form of global culture. (p. 1)

In his work Media Culture Kellner attempts to validate his claim that achieving "critical media literacy" (p. 2) is a necessary resource for individuals and citizens in learning how to deal with the cultural milieu. Optimistically such media literacy can increase individual power over their cultural environments and lead to the potential construction of new forms of culture.

This study is concerned with the narratology²² offered by the selected films, as described by L. Giannetti (1990), and how this narrative form is interpreted, resisted, and assimilated into the postmodern experience (conscious and unconscious) of students and teachers engaged in the social studies classroom. Narrative analysis will thus occur as films are read. Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis (1992) describe narrative analysis as focusing “on the interaction of the various strata of the narrative work”(p. 70). The society of the 1990s is a spectral society -- we are spectators on multiple levels. And we seek pleasure from our viewing -- scopophilia. When locating this spectatorship in the film medium, it is common, because we have been inculcated into it, to provide a palimpsest of our sense of order and coherence onto the film. Frequently we attach expectations to a film before viewing it. The viewer is a vigilant voyeur trying to make sense of what s/he is seeing. Giannetti (1990) comments that

a story can be many things. To a producer it's a property that has a box office value. To a writer it's a screenplay. To a film star it's a vehicle. To a director it's an artistic medium. To a genre critic it's a classifiable narrative form. To a sociologist it's an index of public sentiment. To a psychiatrist it's an instinctive exploration of hidden fears or communal ideals. To a moviegoer it can be all of these, and more. (p. 333)

The subjectivity of the viewer is taken up by Valerie Walkerdine (1986) in “Video Replay: families, films and fantasy.” She addresses the question “how do we reassert the importance of the creation of subjectivity as active, even if the subject is caught at an intersection of discourses and practices?”(p. 188). Walkerdine emphasizes that

the persons watching a film, for example, will always be already inscribed in practices which have multiple significations. That is why film cannot in and of itself produce a reading which ‘fixes’ the subject. Rather the viewing constitutes a point of dynamic intersection, the production of a new sign articulated through the plays of significance of the film and those which already articulate the subject. (p. 189)

Walkerdine’s point is that “different readers will ‘read’ films, not in terms

²² Narratology is the study of how stories work, how viewers make sense of the raw materials of a narrative and fit them together to form a coherent whole. It is also the study of different narrative structures, storytelling strategies, aesthetic conventions, types of stories and their symbolic implications.

of a preexisting set of relations of signification or through a pathology of scopophilia, but what those relations *mean to them*"(p. 190). She explains that reducing viewers to subjects that progress in stages is problematic. Viewers are created in the dynamics of historically particular practices and relations of power and oppression. The "fantasies, anxieties and psychical states"(p. 190) of viewers must be understood within that history.

Walkerdine says, in an examination of the "pleasures of the masses" and the "bourgeois 'will to truth,'" that watching Hollywood films involves "the experience of oppression, pain and desire. Watching a Hollywood movie is not simply an escape from drudgery into dreaming; it is a place of desperate dreaming, of hope for transformation"(p. 196). This "hope for transformation" is part of the project of this study.

It is her argument that simply interrogating media for their oppressiveness often results in the denigrating of the people who find pleasure in this media. These very places of fantasy formations of pleasure can be seen as hopeful places where there are opportunities to escape oppression. Her question is more focused on the formation of pleasure in the historical context of the moment. As Walkerdine says, "The crusade to save the masses from the ideology that dupes them can obscure the real social significance of their pleasures. The alternative is not a populist defence of Hollywood, but a reassessment of what is involved in watching films"(p. 196).

In a rather clear manner Colin McCabe (1976) brings together political ideology, gender perspective, and psychoanalytical theory. His work is an interesting way to consider film text. He emphasizes the impossibility of separating text from reader; they become intertwined. Christine Gledhill (1978) provides a feminist perspective on utilizing Lacanian theory to examine the representation of women in film. She asks, "What does it mean to pass from the 'real' experiences of concrete women to their representations in film"(p. 94). Laura Mulvey (1975) takes up a feminist perspective also. She is concerned with how psychoanalytic theory can be appropriated as a "political weapon, demonstrating the way the unconscious of patriarchal society has structured film form"(p. 746) and, in particular, as related to pleasure experienced by males and pleasure denied to females. Mulvey writes about how the

hermetically sealed world of the film needs to be opened up, deconstructed, for the forms of oppression inherent in it to be negated so that a nascent language of desire can be created.

bell hooks (1992) seeks to open further the psychoanalytical conversation begun by Mulvey by expanding the feminist discourse to include black women. She critiques Mulvey's writings because they do not include women of colour. Her article, "The Oppositional Gaze," attempts to examine the agency negotiated/abrogated by the black female spectator. hooks describes the various "filmic looking relations"(p. 119) of black women to whom she has spoken: identification, negation, complicity, resistance. While hooks is primarily concerned with black spectral agency, her article also suggests that there are numerous ways to read films, and that these ways are significantly related to the various subject positions that viewers bring with them as they gaze at a film and in turn are looked back upon by the filmic representations. Identity is reconstituted as we engage with the filmic text; consequently, there can be an oppositional gaze that escapes the hermetically sealed world of the classic Hollywood film.

In an engaging work, Wheeler Winston Dixon (1995) expands the notion of the gaze to "the look back"(p. 3). He states "this 'gaze of the screen,' or 'look back,' has the power to transform our existences, to substantially change our view of our lives, and the world we inhabit"(p. 7). Dixon also examines how a "zone of surveillance"(p. 45) exists within the film theatre. He draws upon the Bentham/Foucault panopticon model of self-surveillance. He examines how the "look back" works in film and how it is another way by which surveillance occurs within our technological society. His ideas, while focusing on film seen in a theatre, can be adapted for and examined in the classroom. For Dixon, the foci of filmic discourse is the reciprocal exchanges between the looks of viewer(s) and image(s).

The viewed text is on the move across "cultural, social and sexual intersections"(p. 86). He also notes the hegemonic influences of the Hollywood film such that on average seven of the ten films made are from Hollywood. Within these specific filmic structures, according to Dixon, "we enter the theatrical arena, we subject ourselves to control, surveillance, and power of the

gaze no matter which medium the fictive construct we witness employs”(p. 191). The focus of Dixon’s comments is that the look back, the “returned look,” associated with a film image

instructs, admonishes, takes us into its confidence, and allows us to enter into the spectacle being created as a participant – coequal, superior, or as a figure to be acted upon and dominated for commercial/political gain. As the various matrices of imagistic commerce gather themselves into a single conglomerate, it is this last model which seems to be taking precedence over more altruistic methodologies of reciprocally acknowledged audience participation. The ‘look back’ urges us, in fact, to look behind us. Someone is there watching. (p. 199)

While Dixon’s comments are rather ominous, he does include resistant practices for viewers. He advocates learning about “countertransgressive discourses -- syntactical, iconic, metanarrative”(p. 200) as a means to go against the grain of the dominance of the look back as articulated through films and as representative as dominant discourses within society.

John Fiske (1987), in his discussion of subjectivity, stresses the importance of “the relationship between language and psychoanalysis in the construction of meanings, and in the formation of subjectivity which is the site of the meaning-making process”(p. 59). He also cautions that essentializing readings of psychoanalysis poses problems that do not reflect the cultural construction of the subject. He notes that Lacan and Freud’s theories on the subjectivity (and the unconscious) created in the infant need to be given a cultural, not an essentialist, enunciation. Only then can they accommodate the role of social experience in the construction of the subject, the development of contradictions within the subjectivity, and its ability to evolve over time.

Judith Robertson (1997) draws learnings from Teresa de Lauretis (1994) and Sigmund Freud to describe how fantasies are activated by spectators of films in themselves as well as the film text. The emphasis for Robertson is upon the metaphoric dynamics that film spectatorship facilitates. She argues that viewers locate positions within a film’s fantasy as well as enact original fantasies -- drawn from early unresolved conflicts -- as they experience the intensity of a film. Fantasy “enables and activates” (p. 85)

emotional responses to a film that are part and parcel of, yet move beyond, its narrative, material structure.

Robertson argues for engaging with popular culture as a pedagogical practice "to explore what fantasy hopes for and ignores when it imagines teaching"(p. 91). She refers to such a pedagogy as "screenplay pedagogy." Robertson is concerned with teachers, but such screenplay pedagogy can and, I would argue, should be applied to work with students in a classroom. Fantasies, as they are recognized, acknowledged, and engaged, "strap into place"(p. 92) the discursive relations that locate subjects in a pedagogical practice.

Henry Giroux, Roger Simon and Contributors (1989), from a critical theory perspective, have examined the ideological implications of popular culture, although in broader terms than just filmic discourse, for classroom interactions. Giroux and Simon (as cited in Giroux, Simon and Contributors, 1989) state that "popular culture represents a significant pedagogical site that raises important questions about the relevance of everyday life, student voice, and the investments of meaning and pleasure that structure and anchor the why and how of learning"(p. 221). They note that "counter-discourses,"(p. 227) as read by spectators of films, can offer potentialities for individuals. Their "counter-discourses" can, I think, be related to hooks' (1992) notions of "counter-memory"(p. 131). Giroux and Simon stress that our material lives cannot sufficiently mirror our imaginary lives. They say that our imaginations fuel our desires and are the impetus for the strength required to reject the oppression of domination for an alternative counter action. It is, then, this imagination that filmic representations activate that can potentially be used to develop a critical pedagogical practice.

The practice of using media texts to teach social studies curriculum is much more involved than simply showing a film to students for enrichment. Media texts, according to Avner Segall (1997), provide "environments for learning"(p. 229). These environments connect the multinarrative, multilayered lives of students with the school context and the larger society. The texts of

popular culture²³ have the potential to offer counter readings and discourses from which a social vision of responsible-active citizenship can emerge.

The writers noted previously suggest ways that films can be read ideologically and psychoanalytically in order to construct meaning in our lives.

The Arena of Film

Because much of the dissertation is concerned with the practice of film viewing within the classroom, it is necessary to provide some sense of my understanding of film practices. In particular I will address those practices which have informed my work with films beginning with some rather rudimentary aspects and moving towards what has emerged as a prominent, if not contestable, area in film theory since the 1970s: the psychoanalytic. The psychoanalytic will be revisited, but from an explicit film theory orientation.

Graeme Turner (1988) in an incredibly useful little text, Film as Social Practice, has informed my understandings of film theory. The perspective of formalism in film theory saw the film not as capturing the real world but transforming it. André Bazin wrote about the realism in film. He used the phrase *mise-en-scène* to describe the arrangement of elements within a frame or shot and the interpretative place of the viewer in this *mise-en-scène*. His work led to a movement away from formalism to a much more concentrated investigation of the relationship between the viewer and the film. Film, through these perspectives, became viewed as a communication system, a signification system, which then became part of numerous disciplines most notably in our decade as cultural studies. "Culture" came to be defined as the "process which constructs a society's way of life: its systems for producing meaning, sense, or consciousness, especially those systems and media or representation which give images their cultural significance"(p. 39). Film, then, was explored as a "cultural product and as a social practice"(p. 40) and as also being a source of pleasure and consequence for an overwhelming majority of our culture's populace.

Through the use of selected various film structures -- point of view,

²³ It is important to recognize that appropriating popular culture to the classroom changes its dynamic. The uses of it in a classroom are not necessarily similar to its uses as consumed outside of the classroom. The new dynamic that emerges, however, should not restrict the integration and work with popular culture in the classroom; it simply requires that teachers consider these dynamics.

mise-en-scène, and narrative or diegesis – the film's construction can be examined. Point-of-view shots are significant in revealing motivation and channelling/focusing an audience's identification, or lack thereof, with specific characters. This controlled seeing of the audience can be exploited in numerous ways. The *mise-en-scène* details a film's grammar, shooting and production style; it refers to everything in the frame of a shot. As Turner explains,

the film's construction of a social world is authenticated through the details of the *mise-en-scène*. Further, the narrative is advanced through the arrangement of elements within the frame; characters can reveal themselves to us without revealing themselves to other characters, and thus complicate and develop the story. (pp. 59-60)

Through the use of montage the mood of a film is created. As the kaleidoscope of shots slide together to form scenes, dominant impressions are created intentionally for the audience, scenes that continually shift and shape the mood desired. As films are read by audiences and interpreted through analysis, it is important to consider the intertextuality of the film viewing experience. We read films through films we have seen before and through our own subjectivities and histories. Films are also created within a social and cultural context that has great influence over this creative exercise.

While there may be differences between narrative forms, film shares with other forms of story telling similar structures and function. Without going into the various explanations of narrative structure from structural to poststructural forms, suffice it to say that narrative is a universal form that contains two possibilities: one, that narrative may well be, like language, the property of the human mind; and two, narrative may well serve as a necessary social function which is indispensable to human communities. These film narratives are implicated within textual and social contexts. The social context of a film narrative, according to Turner (1988) "is not found at the deep structural levels explored by Todorov, Propp, or Levi-Strauss," but instead "occurs at the level of discourse – the ways in which the story is told, inflected, represented" (p. 79). At the level of discourse, cultural identification occurs resulting in the differentiation of the dominant discourses existing among

cultures.

The textual dimensions of a film are related to the codes and conventions utilized within the film itself. For example, the female form has become a spectacle for male viewers. Such spectacle clearly demonstrates the aspect of scopophilia in film viewing. The use of genre is also tied to the textual aspect of films: "in film, genre is a system of codes, conventions, and visual styles which enables an audience to determine rapidly and with some complexity the kind of narrative they are viewing"(p. 83). Despite the repetition and restatement, viewers find great pleasure in familiar conventions. The unbelievable popularity of sequels and now prequels underscores this reality. These types of films are required to accomplish two seemingly conflictual tasks: "to confirm the existing expectations of the genre, and to alter them slightly"(p. 86). This alteration, the unexpected twist on the familiar, offers audiences the comforting pleasure of the known in addition to the unexpected arousal of what is yet to come. In addition to genre the star system and the socio-economic context contribute significantly to the film's produced narrative. The workings of the cinema-film's operations are hidden behind representations of images. How audiences relate to these represented images is the crux of the matter for this work and to which I will now turn.

The cinematic experience

Jean-Louis Baudry (1975, as cited in Turner, 1988) views the cinema, like dreaming, as regressive. Seeing a film interpellates the unconscious processes of the mind; it favours what Freud called "the pleasure principle over the reality principle"(p. 111). The pleasure principle²⁴ "implies a slip back into the childish, immature version of the self." This is "where our wants and desires (the forces behind the pleasure principle) dominate our personalities at the expense of contextual, ethical, and social considerations (the reality principle)"(Ibid). Another view of the cinematic experience is offered by Christian Metz (1982), to whom I will return later, who wrote about the filmed image as an

²⁴ For Freud the psyche is directed by its avoidance of pain (unpleasure) generated by instinctual tension through hallucinating satisfaction needed to diminish the tension. Rycroft (1995) states that it is only later "after the ego has developed, is the pleasure principle modified by the reality principle, which leads the individual to replace hallucinatory wish-fulfillment by adaptive behaviour" (p. 135). Rycroft does not necessarily view Freud's pleasure principle as simplistically as Turner's quote intimates that it might be.

“imaginary signifier”(p. 111). The realities which this filmed image hails are always absent; they are only present in the viewer’s imagination. While Baudry and Metz’s perspectives are useful, Turner argues that they are limited. Dreams, unlike films, do not have sound as films do, and the process of decoding films is as conscious and social as it is unconscious and presocial. Metz (1982) has countered these claims by emphasizing that film is analogous to dreaming because meaning is constructed actively by spectators of a film as is the meaning of dreams constructed by dreamers. Carroll (1988), Metz notwithstanding, challenges the psychoanalytic paradigm of the cinema. He critiques Baudry’s position and questions the dream screen analogies, in particular the parallels drawn between the film screen and the mother’s breast. It is clear that psychoanalytic film perspectives do not go unchallenged.

A useful film technique, one argued over as well, is Daniel Dyan’s (1974, as cited in Turner 1988) use of the term “suture”(p. 112) where the shots within a film continuously construct relationships which provide coherence and meaning, but where these shots conceal their very constructed nature. According to Dyan this “deferral of meaning, the closing of gaps by the viewers, means that they drive the narrative forward in order to understand what they have seen. Viewers are diverted from examining the means of construction by concentrating on the meaning”(Ibid). Full knowledge of the film’s story is not known until the end of the film. The viewer anticipates a mastery of the narrative. There are, nonetheless, contradictions that remind the viewer of dream like scenarios where the outcome is that the film’s closure is desired (to complete our knowledge), but so is the desire that it continue to present its objects to us for our pleasure. Thus the viewer is posited as having a position of separation and mastery during the filmic event.

Film theory has become highly interested in psychoanalysis and sees strong correlations between the dream and film viewing. If dreams reveal aspects of the unconscious, as psychoanalysis proports, then there are also possibilities for the films, considered analogous to dreaming, to connect with those hidden parts of their viewers. The nature of film compels viewers because the boundaries of the real are collapsed. Turner (1988) says that if “Freud held that the gap between the real and the imaginary (what we see and

what we might imagine for ourselves) was the location of desire, then film does occupy that gap”(p. 113). In psychoanalytic theory the look/gaze of the audience is emphasized. The spectral nature of the audience is significant because the act of looking is part of an individual's self-definition and mediates their relationship to their environment. As Turner says, “Freudian theory describes such a position as that of the voyeur, who ‘makes an object’ of those caught unwittingly in the power of the gaze. The voyeuristic look is one of the pleasures an audience finds in the cinema”(pp. 113-114).

If viewers cannot locate the gaze which is pleasurable for them, there is a sense of dissatisfaction and reaction against the filmic images and its diegesis. Interestingly, film characters know they are being watched; “they exhibit themselves to the spectator rather than unwittingly reveal themselves”(p. 114). In general these identificatory relationships are highly complex and not uncontested. Nonetheless they make for fascinating explorations. Turner identifies two types of film identification by their audiences. The first is the apparatus of the cinema which invites identification: “it becomes a proxy for our eyes”(p. 115). The second is the spectator's identification with all of what they see on the screen: the screen is a mirror of the spectator's world and themselves.

These kinds of identifications can be related to Jacques Lacan's description of the mirror stage. This stage occurs as a child first metaphorically recognizes its image in a mirror and realizes that it has a separate identity from its mother. This recognition forms a fascination for the image, and the child initiates an identity. The child, however, is not seeing itself but a representation. Thus begins the illusory/delusory identification with an image of self that is based on misrecognition. The image is fascinating and irresistible to the child and to the narcissism of adulthood so that the pleasure offered in a film is “almost primal”(p. 116). Freud viewed the inherent traits of humans as narcissistic, voyeuristic, and fetishistic which emerge from expressions of sexual pleasure or “displacements of desire”(pp. 116-117). These expressions can be argued to offer the means of identification between the film and the audience.

Psychoanalysis is not without criticism, as Turner delineates, nor is it

without its rebuttals to such criticism.²⁵ The aural aspects of film disturb the dream analogy and Lacan's mirror stage. The differences between films disappears in psychoanalytic theory. The dream analogy suggests film is only the bearer of fantasies. There are numerous limitations if film audiences are only seen through the lenses of the unconscious. Turner concludes his overview of psychoanalytic film theory by saying that "where psychoanalysis has been most suggestive is in its attempt to describe the audience's desire for the film text"(p. 119).

There are other ways to consider the pleasures that film offers spectators. Barthes (1975, as cited in Turner, 1988) located pleasure in the body "seeing it as the individual's last defence against the persuasion of language and the consensual bullying of ideologies" (p. 119). He viewed pleasure as a potentially political force which can resist control. Notwithstanding Barthes or Freud, other pleasures are offered in film: the pleasure of the familiar which provides for viewers a reinstatement into culture. These pleasures surface in the choices audiences make in seeing a film and their reactions to it. Such pleasures are invited by a social performativity which uncovers how "the social practice of a film is enclosed within *other* (original italics) practices, within other systems of meaning"(p. 120).

Understanding film is also tied to its meanings: textual and intertextual. A film's meanings are constructed through arrangements of its elements and as related to its audience; audiences find a multiplicity of meanings in a film.

Understanding

readings of films requires dealing with meanings made of them by their audiences. These meanings are evidenced through the audience's reading rather than simply inhering within the film text. As Turner writes, "audiences make films mean; they don't merely recognize the meanings already secreted in them"(p. 121).

Ideology and Film Texts

Stuart Hall (1977, as cited in Turner, 1988) believes media texts are organized to be read in a preferred manner; usually in accordance with a

²⁵ The debate over psychoanalytic theory and application is only referenced to indicate that there is such debate. The attempt to meaningful deal with the debate is beyond the corpus of this work.

dominant ideology. There are, nonetheless, alternative ways to read a text. These alternative readings can be partial, "negotiated" -- not a complete acceptance of the preferred reading, or "oppositional" -- a rejection of the preferred reading (p. 121). Morely (1980, as cited in Turner, 1988) viewed social formations as class, gender, subculture, ethnicity and occupation as significant determiners of audience's opinions. Audiences can, and do, read texts through specific forms and cultural determinants. The role of intertextuality of spectators cannot be underestimated. Bennet and Woolcott (1987, as cited in Turner, 1988) argue against fixed meanings. Films do not simply reflect culture. The reflectionist view of film is also challenged by Turner:

Film does not reflect or even record reality; like any other medium of representation it constructs and 're-presents' its pictures of reality by way of the codes, conventions, myths, and ideologies of its culture as well as by way of the specific signifying practices of the medium. Just as film works *on* the meaning systems of culture -- to renew, reproduce, or review them -- it is also produced *by* those meaning systems. (p. 129)

Because films necessarily exist within a cultural context, they are imbued with ideological implications which, while often being elided, are inescapable. Turner attempts to define ideology by saying that a "theory of reality"(p. 131) is inherent in all cultures. This theory motivates an ordering of reality into good and bad, right and wrong, them and us, and so on. For this theory of reality actually to work as a structuring principle it needs to be salient. Turner views ideology as the category used to explain

the system of beliefs and practices that is produced by this theory of reality and although ideology itself has no material form, we can see its material effects in all social and political formations, from class structure to gender relations to our idea of what constitutes an individual. The term is also used to describe the workings of language and representation within culture which enable such formations to be constructed as 'natural.' (p. 131)

A culture's ideology has competing/conflicting classes and interests struggling for dominance. For Turner ideology functions to obfuscate the process of history to present it as normative and incapable of being questioned or influenced. He emphasizes that history is constructed by all kinds of competing interests attempting to fashion the interests of the nation-state as

their own. The idea of the nation-state is subscribed to achieve and maintain hegemony. In a rather elaborate form, Turner describes hegemony as the process whereby societal members become convinced to capitulate their interests for those they, mistakenly, believe are their own even though these interests do not represent their own. The purpose of hegemony is to perpetuate the status quo. The ideological constructions within a society are not fixed. Representations of the nation-state are sites of substantial rivalry. Turner notes that to "gain control of the representational agenda for the nation is to gain considerable power over individual's view of themselves and each other"(p. 135).

How is ideology implicated with filmic texts? Ideology can be read from/through/in film texts consciously and unconsciously. Douglas Kellner (1997) examines how gender is contested within sociocultural conditions. Kellner writes that Hollywood films reveal the "competing political discourses and the struggles over masculinity and the definitions of men and women"(p. 83). Various social groups compete for idealizations of the masculine and the feminine and these competitions become enunciated within Hollywood films. He emphasizes, arguing from a critical perspective, that the "contest of representations played out in film, television, and other forms of media culture are thus deeply political and subject to the vicissitudes of contemporary politics"(p. 84). Gender considerations reflect differing systems of power and inequity and the media can contest these representations, support these representations or, as Kellner sagaciously comments, "be ambivalent and rent with contradictions"(p. 86).

Turner (1988) cautions that it is not possible to enter the discourse of ideology with any kind of neutrality. Accepting the reality that one's own identity is a construction is difficult. Ideology assists greatly in considering relationships between film texts and the cultural contexts within which they exist. These texts become battle grounds for competing and conflicting positions and usually the dominant cultural position secures its position but, as Turner says, "not without leaving cracks or divisions through which we can see the consensualizing work of ideology exposed"(p. 147). It is through these divisions that ideological analyses begin their work. Ideology is implicated into

its own practices by its unique acts of signification. A film's ideological construction and secretions are not commonly formed through explicit statements of reflections of the culture; its ideology inheres in its narrative structure and the discourses engaged: images, myths, codes, conventions, and visual styles. Despite the often unflinching hegemonic constructions, ideology can and does change.

Film texts, nonetheless, inevitably support the existing social conditions. The hegemony of the dominant culture resists change and certainly the dominant Hollywood film product coheres to such hegemony. Even though films can and do raise questions about hegemonic practices within society, these criticisms demonstrate "how potentially critical positions can be articulated within the boundaries of ideology, but are eventually 'clawed back' into the dominant systems to generate their meanings"(p. 154). This "clawing back" is evident in films that attempt to go against the grain, but whose endings reinscribe the very dominant positions they initially challenged.

The notions of ideological constraints upon viewers is disconcerting because it challenges agenic notions, and it is often interpreted as implying that viewers are not real but constructs. Turner notes that despite the problematics with exploring constructions of reality, "our only access to reality is through its representation"(p. 157). The best that can be offered are connotative readings of film texts and not definitive/final readings. Films are seen within specific social conditions and through specific sets of eyes reflecting multifarious world views. Film viewing is related to connections/experiences with previous films, and meanings occur through interactions between a filmic text and an audience that are both situated within a specific cultural context. The attention in film theory given to psychoanalytic concerns, however, is formidable. A more in-depth examination of psychoanalytic film theory than has previously been provided will now be offered.

Psychoanalytical Film Theory:

Semiotic analyses, common in film studies, became challenged by alternative models offered by the psychoanalytic which emerged in the mid-1970s. The semiotic conversation became intoned by, for example, psychoanalytic notions of scopophilia and voyeurism, and by the Lacanian

formulation of the mirror stage, the Imaginary and the Symbolic registers. The discussion shifted from the relation between the film image and reality to the cinematic apparatus itself. This apparatus was not only the literal camera, projector and screen, but it also included the spectator as a desiring subject equally implicated in the filmic event. Through the analysis of the cinematic effects upon the spectator, the emergent psychoanalytic style privileged the "metapsychological" (Stam, Burgoyne, Flitterman-Lewis, 1992, p. 22) aspect of the cinema which activated and governed spectatorial desire.

Post-structuralism's critique of semiotics also emerged to challenge "the concepts of the stable sign, of the unified subject, of identity and of truth" (Stam et al., 1992, p. 23). Derridean critiques of the sign resulted in placing concepts under erasure whereby a concept is simultaneously invoked and interrogated. Deconstructive readings consisted of strategies to read filmic texts "to expose their fractures and tensions, of seeking out blind spots or moments of self-contradiction and liberating the suppressed 'plural' and figurative energies of a text" (Stam et al., 1992, p. 26).

The work of Christian Metz, who has already been mentioned, became an important test for film theorists. From his understandings of film as narrative discourse, Metz utilized the idea of diegesis for film studies. His application of this term to a film reflects not only the narrative but the world within which the narrative exists on the screen. The diegesis is "an imaginary construction, the fictive space and time in which the film operates, the assumed universe in which the narrative takes place" (Stam et al., 1992, p. 38). Other theorists have elucidated three levels of diegesis: diegetic, extradiegetic, metadiegetic.

Cinematic language for Metz is the "totality of cinematic codes and subcodes" (Stam et al., 1992, p. 49) that allows for the drawing of general inferences. For Metz each film has a specific structure, a matrix of meaning within which it is centered; it has a textual meaning, but which is constructed by the analyst and not inherited in the text. The text is its own signifying system. The text is in endless displacement; a film's text is a "labor of constant reconstruction and displacement by which the film 'writes' its text, modifies and combines its codes, playing some codes off against others and thus constitutes its system" (p. 52). According to Metz, "cinematic *écriture*" (Ibid) is the process

whereby a film creates itself as a text. By emphasizing *écriture*, Metz sees the film as a "signifying practice" which is explicitly "a reworking of socially available discourses"(Ibid).

Stephen Heath (1975, as cited in Stam et al., 1992, p. 52), in reaction to Metz, argues for a movement away from "the text as an interweaving of codes toward a view of the text as 'process' and 'operation'." Heath does not obdurate completely Metz's work for he utilizes other aspects of Metz's work especially Metz's notion of filmic *écriture* as displacement. Building on the Derridean-Kristevan critique of the sign, Heath suggests that the systems constructed by the analyst will always be insufficient; they will always leave gaps, and produce "waste," in Lacanian terms, "excess"(Ibid). For Heath the term excess refers "to manifestations of the Imaginary within the Symbolic which betray or point to the menacing plurality of the subject and more broadly to all aspects of the text not contained by its unifying forces"(Stam et al., 1992, pp. 52-53).

The work with film diegesis requires a consideration of point-of-view in film theory, a significant topic within the field point-of-view generally refers to "the optical perspective of a character whose gaze or look dominates a sequence, or, in its broader meaning, the overall perspective of the narrator toward the characters and the events of the fictional world"(Stam et al., 1992, p. 83). Narrative analysis has been used an umbrella for psychoanalytical and ideological approaches to questions about point-of-view. (The narrative structure of much film, noted later, has been, quite justifiably in my mind, critiqued for its concentration with the male cinematic gaze.) Narrative theory has increasingly addressed narrative discourse to consider the signifying forms and formal practices that relate a reader/spectator to a narrative through the transmission of narrative messages as examined through point-of-view. Edward Branigan's (1984 as cited in Stam et al., 1992) consideration of point-of-view and subjectivity privileges the film viewer "as the fundamental organizing agency, the subject who makes use of the restrictions, the cues and the shifts among the various levels of narrative form to make sense of the fictional world"(p. 87).²⁶

²⁶ The energetic discussion surrounding issues of point-of-view as related to the gaze and the look will be taken up later in this chapter.

Stam et al. (1992) view cinematic narration “as the discursive activity responsible for representing or recounting the events or situations of the story”(p. 95). There is a plethora of work on cinematic narration; more recently it has been examined from the vantage of enunciation, a borrowed linguistic term, that indicates in film theory the “discursive markers or stylistic traces”(p. 96) in a film which indicate the presence of an author/narrator. Enunciation in film theory describes the creation of subjectivity in language and subject relations through the imaginary nexus secured by the mutual investment between the narrator and the spectator in the film’s discourse. Enunciation provides a certain mode of address to the spectator that is seen to emerge from the film; it has, however, not been applied without rigorous debate.

Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis (1992) have provided an extremely helpful understanding of psychoanalytic film theory. Psychoanalytic film theory offers a means to compare the spectacle of the cinema to the socially and psychically constructed subject. The “metapsychological” aspect of the cinema privileged in psychoanalytic film theory sees the cinema as “activating and regulating spectatorial desire”(pp. 122-123). The diegesis (the fictional space, the assumed universe in which the narrative occurs) is the location for this active and regulatory tension among film spectators. Desire circulates between the interplay of a film’s spectators and its diegesis. Questions of the position of the spectator to the film are raised through the enunciatory space offered to the spectator – what some call the mode of address of the film. Responses to his mode of address will vary among spectators due to their identification(s) with the film. Psychoanalysis provides an edifice for constructing this relation.

Christian Metz (1975) proposed a bridge between psychoanalysis and the cinema. He argued that

unlike literary or pictorial arts -- whose signifiers pre-exist the imaginative work of the reader or viewer (in the form of the words on a page or images on a canvas) -- films themselves only come into being through the fictive work of the spectators. Obviously, this does not mean that the film itself (in a material sense) does not pre-exist its viewing, but that its signifiers (its mode of meaning-production) are activated in the viewing. The film's images and sounds are not meaningful without the (unconscious) work of the spectator, and it is in this sense that every film

is a construction of its viewer. (p. 139)

Metz (1975a) contends that the practice of film viewing can be subjected to analysis which "reveals to us a complex, multiply interconnected imbrication of the functions of the imaginary, the real and symbolic"(p. 740). The film, for Metz, provides learnings about how desires are activated which reveal the lack within subjects. In a very real sense viewers of films are reenacting the primal scene in metaphoric ways which connect with their own fantasmatic desires.²⁷

In psychoanalytical film theory, parallels are drawn between the film spectator and the dreamer. In dreams there exists the manifest content which is the story played out in a dream. There is also the latent content which is the dream wish, the unconscious and forbidden desire that creates the dream. The primary processes of dream work include condensation (the range of

²⁷ Metz's work, however, does not go unchallenged. In Trevor Whittock's (1990) work Metaphor and Film, he examines theories of cinematic metaphor. Whittock has little use for psychoanalytic film theory as interpreted by Metz. Whittock disparages Metz's (lack of) understandings, and accuses him of "pretensions"(p. 153). The critique Whittock offers is on Metz's handling of metaphor and metonymy. Whittock is disturbed by Metz's aversion to recognizing the numerous critics of psychoanalysis. Whittock wonders why Metz assumes the readers of his work will be as committed to the psychoanalytic as is Metz.

After providing an example of the assumptions Metz is credited with making, the unsubstantiated claims and the hubris to assume that a reader will accept what Metz is saying, Whittock writes "the problems facing the reader of Metz's book: problems of logic -- because it is so often lacking; problems of evidence -- because it is so often inadequate; problems of language -- because it is jargon-ridden; and above all, problems of credulity -- for who can credit this sort of nonsense"(p. 89). From this acerbic pronouncement, Whittock is assiduous in challenging, what he views as Metz's simplistic and jargonistic laden work.

Metz is credited with constructing "an extremely elaborate and ingenious theory of cinematic metaphor"(p. 95). Whittock believes, nonetheless, that it lacks substance; its reliance on psychoanalytic "dogmas"(Ibid) which subjected to investigation are deemed questionable. Despite these cautions, Whittock suggestions there is a more fundamental flaw with Metz's work. A pivotal question regarding theory that relates to the arts is "Does the theory illumine our understanding of the art it refers to, or -- the issues are inseparable -- does it enrich our experience of works that form the very basis of the art?"(Ibid). Whittock, not surprisingly, deems Metz's theory less than satisfactory even though it contains insight. He says of Metz's work:

The theory itself does not emerge from any such insights. It originates not from a focus on cinema art, but in a fascination with linguistic and psychoanalytic notions, which themselves have little commerce with art. Hence the theory is developed at such remove from the actual experiencing of cinematic figures that it can offer virtually no purchase on such experience. It is theory evolved for the sake of theory, not for insight into art. (p. 96).

Whittock notes that Metz's intention may be to advance linguistic and psychoanalytic theory more than to illuminate art, but he maintains even if that is true, he is not convinced that it would meet the necessary questions asked by such theory. Metz's complex analysis is recognized, but its efficacy is deemed banal by Whittock.

associations represented by a single image), displacement (psychic energy is transferred from something meaningful to something commonplace), conditions of representability (desires are represented by visual images), and secondary revision (a rational narrative is imposed on an image series). Stam et al. (1992) contend that the analogy of film viewing to the dream experience is a result of the cinema's unique creation of its spectators as semi-wakeful dreamers. Psychoanalytical film theory is concerned with the meaning of the film-text itself (the *énoncé*) and the production of that text (the *énonciation*) so that both film author and film viewer are conceived as individuals making cognitive choices in forming conscious interpretations, and as involved with the production of desiring subjectivity. This perspective "implies a global notion of the cinema as an institution, a social practice and a psychic matrix"(p. 141).

There are several concepts that have been examined within psychoanalytic film theory: 1) the cinematic apparatus, 2) the spectator, 3) enunciation, 4) the gaze, and 5) feminist readings to mention a few of the more pronounced. None of these concepts are uncontested or unproblematic. (Purposefully selected aspects of these concepts will be referred to here, and then later integrated into the analysis which occurs within Chapters Six, Seven, and to a greater extent, Eight as related to my research.) The cinematic apparatus refers to the cinema as an institution of interdependent operations that make up the cinema-viewing situation. It conflates the technical aspects, the conditions of the film projection, the text of the film itself, and the preconscious, unconscious and conscious processes that frame the viewer as a desiring subject.

The spectator is fundamental, a kernel, for a psychoanalytic understanding of cinema; spectatorship is examined in relation to circulation of desire. The film spectator is not seen as a corporeal body, but as artificially constructed and activated by the cinematic apparatus. Five factors are referred to in the psychoanalytic construction of the film spectator by Stam et al. (1992): 1) a state of regression is produced; 2) a situation of belief is constructed; 3) mechanisms of primary identification are activated (onto which secondary identifications are then implanted); 4) fantasy structures, such as the family romance, are put into play by the cinematic fiction; and 5) those "marks of

enunciation" (p. 147) that stamp the film with authorship must be concealed.

In psychoanalysis the individual is considered a split subject; this split occurs between the conscious life of the ego and repressed desires of unconscious. For Jacques Lacan, from whom many psychoanalytically oriented film theorists have learned, there is no such entity as a unified subject as in ego psychology; rather, it is necessary to problematize such a notion. The split subject is also termed the subject in language or the speaking subject to implicate it into its inescapable connections between identity, subjectivity and language as intrinsic aspects of the unconscious. Through language the subject is constituted but in an imaginary manner such that the illusion of identity is fastened down through communication.

Psychoanalytical film theory calls attention to the spectator of the cinema who is a desiring subject; the filmic text is viewed as activating the subject's unconscious fantasy structures. Film spectatorship, in psychoanalytic film theory, is concerned with how the viewer is positioned "by means of a series of hallucinatory 'lures,' as the desiring producer of the cinematic fiction"(Stam et al., 1992, p. 141). The structures of fantasy, which spectators are caught up, in are tripartite: 1) an interactive relationship between the film and the spectator where the spectator constructs the fantasy and is also created by it in a complex relay of processes of projection and identification; 2) a compromise formation where repressed ideas find expression only through censorship and distortion (a compromise between desire and the law); and 3) as an interminable deferral of rather than satisfaction (or representation of plenitude) of desire.

Identification is part of the spectatorship of any film. Primary identification refers to a constitution of the self prior to any real distinction between the self and an object. Secondary identification is the process of assimilation whereby a subject assumes an other, totally or partially, as in a specific trait of that other. Considering ideal ego and ego ideal is one way to differentiate primary and secondary identification: the ideal ego is associated with the pre-Oedipal and the Imaginary register whereas the ego ideal is associated with the punitive paternal function in the Oedipal complex emerging in the Symbolic register. That is to say the ideal ego associates with an early idealization of the self, and

that the ego ideal involves associations with parents, parental substitutes, or other substitutionary ideal models with whom the subject attempts conformity.

Freud and Lacan specifically saw secondary identifications as tied to the Oedipal complex, in which “the subject both constitutes itself in the Symbolic (the realm of language and culture) and establishes its singularity, its identity in relation to parents and cultural ‘others’”(Stam et al., 1992, p. 150). Secondary identifications are always ambivalent, characterized by the complexity of contradictory feelings of love and hate. Parents can serve equally as objects of libidinal attachment (the desire to have) or objects of identification (the desire to be). These identificatory attachments influence all future relationships.

For Metz (1975) primary cinematic identification occurs as the spectator identifies with the act of looking itself:

This type of identification is considered primary because it is what makes all secondary cinematic identification with characters and events on the screen possible. This process, both perceptual (the viewer sees the object) and unconscious (the viewer participates in a fantasmatic or imaginary way), is at once constructed and directed by look of the camera and its stand-in, the projector. (p. 151)

Metz fixes this type of identification to the mirror stage because it is only possible due to prior processes constituting the ego where the child misidentifies its image as its self. The transformation for the subject of its fragmentary body image, in the mirror phase, to an image of unity is reconstructed for the subject viewing a film. Thus the cinema is then seen as providing plenitude for the subject's search for meaning.

Identifications in the cinema necessarily refer to secondary identifications because they are implicated with an already constituted subject who has succumbed to the Symbolic order. The subject, consequently, has multiple points of identification that move beyond primary identification. The ambiguity surrounding the differences between subject-positioning and fantasy-identifications can be related to differing theoretical frameworks. Generally subject-positioning often refers to political work with a film while fantasy-identifications refer to psychic work. The differences, however, are frequently overlooked as the political and the psychic become conflated in multilayered analyses. Freud's *fort/da* game is important to “the cinema in its

endless process of activating and recovering difference and absence”(p. 157) as spectators construct meaning from their viewing. As Stam et al. (1992) conclude, “[d]ream, fantasy and the cinema all have this in common: they are imaginary productions that have their source in unconscious desire, and the subject in all fantasmatic productions/projections”(Ibid).

Enunciation is concerned with authorship and its effacement. The film viewer needs to believe s/he is the producer of the cinematic phantasm on the screen and that this fiction is not external. Psychoanalytic film theory uses the concept of enunciation to describe this “complicated process of slippage, but connects it to what narratology describes as the viewer’s assumption of narration to desire and subjectivity (p. 159).²⁸ The concern is with the subject’s place in language; the enunciation becomes filled with unconscious desire. Every film has a place from which its discourses emanate, and this location is only accessible through the unconscious. There is a reciprocal nature of enunciation where “images emanate from a desiring source, they are returned (in order to be taken over) to an equally desiring source – the spectator”(p. 160).

Related to enunciation is voyeurism. Voyeurism refers to any form of sexual gratification obtained from such seeing; it is usually related to “a hidden vantage point, such as a keyhole”(p. 160). Scopophilia is another term used for the erotic component of seeing. These two terms are often used interchangeably “but while scopophilia defines the general pleasure in looking, voyeurism denotes a specific perversion”(pp. 160-161). Film holds the fascination of the spectator if the spectator’s desires are seen to be expressed through the screen images. For Metz (1975) the fundamental operation of the “classical narrative film (what distinguishes it as ‘classical text’ in fact), is the effacement or hiding of those marks of enunciation which point to the director’s work of selecting and arranging shots – textual indicators that, in a sense, reveal the film-maker’s hand”(p. 162). Such “invisible editing” obfuscates the discursive practices of Hollywood cinema, but in psychoanalytic readings such practices are explored through the concept of enunciation.

²⁸ The concept of enunciation is borrowed from structural linguistics. In verbal communication there is the *énoncé*, the actual spoken words, and the *énonciation*, how the words are spoken and from what position they are spoken.

The gaze is related to the primal scene in psychoanalysis whether actualized or experienced metaphorically. For Freud this primal scene structured a subject's imaginative life and transcended personal imaginings and the subject's lived experiences.

The description of the primal fantasy as a universal phenomenon, plus the fact that psychic meanings accrue to an event which may never have happened, gives Freud a basis for the theory of phylogenetic inheritance: primal fantasies are grounded in events which precede the individual and are transmitted historically from generation to generation. Thus they structure the psychic life not only of the individual but of the culture in general. (p. 163)

The primal scene, as linked to parental coitus, relates to the keyhole effect of cinema and emphasizes both the voyeurism of film spectatorship and the similarities to a child witnessing primal scenes. As Thierry Kuntzel (1980a, as cited in Stam et al, 1992) says, we go to see films, to gaze at them, because our desires are "endlessly repeated for re-presentation"(p. 165).

This gaze is developed through point-of-view shots and reverse-shot structures: 1) from the film-maker/enunciator/camera toward the pro-filmic event (the scene observed by the camera); 2) between the characters within the fiction; and 3) across the visual field from spectator to screen – glances that bind the viewer in a position of meaning, coherence, belief and power. The spectator, through the reverse-shot, identifies with an off-screen character enabling the spectator to act as a mediator between the exchanging of looks on screen. Through this process the spectator is inscribed, albeit partially and fleetingly, within the filmic text.

The concept of suture is related to the gaze of the desiring subject. Jacques-Alain Miller (1966), a student of Lacan, used this complex idea to describe the relation of a subject to its own chain of discourse with the intention of clarifying how the subject was produced in language. The notion of suture has been applied to the cinema to describe the specific relationship between the chain of filmic discourse and the looking of the spectator. Generally the idea of suture refers to the differing positions available to the film viewer as s/he relates to the screen space and the off-screen space. These positions are specifically related to the unconscious, although others (Dyan, 1974) have also

applied them to the concept of ideology. Suture is described as the process whereby the subject is “stitched” into a discursive chain defining of and by the practices of the unconscious. This process also refers to the “sense of suturing over, binding and making coherent the process which produces the subject”(Heath 1981, as cited in Stam et al., 1992, p. 170).

These perspectives are certainly not without their detractors, and the psychoanalytic tenet of the construction of viewers' subjectivity as a totalizing operation or implying a continuous process of division and lack is challenged. The notions of the gaze are critiqued in terms of 1) its relationship to the mirror stage, and 2) its failure to acknowledge categories of sexual difference. Various interpretations and challenges to the gaze circulate in film theory. The notion of the gaze and its origins do not go unquestioned. These challenges are taken up by numerous writers.²⁹

Joan Copjec (1989) contradicts the erroneous, but common, (mis)conceptions of psychoanalytic film theory regarding the application of the gaze and the mirror-screen analogies. She argues that the primary misconception of film theory -- that the screen is conceived as the Lacanian mirror -- results in an omission of the more significant and “radical insight” that the “mirror is conceived as screen”(p. 54).

Copjec suggests that much of film theory of the 1970s borrows from Althusser's' notions of how the Imaginary constructs the subject: “the imaginary provided the form of the subject's lived relation to society. Through this relation, the subject was brought to accept as its own, to recognize itself in, the representations of the social order”(p. 58). The Imaginary according to Metz (1975) is a necessary process for ideological founding of the subject; the subject recognizes itself in its societal representations. The image makes the subject fully visible to itself. The subject sees its representation reflected in the screen but also as “ a reflection of itself as master of all it surveys. The imaginary relation produces the subject as master of the image”(pp. 58-59). Such mastery is contested by Copjec.

Copjec is careful to differentiate between Foucauldian analyses and psychoanalytic. She notes that “the opposition between the unbinding force of

²⁹ These challenges are quite involved and can only be given a limited hearing within the text of this work.

narcissism and the binding force of social relations is one of the defining tenets of psychoanalysis”(p. 60). Copjec uses the work of Bachelard to build her notions of an orthopsychic relation to replace the panoptic one so commonly accepted. In this orthopsychic relation the subject is constructed by a discourse and can be observed from the very same discourse. This observation allows thought to become obscure despite intense introspection. We can look but never see completely. Copjec believes that surveillance clarifies the relation of extimacy; the subject is guilty of hiding something. Thought is split between what the institution shows and by a suspicion about what it also hides. She refers to Nietzsche's idea that for what one makes visible there is always the question of what one wishes to hide. Copjec notes that “what is real and hidden has more content than what is given and obvious”(p. 64) Thus thoughts cannot be penetrated, but thinking must be.

There is ever the permanent possibility of deception because the gaze makes the subject culpable. “The gaze stands watch over the inculcation -- the flattery and splitting -- of the subject by the apparatus”(p. 65). The gaze is the object *petit a*. The speaking subject can never be completely caught in the Imaginary, but the subject is trapped in the Imaginary. The Lacanian gaze is the point at which something appears to be missing from representation, some meaning is left unrevealed. The veil of representation conceals nothing. The desire of representation places the subject in a visible field.

Copjec rejects the notion of the centered subject whose construction is met through the gaze. It is not a defining shot of the subject. Misrecognition in film theory ascribes recognition from some other -- unexplained place -- which constructs the position. Lacan sees the subject as identifying with the gaze which signifies the lack. Something is always missing in representation. The faults that a subject discovers in representation constructs the subject. The absences found reinstate the process of desire; it is only when the desire which creates such absence is reconstructed can the subject change. Copjec's challenges require that the authority of the gaze ascribed by screen theory be reconsidered so that it is viewed as an opaque rather than translucent experience for the spectator.

Kaja Silverman (1992) has offered another perspective contesting some

common assumptions about the gaze. In an attempt to differentiate the gaze from the look, thereby also differentiating it from the male voyeur, Silverman uses the films of the German filmmaker Rainer Werner Fassbinder to carefully unpack a Lacanian understanding of the gaze. In psychoanalysis, identity is formed as subjects internalize that which is external to them. For Lacan, the mirror stage begins this process of internalization of the external beginning in the appearance of the mirror image, then in parental images, and then extended to the range of cultural representations. The subject's ego (*moi*) increases in its dependency on that which is other to it. Silverman writes that the Lacanian gaze appears first

within a space external to the infant and mirror image, and later through all of the many other actual looks with which it is confused. It is only at a second remove that the subject might be said to assume responsibility for 'operating' the gaze by 'seeing' itself being seen even when no pair of eyes are trained upon it -- by taking not so much the gaze as its effects within the self. However, consciousness as it is redefined by Lacan hinges not only upon the internalization but upon the elision of the gaze; this 'seeing' of oneself being seen is experienced by the subject-of-consciousness -- by the subject, that is, who arrogates to itself a certain self-presence or substantiality -- as seeing of itself seeing itself. (p. 127)

Thus subjectivity is dependent upon a "visual agency which remains insistently outside"(Ibid). The gaze from the/an other constitutes the self; it is the recognition by the subject of the subordination of the gaze. Silverman iterates that while the look of a (film) character(s) may appear as the gaze for another character, this deception is effected from covering the gaze with the look. Borrowing from Lacan's Four Fundamental Concepts (1978), Silverman writes that,

although the gaze might be said to be 'the presence of others as such,' it is by no means coterminous with any individual viewer, or group of viewers. It issues 'from all sides,' whereas the eye '[sees] only from one point.' Moreover, its relationship to the eye is sufficiently antinomic that Lacan can describe it as 'triumph[ing]' over the look. The gaze is 'unapprehensible,' i.e. impossible to seize or get hold of. (p. 130).

Silverman reads Lacan to say that the gaze operates outside of desire, while the look operates consistently within desire. That is to say a subject may know when s/he is looking, but be unaware of her/his gaze(ing). Such a reading then

puts into question much feminist film theory which equates the male voyeur with the gaze. The male spectator may well be looking with desire, and when caught is surprised, but this surprise serves to reinforce the look and not the gaze. Thus being caught looking is within the realm of desire and not in the realm of the gaze.

A camera's capturing of the look of "a watching character at that moment of pleasure, excitement or shock" as "focus[ing] attention upon the look rather than its object" which "brings the look emphatically within [the] spectacle"(p. 131) is important. Silverman notes that the "turning of the look back upon itself - the mimicry on the part of the camera of a scopic drive made suddenly to go 'backward' -- also suggests its inability both to reach and to subjugate its object, and so invest the usual scopic paradigm"(Ibid). Her intention is to question the notion of the male look as a natural part of the filmic event. By using Fassbinder's work, she illustrates how a filmmaker can elide such a look and deny male pleasure.

Silverman further distinguishes the gaze from the look: "the look foregrounds the desiring subjectivity of the figure from whom it issues, a subjectivity which pivots upon lack, whether or not that lack is acknowledged"(pp. 142-143). In critiquing the notion of women as the object of men's desire, their lack, Silverman argues that such a conceptualization has erroneously depicted how females are portrayed in popular film. She writes:

if feminist theory has reason to lament that system of representation, it is not because woman so frequently functions as the object of desire (we all function simultaneously as subject and object), but because the male look both transfers its own lack to the female subject, and attempts to pass itself off as the gaze. The problem, in other words, is not that men direct desire toward women in Hollywood films, but that male desire is so consistently and systematically imbricated with projection and control. (pp. 143-145)

Silverman believes that "the gaze confirms and sustains the subject's identity, but it is not responsible for the form which that identity assumes; it is merely the imaginary apparatus through which light is projected onto the subject, as Lacan suggests when he compares it to a camera"(p. 145). The agency accorded to the viewer is deceptive. Viewers are the object of the gaze;

they are interpellated into the screen by the screen's preestablished form. This screen is parallel to Lacan's mirror stage. The question arises how the subject "*becomes a picture*, a process which involves *three* rather than *two* terms: subject, screen, and gaze"(p. 148). The notion of mimicry is invoked by Silverman as she explicates Lacan's understanding of the screen. First, mimicry is seen as a "*visual articulation*" that reflects "the passive duplication of a preexisting image"(p. 149). Second, mimicry is seen as available to a subject able to differentiate between "its 'being' and its specular image"(Ibid). This mimicry exists within human subjects alone, which Lacan accords limited agency. The screen suggests the "image or group of images through which identity is constituted"(Ibid).

The gaze is a "point of light" and "has no power to constitute subjectivity except by projecting the screen on to the object. In other words, just as Lacan's infant can see him or herself only through the intervention of an external image, the gaze can 'photograph' the object only through the grid of the screen"(p. 150). Silverman stresses the importance of "the ideological status of the screen by describing it as that culturally generated image or repertoire of images through which subjects are not only constituted, but differentiated in relation to class, race, sexuality, age, and nationality"(Ibid). The screen can, however, be used as a defense for the subject or a seducing lure. The photographing of the subject by the screen occurs through culturally understood images. The playing with these images works "to maintain a productive distance between the subject and its 'self,' a distance which is indispensable to further change"(Ibid).

Critiquing feminist film theory, Silverman notes that feminist theorists at times have incorrectly presumed "that dominant cinema's scopic regime could be overturned by 'giving' woman the gaze, rather than by exposing the impossibility of anyone ever owning that visual agency, or of him or herself escaping specularly"(Ibid). Silverman underscores that

feminism must consequently demand more than the 'return' of specularity and exhibitionism to the male subject. What must be demonstrated over and over again is that all subjects, male or female, rely for their identity upon the repertoire of culturally available images, and upon a gaze which, radically exceeding the libidinally vulnerable

look, is not theirs to deploy. (p. 153)

The understandings that Silverman brings to the gaze are important considerations for its application in film theory. While the look belongs to the Imaginary, the gaze is implicated in the Symbolic, but because it escapes the subject it belongs to the Real. The complexity of this distinction between the look and the gaze is an ongoing debate in film theory.

The theory of the gaze continues to be a highly contested topic in film theory as Linda Williams (1995) notes in the introduction to her edited text, Viewing Positions: Ways of Seeing Film. The widely accepted view, by feminist and ideological film critics, that film was primarily “for the power and pleasure of a single spectator-subject whose voyeuristic-sadistic gaze became a central figure of visual domination”(p. 3) permeated the era of the late 1970s. A consequence of this dominant view resulted in a denigration of film which did not subvert or expunge this identified gaze. The primary version of the theory of the gaze came to be disputed to such an extent that “the issue which now faces the once influential subfield of spectatorship within cinema -- and indeed all visual -- studies is whether it is still possible to maintain a theoretical grasp of the relations between moving images and viewers without succumbing to an anything-goes pluralism”(p. 4). Williams maintains that “gaze theory”(ibid), as she refers to it, continues to have relevance for film studies. She believes that two concepts, that of the powerful voyeuristic (male) spectator and the passive (female) spectator as receptor of mainstream ideology, which dominate film studies, are both in need of alteration. Williams advocates for a “theory of spectatorship [that is] historically specific, grounded in the specific spectral practices, the specific narratives, and the specific attractions of the mobilized and embodied gaze of viewers”(p. 18). The plethora of positions to view spectatorship require continual analysis for no one position is sufficient.

Anne Friedberg (1995) in “Cinema and the Postmodern Condition” traces the history of the “mobilized” and “virtual” gaze through the flaneur (a wandering subject) of the market place from the modern to the postmodern. Through the merging of the mobilized and virtual gaze in the cinema the desires for temporal, spatial and gender mobility were answered for the

populace. Friedberg comments that “The spectator-shopper – trying on identities-- engages it [this gaze] in the pleasures of a temporally and spatially fluid subjectivity”(p. 65). Theoretical constructions which do not consider the pleasures of trying on identities through the experience of film spectatorship are limited. It is this very practice of being able to choose an identity and then discard it which characterizes the appeal of the mobilized and virtual gaze. This mobilized virtual gaze is marked in postmodernity with the further development of the visual viewer of culture who selects, albeit in a limited manner, an identity -- or perhaps who simply negotiates one in keeping with their own subjectivity.

These interpretations of the gaze illustrate the involved nature of aspects of psychoanalytic film theory and the contestations to it which have by no means abated. Discussions around spectatorship are fertile ground for a film theory informed by the psychoanalytic.

There has been and continues to be much critique of psychoanalytic film theory from feminist readings. Psychoanalytic film theory, according to Stam et al. (1992), constructs the cinema as a “fantasmatic production which mobilizes primary processes in the the circulation of desire”(p. 174). Spectators are positioned and structured by the cinematic apparatus into “screen relationships along psychoanalytic modalities of fantasy, the scopic drive, fetishism, narcissism and identification”(Ibid). Typically the female body is offered to the male viewer for the activation and displacement of his desire.

Laura Mulvey’s (1975) infamous essay “Visual Pleasure and Narrative Cinema” provided a significant framework for psychoanalytic feminist film theory: support of and reaction to. For Mulvey (1975), psychoanalysis was appropriated to decode “the way the unconscious of patriarchal society has structured film form”(p. 746). Her, now familiar, argument is that in the classic Hollywood film, pleasure in spectatorship is divided along gender lines such that it is active for male viewers and passive for female viewers. Mulvey’s arguments have not gone unchallenged.³⁰

Critiques of Mulvey’s position argue for a female spectatorship that

³⁰ For an in-depth exploration of sexual difference that broadens and deepens Mulvey’s ground breaking work, I would direct the reader to D.N. Rodowick’s (1991) text The Difficulty of Difference: Psychoanalysis, Sexual Difference, and Film Theory. It is a complicated work, but one which offers possibilities for an informed psychoanalytic film theory.

offers, as Gaylyn Studlar (1985) says, "sensual pleasures of polymorphous sexuality"(p. 176). Other critics (hooks, 1992; Doane, 1982; Kaplan, 1996) have suggested that there are places for women to position themselves within filmic discourse, besides being mere objects, that Mulvey's point of view putatively negates. Despite the limitations to Mulvey's paradigm, from her pioneering work, further feminist understandings have emerged to greatly open up the conversation of the patriarchal implications of the cinema. Feminist film theory introduced, and continues to invoke, gender considerations into spectatorship that have significantly altered the terrain of psychoanalytic film theory, but it is not a necessarily homogeneous perspective as indicated.

Ann Cvetkovich (1993) in "The Powers of Seeing and Being Seen: *Truth or Dare* and *Paris is Burning*" seeks an answer to the question "whether, contrary to the claims of many feminist film theorists, being the object of the gaze, and more specifically the *feminine* object of the gaze, can be a position of power"(p. 155). She cites Madonna's self-commissioned documentary *Truth or Dare* as indicative of an example of female pleasure. Cvetkovich writes:

Madonna and the queens of the ball scene [from *Paris is Burning*] recognize the power of the image of the feminized woman. Even if that power ultimately belongs to a capitalist culture that links female sexuality and the commodity, it is too simplistic to see the female icon as merely the sign of exploitation or objectification or to assume that her power cannot be diverted to serve other ends. (p. 158)

She is concerned that ideologies of gender, constructed by feminists, seek not to elide agenic possibilities for individuals. Drawing on the voices from the drag balls in *Paris is Burning*, Cvetkovich writes that they subscribe to the belief that a female figure stands for social privilege. Such a belief suggests "the complex interaction of race, class, and gender differences within the symbolic practices of consumption and fashion, and further indicates that the display and transformation of the body need not be a sign of disempowerment"(p. 162).

While Madonna is positioned as the "beautiful, white, middle-class woman;"(Ibid) the "

power of her image can obscure and effect the disenfranchisement not only of women who are not white or middle class or straight, but of women who are. But *Paris is Burning* suggests that to turn from mass cultural fantasy to real people's lives is not necessarily to leave fantasy,

consumption, or fashion behind.It is important to acknowledge the political significance of feminized, and hence trivialized, cultural practices, such as fashion”(Ibid).

Cvetkovich recognizes the problematics that female pleasure associated with her raises. To act like a woman in Madonna’s image requires exhibitionism for men, but to act like a man may result in failure and/or a renouncing of their own gender identity. Cvetkovich sees Madonna as operating within her own regime of feminism to define her pleasures as Cvetkovich describes through analysis of *Truth or Dare* and the discourse surrounding Madonna. Madonna comes to be the iconic representation for Cvetkovich of a woman who represents a diffused gaze for various forms of sexuality.

In “Paradoxes of Spectatorship” Judith Maynes (1995) examines the claims of the homogeneity, of the cinematic apparatus, and the heterogeneity, of the spectator. She addresses three terms which frame the claims for homogeneity and heterogeneity: “the gap between *address* and *reception*; *fantasy*; and *negotiation*”(p. 157). The lacuna between address and reception allows for an examination of the ideal viewer and the real viewer. Investigating the concept of fantasy, to move it away from its dominant focus on (male) Oedipal reenactments, creates possibilities for the psychic and the political, but, as Maynes cautions, “it is not altogether clear whether the implications of fantasy for the cinema allow for an understanding of the social in terms that exceed the family romance so central to any psychoanalytic understanding of culture”(p. 158). Negotiation is a term used to imply the multiple readings of texts, which are often viewed as offering institutional criticisms derived from film viewing. Questions of how texts are/can be read surface under the claims of negotiation. The three terms Maynes has identified require additional elaboration.

Address and Reception. Maynes describes the familiar positioning of the spectator under the cinematic apparatus which establishes a position for this implied spectator. She writes that “it is one thing to assume that cinema is determined in ideological ways, ... that the various institutions of the cinema *do* project an ideal viewer, and another thing to assume that those projections *work*”(p. 159). That gap between how texts are supposed to construct viewers

and how the texts can be read differently than the assumed construction is an area for exploration. Maynes believes that cinematic apparatus theories are incomplete: "the challenge, then, is to understand the complicated ways in which meaning are both assigned and created"(Ibid). The difficulties emerge when attempting to generalize viewer responses to film texts because subjects, and researchers, are imbricated in their own complexities and the ideological complexities of the cinema. Commenting upon a study conducted by Janice Radway (1984) which attempts to examine institutional power and the complexities of women's construction of texts, Maynes raises concerns about how the "truly radical spectator" can be separated from the "merely complicitous one"(p. 164). The complicitous nature of all subjects does not negate alternative positions, but allows for a discussion of "readership or spectatorship not as the knowledge the elite academic brings to the people, nor as a coded languages that can be deciphered only by experts, but as a mode of encounter"(p. 165).

Fantasy. Maynes describes some of the rethinking that has occurred in psychoanalytic theory regarding the notion of fantasy. She draws upon the work of Constance Penley (1985) who draws upon Jean Laplace and Jean-Bertrand Pontalis (1964/1986) regarding three original fantasies: "the primal scene pictures the origin of the individual; fantasies of seduction, the origin and upsurge of sexuality; fantasies of castration, the origin of the difference between the sexes"(p. 166). Maynes views these fantasy traits as useful in moving beyond the masculinist nature of psychoanalytic film theory to incorporating more aspects of sexual difference. She notes that "it is questionable whether fantasy can engage with the complex effects of spectatorship without some understanding of how its own categories -- of sexual difference, the couple, and desire -- are themselves historically determined and culturally variable"(p. 170).

Negotiation. Maynes takes care to unpack the sometimes unmitigated claims for negotiated readings of texts as in and of themselves liberatory. The attention to difference can be understood through the discourses intersecting within a single film as well as through the cultural and psychic aspects of film attendance. Referring to the work of Stuart Hall (1980) she identifies problems

with Hall's notions of preferred, oppositional and negotiated readings of texts. She asks, "What is the relationship between activity and passivity in the reader/viewer, whether the reading is dominant or oppositional? If a reader/viewer occupies an oppositional stance, how does this square with the process of interpellation necessary for any response to a text?"(p. 171). Maynes advocates seeing dominant and oppositional readings as inclinations more than specific reading practices rather than being content with Hall's formulations which do not disturb the text's dominant ideology. Maynes advises assigning all readings as negotiated due to the improbability that any consummate dominant or oppositional readings could be located. She emphasizes that the categorization of texts and their readings "as either conservative or radical, as celebratory of the dominant order or critical of it,"(p. 172) negates the complex task of examining the dualities and ambiguities of desires for and responses to such categorization.

Maynes elaborates on the various positions regarding negotiation as it relates to an emphasis on the role of the cinematic apparatus and that of the spectator by examining work related to sexual identity. She iterates that the "notion of negotiation is useful only if one is attentive to the problematic as well as utopian uses to which negotiation can be put by both the subjects one is investigating and the researchers themselves"(p. 177). Maynes believes that the understanding of the relationship between the cinematic apparatus and the ideological subject as a historical development, and also one which is tied to theorists' own desires is critical. She calls for a continued inquiry into spectatorship which moves from the "passive, manipulated (and inevitably white and heterosexual) spectator" to the "contradictory, divided, and fragmented subject"(p. 179). The challenges to cinematic apparatus theory that Maynes explicates, and endorses, revolve around understandings of subjects and viewers as they interact with film texts and invite all kinds of new initiatives within and beyond feminist and psychoanalytical film theory perspectives.

The journey through psychoanalytic film theory has been long and rather arduous, but it provides a necessary backdrop to the film research and analysis developed in later chapters. The selection of literature on

psychoanalysis, education, and film referred to in this chapter is an attempt to enunciate a direction for learning about the "impossible profession"(Felman, 1982 in Todd, 1997, p. 17). I began with interest in using the strategy of film viewing within the social studies classroom. This interest led me to a theoretical investigation of film. From such an investigation, actually almost simultaneously with such investigation, the field of psychoanalysis was opened to me. These areas have significantly informed and expanded the research I began, and have directed me into new knowledges not the least of them being my own (teaching) self.

In this chapter I have attempted to provide some insight into psychoanalysis, with specific reference to Lacan, and its possibilities for educators. An exploration of film theory followed the discussion of psychoanalysis. I then returned to the imbrication of psychoanalysis with film theory. Many more writers/thinkers have informed my work in these areas than could be dealt with in this chapter, some I am still struggling with. These writers' ideas are still congealing within me and have, at this point, not found an outlet for expression. In the following two chapters, the work with the films, as expressions of popular culture, will be delineated. The notions of citizenship, ideology and the psychoanalytic will be intertwined in the readings of the film texts by the research participants.

Chapter Six: The Film Sarafina!

Much like in South Africa, we have problems with dealing with Aborigines. They practically owned the country until we came, killed and reduced their numbers until we became the dominant race.

(McNiel, a high school student)

So long as they're engaged in conversation ... where they're absorbed in something that you go back and you dissect it, just a little bit, in terms of what's stuck in their memory and then their feelings and opinions about that ... I think it's a great way to ... give it a life that the textbook can't give it, and it will add more life to our classroom because it will be much more fuel for conversation and they much prefer to talk about a film than to talk about a piece of reading.

(Ann, a high school teacher)

All of us may be more humanitarian because of these movies, because of the fact that we have been educated bluntly.

(Ali, a post-secondary student)

Within this chapter, a synopsis of the film along with the readings³¹ of the high school students, their teacher, the group of post-secondary students and myself will be provided. A theoretical examination of the film as related to social studies, citizenship, and aspects of critical pedagogy and psychoanalysis will also be provided.

Reading One:

The first reading of the the film text includes a detailed summary of its plot followed by the researcher's reading that examines the film as it captured my imagination and how it fits the imagination of the social studies curriculum goals.

Reading Two:

The second reading of the film text describes how others read it: the high school students' reading(s), their teacher's reading(s), and the post-secondary students' reading(s). An interpretative analysis of these other readings will be provided.

Reading Three:

The third reading of the film text will conflate the theoretical positions

³¹ The word "readings" refers to the interpretations viewers gave to the film text as evidenced in their spoken and written responses to specified questions and dialogue about the film.

supporting the research as it explores a pedagogy for the social studies classroom. Tentative findings for such a pedagogy will be presented.

Reading One:

A description of the film's diegesis, my reading of the film and its relationship to social studies curriculum follow.

The Film Text: *Sarafina!*

The movie *Sarafina!* is based on the musical *Sarafina!* that first opened in June of 1987 in Johannesburg; the musical was then brought to New York City where it has enjoyed acclaimed success. The historical setting for *Sarafina!* is at Morris Isaacson High School in Soweto.³² Thomas Cote (1988) says about the musical:

"FREEDOM IS COMING TOMORROW!" This hopeful cry is at the heart of *Sarafina!*, the exhilarating musical from South Africa that celebrates both the irresistible *Mbasqanga* music made popular in the black townships and the indomitable spirit of the township children living under apartheid rule....Children in the black townships are routinely detained, jailed, tortured, even killed. And yet, incredibly, these children have not given up hope for the future.

The film version of the original play, which has several differences from the musical, maintains the thematic strand expressed in the words, "Freedom is coming tomorrow!" A plot synopsis of the film version will provide a background for the subsequent analysis of the film.

In a musical drama genre the film *Sarafina!* tells the story of a teenaged student Sarafina (Lelti Khumalo) living in Soweto, South Africa, prior to the ending of apartheid. This film portrays the struggle of Sarafina, and a cast of other characters, as they choose how they will live in Soweto.

Sarafina! opens with a montage of shots: a train travelling at dusk, a group of Black adolescent young men running across the train tracks towards a

³² In 1976, 200,000 black students assembled at this high school to protest a government decree banning instruction in the students' own language, Zulu, and replacing it with Afrikaans. The police and army attempted to break up the gathering resulting in many injuries and deaths of the students. As a consequence of the assembly, the government of South Africa declared a State of Emergency. For the next thirteen years, until 1991, the school children of South Africa adopted a campaign of resistance where 750 children were killed and 10,000 arrested, tortured, and assaulted. The plot of the film and the musical are related to the situation of a fictional group of students who attend Morris Isaacson High School in the late 1980s.

school, a classroom being set aflame by the young men. This dramatic scene fades, and the protagonist of the film, Sarafina, is introduced. She lives with her grandmother, numerous siblings and her uncle in the shanty town of Soweto. Her mother, Angelina (Miriam Makeba) works as a housekeeper for a family of wealthy Boers, White South Africans, to provide the necessary financial support for her children's livelihood and schooling. She lives with this family and not her own.

Sarafina awakens and greets the picture of Nelson Mandela on the wall. As she is preparing for school, she is transposed into a musical number where she is a Hollywood star. This musical fantasy is interrupted by a military truck filled with armed White soldiers who disperse the students.

Sarafina walks to school with some of her classmates. Constable Sabela (Mbongeni Ngema) drives up along side of them and attempts to converse with Sarafina -- he appears attracted to her, but she rebuffs his efforts. He informs them of the burning of the school classroom. Sabela is used by the White authorities to help control the Black Africans. He is despised, but feared, by the people living in the Soweto township. Once at the school the students assemble for morning announcements and prayers. The principal exhorts the students not to destroy the school because education, as sanctioned by the state, is the only way to improve their lives. A cadre of guards will be stationed at the school because of the previous night's activities. Before the students are dismissed, they are lead in opening prayers by Mary Masembuko (Whoopi Goldberg) who directs them in a powerful and subversive African rendition of "Our Father."

Mary, a popular music teacher at the school, is asked to teach a history class. She chooses to teach not only the White Dutch history but also the Black African history. In her own infectious manner, she attempts to instil a counter-memory in the students of their history. She tells them that for the Boers, South Africa was "a gas station on the way to somewhere else: a Pepsi and a piss in the sun." Lieutenant. Bloem (Tertius Meintjes) begins investigating who is responsible for the destruction at the school. He is viewed suspiciously by the teachers.

The student lunch time activities and conversation scenes portray

student reactions to their lives in Soweto. A group of teenaged young men begin to plan strategy for continued resistance. Lt. Bloem talks with the teachers asking for their cooperation in apprehending, as he says, "the troublemakers." Later, the students are in a music class where they discuss putting on a musical. Sarafina suggests that they do a show on the long-awaited for freeing of Nelson Mandela from prison. The idea is warmly accepted. Later in a conversation between Mary and Sarafina, Mary tells Sarafina that while she likes the idea, it simply is not prudent to do such a musical. This scene is juxtaposed with the next one where a group of teenaged young men are again talking about the school situation; it is clear that they desire to actively resist their oppressors.

Sarafina travels by train to visit her mother, Angelina, in Packtown, a wealthy White suburb of Johannesburg. She is embarrassed by her mother's apparent complicity in the oppression of the Black South Africans. Sarafina questions her mother's willingness to work for the Boers rather than work for liberation as her father did. Angelina explains to Sarafina that her father was killed for his work and now she is left to support her family. Sarafina tells her mother, "I would rather die like him than live like you."

While Sarafina visits her mother, the Black male youth stage a confrontation at one of the Boer's grocery stores. They try to convince the Black shoppers to boycott the store. The Black shoppers are not readily convinced and a scuffle ensues. It is quickly broken up as the military converge and brutally chase the people away. In another part of Soweto, Crocodile, a young man who is interested in Sarafina, is being beaten by Constable Sabela as two White police officers look on with amusement. Crocodile escapes and runs to Sarafina's home. She tends to his wounds as they exchange their mutual hatred for Sabela. The day turns to night and the streets swell with marching students carrying torches that light the night sky as they sing songs of freedom and resistance.

The next day Sarafina visits her teacher, Mary. Mary's husband/lover is just leaving; he is a revolutionary willing to use violence to end apartheid in South Africa. Sarafina seeks advice from her teacher about how to fight for change. Mary tells Sarafina that she will not kill, but that there are other ways to

end injustice. Mary's attempts at change come through her teaching of the children, albeit subversively, about their history and about nonviolent ways they can resist the oppressive regime they live under.

That night the police raid some of the homes of the Black youth and roughly take them to prison. The next day the principal and Lt. Bloem interrogate Mary regarding her teaching. The principal is emphatic that she must only teach the authorized curriculum. When Mary returns to her students, she realizes that there is an informant in the class. She ardently explains to the class that she is not trying to teach communism, but rather that she is attempting to promote pride and a sense of Black history in the students.

After a church service, Sarafina notices Guitar, a classmate, speaking with Constable Sabela. As Guitar sees Sarafina, he walks away from Sabela. Sabela attempts to justify his work for the Boer government, but Sarafina dismisses his arguments. Later Sarafina and a group of students gather at Guitar's house to confront him with his clandestine activities. He explains that Sabela threatened to kill his invalid father and that he felt that he had to protect his father so he agreed to help Sabela. The students accept Guitar's defence. Their hatred for Sabela intensifies.

The next day Mary is teaching her students about Napoleon's defeat; she tells them that it was the people united together against him that eventually defeated his powerful armies. Lt. Bloem arrives with his police officers to take her away. Mary's teaching has become too threatening. Before she exits the classroom she subtly asks Sarafina to hide her husband/lover's gun. As Mary is escorted into the truck, the classroom explodes with the students' anger. Mary raises her fist to her students signifying power to the (Black) people. Later Sarafina retrieves the gun from Mary's house and hides it in her own house.

The next day, another teacher is sent to teach history, but he cannot control the students who remain enraged by Mary's arrest. Soldiers descend on the class as the students stream out of it. In the chaos that ensues several students are shot dead by the guards. Crocodile, Sarafina's friend, is killed. The funeral for the slain students sees a huge procession of people accompanying the caskets to the grave sites. The preacher consoles the students with the promise that they will see freedom. He tells them that "you

are powerful because you are the generation who will be free!" The students respond through song and sing, in a Black African language and English, of their anticipation of a new society. The students are galvanized at the funeral in their determination to continue in their resistance.

Another day arrives greeted by massive protests by Black students challenging the White armed forces they meet on the road. Shots are fired into the air for the crowd to disband. As the soldiers chase the fleeing students, violence erupts. Buses are burned, cars overturned, and stores vandalized revealing the extent of the tension existing in Soweto. Sabela has Guitar at gunpoint in his car. He beats him and tosses his body out of the car. When Sarafina visits the injured Guitar at his home, she asks him who is responsible. He tells her that it was Sabela. In the evening a crowd of students gather at Sabela's home. They desire revenge. In a strange turn of events he becomes the hunted; he is chased from his home, tired (a practice where rubber tires are put onto a person) and set aflame; he dies. Sarafina watches as Sabela burns to death. In a voice over she states that they have been pushed too far not to react.

After the constable is murdered, many Black students are forcibly rounded up and brought to prison. As the students are taken to prison, they sing in a Black African language of the hopelessness they feel. In prison they are interrogated and unbelievably tortured. Sarafina learns of Mary's supposed suicide in prison which she refuses to believe. The cells of the imprisoned students are shown. The students unite their voices in a song mourning the death of the Black nation. Several students share sombre testimonials of their torture.

After a ruthless interrogation and extreme torture, Sarafina is eventually released from prison. These experiences teach Sarafina that violence is not the answer; there must be another way which she seeks to discover. She travels by train to visit her mother. As she enters the luxurious estate, the White family is celebrating their child's birthday. The contrast between the life of Sarafina and the life of this child is jarring. Sarafina reconciles with her mother.

Sarafina returns to her Soweto home and is embraced by her Aunt and siblings. Later Sarafina takes the rifle she has been hiding and throws it away.

She decides that her earlier idea for a musical show, dealing with Nelson Mandela's release, is worth pursuing. Guitar is willing to assist her. Sarafina stars as Nelson Mandela where she sings, along with a large cast of other performers, about her hopes for freedom in South Africa. As the screen darkens, text appears on the screen stating the dates of Mandela's release and the end of apartheid along with the words "The struggle continues -- Freedom is coming!"

A Researcher's Textual Reading

This reading of the film is structured around the questions, listed in Chapter One, that were used with the research participants. What follows is my response to the film Sarafina! I wrote these responses before showing the film to the three research participant groups and after viewing the film several times.

Sarafina! is concerned with the struggles of a young South African woman who is choosing how she will act in response to the oppressive situations within which she lives. The reality the producer of the film desires the viewer to see is the blatant injustice of the situation existing in South Africa prior to the ending of apartheid. This context emphasizes the inhumanity of a system of oppression, subjection and degradation; it also portrays the complicity, duplicity and complexity of individuals and groups involved in the struggle. The reality presented is explicitly a Black South African perspective; it also seeks to advocate for nonviolent resistance as the means to bring about the necessary changes for equality to exist among all South Africans.

This reality is created through the setting, characters and plot of the film. The musical score contributes a great deal to the reality. It provides an expression for the students' pent up emotions. It combines elements of faith, sorrow, defiance, hope and warning which together represent the students' responses to their life situations. The written text at the beginning of the movie establishes/situates the reality/truth/context of the story. It states:

In 1976, the South African Government declared a State of Emergency. For the next thirteen years, schoolchildren adopted a campaign of resistance. Over 750 were killed, over 10, 000 arrested, many more tortured and assaulted. This film is dedicated to them.

The written text at the end of the movie provides an epilogue that encourages continued work towards freedom. It states:

On February 11th 1990, Nelson Mandela was released.
On June 17th 1991, South Africa's Apartheid laws were repealed.
The struggle continues...
FREEDOM IS COMING!

Blacks are portrayed with greater complexity than Whites. Whites are fairly one-sided characters, as evidenced by the insidious, cruel, impassive Lt. Bloem; the police interrogator as cold-hearted, stoic, brutal; the female employer of Angelina as naive, pleasant, oblivious. The only way to change things is to take a stand; yet Angelina is lifted up as a hero as is Mary: one is doing the best she can to support her children, the other is doing the best she can to teach children the "truth" and to have hope that things will change. The veracity of the film's assumptions are confirmed by the written text that frames the beginning and ending of its narrative.

A variety of symbols is used to convey this reality. The sense of constant surveillance of the Whites upon the Blacks is reinforced through the numerous aerial shots of Soweto and the patrolling military personnel at the school which are interjected at numerous times throughout the film. The shots of Soweto itself reinforce the oppressive living conditions as exhibited through the dirt roads, small, poorly-constructed homes and lack of noticeable vegetation. The attempts at subversive action reinforce the notion of resistance: the student protests at their school, the marches in the streets, the freedom songs sung throughout the film. The murder of Sabela, the Black constable, is used as an outlet for the rage students feel about their unjust life situations. The characters of the film speak from various positions which, it is assumed, reflect positions within the society. These characters take on qualities that present a definite sense of reality: violent resistance, nonviolent resistance, compliance, resignation. The symbol of resistance, through the raised fists as the students sing is rekindled as Mary too raises her fist as a last act of resistance as she is taken off to prison. The White's (Boers) lack of understanding is underscored throughout the film. In different contexts, Lt. Bloem and the prison interrogator in their confrontations with the teachers and with Sarafina tell them "Don't think

we're stupid" It is almost as if they realize unconsciously how "stupid" it is what they are trying to do. Despite their oppressive means, they will never be able to eliminate resistance and the eventual victory of the Black people. Blacks are shown as freedom fighters and Whites, whether intentionally or not, as the opposing force to be conquered.

The film sets up all kinds of binaries that emerge through its diegesis. A partial listing of such binaries includes American/South African: Hollywood/Soweto, performance/lived experience, Martin Luther King Jr./Nelson Mandela; feminism/patriarchy; freedom/captivity; white/black: Packtown/Soweto, richness/poverty; fear/hope; violence/nonviolence; and child/parent.

The film portrays a patriarchal, racist, elitist society that must be changed. The issue of gender is not problematized nearly to the extent as race and class and it seems that the race issue, the Boers versus the Blacks, is the privileged issue. It is perspicuous that Whites are in power and that Blacks are not. This positioning results in classic differences in rights, privileges and economic realities. The point being made is not simply that society must become radically altered to provide equality for all its citizens, but how this change will occur becomes the crux of the matter. Will it be through violent or nonviolent means? The film's plot and character development suggest that nonviolence is the only lasting form of change, although violence may be needed as a catalyst for nonviolent change. The female characters are the proponents for this nonviolence while the male characters lead the violent actions. There is a sense within the film that "women's ways of knowing," to borrow a phrase from Belenky (1986), are the most valuable in dealing with oppressive situations.

The beliefs of the Blacks are most complexly presented, but the Boers' views are also presented, but in a more limited manner. These two groups are then represented according to gender as well. The Blacks appear to be represented into four groups:

- 1) The compliant, accommodating, subservient ones who go along to get along, for example, the principal, most of the teachers (as exemplified by the replacement teacher for Mary), the woman at grocery store who is attacked, Angelina, Sarafina's Uncle and Blacks who work in the prison system.

2) The activist, vigilante individuals, for example, Joe who fights from outside the country, Sarafina's father, the boys who burn the school, and the group of students who murder/burn Sabela.

3) The activist, nonviolent individuals such as Mary and then later Sarafina.

4) The individuals who have chosen to be complicit with the dominant regime such as Constable Sabela and Guitar, who does so because of coercion from Constable Sabela.

It is worth noting that no female character, except for the incident with Sabela of which Sarafina repents, is actively involved in violent actions. In fact, females speak the voice of reason throughout the film. It is the males, Black and White, who instigate violence.

A White, Boer, perspective is presented but not without problems. The Whites, while historically having legitimately been accused of oppression, are quite simple characters in the film. The complexity of White identity is reduced to a few types:

1) The White soldiers who are matter-of-factly doing their jobs.

2) The Whites in authority driven to prevent changes and maintain the status quo as exemplified by Lt. Bloem who is the investigator of violence and the maintainer of the apartheid law.

3) The Whites in authority who brutally and defensively repress any Black resistance such as the prison interrogator: the hunter, avenger; the unbelievable, horrific unknown.

4) The Whites who sequester themselves behind iron gates, physically and emotionally; who do not want to know or choose not to see the realities for others. This perspective is provided through the character of the Boer woman who employs Angelina: the wealthy White woman complicit in oppression but oblivious to it.

There are also limitations to Black characters but they are more complex than the Whites, although certainly the Blacks who accommodate, comply, except for Angelina, are portrayed rather simplistically. Examples include the principal of the school and the teacher who takes over for Mary after she is arrested. These characters are not respected by students, and their inaction is

contrasted to students' actions which bring about true education and societal change. It would seem that passiveness and compliance are the demons the film is attempting to exorcise from its viewers.

The political and economic power differential within the film is blatantly obvious. The Boers are in a position of power because they have the economic, military, and political power to maintain their positions. Blacks are not in economic, military or political positions of power; however, in the film they hold a position of moral power. They are shown to have a legitimate cause for which to fight and win. The implications of winning, however, are uncertain.

The viewer is constructed as someone who should be outraged at the injustice occurring. Perhaps the film is addressed to apathetic non-South Africans to move them to support reforms in South Africa. (I rejoice in the spirit of freedom and resistance that is portrayed in the film.) Compassion and a sense of outrage at what has happened to students and other Black South Africans is engendered in the viewer; sympathy for the cause as well as the legitimacy of the cause are promoted. In some ways, as a white outsider, I am being constructed as complicit in the events. However, I did not feel guilt but rather I understood how oppression occurs and how violence, hatred, and perhaps fear -- economic lack -- are root problems. Complicity comes more from my economic class than my skin colour, but perhaps my privileges are as much racially engineered as economically situated.

The existing situations primarily construct the characters and, as I have written earlier, the characters represent individuals embedded in the situation so that various perspectives are shown. The relationship of Mary and Sarafina is presented as one of mentoring; the relationship of Angelina and Mary is presented as one of growth and understanding; the relationships of female to male characters is ambivalent and problematic. It appears that women are truly strong and bring change through means that men seem unable to comprehend or appreciate.

To be happy, virtuous and/or moral would mean, as Mary says, that Whites and Blacks would cease hating each other and would work towards building a just and equitable society for all South Africans. The reasonableness of such a proposition is unknown and incredibly ingenuous given the history.

Yet since 1990, unbelievable things have occurred in the world. Peace accords have been signed by nations which had known violence for generations and who have now begun to work towards lasting peace. Again nonviolence is posited as the virtuous choice where violence is the less sanctioned one.

As I viewed the film, I wondered, as does Mary, what do you/can you actually do to bring change. How would I handle such a situation? It is impossible to know. I was drawn to the character of Mary for several reasons: she is a teacher, I am a teacher; she tries to bring an alternative consciousness to her students, I, too, try to bring an alternative consciousness to the students I teach. I believe in a social justice perspective, but how does one foster that in a classroom environment where students have their own perspectives on all kinds of societal issues/practices/realities? Peace can be forced upon students, but then that would seem to negate its very premises. Raising awareness and drawing student attention to a variety of perspectives is the most one can do; the attitudes, decisions, and actions need to be their own if they are to be meaningful.

There are a myriad of places the film captures my imagination. The opening shots with the blue sky at dusk, the train going by, the male students running to the school, splashing in the water puddles as they run, the sounds of movement, the angled shots almost as if to emphasize the obliqueness of the entire situation – together suggest something is awry. The boys throwing the molotov cocktails into the classroom is done in slow motion and the fire is intriguing; it envelops the classroom mirroring the pent up anger of the boys being released through their destructiveness. There is a sense of beauty to the flames as they lick up the black board and the teacher's desk. Both objects represent signs of submission to the dominate societal discourse which seeks to enslave the students through the educational institution.

The picture of Nelson Mandela that Sarafina looks at is iconic. His name is invoked to gain entrance into that imaginary order of freedom. The first musical number where Sarafina sings about being a Hollywood star, because they do not have to do anything, they just have to be consists of all kinds of layers. The letters of S O W E T O that are placed in the dirt of South Africa are clearly metaphoric of the H O L L Y W O O D letters in the hills of Los Angeles.

The irony is hard to miss: here in these slums dreams of glamour exist, but can never come to fruition. This initial song is a huge production number with dancers, props, and staging, but it is abruptly interrupted by an army truck with soldiers. This intrusion emphasizes the reality of the students' existence which is constantly being interrupted by fear, violence, and terror. Even their fantasies are not free of these intrusions.

Later, as the principal addresses students regarding the burned classroom, in the background the camera pans the smouldering fire and the black clouds rise above the school compound. It seems an obvious metaphor expressing that student emotions are still simmering, even as the soldiers patrol the grounds during the assembly. The energetic and uplifting anthem of "Our Father" the students sing, after the principal's address, is dynamic. I wonder what meaning the words have for them. Is it another way to resist the oppression through singing about God's will -- a will they see as destined to free them?

Mary's question "What colour is God?" is part of a history lesson on the reason for the Boers being in South Africa. Mary says that for the Boers, South Africa was a stopping place: a place for "a Pepsi and a piss in the sun." It is a place for the Boers' benefit. Her teaching an alternative history is a courageous act. This scene is followed by one where Lt. Bloem comments to the principal and to the teachers how dangerous teaching can be if it advocates for change. The juxtaposition of the Mary's action and the Lieutenant's warning are effective.

In a discussion with her friend, Sarafina says, "I want more ... more than this." This poignant statement embodies not only Sarafina's desires but most of the Black characters' desires in the film as well. The scene where Sarafina walks through the luxurious home where her mother Angelina works and ends up in a whitely decorated master bedroom is startlingly. It seems that everything is white. The disparity between how Sarafina and her siblings live and how Angelina's employer lives is heightened by the whiteness of the decor.

The scene where Mary is teaching the students that it was because of the people's resistance that Napoleon was defeated as the police arrive to take

her away, is an important scene. As Mary is escorted out, she instructs the students "someday this will all be over," and then as she is placed into the truck she raises her fist as a sign of resistance and the classroom erupts. The impact she has had on her students is convincingly portrayed.

The brutal massacre of the students in the school yard, after they walk out on the teacher who replaces Mary, is tragic and senseless. The sense of hope despite the sorrow at the murdered students' funeral provided by the preacher's homily and the students' singing is inspiring.

Later in the film, students' are rounded up and taken off to prison. Sarafina is also taken to prison where she is interrogated and tortured. Her prison interrogator exudes fear and hatred. He exhorts Sarafina, and all Blacks in general, "You make war on my country; I'm going to kill you." He speaks as the law, yet has no legitimacy. It is noteworthy that he denies the fact that the country in which he lives is also Sarafina's. She is eventually released. The shot of the omnipresent police force as represented by the prison tower is a reminder of the notion of the panopticon. Sarafina looks up at it on the bus as she passes; it is a recognition for her of her status in her nation: one of constant surveillance.

The film satisfies a number of desires for me. I am inspired and challenged by the insatiable hope students seem to have. There is a sense of a natural order; what goes around comes around. An inevitable sense of justice emerges when Sabela is killed, although the long term effects of this act are quite saddening. It was also difficult to watch parts of the film. The prison scenes, for example, are horrific; Sarafina's dismissal of Angelina's existence as worthless is heart-wrenching; and the intense hatred of the interrogator-- what happens to people like that now in South Africa? -- is infuriating. The act of Mary throwing away the gun is gratifying (especially for a pacifist) as is the reconciliation of Sarafina with herself, and her mother at the end. Mary's teaching was very satisfying for me; her attempts to teach students relevancy and a sense of place was encouraging. Taking Mary away was heart-breaking; the truth is being killed, but yet it will live on in her students.

I could understand the principal and other teachers who just want to go along with the dominant system; it is so much easier. Can one fight everything?

I related to them because, as a teacher, especially in a private school, there are so many things one simply goes along with.

The more I listened to the singing the more I enjoyed it, especially the songs of lament and resistance. There is something about a group singing that is appealing, and empowering. The closing song of hope is exhilarating as are the written words about the release of Mandela, the ending of apartheid and the struggle for freedom continuing.

There are some desires the film does not satisfy for me. There is a sense of a lack of complexity in the conflict in terms of the Whites. While a variety of Black positions are depicted, there is no variety among the Whites. From my own reading about South Africa, this simplicity is not convincing. I realize a film can only deal with a relatively small area of a conflict or issue, but it seemed that the film could have found ways to more visibly deal with the complex subject positions and identities.

When characters would speak their Black African language, it was problematic. Does it suggest that the viewer can never really know what is going on in the characters' lives? Does it position the viewer as a White viewer who does not know this language? Or is it simply an attempt to bring greater realism? I do not really understand the show/grave side number at the end of the film. The montage is attempting to say something, but I am not sure what. Why are the characters, for example, dressed in traditional dress?

Whoopi Goldberg as Mary was somewhat of a stretch I think, although I believe she took the part so the film would have greater distribution in North America. There was a classic Hollywood feel to the movie exhibited, for example, through Mary's attitude. I am still not sure about the overt parallels to Hollywood that the movie makes. Is it mockery?

There are many connections that I can make from this text to others. I connect with the films The Last Grave at Dimbza, and The Power of One; Sojourners magazine -- especially their edition on Black women of South Africa; the authors Alan Paton and Nadine Gordimer; specific people whom I have met who have lived and worked in South Africa; the struggle for freedom in many other areas of oppression, injustice and inhumanity; boycotts; my own work with students in Social 10, 20, 30; Bishop Desmond Tutu; Amnesty

International; biblical texts; and music written by Tracy Chapman and Bruce Cockburn and the list could continue.

My reading of the film is that citizenship means working towards inclusion within a society, but in this film the oppressed must do the work. The oppressors seem not to have responsibility; they are simply ignorant, afraid or blissfully unaware that other humans could desire change. The question of who is a citizen and what constitutes citizenship is raised throughout the film. In the context of this film, to be a citizen is to be an oppressor.

I cannot say that I have been oppressed because of my skin colour or my ethnicity. I can only sympathize with the characters in the film; I cannot empathize with them as I have not experienced the inhumanity they have. I have experienced psychic pain, but not pain due to systemic injustice. I attempt to familiarize myself with such situations so that my awareness is broadened and so that I work against the mind-numbing complacency that so often paralyzes citizens within a nation when they are in dominant positions.

I think that if a person is not in an economic position of power in Canadian society, numerous struggles are constantly being lived. The Aboriginal peoples, many non-white people, and women, even if they are in positions of economic power, experience inequalities as the other to many males in positions of economic power because of the patriarchal nature of our society. People in positions of limited power within Canadian society are not identical to the Black peoples the film portrays. It is not entrenched in our legal system that one's skin colour or gender legitimizes overt discrimination. This comment is not to imply that there are not systemic injustices within our legal, economic and political structures, but to say that they are not as blatant as in South Africa. Constitutional decisions are continually being made which seek to eradicate such systemic injustices.

Some ways I could become more actively involved with issues the film deals with are through a greater awareness through the media; becoming involved through specific organizations, becoming informed about issues of marginalization, oppression, discrimination in Canada; taking action: boycotts, writing letters, speaking with MLAs, MPs; challenging voices of oppression in immediate situations; engaging voices which are so often silenced. I also think

that speaking up when it is uncomfortable is necessary. Supportive apathy is a dangerous, deceptive position. This is not to say that going against the grain, especially in circles of close friends and family members, is not equally dangerous. In terms of a bottom line it becomes what it is that one is willing to risk.

These writings, then, reflect my reading of Sarafina! in response to the questions used with the students and the teachers. Aspects of my own subjectivity are revealed in my responses. My subject positionings and fantasy identifications can be read in these responses, however, the purpose of this study is to see how the research participants' positionings and identifications were read in the attempts of them informing pedagogical practice. The meanings I derived from my interactions with the film were provided to inform the readers of this work my cognitive and affective interchanges with the film text.

Social Studies Curriculum Considerations

Social Studies 10 focuses on Canada in the twentieth century. The numerous mandated curricular objectives are related to specific knowledge, skills and attitudes. The Alberta Program of Studies for Social Studies 1990 outlines two topics to be covered within the course. Topic B: Citizenship in Canada Theme III: Rights and Responsibilities was chosen as the location with which to use the film Sarafina! Together, the teacher and I devised a small unit on human rights which incorporated this film. The film Sarafina! was a significant, but not sole, component of this unit. Students were provided with a context of South Africa before, during and after apartheid. They then viewed the film and were asked to respond to questions, complete a creative writing task and converse in small groups about their responses to the film. The teacher viewed the film with her class along with the researcher. The post-secondary group of students viewed the film, but at a later time.

Reading Two:

Notions of citizenship permeate social studies curriculum. The use of popular culture within the social studies classroom is a helpful tool for exploring citizenship. Through the use of film, pedagogical opportunities are opened up to engage students and teachers in wrestling with the implications

of being citizens in a democratic society.

How do students and teachers read films? From what positions do they make meaning of what they are seeing? How does pleasure circulate for them as they view events unfolding on a television screen as a video is played or how does resistance form? Film viewing and the position of the viewer has been the focus of much of film theory especially since the 1970s when psychoanalytical film theory gained acceptability and prominence.

What kinds of meanings have students brought to the film under study? How have they activated the signifiers within the film into their sense of subjectivity. As Stam, Burgoyne, Flitterman-Lewis (1992) say, "films themselves only come into being through the fictive work of their spectators....The film's images and sounds are not meaningful without the (unconscious) work of the spectator, and it is in this sense that every film is a construction of its viewer"(p. 139).

In terms of critical pedagogy the questions of the dispersal of power and the struggle for hegemony by the dominant forces within society are important. Who has the freedom to speak and act and how is such freedom distributed among or kept from the various groups within society? Issues of class, race and gender are imbricated through such analysis.

The responses of high school students, their teacher and the post-secondary students will be (re)presented for analysis.

High School Student Responses

The high school students participating in the study attended a private religious school. One Social Studies 10 class and their teacher were involved in the study (n=23). The students' work with the films involved being introduced to the film, viewing it, responding individually to questions in writing and responding through a group discussion format later about their reactions to the film. The written responses were collected and the group discussions were tape recorded and then transcribed. Each student was provided with a written response summary and generalized interpretative response. Each student also received a summary of the group discussion along with a commentary on the discussion.

Summaries of individual student's spoken and written responses were

documented separately, but they will be conflated as an examination of them regarding the theoretical constructs I am attempting to use, namely, the existing social studies environment, psychoanalytic film theory and critical pedagogy is pursued. How does a pedagogy emerge where these intersect?

Together with the teacher, we divided the social studies class into two smaller discussion groups. The discussion that emerged within these groups resulted in a conflation of the meanings students derived from the film and the ideological implications they identified. The filmic reading and the ideological readings will be merged together after presenting a framework for each reading.

The Filmic Reading Experience

Given the limitations of classroom interactions, the student conversations about the film indicated a significant degree of interest in the film text. Students spoke freely about the meanings they negotiated from the film, questioned aspects of the film and offered reflections of citizenship derived from the film.

The question of concern here is how students' subjectivities were activated by their film viewing. Their responses to the diegesis of the film provides direction as to their identifications with the film. Thus the pleasures or resistances of the spectator's looking are important to consider. This looking has been classified in film theory as scopophilia: the generalized pleasure from film viewing. Of interest for this work is the spectator's production of desiring subjectivities through evidences of scopophilia. The continuous (re)presentation of our desires on the film screen impels repeated attraction to this screen. Through point-of-view shots and reverse-shots the spectator is sutured into a seamless narrative of the classical Hollywood film where the spectator is brought into the fictive realm of the film text. Identification with the diegesis emerges from a variety of cinematic looks and stitches the spectator into the events unfolding before their eyes. These identifications are, according to Stam, Burgoyne, Flitterman-Lewis (1992) "always partial, diffuse and imaginary, momentarily catching and suspending the spectator in a net of elusive glances, an invisible but powerful mirror which holds the viewer in a state of fascination"(pp. 168-169). Through the students' comments about what

captivated their imaginations in the film Sarafina!, a sense of their identifications can be sketched. From these identifications, work can be done in social studies classrooms to inform a pedagogy for social studies teachers concerned with citizenship issues.

The Ideological Readings:

A film is constructed within an ideological matrix. The ideological implications of a film upon its viewers are uncertain because the readings of ideology are multiple. Critical pedagogy brings a way to see ideological implications within popular culture, in particular filmic discourse. It is important, however, to connect it with a psychoanalytic film theory to broaden its base of understanding and action. As Robert Miklitsch (1997) says "if ideology, like hegemony, is primarily an unconscious process, critical pedagogy must engage both affect and intellect, emotion and cognition --if it is to be persuasive, which is to say transformative"(p. 266). Students as spectators of films within a classroom need to be able to give voice to their experiences (of being oppressed or oppressors in terms of race/class/sex) as well as to name the experiences they identify with, react against or mediate as they view a film. The realities described within a film are not value free. The classic Hollywood film is imbued with dominant cultural representations. The "counter-discourses" (Giroux & Simon 1989, p. 227), advocated by critical pedagogy, that can be read by students offer routes for students to construct new identities not necessarily offered to them in a film or the larger popular culture, but in response to such representations.

The role of vernacular theory McLaughlin (1996) advocates, and that can be seen in part through the students' responses, "is that it foster[s] more effective practice and more acute interpretation. Those who understand the rules of the game can devise strategies that adapt and take advantage of the rules"(pp. 163-164). Despite such noble goals, there are no certainties about directions students will pursue. While critical pedagogy promises an emancipatory, liberating praxis, McLaughlin reminds us that there are no guarantees. Respecting the vernaculars students bring to their readings and encouraging the tactics and poaching necessary for resistant readings, however, assists students in constructing their identities. From these identities

students may choose to work for a critical transformative practice of border pedagogy that Giroux tirelessly advocates. How, then, did the students in the study read the ideology(ies) of the film across their own experiences?

The Spoken Word(s)

The two groups' transcribed discussions will be examined separately at this point in the chapter.

Group One:

The students seemed interested in the discussion and participated well, although, as per usual, some students were more talkative than others. Generally the students' discussion was thoughtful, articulate, and insightful. Their interpretations of the film seemed reasonable and justifiable, and they provided examples to support their responses. Many students took the film seriously as indicated by their willingness to discuss it, and because it was used as a focus for their Grade 10 social studies unit on Human Rights. Some comments can be generalized from the discussion.

The music used throughout the film was enjoyable for some but not for all. It was viewed as a means of escape and hope; it also revealed the realities with which the students lived. The use of stereotypes was cited by some students (Whites evil and Blacks good), although several students recognized the complexities among the Blacks and the limited complexity shown among the Whites; some students identified with the Whites by association of skin colour. Issues of racism were easily identified by students: Whites holding the power in villainous ways and Blacks being viewed as inferior "savage animals." The students thought that the film portrayed reality, "the truth", and it was simply a record of events not an interpretation of those events. The film was not using manipulation but simply presenting what had actually happened. Many students identified with female characters (Sarafina, Mary and to a lesser extent Angelina). Sarafina was tied to hope, perseverance, forgiveness, and viewed as a positive role model. Mary was tied to strength, pride, and also viewed as a positive role model. Other male characters (Lt. Bloem, the prison interrogator, Sabela) were tied to violent action.

It appears that various students have read the film discursively, dealing

with power issues, and/or realistically, identifying with specific characters.³³ Generally students subscribed to a preferred reading of the text.³⁴ They agreed with the dominant ideology in the film, although there was definite opposition to the stereotyping of the Whites by a few students. Some students identified with the Whites and perhaps recognized the variety and complexity of positions among Whites in South Africa as there is in Canada. The issue of race was predominant in their discussions, but class is alluded to and gender issues were not clearly identified. Students did not recognize that the film is a reconstruction of historical events and that it is a re-presentation and not the actual events so that its notion of truth is one perspective of "the truth" they think is portrayed in the movie. Some further work with students on how to interrogate texts, especially visual texts, is needed as indicated by students' ignorance about the constructed nature of film narrative.

The scenes of torture were commented upon by students frequently. The students saw torture as testifying to the brutality of the regime; it was also considered an experience that made Black students strong; it was also horrific. Several students were shocked because of their lack of knowledge of such behaviour. Several scenes captured students' imagination: students being shot in the school courtyard, imprisonment of students and their testimonials, Constable Sabela's "betrayal" of his own people and his subsequent murder. Sarafina's action of throwing Joe's gun away in the field was viewed differently: some students thought it was Sarafina's way of saying no to violence; some thought she should have sought revenge; some, while not wanting to kill, felt like using violence after what they had seen the Black students endure. The conclusion of the film was not satisfactory for the students. Many students

³³ Films can be read discursively or realistically by spectators. A discursive reading views the film characters as bound up in societal relationships that are imbued with power issues; it can be associated with critical theory. A realistic reading views the film characters through the readers' sense of identification that they feel with the character; it can be associated with psychoanalytic theory.

³⁴ Films are texts which can offer a preferred reading, an agreement with the generalized display of reality in the film, or provide an oppositional reading, a disagreement with the generalized display of reality, or a negotiated reading, a compromised position between preferred and oppositional. Readers of film texts assume various positions because they occupy a multiplicity of positions. These texts tend to be heteroglot, multi-voiced texts rather than monoglot, singular voiced texts. The producer of a film text may desire a hegemonic influence which s/he activates through monoglossia, but the heteroglossia of a text generally subverts such an attempt. A reader interacts with a (film) text to produce a meaning that has the perpetual possibility of being diverse.

desired a stronger sense of closure, at least “showing” Nelson Mandela free. The students wanted to have their hopes realized since they knew he was now free in South Africa; they felt the story needed a better, more complete, ending.

The scenes of violence seemed to have connected with students’ sense of injustice. Their Imaginary desires were stirred in these scenes and they recognized the lack within the film and desired fulfillment. That is to say they wanted something to be done to correct the unjust treatment of the Black students. Some students referred to desiring revenge, and some viewed the murder of Sabela as appropriate. Sarafina’s actions captured other student’s desires for forgiveness and their sense of what makes a just society. They were satisfied with the symbolic representation of her throwing the gun away, thereby renouncing violence as a means to correct the injustices the Blacks suffered and perhaps, by extension, the injustices they have experienced. Many of the students, were unsatisfied with the film’s ending; it simply did not satisfy their desires in the Symbolic order – they did not see the ending they needed to see to complete the sense of fulfillment in their Imaginary registers. It was not real enough for them.

Group Two:

The students seemed interested in the discussion and, with some probing, responded well, although, as per the first group, some students were more talkative than others. Generally the students’ discussion was attentive, cogent, and perceptive. Their interpretations of the film were reasonable and justifiable, and they provided support for their responses. Many students took the film seriously as indicated by their willingness to discuss it and because it was used as a focus for their Grade 10 social studies unit on Human Rights.

The students seemed to have a clear sense of the film and its overt portrayal of the injustices experienced by Blacks at the hands of Whites. The strength of the White minority buttressed by the military and the Blacks’ struggle for freedom was cited by students; Whites fearing blacks was also noted. Stereotypes of White people were cited and decried. Students mentioned personal friendships with white South Africans and their work against apartheid was noted as an alternative view. The film depicted “the truth” of the South African situation; it showed the repressive nature of the apartheid system. The

students saw this situation as other to their own.

Various students read the film discursively, dealing with power issues, and/or realistically, identifying with specific characters (Mary, Sarafina and, in a different less positive way, Sabela). Generally students subscribed to a preferred reading of the text; they agree with the dominant ideology in the film, although there was a definite opposition, by a few students, to stereotyping of the Whites. The complexity of Black characters was recognized by the students. The issue of race predominated their discussions, although class is alluded to, but gender issues were not clearly identified. Students, as in the first group, did not recognize that the film is a re-construction of historical events and that it is a re-presentation and not the actual events, so that its notion of truth is one perspective of "the truth" they think is portrayed in the film. Again, additional work with students on how to interrogate texts, especially visual texts, is needed as indicated by students' ignorance about the constructed nature of film narrative.

The complexity of the characters, primarily the Black ones, was discussed by the students. Specifics about Constable Sabela were raised -- his apparent denial of his identity and his work against his own people. Mary, the teacher, was identified as one who fought the system in her own way -- instilling Black pride in her students. The numerous musical numbers in the film were used as an escape by the Black students.

Several scenes were mentioned as being memorable for students:

- 1) the burning of Constable Sabela. There were mixed responses to his murder: some students found it difficult to watch, some thought he deserved it, some thought it was a natural outcome for such a violent society; one student noted that Sabela deserved it, but when they saw Sarafina and Sabela look at each other, they thought the burning was not right. This comment encouraged discussion about the legitimacy of using violence to end violence.
- 2) the prison official interrogating Sarafina; it was commented that Sarafina was being hunted as the animal trophies had been that now hung in his office - - an interesting parallel.
- 3) Sarafina's electrocution torture; the torturers desired their prisoners to be angry and fight back, but she does not. The students emphasized her forgiving

attitude.

4) the students chanting "Burn, burn, burn" and throwing their books at the teacher who replaced Mary.

The ending was viewed as symbolizing forgiveness and perhaps hope; there was not a discussion regarding students' feelings about the film's closing scene. The students made connections from this film to Martin Luther King Jr. and the civil rights movement in the United States as well as to Hitler and the Jews in Europe. Interestingly nothing was mentioned regarding Canada's own record of human rights violations.

The scenes of violence seemed to have connected with students' sense of injustice. Their Imaginary desires were stirred in these scenes and they recognized the lack within the film and desired fulfillment: something needed to be done to correct the unjust treatment of Black students. Some students wished for revenge; the murder of Sabela was seen as appropriate. Sarafina's actions captured other students' desires for forgiveness and their sense of what makes a just society. The exchanged look (gaze and returned gaze) between Sabela and Sarafina was noted; it became a turning point for one student whose desire seemed to change after witnessing the exchanged gaze. The film's conclusion seemed to reinforce the dominant message of forgiveness and hope. This resolution was important for several students because it seemed to complete their Imaginary desires for justice.

Citizenship Readings

Citizenship is a contested concept in our postmodern culture. It is tossed between traditional univocal understandings and a bricolage of multivocal understandings never seeming to land clearly anywhere. It is a term whose definition is no longer uniformly accepted. As it works its way through the experiences of people living within national, and often these are quite permeable/dissoluble, boundaries, it attracts all kinds of representations.

Readings of Active Citizenship

The phrase "active citizenship" is borrowed from Sears (1997) to refer to individuals within a democratic society who choose to take seriously their responsibility to voice their opinions and actually participate in the democratic process and who are not restricted regardless of their identify affiliations. I have

chosen to meld it with the goal of “responsible citizenship” identified in the Alberta Program of Studies for Social Studies (1990/93) and use the phrase responsible-active citizenship.

The Spoken Word(s)

The students' readings of citizenship and active citizenship have been combined because of the entwining of these topics in the discussion.

Group One:

Citizenship in apartheid South Africa, in the context of the film, was seen to be drastically different than citizenship in Canada; unquestionably there was injustice in South Africa. The students also recognized that Canadians, Aboriginals and Blacks – among others – also experience racism, but not to the same extent as in South Africa. One student noted that in both nations, Europeans took control over the indigenous peoples. The students felt that active citizenship implied changing attitudes and behaviours as well as making the government aware of issues of concern. Treating people equally in all contexts was emphasized. Some students indicated that they seldom interact with people not from their backgrounds, but many do.

The discussion of citizenship was rather limited and a more difficult transition for the students. The attempt to have their imaginations activated through the film to examine responsible-active citizenship requires greater effort and development. Nonetheless the dialogue was interesting and useful. The students' reactions to the film heightened their awarenesses of the injustices experienced beyond, but also within, Canada. Students recognized that issues of racism exist within Canada and that changing one's attitudes is an important first start to avoiding the extreme injustices depicted in the film. Promoting the equality of all peoples is important to protect the rights of Canadians. Students cited specific examples of how to work towards such equality, but they also recognized the difficult choices individuals need to make to move society more towards this ideal.

Group Two:

Students indicated that there is prejudice and discrimination in Canada (against Aboriginal peoples) but it is less than, for example, in the United States. Canada's multicultural nature – our great diversity – works against

extreme prejudice and discrimination. They made comments about ethnic rivalries in public schools of which they were aware. The students recognized the homogeneity within their school, but also noted they have friends from different racial/ethnic/cultural backgrounds. The issue of racism was discussed among them; they viewed it as an issue in society. The students noted that equality is expected in Canada among its citizens but it is not always practiced. The students felt that equality in South Africa will be a long time coming even though laws are changed, economic realities remain as do emotions. There is still hope for a better future. The students viewed citizen action on issues of racism, prejudice, and discrimination as working against these things in their individual lives and being willing to accept all people.

As with the first group, the discussion of citizenship was limited and a more difficult transition for the students. There was also less time with this group due to the constraints of the class period. The attempt to have their imaginations activated through the film to examine responsible-active citizenship necessitates greater effort and development. Nonetheless the dialogue was productive. The students responses to the film increased their consciousness of the injustices experienced within and beyond Canada's borders. Students recognized that issues of racism exist within Canada despite its claims of equality. They emphasized that being willing to set an example and accepting all people are important to protect the rights of Canadians.

The Written Word(s)

The students completed a questionnaire as well as writing a RAFT assignment.³⁵ (The RAFT assignment will be explained later.) I then typed their responses as well as my commentary/analysis of them and returned them to them for validation. I have grouped their responses under the headings below that summarized what the question or questions were asking them. A selected sampling of these written responses is found in Appendix A.

Reality:

The students had no difficulties recognizing the oppressive nature of life for Blacks in South Africa depicted in the film. The conditions portrayed were

³⁵ A RAFT assignment refers to a task where students are asked to assume a Role, select an Audience, choose a Format, and establish a Time frame in order to write about a topic.

abhorrent to them. These students viewed the reality as illustrating racial conflict. Several students emphasized that they were positioned by the producer to sympathize with Blacks and castigate Whites. As one student said, the producer desires the viewer to “feel anger and hatred towards the torturers and the prejudiced people [the Whites]”(Ape).³⁶ Students also recognized that the film somewhat manipulated their emotions to obtain a desired response from them. Several students viewed the film as presenting an unmediated version of truth. As one student wrote, “we have to trust that what they are portraying is actually what went on”(Aria).

Ideology:

The ideology of the film was primarily viewed as reflecting a racial sensibility, but several students also cited the issue of class. Comments about gender were limited. Two female students mentioned the limited role women had in the film while numerous students identified with one or both of the leading female characters (Sarafina and Mary). The students clearly recognized the power struggles existing between Blacks and Whites. Students viewed these struggles as including issues of race and class. The dominant White South Africans were able to oppress Blacks because their political power and wealth allowed them to enforce their insufferable rule. The necessity of having sufficient economic prowess to sustain the extensive military apparatus in South Africa was cited by several students. Many students reacted against the oppression of Blacks by Whites as depicted in the film. This reaction was aptly put by one student, “those Blacks were pushed too far”(Bond) who felt that their subsequent violent actions were justified.

Several students identified with the Whites in the film. They wrote: “I felt very ashamed of myself because the Whites killed,”(Isabel) and “as a White person I feel like it was me oppressing the blacks sort of,”(Solo) and that the film shows “us how much we oppressed the Blacks”(McNeil). Other students, however, I suspect feeling no less complicit, reacted against what they viewed as the stereotypical portrayal of Whites. Students wrote that the Whites were “evil, cruel and heartless”(Maria), and “unloving, hard”(Sam), but many students also resisted the stereotype they saw as positioning all White people as

³⁶ The names appearing in parentheses refer to the pseudonyms given for the students' quotes.

“horrible.”

Despite their lack of comfort with the stereotyping of the Boers, they were generally appalled by their actions in the film and, to a student, did not sympathize with the Boers. They instead seemed to identify racially with them and, by transference, felt implicated in their actions to the extent that they compelled to iterate that not all Whites act in such offensive ways. They did not want to be coalesced together with the actions of these White people. A determined sense of distancing is evident in their written responses and evident through the repeated notations about the stereotyping of the White characters; it is almost as if the students are impelled to defend themselves.

Again several students reiterated that they were seeing the “truth” and not a mediated (re)presentation of events. The musical genre of the film was seen by students to contribute to its ideology. The numerous musical numbers brought a sense of hope for some students. Sarafina and Mary were cited as characters who helped to reinforce the message of a nonviolent response to transform society. The students unequivocally understood aspects of the discursive nature of the film and the power inequities of race, class, and to a lesser extent gender inherent in the film. They read these inequities against their own experiences and through the social context within which they live.

Imagination:

As expected, numerous parts of the film captured students' imaginations. The “terrible things”(Isabel) as one student put it were cited most frequently by students. The beatings, imprisonment and torture of Blacks were written about by numerous students. The resistant actions by Blacks were cited by several students; setting the classroom on fire, the attack on the teacher replacing Mary, and the mass funeral were noted. The most oft-cited incidents were the torture of Sarafina, the singing in the film and the school yard massacre. Maria was shocked by the film and said that it “showed me oppression like I'd never quite experienced it before.” Another student had a difficult time imagining the reality of the film: “It seems like it is only a story, but it really happened”(Bond2). Reflecting on Sarafina's electrocution torture, Ape wrote that “it amazes me how much hatred and anger must be stored up inside of you in order to put someone else through so much pain.” The school yard

massacre generated the most student response. One student wrote that she “was drawn to their [the students] feelings and I hated the Whites”(Jodi). Another student, commenting on the brutality in the film, wrote that “it is really hard for me to believe people could be that cruel.”(Adriana). The un-real-ness of the events portrayed in the film was difficult for students to accept.

Desires:

The students provided a variety of responses to how their desires had or had not been met by the experience of viewing Sarafina!. Numerous students were not satisfied with the film’s ending; it did not offer sufficient closure for them. They wanted a stronger sense of termination of Black oppression by the Whites, the visible release and return of Nelson Mandela, and a tying up of loose ends of the story. Other students were satisfied with the concluding scene and seemed more able to understand cognitively that the film was depicting a historical period, that apartheid had ceased, and Mandela was free. Two students astutely wrote that even though they desired a greater resolution, they realized that it would take a long time before change would come. A few students did not like that Mary was killed; it diminished their sense of hope. Many students enjoyed when Black students took action against their oppressors. These students felt that there was not enough of such action. One student had hoped that the Blacks “are going to kick some Dutch ass!”(Ozzman) while another student wrote that he “hoped that Sarafina would go on a kamikaze rampage with Joe’s gun”(Hut). The murder of Sabela by Black students was viewed as equitable retribution by several students, although one student noted that the Black students went too far by killing him.

The stereotyping of White characters was raised by one student (Leah) who did not like the “ ‘all White South Africans are evil’ stereotype in the movie.” She explained that she has friends who live in South Africa, and they are not like the White characters in the film. She could not allow such a representation to exist without speaking against it. Another student referred to his own sense of guilt for the Whites’ actions in the film which he deemed inexcusable. Adriana wrote that her desires were not satisfied by the film: “this movie just made me ashamed of our human race. In particular, the White people in this movie.” Some students were uncomfortable with the realness depicted within

the film. Tina wrote that the film “portrayed the truth extremely well. You hear of discrimination and persecution yet never see it.” She added that by viewing the film “it [the oppressiveness] felt too real” for her.

While many students expressed some fulfillment of their Imaginary desires in the Symbolic register of the filmic text, numerous others did not find such fulfillment. Instead they reacted against parts of the film where their lack was felt most profoundly. These are the places that prove fecund ground for further exploration within a classroom for social and psychic transformation.

Citizenship:

The area of citizenship proved more arduous for students to examine as indicated by the paucity of their responses. Several students expressed difficulty providing connections to the experiences viewed in the film and the experiences of citizenship within Canada. Some students, however, related issues of race such as the internment of the Japanese Canadians during WWII and the treatment of Aboriginal peoples. One student expressed the common sentiment well when she wrote that she had not experienced anything similar but the “Natives have probably experienced it in Canada”(Rose). The students reiterated that in Canada we have a strong emphasis on rights and responsibilities; our government structure would not allow such discrimination as experienced in South Africa. Other students noted that Canada’s emphasis on multiculturalism tends to diffuse some racial friction. A few students were adamant that racism exists within Canada and that discrimination has occurred and continues to occur. Leonardo conceded that “there are racists, however, but they are forced to keep their opinions to themselves because of the possibility of public outcry.” And Victoria wrote that Canada still has “quite a bit of racism.” Sam mentioned that Canadians are legally entitled to equality regardless of their “race, gender, sex, or age.”

Even though students cited all kinds of ways to be active within a democratic society to deal with issues of racism and injustice, often these responses began with the phrase “you could”. The use of such a phrase suggests that their ownership of what they might do or have done was tentative. Several students, nonetheless, underscored the importance of being an active citizen. Sam wrote that “in Canada it is easier to be heard due to our type and

system of government. But I emphasize you must play an active citizen role in a nation in order to be heard nationwide.” A few students also noted the importance of learning about situations and then acting on this learning. Writing letters to government authorities, both within Canada and beyond its borders, rallying and protesting for justice, donating time and money to organizations such as Amnesty International, World Vision, connecting with people who are experiencing injustice, or becoming involved in local agencies servicing those in need were deemed responses of an active citizenship students felt were necessary. Whether they would actually participate in these activities was unknown. One student noted that if she would know of situations then she would respond in a variety of ways. This comment begs the question how students are made aware of such situations.

RAFTs:

The students were asked to assume a character role from the film and write a response as that character in a diary entry or in a letter format to another character. These written responses (n=21) expressed perspicuously the students' identifications, or lack thereof, to the characters and/or events within the film. Not all the students completed a RAFT assignment. Twelve students wrote as Sarafina to someone else; five wrote as Mary, three wrote as Guitar, and one wrote as Sabela. The RAFTs provided the students an opportunity to write expressively about their feelings after seeing the film. For many of the students strong emotions emerged from such writing. It was a way for them to engage with the filmic text as it related to their social and psychic desires. Their responses were not significantly different from what I have synthesized in the previous summaries. The value of the RAFT assignments is seen in their elucidation of students' affective relationships with a film text. The use of such assignments for engaging students' in a task is noteworthy. I have chosen not to deal extensively or more specifically with this data at this time because of its similarity to the students' spoken and other written responses.

The Social Studies 10 Teacher:

Together with the teacher, henceforth called Ann, we planned how to use the film Sarafina! as a focus for her Social 10 unit on Human Rights. Ann is an articulate, expressive, highly committed teacher whose value of and interest in

her students is evident. Our conversation about the use of Sarafina! occurred at the end of a teaching day. It lasted about seventy minutes. My intention was to begin with some of the questions asked of the students and then allow the interview to take its own course. I will paraphrase Ann's responses as well as quote what I have deemed pertinent for this research. A summary of our conversation is found in Appendix B.

Ann's enthusiasm for analyzing and assessing the use of the film Sarafina! in her classroom made for a lively discussion. Working together to appropriately situate the film in her unit on Human Rights proved beneficial. Ann seemed to enjoy the experience of viewing a film with her students as well as the chosen film's content. Ann had observed my discussions with her students earlier and believed that the students had understood the significant themes as well as the ironic twists within the film. She believed the overt racism in the film was a helpful tool for students to examine their own attitudes and actions. The film was thought-provoking for her and her students. She commented that the film emphasizes the "dramatic effects" of racism. Ann expressed a preferred reading of the film as indicated by her comments about the issues of racism it deals with, but she additionally recognized that the film "does sort of sugar coat it."

It would seem that Ann was more occupied with a realistic than a discursive reading of the film. She made several comments about the affective impact the film had on her students and herself, although she did not specifically relate to any one character. She enjoyed the music within the film because of its inspirational nature, but she recognized that reality for Black Africans would have been much bleaker than the film portrayed. Ann thought the story line was appropriate for her students. It pleased her. She wished that the character of Sarafina had taken a more active role. Ann remarked upon the "native costuming," songs and "choreographed dance" as indicative of the "Hollywood glitz" inherent in the film.

She mentioned that Sarafina goes back to the "imaginary world," and that the film "ends in the imaginary world". The film does end in a conflation of a live musical number on stage with cuts to the students singing at the funeral of their peers. The desire for the return of Mandela, the saviour who will restore

order, and set things right, is palpable. While much hope is expressed in the filmic representations, Ann, was not satisfied with the film's closure. The desires within her Imaginary were not met in the Symbolic filmic text. The postscript to the film, the typed black print that scrolls as the music plays, explains that Nelson Mandela was released and that the struggle for equality was continuing in South Africa. Ann noted that this postscript brought her "back into reality" because it activated her memories of what really happened. This reality seemed important for Ann to experience.

Ann felt that using film can be effective, but she was uncertain about the impact of films upon students which can "inspire them to change their behaviour or to take action." It is a popular medium for students and, consequently, it loses some of its potential effect because students have generally seen numerous movies. (She commented that one of her students had viewed three videos in the evening after the first showing of Sarafina!) The discussions that follow from such viewing, however, can provide a means for opening dialogue that allows sharing personal reactions which, according to Ann, "is inspiring for kids." Again Ann related to the realistic reading of film more than the discursive reading; she was concerned with identification and personal interactions rather than power relationships within the film. Later the conversation turned to specific scenes, especially the more graphically violent ones, which Ann found quite disturbing: "it's just like you just feel sick inside, it's just so ... you just feel really sick." It is evident that Ann's realistic reading of the film disturbed her.

Ann felt that films are an important way to engage students' imaginations; they can represent "near reality experience[s] for them". Discussion of films assists in bringing to life the issues often dealt with in classes in general and in particular social studies classes. Ann's responses indicate that films provide Symbolic representations that capture a student's Imaginary which can provide a sense, albeit temporary, of plenitude, or at least subsequent discussion which has the potential for understanding what might provide such fulfillment.

Ann's work with her students indicates that she values active participatory democratic practice even though she is experimenting with how to

implement it in her social studies class. She is interested that her students engage in democratic practices, and that they are exposed to alternative ways of being that challenge their assumptions and practices. She is not naive about the extent to which students will begin participating more actively in their communities, but she believes the attempt to provide opportunities for such activity is important.

Ann incorporates such opportunities into the class assignments for her course. These attempts have parallels to aspects of critical pedagogy which advocates for increased democratic involvement of all voices within a society, voices that challenge the dominant practices and structures to promote greater equality among peoples living in democratic societies. The school's attempt, as Ann related to me, to have students consider service to their community as part of their responsibilities as citizens also can be viewed as an attempt to move students towards a more active democratic practice. There appears to be a strong sense of social justice emphasized at the school. In a critical pedagogical sense there does not appear to be a strong challenge to the dominant culture/status quo, but rather an attempt to improve what already exists and to develop within students a sense of social responsibility so that all citizens within the society can benefit and live meaningful lives.

The film Sarafina! was seen by Ann as one that was useful in dealing with issues of citizenship. She iterated that if students have a better sense of what they have, a sense of appreciation or gratitude, then they may be more inclined to give -- they may have a more caring attitude, more respect for others. Appreciating the democratic practices in Canada is important to preserve those practices. Being exposed to nations where such practices are largely absent for all citizens can provide students with a desire to preserve the democratic practices they may well take for granted.

Ann's statement that she does not "consciously think of preparing [students] for living in a multicultural society. I just think of it as natural" reveals the unconscious modelling she does within the classroom. The examples of things that she does indicated her commitment to a pluralistic society as related to her Christian faith which she views as inclusive. Her comments on how film can be used to engage students towards a more pluralistic inclusive

perspective suggest it as a powerful tool -- which she has previously commented upon regarding students' reactions, as well as her own, to Sarafina!. In fact, Ann's interest in learning more about how to interrogate a film suggest that it is a strategy she may well use with her students at another time.

Ann's responses to the questions I asked and the conversation that ensued reflect ways that a teacher can think about and use film in her classroom to engender responsible-active citizenship. She is aware that unless the Imaginary desires of students are met (the personal connections they make in her words) through a variety of Symbolic representations (popular movies, photographs, readings) then the connections that lead to action or even attitudinal changes/the sense of fulfillment that comes from connecting with one's fantasies will never be reached and students will not feel they can be active citizens within a democratic society. For Ann the significance of viewing films is primarily found in the personal connections that can be made by students that will help them think differently and hopefully consider acting differently. This pedagogy of possibility is important as she works with her students to offer them alternative ways to be in the world -- ways that encourage a citizenship that reflects a Christian ethic of caring.

The Post-secondary students:

The students were loquacious and thoughtful (n=6; three female and three male). A few students found the film redundant while others felt it had an impact upon them. The issue of race/ethnicity/culture, identity was woven throughout the discussion. Some students took the film personally and others were more distanced from it. Certainly we could have done more analysis of the film given more time, but we had a productive discussion that went about ninety minutes. A summary of the transcript of the discussion appears in Appendix C.

I attempted to work through the list of questions that I used with the high school students and teacher, but intentionally wanted to allow the conversation to go, as much as possible, where the participants took it. The students readily identified the film as concerned with the reality of injustice in South Africa. Specifically students commented upon the youth perspective, human rights abuses and the American influences within the movie as comprising the reality

depicted. The complexity of the Black characters and the stereotypical representation of the White characters was mentioned. Matt brought up the idea of the Americanization of this film and extended it to the Americanization of Canada. An anti-American perspective surfaced sporadically.

There is little doubt this film was designed for an American audience. The casting of Whoopi Goldberg in a leading role is a blatant attempt at such a pitch. The ironic comparison of a Broadway musical being performed in Soweto was not explicitly noted by the students. Ali, however, noted that the singing and dancing were a means of hope/escape for the characters in the film. This rather dominant feature of the film seemed to merit little conversation by these students. The students' familiarity with films was indicated several times especially in their use of other visual images as examples to illustrate their points specifically and/or generally.

While students were clear in their understandings of the film and their reactions to it, they seemed less clear in their identification with the actions within the film and by extension active practice within the Canadian democratic context. Here their answers were the most general and indicated their actual lack of participation, or at least their discussion of their participation. These students' racial/ethnic/cultural backgrounds were primarily European, except for one student of Iranian descent and another of Latin American descent. All students shared a similar socioeconomic status of middle to upper-middle class. However the political and economic ideologies represented among the group were manifestly divergent.

The students provided insightful comments about the realities the film was attempting to deal with and recognized the complexities of dealing with issues and how these can be limited when telling a story from a specific perspective. Not hearing from a variety of voices so a variety of truths are presented poses problems. The students also raised the question of what motivates oppression by one group over another. They identified insecurity, fear and ignorance as motivators and then suggested that the drive for security was a primary motivator for oppression. The ever-elusive security that individuals, communities and nations strive for is a perpetual search only partially and temporarily met; there is a never-ending lack of security.

The students offered a preferred reading of the film generally as they were in agreement with the ideas being offered as to the injustices prevalent within South Africa during the 1980s. In some respects they also offered an oppositional reading as several of them problematized the limited depiction of "truth" (to use their word) within the film, that is to say, the one-sided depiction of white characters, the stereotypical portrayal of male violence and nonviolence of females.

The film was certainly read differently by the students. The students' comments indicated somewhat of a discursive reading of the film, but primarily they gave it a realistic reading. Their readings were more congruous with personal connections or reactions than with societal implications, although these implications were identified through some of their responses. The students' realistic readings of the film were evidenced in their discussions about the guilt it produced in a few of them for being White and the specific actions of the characters.

A sense of guilt was aroused in the Imaginary registers of two students; their reactions to this injustice were intense and unequivocal. Matt and Todd felt that they were being implicated in the injustices they were viewing because of their race. They resented what they perceived to be the producers' intention to set up an "us versus them" scenario; they felt personally affronted by the film and suggested that arousing such feelings among viewers was not a constructive way to affect change. These students felt they were being coerced into the positions of the "evil [white] ones" in the film. Ali sympathized in part with these students and commented that she felt somehow vindicated from a sense of guilt because she was not White.

Rae and Ken did not see the film so focused on racial issues. Rae identified with the question of lost innocence that she attributed to the character of Sarafina. In particular she saw Sarafina as a person struggling with her existence and that struggle is what this student identified with as a universally shared experience. As if to again emphasize the racial connotations of the film, Lee commented that only Black youth were shown, thus questioning the idea offered that the film dealt with more widespread issues. This discussion of the breadth of the issues the film examined was later revisited with students

increasing their understanding and appreciation of each other's perspectives while still maintaining their original positions. One student commented that these types of film help to "educate bluntly" in order to incite uncomfortable feelings that can be examined and hopefully lead to transformation. This idea relates to aspects of critical pedagogy in particular the notion of conscientization (raising awareness of injustice in order to begin to change such injustice).

The students' acumen regarding the play of gender at work in the film indicated a generalized understanding of the patriarchal society within which the film was set. Matt critiqued the stereotype of all males resorting to violence while all females utilized peaceful means to resolving issues. Sarafina was read by Lee and Rae as almost being transgendered/androgynous in the sense that she embodied male and female characteristics. Ali wished Sarafina had dressed as her self (womanly) rather than dressed as Mandela (manly) and in this way displaying the strength she had found within herself and not simply in Mandela. It was almost as if Sarafina's choice to dress in Mandela's clothing negated the student's desires for Sarafina's individuation, and perhaps her own. She consequently felt disappointed in this incomplete portrayal of Sarafina.

The students' responses to the characters' feelings about Nelson Mandela were diverse. Rae wondered why he was "idolized" and considered this attitude unhealthy. Ken thought Mandela served as a focus for the characters' desires for freedom; he helped to solidify the Blacks in their struggle for freedom. Some students saw the necessity of a leader for any movement to be successful in changing the status quo while Rae consistently raised the question of vesting all one's hopes in a human being. What happens if this human being does not lead the movement to victory? Does the struggle end? What of the people's hopes and dreams for freedom? These questions seemed to underlie what Rae was suggesting. Interestingly Rae has been actively involved in a variety of attempts to pose challenges to and work towards change of the status quo in her community. The importance of broadening the work for change beyond one individual's leadership can be connected to some aspects of critical pedagogy where the goal is

emancipation and empowerment for all people through a communitarian type model.

In applying their understandings of the ideology of the film to their own sense of themselves and their sense of truth, the students made limited comments. Matt believed that transformation could occur by one person taking action as long as s/he were a part of a group of people also working towards transformation; one person could not affect change alone. In this way the film provided some fulfillment of his desires because it showed how groups of people were working for transformation and together would eventually affect a difference. Rae was pleased that the Black youth at the end of the film were shown in traditional dress suggesting that her desires for people to retain/reaffirm their identities was accomplished. This closing scene reinforced her fantasy of how things could be; her Imaginary was momentarily satisfied in the Symbolic realm of the film's presentation of these events.

The students' imaginations were engaged by the film in numerous ways. Their Imaginary registers were captivated by connections they made with the film's Symbolic representations. Students expressed a sense of responsibility, hope and hopelessness, anger, frustration and confusion. The scenes of most significance to the students included the burning of the constable, the student revolt in the classroom, Sarafina's anger with her mother's seeming complicity within the system, Sarafina discovering the gun in Mary's house, Sarafina's interrogation and torture in prison, and Sarafina's meeting of her mother's employer after her release from prison. Several students noted the eye contact of characters in their descriptions of these characters. The gaze of the characters looking at each other, and at the spectator(s), were significant for these students. The characters' intense gaze held the spectator captive for a brief time. Students ascribed a sense of meaning to this gaze which reinforced the message that violence and hate do not bring resolution to conflicts.

Lee commented about the students' revolt against the teacher who replaced Mary. She noted how this event was realistic for her; she was able to relate personally to these actions. While she did not elaborate further, it was implied that the ability to act out on things one thinks are unjust was deemed

important. Lee also recognized the tremendous pressure applied to the seemingly innocent teacher who did not understand the reasons for the aggression directed against him personally. The layers of action, complicity and courage seemed to have caught her Imaginary in the Symbolic representation of this scene in the film. While most of the film's representations did not meet Lee's desires, this scene somehow did.

Sarafina's first visit to her mother's place of employment was mentioned by Ken. He was struck by Sarafina's audacious comments to her mother. He was impressed with the strength exhibited by the mother against the grievous verbal attack by her daughter. In some way Ken's Imaginary was captivated as he related to either the daughter or, I suspect more so, the mother hearing these damning words.

Sarafina's discovery of the gun in Mary's house was a significant event for Ali. Her Imaginary seemed to have been captivated by the question of betrayal that she read into Sarafina's response to the discovery of the gun: "the shock in her eyes." Ali was caught in the gaze of Sarafina and returned it. Ali also identified with Sarafina's desire to know whether Mary was someone she could trust. This desire to know if others can be trusted was fulfilled for Ali and her lack was met in this Symbolic representation. It was important for Ali to see that Mary was authentic -- her words and actions were congruent -- because it can be destructive if those one trusts are discovered to be unauthentic. Ali's desires for such authenticity were met and her fear of them not being met were covered over, at least for the time.

The interrogations of Sarafina intrigued and horrified Rae. She noted the scene where Sarafina was in the interrogator's office and later when Sarafina was being tortured with electrical shock. Her Imaginary was powerfully captivated by these scenes, and she expressed her fear whether Canadians would or would not speak and act against such injustices within their own nation should they occur. She seemed uncertain, and perturbed, whether Canadians would actually take action against injustices such as those witnessed in the film.

When asked specifically about their desires being fulfilled after viewing the film students expressed differing senses of fulfillment. The students

commented on a sense of, or lack of hope at the film's closure. Matt was confused by the ending. A few students needed more details to experience a sense of spectral satisfaction. Their enjoyment of the film was tempered by this absence. While students had earlier critiqued the Americanization of the film (its classic Hollywood genre), it was interesting to note that, in spite of some of the students' expressed distaste for American films, they still seemed to desire an expected Hollywood ending. In fact, Ali stated that she felt they were used to a neat conclusion: "I think that as North Americans watching the Hollywood type movies we watch, [we] accept [the] ending where she spits in the white guy's face and she tells him off and then all is resolved." In reality, she continued, the type of conflict within South Africa may well take generations before it can be resolved at any meaningful level. It would appear that, while they have learned to critique and interpret the basic style of American films, their desires are still intertwined in some respects with them.

When asked about the connections students could make from this film to other experiences (intertextuality), Lee and Matt candidly admitted that this type of film had very little effect upon them. It was too conventional an artifact to arouse the strong emotions it was designed to incite. Their desires were not captivated -- at least in the manner they expected them to be. Consequently few connections were made that had significance for them. Matt stressed that, "I don't think you can make the change through mainstream culture." They emphasized that these types of films actually work against their best intentions. Unless an individual has actually lived through these experiences identification is problematic. According to Rae, "And that's what I'm scared of through these type of movies, that are generated towards educat[ing] us ... we have no sense of what it's really like and so we do become desensitized and they're all the same." Rae added that the connections she made were on a more personal level (a realistic reading) and that identification is difficult with issues one has not experienced themselves. Lee commented that even though it may sound "very insensitive, but they're all the same -- all the oppression and all the movies ... we know what we're supposed to get out of it, but it's our choice whether we're going to learn from it."

The students' sense of active participatory democracy was talked about

in the abstract, as distanced from their actual lives. Whether they would act politically was unclear in their responses. Their beliefs about political action were evident: some felt there was little citizens could do while others felt there was much citizens could do. The film seemed to provide a forum for discussion for these students but it was not necessarily a catalyst for thinking about active citizenship. The students' dialogue was more illustrative of how transformation might occur within democracies to build just and equal societies than actions they might take to build such societies. It seemed, nonetheless, a useful discussion that could be returned to and that might prove useful for fleshing out such action. A film, it is patently obvious, needs to be quite dramatic to make an impact on media-saturated individuals.

The conversation that emerged from viewing the film Sarafina! revealed aspects of students' own fantasies regarding race, identity, gender and citizenship. The students' responses indicated their resistance to conventional depictions of oppression in film, but also their entanglement with such depictions. Sarafina! was a contested text by students, but it generated a useful discussion about reactions to it and its potential usefulness within a high school social studies classroom. The film activated students' Imaginary registers in multiple ways, despite their resistance to its mode of address. Through the discussion of it, numerous windows opened that can inform the work of promoting a responsible-active citizenship.

Reading Three:

The third reading of the film text will conflate the theoretical positions supporting the research as it explores a pedagogy in the social studies classroom. This pedagogy borrows from the notion of pedagogy as "the production of and complex relationships among knowledge, texts, desire, and identity"(Giroux, 1995, pp. 29-30) that I have mentioned earlier. Tentative findings for such a pedagogy will be presented.

The sites of the researcher, the high school students, their teacher and a group of post-secondary students provide rich data to use a pedagogy for the social studies classroom. I have identified the goal of responsible citizenship as mandated by Alberta Education for social studies programs. An understanding of active citizenship where participation of all members of a

society is encouraged is essential to the view of responsible-active citizenship advocated for in this work. The inclusion and expectation of heteroglossia, as opposed to monoglossia, enlivens democratic practice.

Within society there is a mixture/intertwining bricolage of identities that are assumed by its citizens. A variety of desires move or cause the lack of movement among people to act within society. These desires are located in Lacan's register of the Imaginary and are displayed in the Symbolic register. The popular media has become the dominant screen upon which this Symbolic register is read/expressed.

Within the classroom, film is a popular cultural artifact. As individuals read films their desires are activated, resisted and or negotiated. The research conducted involved the readings of Sarafina! by high school students, their high school teacher, post-secondary students and the researcher. Through these research groups, fragmented conceptions of identity as related to gender, and race. It is from the identification with the images taken, rejected, and brokered that possibilities for active citizenship can be opened.

Psychoanalytical film theory compares film viewing to dream work with specific references to the manifest content story in the dream and the latent content dream wish. Through the fantasy structure formulated in such dreaming, film viewing, by extension provides a place for spectators to repeatedly "enunciate their own economy of desire" (Stam, Burgoyne, Flitterman-Lewis, 1992, p.142) according to the "metapsychological" aspect of the cinema privileged in psychoanalytical film theory. The diegesis (the fictional space, the assumed universe in which the narrative occurs) is the location for this active and regulatory tension among the spectators of a film. It is the interplay between a film's spectators and its diegesis around which desire circulates. Questions of the positioning of the spectator by the film are raised through the enunciatory space offered to the spectator; what some call the mode of address of the film. Responses to this mode of address will vary among spectators due to their identification(s) with the film. In this case the secondary identifications made by participants in the study are of interest.

The desire evidenced through identification is difficult to read, but by paying attention to what was said/written or not said/unwritten – what was

suggested or hinted at and the slips of the tongue (parapraxis) -- provides allusions as to the unconscious processes occurring within individuals. What have been the places of enunciation for the students as related to issues of race, class and gender? What vernacular have they used? What captivated their gaze(s) and what looked back at them? How can responses to these questions, or can they, be used to move students towards a critically transformative practice of citizenship?

The students and teacher I worked with were generally privileged in a combination of socially/economically/politically positionings. Recognizing their privileges and complicities as well as oppressions is necessary for encouraging a critical democratic practice. Individuals can describe the ideological constructs within which they exist and critique them, but they are not immune to them. In fact, while they recognize the indomitable force of popular culture, they also collude with it. McLaughlin (1996) says it well: "individual subjects, in spite of the culture industry's efforts, can see through the game. And then in a second forget what they know and fall for the next game"(p. 14).

Evidence for McLaughlin's argument is effectively shown through the students' responses to the film they viewed. While almost unanimously the students and teacher were not politically oppressed, they are hegemonized into a culture which privileges certain groups over other groups. Due to their generally middle to upper middle class status, they are able to economically participate in a consumer culture that also attempts to colonize their lives. This is not to deny the pleasurable experience that being a consumer can bring, but merely to bring attention to the fact that there are levels of oppression regardless of one's political or economic status.

The questioning of practices may well bring transformation and renewed structures, or it may bring a revival of older structures or a reification and commitment to existing structures. There is no sure thing once theorizing is opened up. If one wishes to avoid the traps of communicative dialogue that Ellsworth (1997) so passionately argues against, discontinuous and elliptical readings need to be embraced. What I was asking students to do, view a film and then analyse it, was not a new experience. They brought years of film viewing and interpretative skills and their personal lives to the project. Students

know how to read their postmodern culture, even though they do not always know how to articulate their understandings of it. As students talked about issues of their identities, their comments reflected the comparative analyses they had made while examining the film.

Each of these groups/individuals entered into some kind of relationship with the film they watched based on their personal and racial/ethnic/cultural historicities as well as the interpellative nature of the film. The mode of address of the film is never neutral; it has an ideological orientation as do its spectators. Critical interrogation of a film text presupposes a direction the interrogation should take so that spectators will read resistantly to dominant or oppositional voices. Film viewers, however, negotiate the pleasures they derive from film watching. The relationships between films and their spectators are often entangled and not easily categorized. The lacunae between the film's mode of address and a spectator's response to such address allows for Ellsworth's (1997) notion of the "volatile space"(p. 38). It is in this space where possibilities for individual and social transformation occur.

What were some of the "uncontrollable stuff of desire, fear, horror, pleasure, power, anxiety, fantasy, and the unthinkable" (Ellsworth, 1997, p. 46) as well as the frustration, anger, and boredom that emerged from the students' readings? What was my mode of pedagogical address as I worked with the participants in the study? I assumed a specific position to hear the groups' readings of the film. What did I hear and what did they say? What kind of relationship did we have for dialogue with the pedagogical mode of address taken? I can simply offer my readings of the students' and teacher's readings. Because I wish to investigate ways to work towards an responsible-active citizenship among students, I have chosen to hear where such opportunities are possible but also to note where resistances to such possibilities are identified. My intention was to see the possibilities for creating a space of movements towards a responsible-active citizenship.

The students' and teacher's readings of the ideological implications of the film are understood through a critical pedagogy understanding. Giroux (1989) argues for a border pedagogy where individuals collect around a common purpose despite their disparate identities. Educators wishing to

promote such a border pedagogy are required to provide students with opportunities to examine how dominant culture, in this case the film, creates borders that create divisions and inequities and to then build new pedagogical borders where difference results in the formation of a new culture and identity of empowerment and emancipation from such dominant discourses. The counter-discourses potentially read by students offers potentialities for students to construct such a border pedagogy.

Critical pedagogy, according to McLaughlin (1996), has recognized the power of ideology and the perpetual project of “questioning and challenging the socially produced assumptions about meaning, value and perception that shape our experiences of the world”(p. 3). McLaughlin’s use of “vernacular theory” to describe the knowledges that individuals have about issues affecting their lives parallels Foucault’s “subjugated knowledges” which are those discourses circulating around the officially sanctioned institutional ones. A praxis can be constructed by incorporating these vernaculars into the classroom. Students accept but also resist the dominant cultural discourses. Using Michel de Certeau’s (as cited in McLaughlin, 1996) terms (strategies, tactics, poaching) a comprehension of the process of resistance is clarified. Hegemonic societal structures are resisted as students use particular tactics to practice cultural poaching in order to make sense of their worlds and act accordingly. These resistant interpretive practices allow individuals to read against the grain and construct their own meanings from texts. How they will be read and what will be done with such readings is ultimately unknown, but such practices are nonetheless essential if a challenge to the existing inequitable societal structures is to be undertaken.

Such practices are familiar to students who are adept at reading their postmodern culture. As McLaughlin emphasizes a “pedagogy for vernacular theory, then, would begin as a pedagogy of the everyday, recognizing students as master interpreters and canny theorists of the culture they inhabit”(p.154). Students readings and interpretations are unpredictable. By respecting the vernaculars they bring to their readings, and encouraging the tactics and poaching necessary for resistant readings, assists students in constructing their identities and perhaps these identities will, with time, work for a critical

transformative practice of border pedagogy. The film(s) are simply one step in a complex process. They provide clues, but do not solve the mysteries of how one moves from a cultural critic to a cultural activist. These clues are also magnified through a consideration of the psychoanalytic.

In an attempt to synthesize the readings of students, and to begin to address the aforementioned litany of questions, I offer the following tentative, generalized learnings related to the frameworks of psychoanalytic film theory, critical pedagogy and social studies practice.

Psychoanalytic Film Theory

Film spectators' subjectivities are activated as they view a film through their identifications as these are projected from their Imaginaries onto the Symbolic filmic text. The partial identifications, desirous or negated, reveals aspects of the in-between spaces of conscious and unconscious meaning making which permeate our everyday lives.

Some high school students viewed themselves as enmeshed with the representations of White South Africans over which they felt guilt and anger because of the stereotyping of the Whites; they did not connect their own complicity within Canadian society and its oppressions with their race, class or gender. The film provided an enunciatory space for them from which to speak of this guilt and anger. The students were taken aback by the "truth" they witnessed in the film. They recognized their own racial subjectivity especially within their school context. In their written responses the students identified the film's attempt to raise consciousness about Black oppression.

The post-secondary students reacted to the film as a simplified American portrayal (read Hollywood) of complex issues. Several students paralleled the imperializing other evidenced in the film to the United States. There was a resistance here that offers interesting explorations: "Why in a film that deals with incredible injustice, does a concern with the United States override the South African context?" "Do students compare the hegemony of the Whites over the Blacks in apartheid South Africa a similar one to the cultural hegemony of the United States over Canada?" Perhaps my concern with the students returning to the film diegesis, is simply my lack of understanding of what they are really saying. Probing their comments, might open further

dialogue about their resistances. If I hold back my desire to posit them as subjects who should know, and consider them as subjects who know things waiting to be acknowledged and legitimated, then a different kind of dialogue can occur.

The high school students desired an accounting for the injustices they were witnessing: some desired a peaceful political transition and others desired unbridled revenge. The ending of the film did not fulfill a sense of plenitude for them. For other students the ending suitably reinforced a message of forgiveness. The scenes of malevolent treatment, torture, and murder created debate around the legitimacy of using violence to end violence. Some students advocated Sarafina's adoption of nonviolence (throwing the AK-47 rifle away); others advocated a less forgiving and more retributive approach aligned with the Black male character responses depicted in the film.

In their written responses the students' readings of the film revealed their incredulity at what they were witnessing; it was surreal for most of them. The "terrible things" created the most responses by students as the film appealed to and repelled them. Students recognized that, even though they desired certain things to occur in the film, they knew cognitively that these would not happen. The written responses revealed the strongest feelings regarding the desires for revenge. Some students were quite uncomfortable with the depiction of events in the film and experienced a sense of fear. As one student said, "it felt too real"(Tina).

The teacher believed the film was efficacious for the work with human rights. The film's racism was a useful tool from which students could examine their own attitudes and actions. Ann focused on a realistic reading and noted the affective impact the film had on the students and herself. She enjoyed the film's music. She wished Sarafina had taken a more active role in bringing about change. Ann also noted the "Hollywood glitz" in the film which she thought detracted from its message. Sarafina's actions and the film's ending in an "imaginary world" were unsatisfactory for her. Only the words on the screen at the film's end signifying changes in 1991 brought reality and completion for Ann.

She was uncertain of the impact upon students to "inspire them to

change their behaviour or to take action." The popular medium of film for students can lose its effects if it is not strong enough for students who are immersed in the simulacra of television, videos and films. Nonetheless, Ann felt that it could still provide a means for opening dialogue for personal sharing within the classroom. Ann found the violent scenes quite disturbing; they did capture her Imaginary and she resisted them. She commented that the beatings and torture scenes make "you just feel sick inside."

The post-secondary students were more connected to realistic readings; they drew personal connections more readily in their analysis of the film. Several students experienced vicarious guilt. They resented the producer's intention to set up an "us vs them" dynamic as they described it. They rejected this manipulation which they felt was coercing them into being the "evil [White]ones". Mandela was viewed by two students as an unhealthy idol/icon, but he was also seen as a necessary force for galvanizing resistance to the oppressive apartheid situation. Students also noted the filmic gazes between characters that they were caught by. These gazes activated desires within them. Numerous scenes were cited to describe how their desires were revealed in the Symbolic order of the film. Most of the students felt a lack of hope at the film's end; they desired more of a sense of completion/closure to the narrative.

Critical Pedagogy

The issues of race and class were frequently noted by the high school students, but gender issues were more-or-less ignored. The hegemonic influence of the apartheid system was offensive to students; the stereotyping in the film, especially of the Whites (as representing all Whites), was questioned while the complexities of the Black characters was recognized. In their written responses the students focused upon the oppressive nature of life for Blacks under apartheid in South Africa and the inhumanity of the White oppressors. There was distinct anger over the situation and a rallying cry for change. Race was predominant, class was noted by several students but gender by only two (females); the complex hegemonic position of the Whites was explored by the students as they tied their maintenance of power to the political structure, economic prowess, use of armed forces and technological

innovations. Students were sickened by this exploitation. They also read carefully and questioned the stereotyping of the Whites as a monolithic group. There was a recognition of their own complicity in injustice as White students while also being angered by what they felt was the manipulation of the film's representation of Whites. The musical genre of the film engendered a sense of hope and enlivened the work for justice. Nonviolence was seen as preferred action in the film, but this action was not uniformly accepted by the students as preferred.

Ann was more concerned with the possible identifications and personal interactions that could be activated from the film than the power relations in the film. For her these were most significant. She readily identified issues of race in her discussion of the film, but class and gender were not specifically commented upon.

The post-secondary students focused on the racial aspects of the film. There was a generalized understanding of issues of gender within the film: male and female stereotyping was noted and, in fact, reacted against. The students saw possibilities for the film being a catalyst for change. Their comments revealed that they believed movements for freedom require leadership, in this case, Nelson Mandela was seen as integral to change in South Africa.

Two post-secondary students expressed their feelings that the film's thematic content was almost redundant. Another student commented that the torture was not vivid enough to leave a significant impact. The film needed to be more hard-hitting to make a meaningful impact upon them. They are so immersed in visual texts that what they see must be increasingly more startling to create images that influence them.

These students, who could easily analyze aspects of the filmic text, could not supersede their own imbrication from the text. They critiqued its Hollywoodness, and Hollywood genre films in general; yet, they desired a conclusion which would fit nicely into the classic Hollywood formula. While cognitively they realized the complexity of the South African situation even now with the tremendous changes that have occurred, they desired a more hopeful ending to the film. What had taken centuries to produce could not, in any

student's fantasy, be eradicated simply by freeing Nelson Mandela and by South African society becoming democratic.

Citizenship

The topic of citizenship was limited in the discussions with the high school students. Their knowledge of injustice within and beyond Canada's borders was heightened through their experiences with the film. They felt that the promotion of equality and changing personal attitudes were important first steps in creating societal equality. They noted that it is an ambitious task to combat racism through re-educating citizens.

In their writings, the concept of citizenship in the film was difficult to bridge to their own lives. They were unable to relate the extremes seen in the film to their experiences in Canada. While some students noted racism and ethnic unrest within Canada, others emphasized that equality in Canada is practised despite our problems. There was a constrained sense of active citizenship except for citing things they thought might be helpful, although in their written responses they indicated that it is necessary to fight injustice.

The post-secondary students were rather abstract in their discussions of active citizenship. They talked about how change might occur rather than pursuing what actions might be used to bring change. They were rather cynical about transforming society. Perhaps they realized the immense difficulties such transformation presents. The students noted, nonetheless, that effective and substantial changes emanate from group solidarity and action.

Democratic practice was valued by Ann, and she experiments with its implementation in her Social 10 course. She values alternative ways that challenge students' assumptions and practices, but she is not naive about what students will do. Working at responsible citizenship requires exposing students to contrasting opinions, or situations, or as McLaughlin (1996) would say, "strange texts"(p. 157) which can then open up examination of an individual's own practices. Citizenship viewed in other nations can instill appreciation for the Canadian model and a desire to preserve it. Ann exhibits a cultural literacy perspective that reifies the existing order. A film's significance, for her, is in the personal connections that will help students work towards responsible-active citizenship in terms of inclusion and respecting existing

democratic traditions. Providing opportunities for students to act democratically in socially acceptable ways is important to Ann.

The responses the research participants provided suggests how knowledge, texts, desire and identity commingle in complex relationships within individuals and between them. Because I am wishing to investigate ways to work towards an a responsible-active citizenship among students, I have chosen to hear where such opportunities are possible, but also to note where resistances to such possibilities were expressed. The reactions of the two groups of students to the film through their conversations, and for the high school students their writings, intimate their identifications, pleasures and resistances. Each student spoke/speaks from an enunciatory place tied to the vicissitudes of their multinarrative and fragmentary lives.

From a psychoanalytic perspective, students' subjectivities are derived from the fantasy structures that ineluctably sustain their lives. The dominant issues of race/ethnicity/culture and what individuals do when confronted with extreme injustice surfaced repeatedly in the work with the film Sarafina! The movement from these issues to concerns of citizenship were possible to the extent that the spectators of the films were willing to engage with the filmic text, their peers and the researcher. Fundamental to this engagement is the extent to which the research participants were inclined to/capable of speak/ing from their (un)known and (un)acknowledged desires and the extent to which these polymorphous desires were able to, in an admittedly limited manner, be read and interpreted.

The teacher's readings of the film and her students' responses indicate her sense of how the filmic experience can be used to develop a pedagogy, albeit in its nascent stages, that pursues a responsible-active citizenship. From her interpretative stance it is imperative to provide students with an opportunity to act to allow for the movement of democratic action from the cognitive to the affective to the practice. It is through the activating of students desires around fantasies of citizenship that can encourage transformation individually and societally. The use of popular culture artifacts, such as the film, seem to have possibilities for such transformative work within social studies classrooms.

Chapter Seven, which follows, is concerned with the readings of The

Milagro Beanfield War. The structure of Chapter Seven mimics that of this chapter. Further analysis and synthesis of the findings from these two chapters occurs in Chapter Eight where the research question is addressed in a more substantive manner.

Chapter Seven: The Film The Milagro Beanfield War

Little people have equal rights and if the rich people are ignoring these rights then the poor and lower class have every right to do anything to get it back.

(Joan, a high school student)

Joe, the guy who starts the whole beanfield thing, his idea wasn't to change the world ... but this was his to do ... and it had all kinds of connections and other people got involved, and I think that's true how lots of time things develop. It's not because someone had a real specific plan that they wanted to change this event, but there was an injustice or an event that they did something in response to it and a chain of events takes place after that, and often there are big changes that result.

(Jan, a high school teacher)

Basically you cannot fight the assimilation of the dominant society without dire consequences because you can fight it, but you're always going to be on the fringe; you're always going to be on the outside.

(Matt, a post-secondary student)

Within this chapter, a synopsis of the film along with the readings³⁷ of the high school students, their teacher, the group of post-secondary students and myself will be provided. A theoretical examination of the film as related to social studies, citizenship, and aspects of critical pedagogy and psychoanalysis will also be provided.

Reading One:

The first reading of the film text includes a detailed summary of its plot followed by the researcher's reading that examines the film as it captured my imagination and how it fits the imagination of the social studies curriculum goals.

Reading Two:

The second reading of the film text describes how others read it: the high school students' reading(s), their teacher's reading(s), and the post-secondary students' reading(s). An interpretative analysis of these other readings will be provided.

Reading Three:

³⁷ The word "readings" refers to the interpretations viewers gave to the film text as evidenced in their spoken and written responses to specified questions and dialogue about the film.

The third reading of the film text will conflate the theoretical positions supporting the research as it explores a pedagogy for the social studies classroom. Tentative findings for such a pedagogy will be presented.

Reading One:

A description of the film's diegesis, my reading of the film and its relationship to social studies curriculum follow.

The Film Text: The Milagro Beanfield War

The cover of the video jacket describes this film succinctly.

Robert Redford directs this absolutely delightful comedy of everyday people caught up in extraordinary circumstances. When a Chicano handyman from the Milagro Valley decides to irrigate his small beanfield by "borrowing" some water from a large and potentially destructive development site, he unknowingly sets off a chain reaction that erupts into a humorous culture clash. The developers then try to stamp out the modest plantings, forcing the handyman's friends to team up with the spirited "rebel" to protect and preserve their way of life. Based on the John Nichols' novel this fable is set in a magical New Mexican village where fantasy mixes with reality -- and anything can happen. (Redford, 1988)

This description requires further elaboration. The film opens with an emphasis on the natural elements: the sky and the wind. It is the dawning of a new day. Music plays as a man, a ghost, enters the sleeping town of Milagro -- the name means miracle -- and dances through it while playing a hand held accordion. As the sun begins to rise, the sky becomes a spectacular palette of orange, red and yellow. The beauty of this New Mexican village is breathtaking. The accordion music ends, the ghost laughs and goes to the farm where Amarante Cordora lives. After Amarante awakens, he and the ghost, whom he recognizes, have a brief conversation. While Amarante is at first concerned that the ghost has come for his life, the ghost instead communicates to Amarante that Milagro is dying. Amarante partially dismisses the ghost's words, but there is a sense that the ghost has only confirmed what Amarante already fears. The story is told in the genre of magical realism which reflects a sensitivity to the culture that Robert Redford, the director/co-producer, is attempting to capture. The frequent use of contrasting, often jarring, scenes is employed throughout the film.

Amarante's pet pig, Lopita, who seems to have his own agenda, is first seen disturbing the townspeople early one morning. The pig moves through the yards of the people and receives verbal abuse, but it takes Joe Mondragon, a central character in the film, who jumps from his bed, grabs his gun and runs out of the house to chase the pig away. Juxtaposed against Joe's action is the introduction of Bernie Montoya, the nonchalant sheriff of Milagro. As the viewer is introduced to these characters, the impression given is that this day will prove to be unusual for them.

The village and surrounding area of Milagro appears to be economically depressed and lethargic. The docility of the town is contrasted with the construction of "Miracle Valley" an upcoming resort. Huge earth moving equipment is being employed to clear the land of its natural habitat to work the desired miracle. It is interesting that the Spanish "Milagro" has been discarded and its English equivalent "miracle" has replaced it. The viewer learns later that Ladd Devine, a wealthy cattleman and land developer, dominates the economic and political spheres of the area.

Joe Mondragon, who personifies the struggling Mexican American male, seeks employment from Shorty, Devine's crew boss. Joe is told that there is no work for him, although it is obvious that there is for Euro American men. Joe is willing to do anything, but Shorty, while sympathetic, says there is no available work. Joe leaves, expressing his disgust by flashing a hand gesture at Shorty.

As Joe drives away, the scene changes to a party Ladd Devine is hosting for potential investors at his large ranch style mansion. As people mill about, drink, laugh and eat, they are observed by their servers and the band providing the musical entertainment, all who are Mexican Americans. The existence of Mexican Americans is secondary and peripheral to the dominant white upper class, although there are a few non-whites as party guests. The Mayor of Milagro, Sammy Cantu, is heard telling a few party guests that the people of Milagro are wholeheartedly behind the initiative of the Miracle Valley resort project, which the viewer learns from Devine is the largest leisure time development in New Mexico.

Joe drives to his father's uncultivated field, where Amarante lives with the rather large pig Lopita. In frustration and anger Joe kicks one of the irrigation

gates and inadvertently knocks it loose. Joe sits overlooking the field, and Amarante comes over to him. Joe tells Amarante that he is going to sell the field which alarms Amarante. As the water slowly seeps onto the field, Joe and Amarante realize what has happened; they know it is wrong to let the water keep draining into the field, but Joe is reticent to take action. He tells Amarante that he will postpone a decision; he needs to sleep on it. This action becomes the initial event which sets the story in motion.

Joe returns home to his wife and children and later in the evening as Joe and Nancy converse in their bedroom, Joe wonders how and why things have changed so much from his generation to his children's. He reflects upon the relationship he had with his father and wonders why he has so little time for his children and why their futures look so bleak. This musing is contrasted with a cut to the construction site of the new resort as the land continues to be cleared.

Emerson Capps, one of Devine's foremen, on his way to the resort construction site notices Joe's, by-now, well-watered field. In a definite state of agitation, Capps races off presumably to inform Ladd Devine of this new development. Amarante makes his way to town and informs the patrons at the local bar that Joe is watering his beanfield. The news spreads quickly throughout the town. The scenes of the townspeople hearing of the news of Joe's illicit action are segmented with cuts to Joe working in his beanfield. Several townspeople go to the beanfield to verify the circulating rumours. It brings a sense of hope to many villagers, although the mayor, Sammy Cantu and the store owner, Nick Rael, are not pleased. Joe later returns home and chases his children out of the living room where they are watching television; he is angry that they are watching television rather than playing outside. He washes up and then asks his wife if she wishes to take a "nap"; she looks at him incredulously and he realizes that that will not be a possibility. She is indignant that he did not talk with her about his decision about the beanfield and that she has had to learn of it from the neighbours. Their argument is rather short lived, but the strong relationship that they have is clearly established.

Back at Devine's office, he and his men Capps and Shorty, along with

Bernie, the sheriff, and Jerry the Forest Service police officer are discussing what to do regarding Joe's illegal action. Devine's wife Flossie makes a brief appearance in this scene. The dynamics of this group are made evident: Capps is the obedient, not overly bright sidekick; Shorty, while loyal to Devine, is able to provide a more realistic and thoughtful assessment of situations; Jerry is eager to preserve the status quo while not recognizing the complicity he has in betraying his own people; Bernie understands the reality of economic power and attempts to bring a compassionate and patient perspective on situations. Flossie is the trophy wife desiring to serve her husband. Devine and his assembled group cannot decide how to take action. Devine, after consultation with his men and Bernie, the sheriff, agrees to call the Governor's office to seek help. The die is cast; the conflict is set between a seemingly powerless and poor Mexican American male and a seemingly powerful rich Euro American male.

As the villagers hear of what has happened, they gather to watch Joe, who has decided not to stop the water from running into his field, begin to plow the long uncultivated field. From these people's facial expressions, there is a deep satisfaction and even sense of hope as the older ones remember their own agricultural lifestyle now gone and as the younger ones see a practice they have only heard about. The scene closes with an almost religious tenor of the field being neatly tilled, furrowed, well watered, and ready for planting.

Ruby Archuleta, the local garage owner, sees Joe's actions as a chance to mobilize the town to fight for their rights. Joe's action provides her with the stimulus she has long been waiting for to call the people to action. She encourages Charlie Bloom, a retired lawyer who operates the local newspaper for the county La Voz Del Norte (The Voice of the North), to take up Joe's cause in the newspaper. While Bloom is skeptical that things can change, Ruby is insistent. In frustration, she says that she will write the article and pay for it to be printed in the newspaper if Charlie will not write it.

As a yellow school bus comes into Milagro, the voice of children and a young man are heard. The bus stops and Herbie Platt, a sociology graduate student from New York University, steps off. He has come to Milagro to conduct ethnographic research on the indigenous cultures in the American Southwest.

While Herbie is finding his way about the town, Joe, along with his children, is in at Nick Rael's store buying some goods. When Joe orders some bean seed, Nick refuses him credit and Joe is forced to pay cash for it with what looks like his last few dollars -- leaving no money for the treats Joe has promised his children. Outside, the Mayor and Herbie are talking in the square. Herbie realizes that his plans regarding conducting research in Milagro are about to fall apart. Disillusioned he leaves the town; on his way out he is picked up by Joe. Joe needs help with his beanfield and Herbie needs a place to stay; they agree to a mutual exchange.

Back in the Governor's office, the state officials are debating what to do regarding Joe's illegal diversion of the water to his beanfield. The group fears publicity of their actions. During the dialogue in the Governor's office, it is revealed that the state has worked to open up economic possibilities for New Mexico at the expense of the small farmers who have been displaced because of large ranchers and developers like Devine. The restriction of water usage was one of the first actions taken many years earlier that brought prosperity to some and the end of small agriculture for many. Kyril Montana enters this dilemma; he offers to stop Joe without arresting him or drawing outside attention to the situation. The Governor and his associates welcome the suggestion. Montana then sets out for Milagro.

Joe is busily working on his beanfield when Bernie comes to see him and tries to talk Joe into reconsidering his actions. Joe is determined to see his actions through no matter what the cost. Amarante and his pig, on their way to Milagro, are passed by Montana driving his car and then encounter the ghost who warns Amarante that the stranger, Montana, will be trouble. Montana arrives at Milagro and begins to explore. The townspeople are wary of him because they size him up as an undercover police officer/government agent.

Charlie Bloom arrives at La Voz del Norte office and begins to work. Later Ruby shows up with her article in hand. Charlie has also written an article and they exchange each other's article to read. Ruby mentions that she is calling a town meeting, and she asks Charlie if he will attend and speak at it. Charlie refuses, saying that such a meeting will be unsuccessful in Milagro. Ruby leaves but with rather cryptic parting words about them having a deal, that

will later be made clear.

Amarante, the ghost and Herbie are shown later in the evening as the sun is setting. These three characters will loom large in the next days' activities. The following day finds Joe and Herbie hard at work planting beans. A group of late teen, early twenties young men in low riding cars drive slowly by and call out to Herbie. Joe tells him not to worry; it's just that they have never seen a white guy planting beans before. As the beanfield grows, so do the tensions between the various factions in Milagro. Devine and his men again meet to discuss what to do with the forms of sabotage and intimidation occurring. Montana expresses his confidence in handling the situation which pleases Devine and his men.

Despite Ruby's efforts to convince Bloom to print an article about Joe's beanfield and the upcoming meeting to discuss the resort development, their efforts are thwarted for a time. Capps buys up all the newspapers so that he can burn them. The ghost appears and creates a wind which scatters the remaining newspapers over the town so that, as the papers fall to the ground, the people of Milagro can read them. As the newspapers drift down toward the people, music plays and there is a sense of wonder, surprise and pleasure on the people's faces as they witness this rather unexpected event.

Evening comes and the townspeople of Milagro gather at the church. As they enter, they pass several police officers impatiently waiting outside. The meeting begins well enough but the people lack clarity about what they are willing to do regarding the resort development. Some people view it as bringing needed jobs while others view it as the destruction of their community. The meeting degenerates into name calling and physical attacks, and the police rush in and arrest Charlie Bloom for inciting a riot (which the viewer knows to be patently false). While these events are unfolding, Amarante and the ghost converse about the future of Milagro. The ghost speaks his skepticism about the town surviving and Amarante offers hope for such survival. Herbie visits Amarante and sees him talking to what appears to be no one. Herbie asks Amarante to explain his collection of saints. The growing friendship between the two is evident.

The next morning Ruby drives to the jail to bail out Charlie who is

incensed with her. He believes that she has not really thought about the difficulties involved in standing up for her and the town peoples' rights. Ruby, the idealist, is contrasted with Charlie, the cynic. Their conversation reveals Ruby's desperate hopes for the survival of her home and people while Charlie has resigned himself to the inevitability of the economic system within which they live. Ruby, undaunted, is determined to at least try to mobilize the people. She circulates a petition but has very little success in having any of the townspeople sign it. The people have been disillusioned too many times before to get their hopes up or to take action. The villagers support Joe, but fear the consequences and resist Ruby's attempts of collective action.

The relationship between Herbie and Amarante grows as they learn from and share with each other. Amarante and the ghost play chess together. These gentle humorous scenes are contrasted with cuts to the ongoing destruction of the land for the resort. Devine, Flossie, and Shorty are seen overlooking the valley and commenting on the developments as well as the problem with Joe irrigating his field. While Joe's actions are definitely an annoying hindrance to Devine's plans, because he wants all the people to sell out to him, he admires Joe's courage. Later Devine, Montana, Jerry and Capps plan how to deal with Joe; they devise a strategy to impound his cow and make him pay the \$100.00 to get it back which they know he does not have.

The plan is successful but becomes problematic for the forest wardens Jerry and Carl who have stolen Joe's cow and impounded it. A confrontation develops between Joe, who has come to retrieve his cow, the "Senile Brigade" -- a group of older men armed with rifles and shotguns -- and the forest wardens. Bernie arrives on the scene just in time to mediate: Joe is allowed to take his cow without paying the fine and the Senile Brigade agree not to fire on the forest wardens. The situation between those aligned with Devine and those who see Joe's actions as worthy of support in defense of their town escalates.

Flossie, Devine's wife, is sent a box of fish heads. She is greatly disturbed and Devine is livid. Day turns into evening, and Joe and Herbie are walking at the farm. Herbie explains that the indigenous people's religion was almost completely destroyed by the Spanish who conquered them in the 1500s. The Roman Catholicism now practiced by the Mexican Americans is a

mixture of their ancient religious practices along with the Catholicism brought by the Spanish. Herbie calls it a form of idolatry. Their conversation is interrupted when three men ambush and beat them up. After the attack, Bernie and Amarante talk with Joe and Herbie at Joe's home. Bernie cautions that "This thing is getting out of hand, Joe."

Ruby goes to Charlie's place, only to find him entertaining a female friend. She asks him to print an announcement in the newspaper about a Harvest Party to celebrate the harvesting of Joe's beanfield. Charlie asks if Joe is aware of this party and Ruby replies that, no, if he knew he would never agree to it. Before Ruby leaves, she guesses who Charlie is entertaining. She leaves satisfied she has accomplished her mission. The next morning the townspeople are gathered in groups talking about all the events happening.

Amarante, after what looks like praying, leaves his house with his gun in holster and makes his way to Milagro, but not without encountering the ghost who teases him about his wearing of the gun and holster. Amarante leaves, and the scene changes as the ghost watches the continued clearing of the land. Amarante goes to Nick Rael's store and buys bullets with food stamps despite Nick's resistance to accepting the food stamps. Amarante then makes his way to the local bar, loads his gun, and shoots, startling the men in the bar. Amarante walks home and sits with his pig watching the beans growing in the well irrigated field. As Joe and Herbie work on the farm together, the townspeople gather to watch.

Devine is becoming exasperated and shouts at Bernie to "Do something!" Several suggestions are made, but Shorty's idea to offer Joe work on the resort development is agreed upon. Later Joe, Nancy, Ruby and Joe's friend gather at Joe and Nancy's home to discuss Devine's offer. They are caught between economic pressures and compromising their integrity. As their discussions become intense, a shot is fired into the house distracting their attention. Joe, in response, heads off to Nick Rael's store to purchase ammunition. As the news of the shooting spreads, the men of the town arm themselves. Events quickly unfold. The immense sign announcing the Miracle Valley Resort is burned inciting Devine's anger further; Shorty finds more markers on the roads threatening Devine; Devine begins to wear a gun; the

Forest wardens' Smokey the Bear sign is attacked by a flaming arrow. The previously inactive townspeople are beginning to become much more active despite their fears and the fears of Devine and his allies.

In the evening the ghost returns to inform Amarante that a sacrifice is required to change things. Amarante understands. The next morning, Capps arrives and begins to bulldoze the beanfield. Amarante warns him to stop and, when Capps refuses, Amarante pulls out his pistol and starts to shoot at him. Capps hastily leaves, and Amarante attempts to drive the bulldozer out of the beanfield. He unwittingly drives it over a cliff nearly killing himself in the process. Herbie, Joe and some of the Senile Brigade are on their way back to the beanfield. Upon their arrival they see the destruction of the beanfield and the pig in the middle of it. Joe begins to shoot at the pig, Amarante returns and begins to shoot at Joe. Joe fires back, and Amarante is shot. The men tell Joe to flee because no one will believe that the shooting was an accident. The camera then cuts back to the field where Amarante's glasses and pistol are lying in the dirt. The men rush Amarante off to the hospital while Joe goes home to gather a few things for his flight. Nancy is crying when Joe arrives. She is consoled by Ruby, and Joe leaves for the foothills.

Amarante is in the hospital and several townspeople gather to pray for him. Ruby goes to Charlie to persuade him to legally represent Joe. Montana shows up at the newspaper. Charlie, unable to control his anger any longer, shouts at Montana that Joe is his client and that he better be unhurt when Montana brings him back. A posse is formed by Bernie and led by Montana to find Joe. Herbie decides to try Amarante's religious practices and brings offering to Amarante's statues of the saints. In the evening the ghost is perched overlooking the valley as the music plays. Charlie is sitting overlooking Joe's beanfield as the water is running into the field. Ruby joins him and Charlie admits he has opened the irrigation ditch which gratifies Ruby. She begins to hear the music and asks Charlie if he can hear music; he cannot. At the hospital, Amarante is sleeping as the ghost's shadow is ominously reflected on the wall of the hospital room.

Montana has asked to pursue Joe alone, so the posse returns back to Milagro. Montana persistently tracks Joe. Amarante has regained

consciousness and Bernie questions him and the Senile Brigade gathered in the room regarding numerous events: the bullet in Joe's wall, the burning of the Miracle Valley sign, the crosses in the road, the dead fish heads, and the flaming arrow. They all deny involvement or knowledge of these events, but it is obvious that they were responsible for these actions. In fact it is a bullet from Amarante's gun that was found in the wall of Joe's house. Joe is feverishly being pursued by Montana who eventually finds him. Just as Joe is about to be captured, Shorty shoots at Montana and Joe escapes. Later Shorty and Joe meet. Shorty tells Joe that Amarante is going to be okay. Joe makes his way home. Another pan shot of the valley is provided again emphasizing its natural beauty.

Joe returns to his house amidst reactions of great joy, surprise and relief. He is ready to sign Ruby's petition and wants to pick his ripe beans. En masse the household and the townspeople, except for Sammy, the mayor and Nick, the store owner, make their way to the beanfield in a state of euphoria. The scene is filled with humorous incidents and much joy. The pig is sitting by the house as if to welcome the people as they come to the farm and begin to pick the beans. Juxtaposed with the merriment, the sirens of police cars are heard as they speed to the farm. Montana, along with a couple officers, come to arrest Joe. The people watch and wait to see what will happen.

As Joe is handcuffed and escorted to the awaiting police car, the young men go to their trucks to get their guns, a police officer calls for more back up help because he realizes there is going to be trouble. The air is thick with tension. Bernie arrives on the scene and attempts to calm things done; Amarante is not pressing charges so there is no reason for arrest and Bernie deputizes the entire crowd. Montana is insistent that he is taking Joe, but then a call comes from the Governor telling Montana not to arrest Joe. Joe is released and the people immediately celebrate. Devine gets a call that the resort project is to be placed on hold and, Devine in anger, destroys his model of the resort. Back at the farm, the people are celebrating joyfully, dancing and singing. Ruby enthuses to Charlie how great this all is; Bernie signs her petition knowing full well he may lose his job. There are several camera cuts emphasizing the enjoyment; for example, Joe and Nancy dancing together, and Herbie and the

pig Lopita drinking together. Amarante, looking rather dishevelled, is walking to the farm and the party. Nancy and Joe, among numerous other couples, are shown in each other's arms as the sun is setting. The ghost appears to Amarante, and the two walk off into the sunset together. Presumably Amarante will never be seen at the party because he too has become a ghost.

The story ends well. The people have been victorious over the exploitative capitalistic system. The working male has been successful despite his disadvantages. Of course in reality what will happen to these people is unknown. As Charlie tells a jubilant Ruby when she enthuses about the number of people who signed her petition: after their hangovers tomorrow they will regret it; she says, "but right now isn't it wonderful." He replies, "It sure is." The reality is that the small victories are what count because that is, often, all there is.

A Researcher's Readings

This reading of the film is structured around the questions, listed in Chapter One, that were used with the research participants. What follows is my response to the film The Milagro Beanfield War. I wrote these responses before showing the film to the three research participant groups and after viewing the film several times.

As the title suggests, the film deals with conflict. The producer of the film hopes the viewer will accept the reality of a group of individuals working together to resist the dominant economic forces. Viewers are expected to appreciate the struggle for indigenous peoples within America to retain their culture despite the unending attempts by big business to eradicate such cultures in the light of progress read as economic growth. While the reality is simply presented, there are complexities within the film open to exploration.

This reality is created through the setting, characters, and plot of the film. The small town of Milagro is set in a majestic New Mexican valley. The cinematography captures the scenic reality through the amazingly beautiful skys and numerous panoramic shots of the mountains repeatedly shown throughout the film. The natural order (wind, sky, water, land) is contrasted with a material order (resort community with condos, golf course, consumerism). The collection of characters reflects a varied representation of voices with the

Milagro valley. The conflict between the Mexican American population, as personified by Joe, and the wealthy Euro Americans, as personified by Ladd Devine sets the stage for the story to unfold. The plight of the townspeople is presented as unavoidable; they will be forced to live elsewhere, in the face of the economic and political clout of the establishment. The importance of the ghost and his music emphasizes that other values are more important in life than economic ones; another reality exists that is equally important and equally as powerful.

The symbols used to convey this reality include numerous characters. Ruby is an activist who does not wish her people to lose their cultural heritage (sense of place). Charlie Bloom is the cynical, weary, liberal, former, now reluctant, activist who runs the local newspaper who eventually comes around to fighting with the people for change. Amarante, the ghost and the Senile Brigade seem to suggest another way that things have been and could be again. The corrupt and inept political forces represented by the Governor and his staff are stereotyped. Ladd Devine and his docile bimbo wife Flossie are contrasted with Joe and his wife Nancy, who exhibits strength and character. The complicitious nature in the film is represented by Bernie the sheriff who is loyal to his people but who is caught by his responsibility to enforce the law as well as Sammy, Nick, Jerry, and Carl who see the possibilities for a better life offered by Devine's development despite how it will negatively affect many of their people. Magical realism is strongly portrayed through the use of the ghost and his actions and the use of saints and their assistance as evidenced in Amarante's recovery. The pig, Lopita, has symbolic value as something other than a farm animal; s/he is a type of good luck charm.

The film attempts to portray the possibilities of the working classes, the dispossessed, as being able to overcome their injustice and reassert their rights so that they too can live equally in America. The film, while allowing significant roles for women, tends to reflect a patriarchal representation of life. Issues of class and race are predominant. Joe and Nancy's marriage is one of mediated equality, albeit quite traditional; their roles are clearly defined. Ruby and Charlie's relationship, while never reaching a romantic enactment, certainly maintains sexual undertones throughout the story. The film presents a

neatly concluded story where the poor take on the economic giants and win, although it is only one victory, and one suspects a temporary victory at that. The film definitely ties in with the cult of individualism that accentuates the self-sufficiency prevalent in the United States. Once again the good order is reestablished and the bad order is put down.

The groups being represented are specifically of three types: 1) the rich white oppressors; 2) the poor Chicanos who have accepted their lot; and 3) the Chicanos who, for whatever reason, have chosen, or perhaps have been pushed, into resisting their position of disadvantage. However within these groups there are vagaries. While Ladd Devine epitomizes the oppressors; he is not seen as malevolent, but rather as pragmatic: building a resort will expand economic possibilities in the valley. Later in the story, Devine states that he thought the resort development would bring good (prosperity) to the valley. His senior employees follow Devine's lead: Emerson Capps is unsympathetic and quite prepared to carry out the necessary dirty work; Shorty is affable but does the job asked of him without much thought, although later he comes to Joe's rescue. Flossie, while adoring her husband, provides a bit of realism when she tells hesitantly Devine that the world probably does not need another golf course. Charlie Bloom and Herbie Platt represent other whites who are indifferent but later become involved in the struggle -- Bloom in particular.

The Chicanos can be divided into several groups. Those who have become part of the system or at least hope to not lose out. These include Sammy the mayor, Nick the store owner, Jerry and Carl the National Forestry Police. Those who have become apathetic include Joe who is not willing to take it anymore and Ruby who has been waiting for a chance to challenge the system.

The men like Devine are in a position of power; they have economic power which results in political power, that is to say the Governor's ear. The Chicanos eventually take some power; they assert their voices so that change is possible. The people are triumphant and Devine loses the development he desired. The ghost also manifests some power, as do the saints. In fact one could say that without the ghost and the saints -- the supernatural, the people

may not have triumphed.

There are numerous stereotypes in the movie: Ladd Devine is the greedy but somewhat benevolent businessman, Flossie is the bimbo wife, Jerry and Carl are bumbling boys on the wrong side, Kyril Montana is the disciplined, furtive government agent, Emerson Capps is the obedient sidekick of Devine. These characters are used almost as caricatures to portray ideas necessary for the thematic content of the film. In general the economic and political forces are portrayed as buffoons who eventually retreat if enough pressure is put upon them. Negative publicity for the politicians seems a fate worse than death.

The viewer is constructed as someone who will be sympathetic towards the people of Milagro. The sound track and the depiction of their lifestyles reinforces this construction. The viewer is presented with a portrayal of a dying town and, by extension, a culture that should be preserved. We see the damage done to these people by the acts of large landowners and politicians and it is clearly a tragic injustice. The introduction of the element of magical realism emphasizes the beauty and mystery associated with the Chicano culture. There is an assumption that intelligent passionate people will see the truth of the film. The viewer is positioned/constructed so that s/he takes the side of the Chicano people. As an adult viewer I am expected to understand the economic realities within modern capitalist states so I am not surprised at the actions of Devine, but rather rejoice as the people win out.

The existing situations primarily construct the characters and, as I have written previously, the characters represent individuals embedded in the situation so that various perspectives are shown. Joe and Nancy's fiery, passionate, endearing love is held up as a model whereas Ladd and Flossie's relationship seems one of dependency and stereotype. Characters like Ruby and Charlie exhibit non-traditional roles which create tension and release in the movie.

To be happy, virtuous and/or moral involves doing the right thing for all of the people concerned in Milagro. Through the solidarity of the people comes gain and productive, healthy living. A happy life involves the ability to support oneself and to enjoy life. It also relates to maintaining aspects of one's culture,

as personified by the beanfield. I think, rather ironically, that if the people were prosperous they may not be concerned with the traditional ways. In fact, it is interesting that no one except for Ruby and the "Senile Brigade" supports Joe openly. The human spirit triumphs over greedy capitalism in the end so that a more equitable sharing can occur, but does it? Will it? While Devine is certainly not virtuous, Joe does not epitomize virtue either, but he is viewed as being right in a relative sense. At least he represents what should be. Loyalty and fidelity are emphasized as virtues, as are self-sacrifice, determination and courage.

As I viewed the film, I followed Joe's struggle for independence and self-worth. I also identified with Ruby and Charlie (probably more Charlie) in his understanding of how life really is: the oppressed may win battles, but rarely the war. The interjection of the ghost and the saints added intrigue and lightheartedness to the film which was pleasurable to watch. The film attempts to provide an imaginative example of how when people work together, despite overwhelming difficulties, change can come. The film champions that democratic practice may need to be moulded to reflect what is truly happening, but actions can be democratic nonetheless. From my understanding and experience, the ideological basis of the film rings true. Redford, the director/producer is not saying that life always or often works this way, but that it can and that things can sometimes be changed. Charlie expresses it best when he, despite recognizing this is only one battle, relishes the sweetness of this victory for a people who have seen so many disappointing failures. The struggle remains, but for now, it has abated somewhat. The film is overly optimistic, but in our current worship of corporate capitalism, we need a little optimism.

The film captures my imagination in numerous places. The contrast between the natural beauty of the Milagro valley and the destruction occurring to build the luxurious resort was stark. The gorgeous skies and numerous valley shots were spectacular. These seem to emphasize what was being lost by destroying the valley for a resort where the rich could come for a vacation. Related to this were contrasts between the natural order (land, wind, sky, water) and the imposed order (clearing land for the resort). Tied to the natural

order was the supernatural order represented by the ghost and his music. He is portrayed, while being supernatural, as much a part of the real world as everything or everyone else. At least that is how Amarante views him. The scenes of natural, supernatural are often juxtaposed with the human engineered devastation of the land.

Joe's plowing his beanfield with his son and the old men watching caught my attention. There is an archetypal pattern being revealed of father, son and other men remembering, hoping, or reliving their experiences with their sons and land which we know they no longer have. This male (patriarchal) image is deeply gratifying.

The loco woman who throws stones captured my imagination. The scene when she looks up and sees the newspapers (La Voz Del Norte) flying over her in the sky is memorable. She has a look of pleasure, wonderment and contentment. It is almost as if she knows what is happening and has been waiting for it to happen. She is an interesting character because she hides behind a building and throws stones at people as they pass by. And she smiles as she does it. She seems to represent the trapped nature of Milagro. All she/they can do is throw a few stones, but not really get the attention of the passersby/larger society for any length of time. She mirrors the people of Milagro who are only passing by while Devine continues his plans for the valley. She is as powerless as the town people, but she wants to be paid attention to, although she never speaks. At the end of the film there are a few shots of her in the crowd and one where she is dancing with enjoyment.

The shots of Flossie's breasts seem to be done purposively. Other women are not shown in this light, although we know that Joe and Nancy have a sexual relationship. Nancy is not shown the way Flossie is; their names are indicative of their characters as well. This gratuitous sexual looking reinforces the stereotype of Flossie but also provides a look at something that goes with patriarchal power -- the objectification of women and, in particular, their breasts.

Herbie's ineptitude and first encounters in Milagro suggest, for me, how graduate students may be perceived at sites of research. The scene where he and Amarante walk up to the cemetery is nicely done because it shows how

Herbie is being taken into the culture and then when he prays to the saints on Amarante's behalf it reveals his captivation with the culture.

Nancy's comment, "Why it is that when we [Mexican Americans] are angry at one of them [Euro Americans] we end up hurting one of us?" was quite poignant, as it so aptly describes much of life in the film as well as in everyday life for marginalized peoples.

There are five specific references to "balls, nuts" in the movie; some of these references reflect anger, danger, humour or admiration. Certainly there is no lack of patriarchal references or phallic imagery in the film's narrative.

The film represents a variety of desires for me. I am glad that the people of Milagro can rejoice in Joe's cultivation of the beanfield. I was pleased that Shorty comes to Joe's rescue; it created greater respect for Shorty and I felt good that the smug Montana did not get his man. I enjoyed Joe and Nancy's relationship; it seemed natural and healthy. It was intriguing to see how Ruby and Charlie came to relate to each other. I appreciated the strength of some of the female characters. I was delighted that Jerry and Carl were defeated by the Senile Brigade; it was humorous. I found the character of Herbie Platt amusing and his initiation to Milagro was classic. The line said by Sammy Cantu, the mayor, was also poignant -- that if the people of Milagro had not learned what they needed to already, they probably were not interested in any further teaching from Herbie. The relationship that developed between Herbie and Amarante was gratifying. While I found the town meeting unfortunate and was sad to see how various voices silence others, it was indicative of working with people. Consensus is hard to achieve. It was satisfying to see Joe working in the beanfield and the pride it brought him. I enjoyed the role of the ghost in the film especially the integration of the supernatural world with the natural. The use of magical realism was heartening to see because it made me think that the rational, progressive, expansion model capitalism rests on is not the only standard for life.

There were also various desires not satisfied for me in the film. Some of the events in the story seemed a bit too contrived; for example, as Amarante gets out of bed a cock crows, but a rooster is never seen on the farm. I did not see the need for Amarante to drive the bulldozer and then for it to fall over the

cliff. Although I can see how this attempt at symbolic action reinforces the story, it is too neatly tied up. Devine, Montana, Capps, Flossie, the Governor are too stereotypical. I would have liked to see more active participation in resistance among the people; it seemed like they had become so apathetic, but it is also realistic I think. I would have liked more context for understanding the woman who threw rocks. It would have been good for Devine to understand what his resort was actually doing to the people's psyche, but that was beyond the story. The Hollywood classic form that this film follows is familiar, but it is not gritty enough to really portray reality.

The film provides other connections for me. It reminded me of the films House of Spirits and Like Water for Chocolate. It also reminded me of short stories that I have read related to the genre of magical realism and themes of the struggle for justice and equity. My experiences living in the American Southwest were brought back to me as I viewed the film. The story reminded me of the connection between land and people -- especially rural people. It also reminded me of how economic development is valued over human experiences.

My reading of the film is that citizenship means fighting the system when it is exploitative. The democratic process needs to be used to speak out against injustice. It also suggests that when citizens have wealth they have formidable influence. I think the strong message is that by banding together into a united voice people can overcome anything. Although, in the end, the threat of violence and greater public consciousness brings resolution.

I cannot say that I have been oppressed economically as the people in the film. I can only sympathize with the characters in the film; I cannot empathize with them as I have not experienced their injustices. I can, however, sympathize knowing that life is never fair, that economic justice so rarely occurs, and that those who have the gold often make the rules (to borrow a phrase). I know from reading and general knowledge that the situations in the film are repeated over and over in Canada and proliferate elsewhere in the world.

I believe that those not in an economic position of power in Canadian society face numerous struggles. The Aboriginal peoples, many non-white

people, and women -- even if they are in positions of economic power, experience inequalities as the other to many males in positions of economic power because of the patriarchal nature of our society. I would not say that people in positions of limited power within Canadian society are in identical situations to the Mexican American peoples the film portrays. The land struggles Aboriginal peoples constantly fight parallel events in the film. I think also in terms of farm land surrounding urban areas or near mines, or land surrounding resource bases or resort areas are constantly threatened by the need for economic progress. The areas around Banff are classic examples of people often fighting the big developers, although these people are not of one racial or ethnic constituency.

Some ways I could become more actively involved with the issues the film deals with, include the following: increasing my awareness of issues through the media; becoming involved through specific organizations; becoming informed about issues of marginalization, oppression, discrimination in Canada; taking action: boycotts, writing letters, speaking with MLAs, MPs; challenging voices of oppression in immediate situations; and engaging voices which are so often silenced.

These writings, then, reflect my reading of The Milagro Beanfield War in response to the questions used with the students and the teachers. Aspects of my own subjectivity are revealed in my responses. My subject positionings and fantasy identifications can be read in these responses, however, the purpose of this study is to see how the research participants' positionings and identifications were read in the attempts of them informing pedagogical practice. The meanings I derived from my interactions with the film were provided to inform the readers of this work my cognitive and affective interchanges with the film text.

Social Studies Curriculum Considerations

Social Studies 30 is an intense course that overflows with mandated curricular objectives related to knowledge, skills and attitudes. The Alberta Program of Studies for Social Studies (1990/93) outlines two topics to be covered within the course. Topic A: Political and Economic Systems, the first topic, and its subsequent themes seemed an appropriate place to utilize the

chosen film The Milagro Beanfield War. From preliminary planning with the teacher, we decided to use the film as part of an introduction to the course regarding ideological positions and for later concepts the students would learn regarding the practice of capitalism within a nation. This film was shown to two Social Studies 30 classes and later to the post-secondary group of students.

Reading Two³⁸ :

The responses of high school students, their teacher and the post-secondary students will be (re)presented for analysis.

High School Student Responses

The high school students participating in the study attended a private religious school. Two Social Studies 30 classes were involved in the study; the same teacher taught both classes (n=43). The students' work with the films involved being introduced to the film, viewing it, responding individually to questions in writing and responding through a group discussion format later about their reactions to the film. The written responses were collected and group discussions were tape recorded and transcribed. Each student was given a written response summary and generalized interpretative response. Each student also received a summary of the group discussion along with a commentary on the discussion.

Summaries of the students' spoken and written responses were documented separately, but they will be conflated as an examination of them regarding the theoretical constructs I am attempting to use, namely, the existing social studies environment, psychoanalytic film theory and critical pedagogy is pursued. How does a pedagogy emerge where these intersect?

Together with the teacher, we divided the two Social Studies 30 classes into four smaller discussion groups. While there are definite similarities among the students' responses, differences will also be noted. I have selected the topics of film reading, ideological interpretation and citizenship implications for categorizing student responses.

The Filmic Reading Experience

Given the limitations of classroom interactions, the student

³⁸ In an attempt to avoid redundancy, the commentary that prefaced the specific readings by the research participants in Chapter Six under Reading Two will not be repeated here. The reader is advised to refer back to Chapter Six for those comments.

conversations about the film, except for one group of students, revealed a high degree of response to the film text. The students spoke freely about the meanings they negotiated from the film, questioned aspects of the film and offered reflections of citizenship derived from the film.

Through the students' comments about what captivated their imaginations in the film The Milagro Beanfield War, a sense of their identifications can be sketched. From these identifications, work can be done in social studies classrooms to inform a pedagogy for social studies teachers concerned with citizenship issues.

The Spoken Word(s)

The students understood the film as being intended for a generalized audience. This audience, however, was perceived to be one which would appreciate and/or be interested in the issues the film depicts. Although not surprising, the groups of students who identified in some manner with the film, were more open to dialogue about it than groups of students who felt distanced from the film. Interestingly the groups of students who identified with the film, were articulate in their interrogation of the film. While the sense of plenitude the film offered for students was varied, all groups readily acknowledged aspects of the ideological nature of the film. Part of the differences of engagement with the film were related to group dynamics, as is usual with any group of individuals and especially significant with adolescents. Of the four sub-groups of social studies students, one group, or more precisely, several students within this group, resisted conversation about the film. The conversation was stilted. Although admiration of and identification with Ruby's character was noted by several female students, other responses to the film were minimal. The other three groups were more open to such conversations.

The second group used the diegesis of the film to propel the discussion to their own lives. The film served as a place from which to talk primarily about applications of citizenship. The notion of desire emerged explicitly, albeit in a limited manner, when discussing female and male characters in the film. The explicit nature of Flossie's hyper femininity were noted and contrasted with the lack of sexualized nature of male characters.

The third groups' discussion of various characters in the film revealed

their responses to them: Joe was considered foolish (presumably for risking so much); Montana was viewed negatively because of his increasing the complications of the story; Ruby was admired for her independent fighting spirit; Charlie was seen as an observer of the community analogous to the high school students themselves; the old woman who threw rocks was deemed likable; Herbie, the graduate student, was also liked for his naiveté; and Bernie, the sheriff, was valued because of his pursuit of a moderate course of action. The students' responses to these characters reveal their desires and values. Some students identified specifically with Ruby, Herbie and Bernie, indicating affiliations with what these characters represented. The character of Montana was villainized by some students, suggesting that they had accepted the film's mode of address regarding this character. The students' imaginations were enacted by the portrayal of a closely-knit community, the actions of the children, the newspapers escaping burning and flying through the air and landing at the feet of the villagers, and the celebratory ending of the film. The students, however, could also recognize that the film positioned them to accept the exultant ending even though they did not completely accept it. In fact, several students reacted quite negatively to the artificiality of the film especially as played out by the victorious ending for the villagers of Milagro.

The fourth group discussed the depictions of male and female characters within the film as well as the sexual appeal of specific characters. Flossie was viewed as an object for male voyeuristic pleasure and Joe, for a few female students was "sort of sexy." Herbie Platt was noted but in a different context. His character was understood as providing the viewer point-of-view shot(s) from which to witness the filmic event. The students also noted that Herbie reinforces the film's positioning of the viewer who is "supposed to support' the Mexican Americans. The students mentioned several scenes they enjoyed seeing: the four old men helping Joe get his cow back (a sense of humour and victory for the underdog); the newspapers flying through the air (a sense of fantasy and victory over the villains); Amarante running the bulldozer over the cliff (a sense of excitement and action over the villains); Amarante being shot (a sense of tragedy and speculation); Nancy's lines about the

negative impact “them” on her community (a sense of the helplessness); Bloom standing up for Joe to Montana (a sense of righteous anger); Herbie praying to the saints (outsider adapting the customs of the group; a sense of respect and hope); “big action” scenes where Joe is being shot at by Montana (a desire for a physical struggle that acts out the psychic conflicts occurring); and Joe being saved by Shorty (a sense of victory and appreciation). Students were, however, also resistant to parts of the film: the shooting between Amarante and Joe was deemed senseless by several students. There was also discussion about whether Amarante died; the general sentiment was that he did. It was important for students to answer this question in order for them to have a sense of closure to the film’s narrative.

The Written Word(s)

These same students’ written responses (n=36 out of a possible 43) indicated a more complete sense of how the film had or had not captured their imaginations. What attracted the students’ imaginations in the film? The responses were quite diverse, as could be anticipated. Selected samples of these responses appear in Appendix D. Multifarious aspects of the film were mentioned by one or two students. Items referred to three or more times will be noted at this point.

References to Herbie, sympathetic and otherwise, were commented upon by three students. Four students referred to the action scenes as appealing as was the cinematography of the natural environment, or “scenery” as they put it. The newspapers flying in the air and different shots of the beanfield were noted by five students. The angel or ghost, referred to differently by students, was written about by eight students. In particular his dancing through Milagro or in the countryside was noted as captivating. Twelve students commented that Joe’s actions in the film captured their imaginations. These students suggested emotions of relief, respect, fear, anger, strength and support for this character.

The most referenced part of the film for these students was the character of Amarante. Fifteen students reacted positively/supportively to him. The students’ responses to how the film had or had not (a few students did not respond to this question) captured their imaginations suggests their

positioning as viewers of the film. Such positioning is offered to them by the film as well as by their own constructions of meaning/relationships/ identifications as they view the film. These often unconscious constructions are then played out in their language as they wrote about their reactions to the film and the experience of filmic viewing. There is more here than can be observed and commented upon, but the attachments formed to characters reveal how desires are met or resisted in the process of viewing a film. Working with these statements, as expressions of the Imaginary, allows the opportunity for further dialogue to occur that may lead to possibilities for action.

Desires

From students' written responses it was overwhelmingly clear that they were pleased that the Mexican American community, the "underdog" as several of them put it, had united and been victorious in preserving their community. One student wrote enthusiastically "good wins"(China, 39).³⁹ This victory was symbolized by Joe's freedom and the celebration of the people in the beanfield. Several students indicated that the ending was only partially satisfying because the story was too simplistic. As one student wrote, "the film's ending of the Mexicans winning over the rich developer was satisfying but in truth it's not too realistic. But everyone would rather have a happy storybook ending"(Megan, 31). Another student wrote that while things turn out for the townspeople "and they don't suffer any real loss, I think that in reality most of the town would have been levelled for the resort and the rich guy would have ended up richer"(Jane, 70). A third student expressed it well when he wrote "I was satisfied that the little guy won and pulled through the adversity" but "I wished the victory was greater and not so insignificant"(Mile, 64).

Despite the desire for a resolved ending, students also recognized that in reality, in lived experience, there are seldom the resolutions the film depicted. In everyday existence the dominant powers that exist, be they economic or political, often suppress minority voices, and these dominant voices silence the less dominate voices. It is also worthwhile to note several other student responses: a desire for greater revenge than occurred within the film, fear of the corporatist agenda, the temporality of the victory, the importance

³⁹ The names appearing in parentheses refer to the pseudonyms given for the students' quotes.

of resistance, fears for Amarante, a romantic relationship was desired between Ruby and Charlie, greater wish for romance in the film, Ruby's strength was valued, fears of assimilation of Canada into American culture were expressed, and wishes for an agricultural lifestyle. One student made a most interesting comment. He described his fear of being caught in a corrupt society without being able to get out. He wrote "losing your life for a belief scares me; martyrdom is not for me"(Stu, 73). While much in the film caught his desires, he had mentioned earlier that action scenes were of interest to him, his viewing of the film clearly produced unsettling emotions in him. The ending of the film was not resolved because he would have enjoyed seeing the "corrupt social leader" dead so that the "evil" (Ibid) of corruption would end. The possibility that personified evil was not killed in the end was disconcerting for Stu. Stu's response illustrates the complexity of some of the students reactions to the film: the polymorphic nature of desires and their (lack of) satisfactions.

The Ideological Readings:

The Spoken Word(s)

Conversations with groups of students revealed a diversity of readings. The first group talked, albeit in a limited manner, about the racial and class conflicts between the dominate Euro Americans and the minority, in terms of power, Mexican Americans. Ruby was regarded as a woman of strength by several female students. The students enjoyed watching the villagers triumph over the land developer and state, although they recognized the simplistic nature of the film's closing scenes.

The second group saw the hegemonic nature of capitalism as it was revisited by a specific cultural group. The struggle against the dominant forces was then applied to Canadian issues (Aboriginal peoples, Canada and Quebec) and international issues (deforestation, multi-nationals). They noted that there are times when individuals are required to go against the established order to pursue their values. The students, on a related trajectory, questioned the value of the news for them unless it was personally related or until they were voting age or beginning their careers. The role of the media, especially film and television, was questioned by students. Some students felt that such media had little impact upon them, while several other students cited

the pervasive nature of it. These students emphasized the importance of consciousness of the media's influence in order to counteract its influence. They were advocating the resistance practices that critical pedagogy valorizes. The usefulness of media along with and as opposed to print material was also discussed by the students, although no consensus on the value of either tool was reached. Several students, nonetheless, thought film usage was better for maintaining interest in the classroom.

The third group was quick to identify the ideology in the film as involving issues of class. In fact, such identification was seen as unavoidable. The two groups in conflict in the film were almost archetypal for these students. Examination of various perspectives, as portrayed by the characters, revealed students' understanding of complexities and differences within each group in the movie; issues of power were related to wealth and community solidarity. Students observed that it was more difficult for the townspeople to get power because they were not unified. Once they recognized their need to come together, they then experienced power. Power was also viewed as something to be struggled for and as a sometimes illusive and sliding commodity among groups of people.

The portrayal of women's and men's roles was discussed. Some thought the women were "kind of bossy", and others saw them as protectors. Ruby was viewed as a feminist and respected by several students while Flossie was seen as a bimbo but with redeeming qualities. The male characters were viewed as being concerned with "guns and bullets", sticking together, having their wives at home and being worried about making money. The female characters needed men to fix things, but men were not necessarily good at fixing things. Some students observed that, in Canada, gender roles were different with the implication being less stereotyped. The students noted that sometimes the dominant system works against people no matter what people try, but that both the oppressed and the oppressors gain insights through their interactions. Students also critiqued/challenged/ questioned the efficacy of using films in social studies classes. They discussed the differences between films viewed for educational purposes and those watched for entertainment; they explained how the pleasure of viewing a film is

lessened when they "have to learn from it," although they acknowledged that films do enhance the learning environment.

The fourth group understood the film's ideology as raising concerns about capitalistic expansionism. They stated that if individuals stand up for what they believe, they can transform society. There was much agreement with the notion that authority figures are not always right. Students disagreed whether community action was beneficial in the long term. Some students suggested that a community uniting for a common cause may not necessarily be triumphant.

The students saw various representations within the film but these tended to fall into two groups: the struggling Mexican Americans or the powerful Euro Americans. They identified stereotyping within these groups. A discussion of how men and women were depicted in the film occurred: the dominance of male authority, and women needing men. The students identified the patriarchal culture in the film; Melanie Griffith's character, Flossie, was considered a stereotyped, blonde bimbo who served her man, as a sex object. She was also viewed as symbolizing Devine's conscience. The students readily recognized her type of character as indicated by the joviality with which they discussed her. The students also discussed the efficacy of using certain kinds of films in social studies. The vernacular theorizing the students offered revealed a sense of ambiguity of the ability of individuals or communities to challenge the dominate powers, but they did seem to suggest that it was worth the effort.

The Written Word(s)

The students' responses to the questions I posed reflected a fairly homogeneous reading of the film's depiction of reality. The struggle between a minority group oppressed by a dominant wealthy politically influential elite was commonly referred to by the students, albeit in a variety of ways. A sense of the powers-that-be being corrupted and that individuals would need to stand against such corruption was also referred to by the students. A questioning of authority, the tensions between maintaining tradition in the face of capitalistic progress as well as the necessity of communities fighting together all were suggested as immanent in the film's depiction of reality. The Mexican

Americans' way of life, although not depicted necessarily positive by some students ("poor," "uneducated," "crazy," and "rashness") was validated over the unsympathetic Euro Americans' symbolized by Ladd Devine as "an overweight, demanding control-freak"(Jack, 12).

Students' sense of the ideological implications of the film were noted in their comments around issues of race, class, and gender. As spectators of this film, their desires, identifications and interpretations were marked through their responses. The students primarily read the film's context discursively while also providing a realistic reading as they related in a limited way to a few of the characters within the narrative. While disagreement with the dominant ideology immanent in the film was almost non-existent, students did question it. The oppressive situation of the Mexican Americans was noted and their struggle against the "law" as one student (Pete, 1) wrote. Three students explicitly indicated a bias against the American sense of things they viewed in the movie; several others revealed the same bias but in a more general and implicit manner. The mode of address of the film was noted by the students; Pete (1) captured a common sentiment when he wrote that the viewers were being positioned to relate to "the people that are being screwed over." Although another student cited that it was a "theme that can get boring" (Max, 19).

Students readily identified issues of power, political and, specifically, economic, within the film. The students indicated the importance of material wealth: "when you have money [you have] a chance to create a life for yourself"(Pete, 1) as one student put it. Another student emphasized the value system of the Euro Americans as being tied to accumulating wealth while, for the Mexican Americans, it was related to a sense of pride in their culture(X-6). The students wrote about the contrasting groups of Mexican Americans and Euro-Americans. The Hispanics were viewed sympathetically, if not patronizingly, while the Euro-Americans were castigated almost uniformly. Traditional practices were contrasted with the model of progressive development. Inherent in the comments were racial considerations.

Despite the economic clout one group may have, the students recognized the complexity of relationships within a society. One student astutely wrote: "officially the police have positions of power, but each group, the

investors, lawyers, villagers all have degrees of unofficial power”(Lani, 17). This diffusion of power among groups was noted by several students. Related to their comments about economic and political power was also the reoccurring theme that an individual and/or a community could challenge the dominant authority and bring about change. Recognition of the struggle for economic and political power was noted and the importance of standing up for “what ... is right”(Tina, 8). Tina commented that overall “this ideology fits well with me. I believe in their view of needing to stick together as a community”(Tina, 9). One student succinctly described the film as one where the “activists riled everything up, the government caused conflict, [and the] common man succeeded.” (Joan, 27) Another student synthesized the ideology in the film as suggesting that “only when the boundaries of race, class and gender are crossed so that everyone can form one front is the community able to triumph over the dominating force”(Angela, 52).

Although present, comments about gender issues were limited. One female student noted the oppressive situation for women in the film; she stated that Ruby was not taken seriously although “as a female viewer the character of Ruby appealed to me. A woman who’s trying to get noticed, but can’t”(Alexis-3). Two students, noted Ruby as a female activist. Joe Mondragon was also identified as a character fighting for his rights, but his fight was not commented upon as unusual, perhaps because it is expected that a man will fight. The students viewed the male and female characters as being generally stereotypical and the film primarily representing a patriarchal system, although they did not use the word patriarchal. This order was only minimally challenged by a few students and those principally female, but interestingly these challenges to such patriarchy were direct and forceful.

Citizenship Readings

The Spoken Word(s)

The first group of students noted that citizenship in the film portrayed how minorities can be oppressed. Students related to this inequity, although they did not go to any great lengths to provide specifics. They did provide examples of differences in understandings of citizens rights and freedoms with societies. The comparison of gun regulation in the United States and Canada

was cited as one example. One student commented on the inequities among classes within North American society.

The second group of students interpreted the film as suggesting that citizenship in the United States was connected to a position of wealth: the greater the wealth the greater the influence in the democratic system. They referred to it as "survival of the fittest." The students focused on the issue of class and citizenship. The townspeople winning at the end of the film implied that one's voice can be a strong agent for social change but that a community must join together in a common voice to exercise agency. Students supported their reasoning with a variety of examples.

The third group of students related citizenship to not being afraid to question societal events that do not benefit society in the long term. According to students, citizens needed to be aware of issues within their society. Actions of Aboriginal peoples were cited as illustrations of standing up for one's rights. Students noted that to make changes to a system one needs to be familiar with that system and act for the good of the whole community and not just individual concerns. The Oka crisis in Quebec was cited as an example where lack of knowing the system was detrimental for the Okas. The students' discussion followed naturally from the film. They felt that individuals needed to be aware, question and act upon issues that affected the community as a whole not simply individual concerns. Through community action citizens learn how to engage in democratic practice.

The fourth group drew parallels from the experiences depicted in the film to life in Canada. They commented that discrimination exists but to a lesser extent in Canada than in the United States. Some students noted that, in fact, minorities have a great deal of say in Canada at times to the exclusion of the majority voices. They disagreed whether community action was beneficial in the long term. Uniting for a common cause may not have the desired effect, despite how the film portrayed it. In reality dominant groups do win over minority groups. This reality was considered more the norm than the converse. These comments reveal that there existed a divergence of opinion among the group about the efficacy of democratic actions and the influence that minority groups might have in North American society. The discussion of citizenship per se was

limited.

The Written Word(s)

Relating to citizenship, the students wrote that the film's clearest expression of citizenship is in the notion of an empowered community taking action. It is necessary for citizens within a society to take action to ensure their rights are not violated. Such a community was identified in the actions of the townspeople. Class issues were mentioned by three students as creating inequities necessitating citizen action. The students readily drew parallels from the film's New Mexican context to a Canadian one: the 1998 Video Lottery Terminal referendum in Alberta; the movement for Quebec separatism; the Progressive Conservative government in Alberta underfunding education; Japanese Canadian internment in WWII; Canadian minorities; and Aboriginal issues. Many comments dealt with an "individual fighting for their rights." From the responses students wrote, it appeared that they had considered the solitary as well as the communal nature of working for justice. The students' responses to actions they might take to respond to the issues examined in the film indicated a reasonably clear understanding of the socially acceptable means by which citizens can bring change within a democratic society.

Readings of Active Citizenship

The phrase "active citizenship" is borrowed from Sears (1997) to refer to individuals within a democratic society who choose to take seriously their responsibility to voice their opinions and actually participate in the democratic process and who are not restricted regardless of their identify affiliations. I have chosen to meld it with the goal of "responsible citizenship" identified in the Alberta Program of Studies for Social Studies (1990/93) and use the phrase responsible-active citizenship.

The Spoken Word(s)

The first group of students suggested that active citizenship was different in Canadian society than the one depicted in the film; they offered a limited explanation of their ideas, although discussion ensued about the perceived differences between Canadian and American society. They did, nonetheless, feel that it was important to speak up about issues of concern in order to improve society. The discussion of citizenship was quite limited and a bit more

difficult transition for the students. The attempt to have their imaginations activated through the film in order to examine active citizenship required greater effort and development especially since the film did not generate much enthusiasm for many of these students. How does one engender a compelling citizenship that attracts engagement?

The second group of students were engaged by the discussion of active citizenship and offered a variety of activities they would actually participate in. The students discussed their involvement with and opinions about boycotting companies whose practices they disagree with such as Nike. Some students, however, noted that they would not support such boycotts because they like Nike products. The students discussed how one needs to be informed about issues and questions were raised about being aware of the biases located in information. The students readily discussed these issues and their own experiences. A just community may require individuals to go against the established order, but such dissident action is necessary. These students seemed to understand the importance of personal involvement in issues for change to occur in the larger society. Politics needs to become personal before individuals act politically.

The third group of students identified specific things that they have or would take action upon because of the injustice involved -- some of these things were more individual and directly affected them, but they drew parallels to emphasize that the system works against the individual. It was also evident that some students could not relate directly to a sense of community action and instead referred to individual situations and actions. This evasion and reinterpretation of the question to apply it individually may be because they had limited awareness of issues or perhaps they lacked interest to be involved with larger issues. The students did comment that sometimes the dominant system works against people no matter what they try, but both oppressed and oppressors gain insights through the struggle. Students did recognize the need to learn through community action how to encourage democratic practice within a society. Again it was emphasized how political action emerges from personal experiences and one's various subjectivities.

The fourth group of students were uncertain about active citizenship in

terms of its meaning and applications. They recognized that individuals do make a difference and they cited such men as Martin Luther King Jr. and Adolf Hitler. (Interesting choices to say the least!) How these students would personally act depended upon how much the issue at stake affected them: individual concerns were more pertinent than broader societal issues. Such comments reflect the students' own implications within the dominant discourses of their society and their own identities as reflecting their race/class/gender constructions.

The discussion of active citizenship was the most generalized for three of the four groups. Students, understandably, lack experience with larger political issues. The discussion might have been enlivened by appropriating the political to the school context, although ripples of that were heard occasionally through their conversations.

It was interesting to note in the fourth group of students lively discussion about their impressions and the impact of the film in comparison to other films occurred. In critiquing the film one student noted that The Milagro Beanfield War was a typical formula movie. The student noted the irony that while the viewer is supposed to feel sorry for the Mexican Americans, they know they will win in the end. Many students commented they they do not like "feel good" movies; the film was not realistic, because many times things just do not work out. Students emphasized that the stronger the impact of the film the greater their learning; movies which do not end happily or have unexpected events have more of an impact. Students realized that not all problems can be solved. They recognized that life on the screen and life off the screen are different. Relevancy and identification were keys to learning from a film; not all students, however, agreed that a pleasant ending was ineffective -- it could also teach.

The Written Word(s)

Student responses revealed a variety of ways that the film did or did not capture their imaginations and express/fill their desires. More dialogue/writing needed to occur with them to have them talk further about these imaginings and desires. Their comments regarding citizenship were overwhelmingly similar. They easily picked up notions of citizenship from the film and then applied them to a Canadian context. Indicated by their examples and

comments, they did not have a difficult time expressing actions they might take to work towards an equitable and just democratic practice. What was painfully obvious was the complete omission of any movement from words to action. Would students actually act to ensure democratic practice occurred? One student did write that “we must ... flex our democratic muscles”(Jack, 13) indicating the importance of action. This desire was certainly repeated in student responses, but could they move from their rather articulate and democratic sounding ideals to the living through of those ideals? Would they go against take transgressive actions? At the risk of stating the obvious, there is no way to know what students would or could do. However if students’ desires can be engaged they may pursue directions that engage those desires again and again as they seek to live out their fantasmatic lives. Some of these desires were evident in their responses and it is these desires a teacher needs to work with in order to engender a transformative practice were active citizenship is viewed as being part of that fantasy structure.

The Social Studies 30 Teacher:

In presenting the findings of the work with the teacher, I decided not to break the summary into parts but for it to be read as a type of mirrored image of how the conversation occurred between the teacher and the researcher.

The teacher, henceforth to be called Jan, had seen the film The Milagro Beanfield War previous to showing it to her students. She did not view it with the students during their Social 30 class periods. She had previous commitments which required her absence for the two days I showed her two Social 30 classes the film. We had arranged that I would show the film and have discussions with the students while she was away. She was in the classroom when I presented the proposal to the students prior to the viewing of the film. A few weeks after my time with the students, Jan and I arranged to meet and discuss the film in relation to its use in a social studies classroom. A summary of our conversation is found in Appendix E.

Jan is a proficient, articulate, knowledgeable, experienced and reflective classroom teacher. She is deeply interested in student learning and works diligently to that end. Our conversation about the use of The Milagro Beanfield War occurred at the end of a teaching day. It lasted about fifty minutes. My

intention was to begin with some of the questions students were asked and then allow the interview to take its own course. I have summarized Jan's comments, they appear in Appendix E, and what follows are my comments upon our conversation.

Jan's responses are drawn from her memory of viewing The Milagro Beanfield War and her experiences of teaching social studies. Despite the space of time since Jan had last seen the film, she generally responded to questions with details from the film text. It was evident that Jan felt students' learning could be enhanced through visual texts such as films. Her reading of the film was notably discursive; she commented on it referring to the power issues in the film. Primarily she viewed the movie as dealing with economic concerns within a highly capitalistic society such as the United States. Due to the general global economic shift to the Right she felt that the movie had direct applications to the Canadian context. The film challenges the modernistic myth common to Western society that individuals are autonomous and make rational decisions that can lead to a progressively better society which will result in a materially prosperous society, and by extension, ultimately lead to a generally happy populace. Jan was clear how this myth is shown to fail in American society as portrayed in the film as well as in actual life in the twentieth century. Clearly Jan has provided a preferred reading of the film as she supports the dominant ideology represented in the film. She also found the film pleasurable to watch. Jan commented that she felt that students were probably aware of the dominant ideology presented in the film.

Jan gave the film a minimal realistic reading. She seemed to relate to two characters: Charlie Bloom and Ruby Archuleta. Charlie Bloom, the journalist, who was a former activist lawyer now burned out and who resistantly becomes involved in the conflict. There appeared to be some identification with this character's politically liberal sensibilities on Jan's part. Ruby Archuleta, the local garage owner who sees the beanfield as a chance to mobilize the village to fight for their rights, was liked by Jan. She viewed her as a persistent character, one who will see things to the end. Perhaps in some ways Jan sees herself like this character. She also noted that the optimism the film ends on may suggest the assumption that things eventually work out if citizens rally

together. This assumption, however, is often different than reality: sometimes the oppressed are not victorious. Jan noted however that sometimes small victories are important and that citizens need to continually be vigilant to protect their interests against corporate structures.

Jan stated that the students' imaginations had been captured by the film in some ways because of the positive comments she heard from students about the film. She felt that it had a level of entertainment which would attract students while not losing the message it was attempting to convey. Although not detailed, the film seemed to appeal to the students' Imaginary as it, at least partially, fulfilled desires in the Symbolic order of the film text. Jan noted that making connections with students makes the learning real for students; it moves it from the abstract to the more concrete. As the students' desires are enunciated in the Symbolic order they unconsciously become more connected to their fantasy structures. The learning becomes fulfilling for them which makes it more attractive to them.

Jan's comments regarding the applications of the film to active citizenship have resonance with aspects of critical pedagogy. She clearly understood the importance of dealing with issues close to the students in order for them to develop a sense of ownership and activism in a democratic society. The Milagro Beanfield War has a variety of applications for her Social 30 class which she cited and, by her own admission, regrettably forgot to make later on in her course. She highlighted an important consideration for using films in Social 30 – the time factor. This comment indicates the tensions that exist between what a teacher would like to do and what a teacher can do within the time constraints of any course, and especially a course that has a provincial examination at the end of it which counts for 50% of the students' mark.

The notion of a lived out democracy within the classroom was probed. Although democracy is not common in classrooms, and perhaps is in some ways implausible, there are ways to foster democratic ideals. Jan articulately identified three possibilities: 1) classroom involvement can parallel involvement in the issues in the larger society; 2) developing a sense of ownership within a group, such as in a class, involves achieving satisfaction as well as dealing with frustration; and 3) identifying, through discussion, areas

where democracy is problematic. She noted that film could be a means for developing these democratic conversations. For Jan it seems that developing active citizenship involving critical thinking skills, internalization and subsequent action is desirable and encouraged.

In terms of having students consider the power relationships depicted in the film, Jan emphasized the need to examine differing kinds of economic systems (capitalist and communist to name but two). She recognized that one's beliefs determine the choices one makes in life. It appears that Jan endeavours to affect the beliefs of her students towards an responsible-active citizenship. She explained that some students exhibit a definite lack of appreciation for the economically disadvantaged. The assumption is that if only they would do something then their lives would be better; there is not an understanding about systemic oppression. Jan feels responsible to confront such attitudes and raise awareness. Her feelings and actions about such confrontation are clear. She attempts to have a variety of voices raised in her classroom despite the homogeneous nature of it. Differences of class, race, gender, faith and ability need to be addressed within the classroom. In fact, Jan views such dialogue as imperative in her school; for her it is part and parcel of what it means to be a Christian school in the best sense of the phrase. Despite some questioning feedback she receives from students and parents, she is committed to such consciousness raising. This consciousness raising is evident in critical pedagogy and its hopes for the classroom.

Jan's responses to the questions I asked and the conversation that ensued reflect ways a teacher can think about and use film in the classroom to engender responsible-active citizenship. She is aware that unless the Imaginary desires of students are met (student interest in her terms) through a variety of Symbolic representations (popular films, documentaries, readings) then the connections that lead to action will never be reached and students will not feel they can be active citizens within a democratic society. Sometimes the desires must be challenged if democratic ideals are to be met; this difficult task is an ongoing struggle in which Jan seems willing to play an crucial role.

The post-secondary students:

The students' conversation about the film was articulate, reflective and

spirited (n=6; three female and three male). A few times during the discussion, there was polarization between the students' understanding of and reactions to the film. Several students felt the film did not offer a thoughtful perspective on the issues it was attempting to portray, but the film did, nonetheless, generate a significant amount of dialogue among these six students. These students' cultural backgrounds were primarily European, except for one student of Iranian descent and another of Latin American descent. All of the students shared a similar socioeconomic status of middle to upper middle class. However the political and economic ideologies represented among the group were clearly divergent and spread along the respective continuums.

As with the previous film, Sarafina!, I attempted to work through the list of questions that I used with the high school students and teachers, but intentionally wanted to let the conversation go, as much as possible, where participants took it. The film served reasonably well as a springboard for the students to examine a number of issues related to race, class, gender along with citizenship issues. A summary of the transcript of the discussion appears in Appendix F.

The students easily typified the reality of the film as one almost caricaturing the struggle of the poor against the rich in a capitalist society. The film contextualizes this struggle in New Mexico, United States of America where a wealthy land developer is pitted against a group of Mexican Americans. Ken and Rae also saw the struggle as more complex than simply occurring between two groups. The students seemed to be applying a preferred and discursive reading of the film. The character Amarante and his pig, Lopita, seemed to capture some of the students' imaginations. Amarante was viewed as anchored to the traditions of the villagers. He also sacrificed himself so that these traditions will have a chance to continue. He became a saint for the villagers to pray for (and perhaps after his death, at the end of the film, to also pray to). Although students were uncertain as to the meaning of Amarante's character, they noted the significance he played literally and figuratively/symbolically in the film. He seemed to embody hope for some students, albeit an enigmatic portrayal of hope.

The magical realism which flavours the film was not explicitly noted by

the students. They seemed more caught up with the power struggles within the film rather than the supernatural aspects of it. The question of ideology was more engaging for the students. Various groups and individuals were designated as having power by the students. Lee thought power was quite diffused and not held by any specific person/group. Rae noted that Ladd Devine and his group had power, but when the villagers worked together they achieved power; she also noted the shifts of power throughout the film. Students commented on the various ways that power was manifested in the film: economically, in terms of wisdom, desiring but not obtaining, through violence, and mediation. Students also commented on the conflictual nature that did occur among the film's characters as related to differing ideological beliefs.

Although students identified various conflicts, they reacted to them through discursive readings primarily. Lee, however, indicated her realistic reading of the film in her lack of identification with the context of the film. Rae also provided a realistic reading of the film. She related her personal experiences of attempting to change existing structures and the difficulties she experienced. Rae commented that, "I'm often involved in the activist sort of stuff and it's so hard." Regarding the ending of the film when the villagers appear victorious over the land developers, several students noted that this victory was temporary. Two students noted that the Mexican Americans had a significant power base in the United States and wielded such power through the electoral process. They felt that, if mobilized, this group could be a force politicians could not ignore. Generally, however, the economic prowess of capitalism was seen to be stronger than the actions of small groups of people as depicted within in the film.

Students expressed various views about whether resistance to oppression was useful. Ali felt that it was and it continues to be. The film had captured, at least in part, her Imaginary, her desires for resistance to be successful. Ken and Matt suggested that, while groups can fight the dominant culture's assimilative powers, there is a substantial cost involved in such a struggle. Neither student was proposing that the fight was invalid, but that realistically it was costly. Ali was offering a preferred reading of the film text while Ken and Matt were offering a negotiated reading.

The topic of assimilation became a focus of discussion for the students. Moving from the American context to a Canadian one and comparing the two proved to be an arena where students' understandings were contested. The discussion primarily included the voices of three students, Ali, Ken and Matt – with Todd playing a mediator role, and Lee and Rae speaking occasionally. Once issues became more personal for the students, their emotions were elicited. The Symbolic representations of the film connected with/to their Imaginaries. The issue of race/culture/ethnicity tended to polarize the students. Ali was clear that, because of her Latin American perspective/background, she saw things differently and was treated differently in Canadian society. Matt did not like being categorized as a white European as if all white Europeans were the same. The students' dialogue about differences between assimilationist American and multicultural Canada (to use cliched adjectives) became protracted. Their conversations centered around their disparate lived experiences of race/culture/ethnic identities within Canadian society and their perceptions and experiences of life in American society. This discussion became animated and contentious. While students strongly disagreed with each other, they attempted to hear each other – probably because they knew with each other. It was easy to move from the film to the discussion, and the film proved a useful place from which to discuss the issues of race/culture/ethnicity.

In terms of characterization in the film, the characters of Bernie, the sheriff, and Sammy, the mayor, were cited. Bernie was viewed as stereotypically Mexican American while Sammy was viewed as ineffectual. There was no apparent identification with these characters; but, rather, they were seen in relation to the power structures within the society depicted in the film narrative. Again students read the film discursively. These characters were viewed as part of complex societal relationships. The students' reactions to female characters in the film focused around Ruby, the mechanic, who attempts to rally the villagers to act against Ladd Devine and his resort development and Flossie, the wife of Ladd Devine who appears to be rather simple-minded. The students questioned the positioning of these two types of women in the film as if the producer was attempting to make a statement about

femaleness by juxtaposing opposing representations. The shots of Flossie's sexualized positioning were readily identified by the students. Flossie was seen as a representation of the woman-thing that a man such as Ladd Devine wants-owns, not as a person in her own right. Ruby was viewed as a contrasting female image exhibiting strong leadership abilities. Two female students commented upon Ruby and Charlie's relationship. Lee was expecting their relationship to develop romantically and almost seemed a bit disappointed that it did not; it did not appear satisfying for her. Rae, however, was pleased that Ruby remained independent from romantic involvement with Charlie.

Other students also made comments revealing their desires about male-female relationships as illustrated through Ruby and Charlie. Ali and Ken did not share Rae's sense of the loss of independence of a female character if she is romantically tied to another character. The students' discussion of the role of romance and female characterization offered a realistic reading of the film as they seemed to be relating to the roles of the specific characters identified. The extent to which students were projecting their own desires for how females and males could/should relate is uncertain, but certainly it was a consideration for them as they discussed whether Charlie and Ruby needed each other.

Another character whom the students reacted to, albeit negatively, was Herbie Platt, the anthropology doctoral student. Students viewed him in a variety of ways, but they seemed to understand that Herbie offered them another position from which to read the events unfolding in the film even if they did not agree with Herbie's perspective. They offered instead an oppositional reading to the character of Herbie. For some students, whose Imaginary was captured by the character, they found another level of complexity to the story as offered by Herbie even though they were not entirely convinced by it. For other students, Herbie's characterization proved too problematic to be engage them. They resisted his filmic gaze. Matt expressed the general sentiment of the students towards Herbie. Herbie was considered "the stupid PhD student who's studying this culture but yet has no idea about it."

The students reacted differently to the film. While all critiqued the film

and hence related less to it than they had Sarafina!, for example, their reactions indicated that aspects of it had definitely engaged their imaginations. Matt and Rae expressed the lack they experienced in the film; it just did not satisfy their desires – there was very little pleasure for them. Ali and Todd found the film much less offensive and stereotypical than did Matt and Rae. The students became quite embroiled in proving the lack or dominance of stereotyping in the film, indicating the conflicting desires they experienced while viewing it. While Ali saw beauty in depictions of the Mexican American culture, Rae viewed these depictions as harmful. She felt they would cause inappropriate stereotyping. Rae and Matt saw these depictions purposefully done to appeal to a mainstream audience (read white, middle class).

This discussion clearly shows the different ways in which viewers watch a film. Ali was giving it a realistic reading, where she was able to identify with the Mexican American characters. Rae and Matt provided a discursive reading, seeing the characters caught in power dynamics within the film and the very construction of the film itself. These students challenged the film's attempts at critiquing the means of capitalism and read such a critique as being ineffectual. Their critical reading of the film attempted to get at the circulation of power within the film and within North American economic structures. The film itself was viewed as part of the very structures it was attempting to challenge, and thus quite unsuccessful in offering an alternative.

The students did not find the film strongly satisfying for them. Though parts and/or characters were engaging, the film itself did not capture their Imaginaries strongly at least in a positive manner. While Ken found the film humorous, the rest of the students were much less impressed. They understood the intention of the film, but felt it was more concerned with entertainment than raising consciousness around issues of injustice. Although it did raise awareness, it just did not do it well enough to satisfy them. Through the discussion of the film, the students' understandings, reactions, and exchanges with each other engaged with and interrogated the text in a meaningful manner. For some students it caught their Imaginaries but only momentarily. For others, it allowed for a lack to show also revealing what might have caught their Imaginaries (as one student said the message needed to be

stronger). Even students who found parts of the film appealing still experienced a lack. There was a sense of unsatisfied desire, a lack of plenitude for the students. The film seemed too polished; there was not enough of an edge to it for the students' desires to be met by/in it.

In terms of connecting the film to democratic practice, the students did not feel the film was effective. While they conceded the film was attempting to advocate democratic action, it did so in such a simplistic and stereotypical manner that any significant impact was diminished. It was interesting that the students noted the lack of significant struggle and pain for the characters. They contrasted The Milagro Beanfield War to Sarafina! The lack of strong emotional content and what the students viewed as absence of realism in The Milagro Beanfield War resulted in a weaker connection with students. The students' debate over the merits of the film revealed the extent to which it had captured some of their desires. For them the film was not overly effective in conveying much of a lasting message, but they noted that if used in high school it may well have a stronger impact on high school students. Whether it effectively can be used to engage students towards a more active citizenship model seemed uncertain.

The students' responses indicated their familiarity with the medium of film as well as their senses of its effectiveness personally and societally. Their frequent references to Sarafina!, indicate that films with a harder hitting story (a greater intensity of emotional struggle, a rawness) resonate much more with them and result in a greater effect, although still limited. While The Milagro Beanfield War was too Hollywood for most students, it generated a useful discussion about reactions to it and its potential usefulness within a high school social studies classroom setting. The work with this film revealed aspects of students' own fantasies regarding race, class, gender and citizenship locally and globally.

Reading Three:⁴⁰

Psychoanalytic film theory

Film spectator's subjectivities are activated as they view a film through

⁴⁰ In an attempt to avoid redundancy, the commentary that prefaces this Third Reading will not be repeated here. The reader is advised to refer back to Chapter Six for those comments.

their identifications as these are projected from their Imaginaries onto the Symbolic filmic text. The partial identifications, desirous or negated, reveals aspects of the in-between spaces of conscious and unconscious meaning making which permeate our everyday lives. For many high school students the fantasy positionings the film provided for them did not encourage discussion. There was, nonetheless, enlivened discussion among three of the four student subgroups. During these smaller group discussions of the film, student sharing of their responses/readings allowed freedom for other student voices as well as restricting some student voices (the discussion of sexuality as per one example). Two of the groups cited specific characters (Joe, Montana, Ruby, Charlie, Herbie, Flossie and Amarante) as well as numerous scenes which they found appealing and/or disconcerting. The personal connections, activated in the Symbolic order, created the agreement with or resistance to the diegesis of the film which could be examined in a group setting.

Because the dialogue practiced was open-ended there was room for spaces into which fantasies were expressed albeit in a measured degree. Students resisted personal revelations, but these did spill out through probing questions as well as inadvertent comments. Their written comments were often more expressive of, for example, desiring fantasies of gender roles and for just societies. The characters of Joe and Amarante were a focus for students in their writings. Students' desires for specific events to occur were expressed but were overridden, at least partially, by their cognitive sensibilities and expectations. The triumphant ending of the film in particular, while satisfying for students, was deemed untenable for real life. Complex and contradictory desires were inherent in the written responses revealing aspects of student subjectivities.

The post-secondary students found the film minimally engaging. They reacted against what they deemed a naive rendering of a complex situation. In their readings of the film a few characters were highlighted: Amarante (and his pet pig Lopita), Ruby, Charlie, Flossie and Herbie. Romantic fantasies were revealed in two students' discussion of Ruby and Charlie. Despite the few pleasures derived from the film, dialogue about it allowed opportunities for students to read the film against their own desires and experiences.

The teacher emphasized that utilizing pedagogical tools that engage students imaginations is necessary to provide meaningful connections for students and consequently, the potential for meaningful learning. Jan was attracted to the characters of Charlie and Ruby who become involved in the struggle for justice and cultural preservation. She identified with their struggles.

Critical Pedagogy

The subject positionings offered by the film were read with relative ease by students and the teacher as issues of race/class/gender were examined. While the high school students could read the film discursively they distanced themselves from the power struggles within the film, although several students made connections to observed or personal experiences. The capitalistic hegemony apparent in the film was identified by students. Issues of power were seen to be dispersed among characters and groups in the film. Students, for the most part, placed themselves outside the film's narrative. It would appear that this was due to the absence of perceived positions for them; where was, for example, the middle class? Several of the female students commented upon gender with reference to the character of Ruby. Connections to racial positions offered in the film were most often and most strongly resisted when confronting a perceived Euro American/ Canadian bias within the film. In terms of power, the sexualization of characters was considered. Traditional notions of life were well-accepted; the character of Amarante was one example even though students did not share his specific religious perspective. In students' written responses issues of class were explicitly noted as were racial issues. Power was viewed as coterminous with wealth. These written responses exhibited some adept readings of race and class issues.

The post-secondary students were able to accept the conflicts that emerged in their discussions. They provided a more sophisticated understanding of race/class/gender and their applications of these categories to contemporary society. The characters of Ruby and Flossie were cited as reflecting gender issues in the film. Representations and manifestations of power were described as being multiple. Despite their advocacy for resisting oppression, they admitted that such resistance is frequently unsuccessful.

They transcended the national boundaries of the film's diegesis to raise questions of difference between American and Canadian experiences with democracy.

The teacher provided a strong discursive reading of the film identifying the issues of race/class/gender clearly advocating for dealing with equity issues within the classroom and the larger society. Jan concurred with the film's dominant reading as explicitly dealing with the problematics of capitalist societies. By her admission, she works at exposing such problematics to students in her classes.

Citizenship

The high school students responded appropriately, in a schooled manner, to aspects of citizenship. It was described as relating to rights and responsibilities, community action, voicing questions, and being informed. In their written comments, a common theme of an empowered community taking action was repeated. Their comments about active citizenship were limited, but personal situations or experiences increased their understanding and expression of activism. The political was only considered if it was personal. It was clear that one's subjectivities and historical contexts were strong determiners of action.

The post-secondary students had some exposure to and experience with working for change. Their responses to questions of citizenship provided a place from which a discursive analysis might lead to democratic action, although students resisted the film's attempts to connect with democratic practice. It was not effective in conveying a lasting message. It was, however, effective in allowing students to converse about the film's gaps; thereby, revealing aspects of their own fantasies of citizenship with which they attempted to fill these gaps.

The teacher strongly advocated an inclusive democratic practice. She emphasized the importance of citizens being attentive to the protection of their democratic rights. Jan considered the film as having possibilities for encouraging conversations within the classroom about a responsible-active citizenship which she promotes.

The rummagings through the readings of The Milagro Beanfield War

have been an attempt to discern how knowledge, texts, desire and identity commingle in complex relationships within individuals and between them. The purpose of these readings is to explore a pedagogy that encourages a responsible-active citizenship among students. The reactions of the two groups of students to the film through their conversations, and for the high school students their writings, suggests identifications, pleasures and resistances experienced from film spectatorship. The enunciatory places that students spoke from reflect the vicissitudes of their multinarrative and fragmentary lives.

From a psychoanalytic perspective, students' fantasies about the dominant culture were implied through their repeated references to the issues of class and culture they responded to from the film The Milagro Beanfield War. The hegemonic aspects of capitalist society and its effects upon marginalized groups, as well as those groups with influence, was emphasized by the students. The movement from these issues to citizenship were possible to the extent that the spectators of the films were willing to engage with the filmic text, their peers and the researcher. Fundamental to this engagement was the extent to which the research participants were inclined to/capable of speaking from their (un)known and (un)acknowledged desires and the extent to which these polymorphous desires were able to, in an admittedly limited manner, be read and interpreted.

The teacher's primarily discursive readings of the film indicate her sense of how the filmic experience can be used to encourage a pedagogy that pursues a responsible-active citizenship. From her interpretative stance it is imperative to provide students with an opportunity to interact with oppositional positions to the status quo. From such interactions, through texts and dialogue, the activating of students' desires around fantasies of citizenship can encourage transformation individually and societally. The use of popular culture artifacts, such as the film, seems to have potential for such transformative work within social studies classrooms. A more substantive analysis and synthesis of the salient findings from the research sites as related to the research question follows in Chapter Eight.

Chapter Eight: Arriving at an Unknown/Uncharted Destination

I have spent a rather protracted amount of time providing literature reviews, analysis of the films, and participant responses. It has been necessary for me to work through such material to construct some meaning of the work I have attempted. The question, in its simplest form, became *How can films be used to explore the idea of responsible-active citizenship?* Through an examination of social studies curricular mandates, notions of citizenship, film theory, psychoanalytic approaches to education and critical pedagogy, some clarity emerged.

How has the use of film exploration that I have engaged students and teachers with taught me ways to explore citizenship with students in social studies classrooms? How have the frameworks of psychoanalysis, film theory and critical pedagogy informed the analysis of the data compiled from my interactions with the students and teachers related to their filmic experiences with Sarafina! and The Milagro Beanfield War? I have already analyzed the separate experiences of these individuals with their respective films. In this chapter I will attempt to synthesize the findings from the conflation of this data.

The research I have undertaken had been concerned with my practice, my questions, my interests. Its purpose was to expand knowledge and practice for the social studies classroom. In this intention I have been deeply taught. I have wrestled with ideas for a pedagogy that moves far beyond the classroom and which have intruded into my own psychic existence outside of the classroom. Martusewicz (1998, p. 102) explores how to love the questions, even the disconcerting ones, and comments that “we learn that while we want to know, our knowing is limited by the tools that we have at our disposal, the relation between our ability to name and to perceive, for example.” I wish to underline this comment by emphasizing that the knowing I (re)present here is limited by my own (in)abilities and (mis)perceptions as they traverse through my subjectivity as a teacher-researcher.

A brief review of what has been written in the previous chapters is necessary before I launch into the findings of the research.

I. Chapter Reviews:

Chapter Two detailed the research methodology used in this study. I chose to use a qualitative approach of case studies of three groups: 1) three classes of high school students, 2) two teachers, and 3) a group of post-secondary students. My intention was that these groups serve as reading groups of the films that I had chosen to show them. These groups provided a sense of how the films could be used to activate students' imaginations towards working at active citizenship. I worked with the teachers to decide upon films and places within their courses where the films would best fit with the prescribed curriculum. I obtained permission from the school, students and teachers to conduct the study. I introduced the study to all research sites. The students were provided with specific tasks, depending upon the film they were viewing, to complete once they had seen the film. Discussion groups were formed to discuss the film. These discussions were tape recorded and transcribed. Written student responses were collected and analyzed. All research groups were provided an opportunity to provide feedback upon their responses and my initial analyses.

Chapter Three provided a background to the social studies curricular documents for the province of Alberta and notions of citizenship. Citizenship was seen as a problematic idea in our postmodern times, but to which I affixed Sears (1997) active participatory description/criteria. Consequently citizenship, at least the one privileged in this work, calls for a recognition of continual involvement in the available democratic practices that can be explored within social studies classrooms as, in some sense, microcosms of the larger societal contexts. In other words, students gain practice thinking about and possibly acting upon those things that work towards radical democracy: democracy including multiple voices.

Chapter Four provided an cursory look at critical pedagogy to investigate the possibilities for social transformation that critical pedagogues so valiantly claim. To what extent can social transformation begin in a classroom and then spread into the larger contexts within which students exist? I examined the complicated roles of teacher and student in this process. The use of popular culture as expressed through the vernaculars of student language was

highlighted as was the advocacy for the teacher as a transformative intellectual who paves the way for the interrogation of such popular culture. Criticisms of critical pedagogies' continued lack of attention to the lived experiences of teachers and students within classrooms, especially teachers, was highlighted. I noted the often authoritarian nature of critical pedagogy as well. Despite the problematics with critical pedagogy, it provided a way to engage in a needed discussion of how to increase democratic practice within classrooms.

Chapter Five attempted to synthesize my understandings of psychoanalysis, education and film theory. I examined the significance of psychoanalysis to the pedagogical situation as an important consideration for understanding that "third participant" in the impossible profession of teaching. Amidst the dialogue that can occur in the classroom, the recognition of what is resisted, denied, obdurate is as important as the acknowledgement of what is spoken. It is imperative for learning that a teacher recognizes the layers of action within the classroom relationships. I provided a brief overview of film spectatorship in particular psychoanalytical film theory and paid particular attention to Lacanian psychoanalysis as a useful trope from which to construct meaning of film viewing. The affirmation and construction of, as well as the disturbance to, identities that occurs among film spectators was related to various aspects of the filmic experience. The purpose of this chapter was to build a framework for understanding what may be happening as students read and then discuss/write about such readings of film.

Chapter Six outlined the findings from the film Sarafina! The film tells the story of a teenaged Black female attempting to come to terms with her life in 1980s apartheid South Africa. It is an emotion-laden story dealing with the question of whether violence is the only response to incredible oppression. One grade ten social studies class, their teacher and a group of post-secondary students' responses were examined in terms of filmic readings, ideological readings and citizenship readings. Their discussions about and written feedback upon the film provided fruitful analysis.

Chapter Seven outlined the findings from the film The Milagro Beanfield War. This film portrays the struggles of a disenfranchised community against a

wealthy land developer. It is a familiar Hollywood version of how the underprivileged overcome the dominant powers. The responses of two sections of a grade twelve social studies course, their teacher and a group of post-secondary students are presented. Their responses were presented as connecting to aspects of filmic readings, ideological readings and citizenship readings. The reactions to the film as exhibited through the subsequent discussions and the written feedback provided a plethora of data to explore.

II. Theoretical Learnings:

The axis of my research is intended to revolve around the possibilities within social studies classrooms for activating responsible-active citizenship. This research has led, and continues to lead, me through explorations with psychoanalysis as related to film theory and education and critical pedagogy. The medium of film was used because I believed in its ability as an artifact of popular culture⁴¹ to open up avenues to explore citizenship. I am convinced of its usefulness in engaging students in meaningful topics. Borrowing from Kellner's (1995) ideas, the visual stories we see provide the materials by which we create our identities -- no matter how partial and fluid they may be. By learning to express these fragmented identities in the context of a community we learn how to work at validating them. We also, in incipient ways, learn how to traverse the rutted paths of democratic practice as citizens of local, national and global communities.

The learnings from the theoretical bases that have informed the investigation of the research question will be synthesized as part of the process of piecing together the learnings in this study.

Critical Pedagogy:

I share with critical pedagogy the goal of having students critically interrogate the dominant culture to develop a radical pedagogy that incorporates the dialectic of reflection, or the more familiar term of praxis, and activism within their communities. Hegemony and ideology need unmasking and critiquing. Through conscientization students and teachers can be

⁴¹ I recognize that the use of popular culture within a classroom sets up an artificial situation where such culture becomes appropriated for and subjected to the realities of a classroom environment. Despite such realities affecting the integration of popular culture into the classroom, the effort is, I contend, worthwhile especially if there is an attempt to foster student speech that emerges from their knowledges of such culture.

engaged and empowered in transformative social practices. This “pedagogy of possibility” (Simon, 1987) is of performative value. The task of schools developing political subjects is an important one, especially in social studies classrooms. Where better?

Discourse anatomy, as advocated by Giroux and Aronowitz (1991), argues for an examination of social and individual constructs that can enlarge critical practice in public and private domains. The literature in the field of critical pedagogy has informed this study. Developing a “political imaginary” assists in constructing “counter-public spheres” of equality, liberty and justice -- to borrow terms from Giroux and Shannon (1997). What is needed are politically and socially relevant projects for pedagogy. Through the usages of contemporary film such a project can be developed.

While much of critical pedagogy places the teacher as the catalyst and director of such projects, McLaughlin (1996) advocates for the use of student knowledges, the subjugated knowledges so frequently overlooked as equal contributors to the task at hand. The critique of ideology and the building of a new pedagogy must include both student and teacher theorizing. This process, while guaranteeing nothing, is and of itself significant. As teachers and students, we come to know our subjectivities as they are connected to knowledge, desire and pedagogy as enacted in everyday life -- in our lives that are not only socially constructed but also psychically constructed. They are more than just conscious, material holders. They are unconscious, fantasy holders of our multilayered lives.

Teachers, especially those calling for transformation, teach to change students' lives. They need to claim and bear witness to this agenda. Such sociopolitical projects, however, are aided greatly by the inclusion of psychoanalytic understandings. It is, I believe, only through the inclusion of such understandings that the necessary changes critical pedagogy advocates for can effectively be accomplished. The three stages of consciousness described by Freire are given more efficacy when inflected with the psychoanalytic: intransitive, semi-transitive and transitive. These consciousness levels are only given authenticity and efficacy when practiced by teachers with their students.

The numerous criticisms of critical pedagogy do not invalidate its basic premises, but simply require that one go beyond its endless rhetoric. To move through the quicksand of theorizing, the unsaid, uncanny, unliberated aspects existing/circulating within a classroom as embodied in students and teachers needs to find expression. The complicity in which teachers are caught requires admission despite their noble, sometimes less noble, attempts at change. Ellsworth's (1997) exploration of analytic and communicative dialogue provides insight. Teachers and students need to recognize the importance of straddling between understanding and misunderstanding between one's self(ves) and *other(s)*. The importance of the unconscious in any dialogue requires recognition that teaching forever will be an incomplete performance, constantly engaged in recognition and misrecognition. Negation of this third participant in dialogue results in artificially contrived relationships.

The interplay between theorist, teacher and student requires further attention. It is not enough to simply let practice emerge in the classroom. The how of engaging with critical pedagogy requires more explicitness. Gore (1993) elaborates four concerns of critical pedagogy: 1) the problematic constructions of authority and empowerment; 2) the emphasis on social vision; 3) the problematic relation of theorist to reader/teacher; and 4) the relative lack of attention to the ethics of one's own practice. These concerns are addressed by proponents/defenders of critical pedagogy, but in an evasive and often polemic manner. The question remains, and it is of special significance for this study, how does one, especially in the school (not the academy) practice, not theorize, critical pedagogy?

Psychoanalysis :

Psychoanalysis, although not without its own problematics, offers a substantial contribution to pedagogy (especially to the those teachers caught by critical pedagogy). The classroom is not a situation of analyst and analysand, but learnings from psychoanalysis can inform a pedagogy for the classroom. Britzman (1998) explicates how psychoanalysis and education interfere with each other: in psychoanalysis, authority and knowledge are challenged. And, in education, students and teachers are required to improve. Despite this paradoxical relationship, education and psychoanalysis together

offer a fecund area for inquiry.

One of the most important contributions of psychoanalysis is for the teacher's own learning. Teachers who commit to such learning need to develop theories of learning that can tolerate the human capacity for extremes, for mistakes, for resistances to their pedagogy without generating further harm. Pedagogy that seeks the disruptions, the uncanny so that the antinomy (those contradictions/conflicts between two reasonable beliefs/laws) of education and psychoanalysis can be excavated.

Sigmund Freud and Jacques Lacan provide a critique of pedagogy which provides ways to examine the effects of what is done in pedagogy. The psychoanalytic practices of Freud, Lacan and their numerous interpreters have been used for cultural critique. Psychoanalytic proponents apply its tools/understandings to the educational environment. The dynamics of the Oedipal scenario are invoked to provide a framework with which to understand classroom relationships. Such understandings are related to the subjective positions individuals are drawn to through their circulation of desires. These desires are for an elusive *other* (object, person, ideal) which is assumed to fill the void for this desired and missing *other*.

For Lacan, these desires are located in the registers of the Imaginary (pre-Oedipal), the Symbolic (Oedipal) and the Real (sustaining but unattainable Oedipal fantasies). According to Bracher (1994) we live out these fantasies through our narcissistic and anaclitic desires for subjects or objects as they are manifested in the image of another person (drawn from the Imaginary) or in a signifying code (drawn from the Symbolic) or for our own *jouissance*, sexual ecstasy, (drawn from the fantasies in the Real). In our attempts to live out our fantasies, we are drawn to the *objet a* to which we ascribe fulfillment of our *jouissance*, but from which we are somehow excluded and, yet, desperately desire. It is the *objet a*, the forbidden mode of *jouissance*, upon which fantasies are structured that compose an individual's subjectivity.

Zizek (1991) describes how these fantasies actually hold no thing, but which are the symptoms which define our very existence. The gratification of these desires is determined and/or forbidden by one's culture, and the changing of these desires is only possible by explorations in the Symbolic

where the signifiers which enliven the fantasies can become more transparent. The Master Signifiers -- the ideals we live by -- are only alterable by working with an individual's lesser signifiers -- the ideas and practices which feed the larger ideals. These lesser signifiers need to be identified so they can be separated for analysis.

Through textual readings subject identities can be mapped and the desires and fantasies that are subverted and revealed in these readings can be exposed. Thus, in the reading of filmic text, spectators are provided with places to continually enunciate their own economy of desire. It is from this enunciation, through language, that possibilities for transformation are possible.

An essential component of psychoanalysis is also the notion of transference and countertransference -- the projections of love (and hate) that can occur in analytic and educational situations. The desires circulating in such situations are derived from a split subject's ellipses between the licit and illicit. These splittings reveal that student and teacher dialogues emerge from unexpected places, places that require excavation to move beyond artificially constructed, according to Ellsworth (1997), communicative dialogue to include that which is not said, that which is unconscious. The identifications, or perhaps misidentifications, that occur through transference and countertransference are imperious to education. In fact, as Renae Salecl (1994) argues, education is a byproduct of identifications between students and teachers.

How education emerges from identification is rather oblique. The recognition of resistances to knowledge and displays of ignorance, as meditated by the teacher, offers teachers fortuitous opportunities of learning -- principally their own -- which informs their teaching practice. As Felman (1987) asserts, teachers can learn from their students their own unconscious knowledge. Psychoanalysis, then, offers a journey of subversive introspection of a teacher's practice and his/her self. It is important to underline, as Casenave et al. (1994) do, that the individual is also in a dialectic with his/her sociopolitical environment. This broader context should not be occluded from the excursion into psychoanalysis.

Film:

Film texts offer substantial avenues for exploring ideology and identity within the classroom. Contemporary films illustrate how the dominant society represents itself to itself. Ideologically the cinematic apparatus structures a film's production from conception to reception. This apparatus consists of the technical, economic and ideological institution of the cinema as well as the diegesis of the film.

Films have ideological and hegemonic implications, but these are not fixed. They can be contested. While contestation is possible in reading a film, such readings are often reinterpreted and subverted by the dominant system's power of meaning making. Films are created in societal contexts that are multiple and intertextual. Meanings are created through the film text and its viewer in a specific cultural context. Through film spectatorship viewers are summoned to assume subject positions.

The Hollywood film is typically a hermetically sealed world, but which can be opened through textual readings where identity is reconstituted, resisted or reaffirmed. As Walkerdine (1986) carefully argues, viewing cannot fix a subject because a subject is already inscribed in practices with multiple signification. Viewing produces new signs from which viewers make meaning through their multiple layers of subjectivities. For many such viewers the Hollywood film is a "place of desperate dreaming, a hope for transformation." (p. 196) It is also a place where counter discourses are constructed which can lead to counter actions resisting hegemonic exertion or which can lead to a reifying of existing social practices.

Psychoanalytic film theory has informed ideological and identification aspects of films. It privileges the metapsychological aspects of the cinema and deconstructs film readings. The viewing of a film text is understood as a process where there is always an excess of meaning that is more than we can know. The unconscious work of the spectator provides meaning to a film as it is constructed by the spectator. The film spectator is positioned through a variety of illusionary enticements as a desiring producer of the cinematic fiction.

This fiction provides access to a spectator's fantasmatic desires through its mode of address. The fantasies that captivate a spectator are interactive

between the viewer and the film, compromised between expression and censorship, and deferred interminably. For Stam, Burgoyne, Flitterman-Lewis (1992) spectators, upon viewing a film, continuously speak their own construction (economy) of desire. They are engaged in matrices "of pleasure and meaning by mobilizing deep-rooted structures of fantasy, identification and vision,... through interlocking systems of narrativity, continuity and point-of-view"(p. 142).

Three specific aspects of psychoanalytic film theory that require reiteration are the spectator, enunciation and the gaze. The spectator of a film is caught up in identificatory processes as it sees the *Other*. These processes of identification are related to the ideal ego, those idealizations that are pre-Oedipal, as located in Lacan's Imaginary and Real registers and the ego-ideal, those idealizations that are implicated with the Oedipal complex, as being manifested in the Symbolic register. The reconstruction of the fragmentary subject emerging from the Oedipal complex occurs through film spectatorship where the viewing subject engages in secondary identification, as related to the mirror phase elucidated by Lacan, with the images offered to it. While many theorists have seen the film screen as homologous to the mirror phase, the credence of the already constructed and visible subject is questioned by others. A unitary subject cannot necessarily be assumed. Its construction emerges as it catches glimpses of the shadow of the Real as being the *Other* to that which it recognizes as providing pleasure in the filmic experience.

Enunciation describes the process whereby viewers perceive themselves as authoring the film's narrative. Voyeurism and scopophilia hold a fascination for the spectator. Voyeurism occurs as the spectator becomes affixed to a particular object or subject within the film. Scopophilia is the general pleasure the spectator derives from the film text. Psychoanalysis is interested in what the viewer believes s/he is experiencing while they view a film. The viewer's fantasy structures can be traced through examining those aspects of the film which activate the desires of the spectator.

The gaze refers to the look(s) offered by a character in the film onto the spectator of the film. It is the place where the desires of the spectator are met in the look of a fictional character presumed to hold fulfillment for the spectator.

The gaze is tied to the primal scene, that real or imagined horrific scene of the child viewing its parents in sexual intercourse. Through the shot-reverse-shot, the subject is inscribed into the filmic text and held by the gaze of a character. Suture is associated with the gaze as the spectator is stitched into the discursive chain of signifiers appealing to the spectator's unconscious. It is the chain of filmic discourse as it intermingles with the look(s) of spectators.

This notion does not exist unchallenged. Copjec (1989) and Silverman (1992), for example, reject the notion of the centered subject whose construction is met through the gaze. This look does not offer plenitude, but rather reveals interminable absence(s). These absences reinstate the dynamics of desire and not the completion of the returned gaze of a spectator who knows itself, who can see itself. Psychoanalytic film theory, however one understands subjectivity, suggests that through the mapping of desires fantasy structures can be made known, albeit partially. It is these desires that then offer possibilities for change that is the nexus of this research.

Citizenship:

The goal of social studies is citizenship education. This statement is virtually undisputed in the field of social studies education, but the definition and application/practice of such citizenship education is highly contested. Osborne (1997) notes that citizenship is constantly being reworked. He cites four themes of citizenship: identity, political efficacy, rights and duties and social and personal values. To borrow from Derrida, citizenship is a term frequently "under erasure," although it is increasingly being associated with a consumer versus national identity. Sears (1997) puts citizenship into binaries of active participatory citizenship and passive citizenship. I have subscribed to his notions of active citizenship as being useful for work in social studies classrooms. This citizenship involves the belief in participatory democratic practice encouraged of and exercised by all citizens.

The provincial social studies curriculum of Alberta posits responsible citizenship as its primary goal. It believes such citizenship incorporates three components: 1) an understanding of the role and responsibilities of citizens nationally and globally, 2) constructive participation in the democratic process, and 3) respecting the dignity and worth of self and others. In an attempt to meet

the goal of responsible citizenship, inquiry strategies are suggested to meet the prescribed knowledge, skills and attitude objectives. Sears' active citizenship can well be used to meet the goals and objectives prescribed in the Alberta social studies curriculum.

The concept of citizenship has also been refracted through the lens of postmodernism where it is directly tied to a politics of the popular. Denzin (1991), for example, calls for a citizenship as defined through visual texts. A question that surfaces repeatedly through postmodern discourse is "In communities of diversity, how are individual values spoken while concurrently working towards common societal values?" Peters (1996) emphasizes the numerous subject positions offered to teachers and students in differing discourses of power/knowledge.

The contradictions evident among the interactions between mandated curriculum, teachers and students require attention. Questions of whose agency is privileged also requires attention. Smits (1997) describes how citizenship in social studies relates to identity formation and the possibilities for action that lead to transformative practices. He advocates for a reconceptualization of curriculum and citizenship into a reflexive mode. Citizenship is viewed in a postmodern sensibility as including, as Couture (1997) says, the "messy reality" belonging to day-to-day existence. Participatory citizenship is encouraged and expected in this postmodern sensibility.

From a critical theory perspective, Giroux and Aronowitz (1991) posit their sense of postmodern citizenship. They argue that multiple literacies are required for extending the possibilities of democratic life in social, cultural and political practices. Postmodernism, for Giroux and Aronowitz, allows a new way to examine citizenship as a politics of radical democracy. As political subjects, students learn to read texts diversely against their own multilayered, complex and contradictory discourses that frame the students' inhabited discourses. Teachers, as public intellectuals, are involved in the struggle for liberatory and just cultural practices. This struggle is a form of counter memory where fluid and complex identities are engaged in transformative practices.

Donald (1992) imbues citizenship with psychoanalytic palatability/flavouring. Citizenship involves membership in a national

community that is in tension with a citizen's self-conscious and self-monitoring ethical being. Such citizenship is engaged through the popular culture, and where questions of the structuring of agency are examined. Borrowing from Anderson's "imagined communities," Donald posits that print capitalism, education and the mass media contribute to a fictitious national culture which is ever posed as different from any *other* national culture. Zizek (1993) suggests that what creates a national culture is a shared enjoyment that is posited against an *Other's* enjoyment. Thus, for Zizek, a "nation exists only as long as its specific *enjoyment* continues to be materialized in a set of social practices and transmitted through national myths that structure these practices" (p. 201).

For Donald, within a national culture exist numerous individual differentiations of desire which are split from themselves thus creating guilt and anxiety. The ego and unconscious are formed in this splitting of interiorized norms and activated yet thwarted fantasies. In the creation of the unconscious through repression, subjects achieve conscious agency in their identification or nonidentification with the authoritative social discourse. Rather than simply pursuing such identification practices, Donald advocates cultural and political interactions among citizens that resists establishing a politics based on the expression or perfection of these identities. In education the practices of negotiating interests and fantasies regarding citizenship are possible.

Because of education's increasing turn to a more technocratic and globally capitalistic orientation, Donald argues for a critical exploration of individual autonomy. He recognizes that citizenry participation in democratic action is already determined by the social contexts within which they exist, but he advocates for a civil society where the exchanges between conflicting interpretations of such participation are negotiated continuously. Donald calls for a "third cultural politics" where such negotiation can occur, but his emphasis is less on experience or identity and more towards the terms on which students engage in social and cultural transactions.

The knowledges, skills and resources needed to engage students in such negotiations is Donald's concern. He focuses on the educational conditions required for the existence of radical democracy where citizens are

not named by the nation but, in fact, name themselves, and where there is a movement beyond an “us-them” dichotomy to understanding community as “unknown, uncentered, always to be constructed in the process of dialogue and self-naming”(pp. 165-166).

The work of Jacques Lacan regarding the subject (as citizen) was noted because of Lacan’s argument for a constructed subject in contrast to the poststructuralist notion of the fragmentary and decentered subject. The subject is actively engaged in resistance towards those things it wishes repressed, and those things which threaten its ego-ideal. Through conflicts, the subject is formed and it can create new discourse that challenges existing ideological and social structures.

This subject, according to Lacanian psychoanalysis, is split between conscious and unconscious desires that are perpetually misrecognized. The subject is composed of the *me(moi)* and the *I(je)*. The former is the ego-ideal which has a semblance of agency that it establishes through the pursuit of its *objet a*, and the defense of its fantasies located in the Real. The latter is the void of our existence, the unconscious which does not have agency and which suffers from an interminable lack. In this interpretation, the subject (as citizen) continually seeks to appropriate images in the culture to complete its fantasies of citizenship that recognize its self. The concept of identity implied in such a construction of the subject results in implications quite different than those of the poststructuralists.

For this work I am appropriating Sears’ active citizenship in an attempt to inflect it, in a bricolage fashion, with the Alberta social studies curriculum’s notions of responsible citizenship, and as being expressed in a postmodern and psychoanalytic sense that advocates for a critical citizenry practice endowed with passion and activism.

III. The Films:

The rationale for using film as a pedagogical tool in the exploration of citizenship was because of its potential to engage students’ imagination, to provide a place from which they could speak. From this place of enunciation, then, the engagement with their responses was hoped to offer places for pursuing the pedagogy at hand. The use of the film is an acceptance of the fact

that visual texts are commodities with which students are familiar, accessible and interested. We exist in a society whose culture is increasingly represented through the popular. Appropriating popular culture into the classroom is not only an attempt to be relevant for students, but also a means to assist them in critically interacting with the visual texts they so readily consume. It is the student readings of the film text that is of interest to this research, because these readings provide the necessary explorations for informing a responsible-active citizenship. The data is a rich minefield for excavation. Only selected sites were, however, investigated.

The use of Sarafina! in the unit on Human Rights for Social Studies 10 and The Milagro Beanfield War for an introductory unit to Social Studies 30 were purposively chosen. Both films are morality tales which enunciate a social vision. They provide lessons on how to live. The specific films chosen were deliberate. I was intentionally attempting to bring students to a specific place from which to talk about a fantasy of responsible-active citizenship. This social vision, a moral vision, emerges from a desire for social studies education to be transformative. It emerges from my own fantasies.

Film Readings:

It is necessary to revisit, at least briefly, how the films were read. The readings of the films provide some insights into the usefulness of them for this important exercise of, as Ellsworth (1997) says, "producing partial texts that reconfigure what counts as the world, and by doing so , what counts as valued and valuable bodies and lives in that world"(p. 164). What did count for the readers of the film texts?

Sarafina! seemed to invoke the strongest senses of realism (as embodying lived experiences within a specific societal context) among its spectators. Its narrative was considered as representing unmediated truth by the high school students. Their teacher, to some extent, and the post-secondary students, to a significant degree, problematized its narrative. For the teacher the film emphasized the "dramatic effects of racism." The numerous scenes of violence and torture were found repulsive by several of the high school students and their teacher. One student's words capture what several of them expressed: they were witnesses to "terrible things." The post-secondary

students found these same scenes less shocking, not because they were immune to the injustice, but because of their familiarity with them. As one student noted, “they’re all the same – all the oppression and all the movies.” She added, “we know what we’re supposed to get out of it, but it’s our choice whether we’re going to learn from it.” This quote is indicative of the significance of desire to motivating action. Without an appeal to a student’s fantasy structures, there is no possibility for transformation. Only after signifiers of desire are expressed can individuals engage in transformative action. From the identification of these signifiers, examination and possibilities for change can be offered that develop into a citizenship of transformative practice.

Some high school and post-secondary students repeatedly expressed resistance to what they perceived as the positioning of the Boers (Whites) in the film. Some high school students expressed shame at the actions of the Boers. Their subjectivities were somehow implicated with the Boers’. As one student noted: “we oppressed the Blacks” (emphasis mine). Other high school students resisted the portrayal of all Boers as cruel oppressors. These students’ subjectivities were also implicated with the Boers. The students’ racial fantasies were revealed through these comments about the Boers’ actions against the Black South Africans; they disassociated themselves from the Boers.

The post-secondary students were also caught by the portrayals of race in Sarafina!. One student asked, “Why should I be ashamed for someone else’s crimes just because of my colour?” Two other students agreed with this student’s perspective. Another two students, perhaps to diffuse the tenor of the discussion at this point, proposed that the film was dealing with more than racism. They attempted to broaden the discussion to more generalized injustice.

This fantasy of race in which students became easily entangled reveals a variety of subject positions enunciated within a filmic text. The desire not to be implicated and even not to be perceived as being implicated in unjust acts is suggested by numerous students’ comments. Their comments suggest the intertextual nature of their subjectivities as well. They visit a film text with all kinds of other experiences, and they also share their readings of a film with an

already established community. They have been schooled how to read situations and respond accordingly to the fantasies of group dynamics. They may well transgress such schooling if they have the courage to do so or are angry enough to do so. The students' frequent attempts to understand what others were saying during the discussion of the film suggested that students have been socialized to avoid conflict and contradiction. The post-secondary students were more able to let their disagreeing voices be spoken without having to censor their oppositional readings, although there were also several times where reinterpretations were offered to build upon a response rather than out rightly disagree with it. The Americanization of Canada emerged as a returning point throughout the work with the film.

The ending of the film created dissonance for many high school students, their teacher, and the post-secondary students. The high school students desired a more complete resolution. Several noted how they would have enjoyed seeing Nelson Mandela actually being freed rather than the musical number at the end of the film fictitiously portraying his release. A few students expressed disappointment at the lack of retribution in the film. They had hoped to see what they viewed as the Whites receiving deserved punishment for their treatment of the Blacks.

The teacher also expressed reservations about the film's conclusion, although for her the written text at the end of the film explicating what had happened assuaged her lack of closure. The post-secondary students also expressed frustrations with the film's ending. While one student noted a sense of hope in the last scene, other students were much more reticent about the film portraying such a hopeful conclusion. Ironically some of these same students, who had decried a simplistic Hollywood formula film, were still caught by what they decried. One student, however, noted that the typical Hollywood ending where the oppressed rises above the oppressor is not seen in this film: "I think that as North Americans watching the Hollywood type movies we watch, [we] accept [the] ending where she spits in the white guy's face and she tells him off and then all is resolved." In fact, the struggle for freedom is ongoing and will be for generations. Interestingly the written text in the last scene of the film suggests such a sentiment, but this did not seem to

be explicit enough for the students to acknowledge it.

The extrapolation of citizenship issues from this film was much more tenuous than student responses to other aspects of the film. The context of the school within which the high school students and their teacher meet is one which values a social justice ethic as interpreted through the lenses of a religious ideology of Christianity. This institution is structured around encouraging students to desire a similar ethic. These students were able to identify and challenge the injustice constructed in the film. They were also able to connect injustice on the film screen with injustices occurring within Canada. For them, citizenship required equality. For such equality to occur, attitudes and behaviours would need to change. The government would also need to be made aware of inequitable situations within the nation. The notion of multiculturalism was cited as working against extreme racism and discrimination in Canada.

Ethical actions for the students were identified. In particular living as an example of not being prejudicial or discriminatory was noted as necessary. While the students commented upon their own school's homogeneity, several students talked about their friendships with people of differing ethnic/racial groups. The students wrote about a variety of ways a person could be involved actively in dealing with racism and injustice. Despite the fact the students knew there were various ways to be involved in a democratic nation, the level of their actual involvements are unknown. The more radical project of examining systemic racism and injustice may be eclipsed by more acceptable practices within a classroom. This realization was reinforced by the teacher's responses. She attempted to reinforce and encourage the social justice emphasis at the school, but it is one which seeks to better the existing situations rather than challenge them. Increasing knowledge of inequities, promoting caring and respectful attitudes and fostering democratic values are the foci of the teacher's work with citizenship.

The post-secondary students suggested that interior psychic work was necessary to deal with issues of racism and discrimination in a society. Identity formation, development and enjoyment are fostered in Canada through multiculturalism. Resistance to the Americanization of Canada's ethnic/racial

issues was also examined. Consciousness raising about issues through Canadian institutional systems, primarily educational, were viewed as necessary for equality of citizenship. Knowledge of the legal and political systems were noted as important in fostering democratic practices among citizens.

Citizenship issues were examined by the high school students, their teacher and the post-secondary students as drawn from the film, their own lives and the larger societal context. Their interpretations of these issues was uncovered. The examination of such issues revealed various desires for citizenship. These desires, nonetheless, are primarily concerned with limited conceptions of citizenship. This finding is not surprising given the limited amount of time to work with the complex layers of citizenship.⁴²

The Milagro Beanfield War, despite its magical realism, or perhaps because of it, was viewed with mixed appreciation. The high school and post-secondary students found the film's narrative problematic; they viewed it as rather spurious. These high school students expressed a reasonably critical reading of the film. Their teacher had less of a critical reading of the film, but instead saw it as a means to ardently challenge the dominant economic capitalist structures. The post-secondary students critically read the film, citing numerous contradictions inherent in it. The class struggles within the film were identified by the high school students. They read these struggles as commonplace for economically disadvantaged groups who continually compete for resources monopolized by elites.

The teacher saw the film as challenging notions of the assumed benefits of capitalist growth. The post-secondary students described the film as almost a caricature of the ongoing struggle between various strata within capitalist societies. Power was seen operating in a variety of ways within the

⁴² The RAFT assignments given to the Social Studies 10 students, although not intentionally separated from other student responses in this chapter, provide a means for teachers to read desires from students as they write about their reactions to the events they witnessed and interpreted from the film. The RAFT assignment provided a means for students to express some of their responses in a fairly non-threatening manner. Despite what they write, or do not, their writings inform and reveal some of their desires that can be considered by the teacher for further exploration. They can be in a small way part of the "talking cure" that psychoanalysis champions.

film's narrative. The high school students ascribed power to specific groups: the activists, the developer and his crew, the state officials. They also noted that economic and political power was not necessarily concentrated but dispersed. The post-secondary students viewed power as circulating through and shifting among specific characters and groups. Power was desired by these characters and groups for varied reasons according to the post-secondary students.

The attempts by characters in the film to resist oppression were read in various ways. The high school students noted that standing up and fighting for one's rights does bring changes, but such attempts have intermittent success. The effort to make such attempts was, nonetheless, seen to be worthwhile. The post-secondary students viewed resistance to oppression as a costly battle. Fighting the system is possible, and valuable; but, it is rife with consequences -- not the least of which are frequent failures.

For the post-secondary students, the discussion of oppression led into an examination of American and/versus Canadian culture. This exchange created intense and inimical conversation among the students. The idea of assimilation into a dominant culture became contentious. The protracted conversation among three vocal students revealed strongly-held positions. The question of identity, and its oft-sited categorizations, tended to polarize the students. Some embraced their cultural affinities while others resented being grouped into a specific cultural group in any monolithic manner. During this discussion comparisons of American to Canadian society were drawn by students with preference given to Canadian societal practices of greater respect for differing cultures/identities.

Conversations about gender occurred, especially regarding the depictions of the women in the film. The contrasts between specific female characters were noted: Ruby as a feminist and Flossie as a bimbo. These two female characters were also seen to be contrasted with some of their male counterparts. The patriarchal overtones in the film were noted. The female characters were perceived as needing males, but these males were not necessarily efficacious at accomplishing those things that needed to be done. For the post-secondary students, the same two female characters, Ruby and

Flossie, were spoken about as offering various female positions. The students queried if this juxtaposition of characters was intentionally done by the producer as if to privilege one over the other. The discussion of these characters led to a lengthy debate embroiling the students in the topic of stereotyping. The students argued for the depictions of the film characters as beautifying Mexican American culture, trivializing it, and simplifying and making it sympathetic to a mainstream Euro American audience. The differences in readings reflected the students reading positions: realistic and discursive.

The post-secondary students had mixed reactions to the film's narrative. They viewed it as a cliched story. As one student stated, "I'm pretty sick of seeing those kinds of movies it's just so overdone." The film did not create any significant amount of satisfaction for the students. In fact, some students expressed a definite disdain for it. It was viewed as emphasizing entertainment versus making strong sociopolitical statements. The emphasis was perceived more as an ineffective story rather than any kind of political commentary. The attempted critical stance of the film was seen to be clawed back by its own diegesis; it was caught within the very discourses it was attempting to challenge.

The high school students shared similar responses to the film. They noted that its ending had only limited appeal; the story was too simplistic. As one student wrote, "I think in reality most of the town would have been levelled for the resort and the rich guy would have ended up richer." The high school students did, however, find satisfaction with the film's plot. Many students were pleased that the Mexican American community were successful in their bid to thwart the efforts of the land developer. The teacher found the film's conclusion as reinforcing the attitude of winning small victories, suggesting that these things were worth fighting for despite the immensity of the struggle. The varied reactions to the film indicate how it did or did not capture viewers' desires. These reactions also reveal how a spectator's own subjectivities became intertwined with those of the film. The filmic gaze both attracted and repelled. Recognizing the affinities and resistances to the mode of address of the film is important because it provides avenues for further pursuit.

Citizenship, as extrapolated from the film, was viewed as "survival of the

fittest" by the high school students. Community action, as evidenced in the film, was cited as effective, although the long-term effects of such action was questioned. For students, an empowered community taking action was seen as a powerful force. Individuals working for equality corporately and individually was valorized. Canadian and American citizenship issues were presented as being different; for example, less discrimination was affixed to citizenship in Canada. Students also suggested numerous ways to be involved in working at issues of inequality. The personal and political needed to be contiguous since the personal led to the political. Notions of citizenship were easily retrieved from their film viewing experiences and applied to a Canadian context.

The struggle for equality, while often resulting in minimal advancement, was noted as valuable because through it learning transpires. A dialectic occurs from which emerges a more articulate struggle. The teacher championed the "grassroots activism" she claimed from the film. She compared democracy in the larger society to what occurs within a classroom, but she cautioned that democracy in a classroom is impractical. Students choose levels of involvement in a classroom as citizens choose their involvement in a democracy. The level of involvement is often related to students' interest and enjoyment of the matter being examined. It is important to deal with things close to students to activate their ownership and possible activism on issues. The teacher intentionally attempts to challenge democratic ideals and practices within her class and feels impelled to advocate for the disenfranchised. The post-secondary students felt some confusion over what the issues of democratic practice were that were being raised in the film. Democratic issues were seen to be presented in an inchoate manner that diminished the film's potential. The discussion of citizenship centered on democratic practices which effect change.

The post-secondary students directly commented upon the lack of struggle and pain portrayed in the film's characters. Since they had also watched Sarafina! they made explicit comparisons to that film which they claimed had much greater intensity of emotion and whose rawness had a

greater impact upon them.⁴³ Most students found there was little to relate to in The Milagro Beanfield War. They explained that the struggle for justice and freedom is necessarily coterminous with pain. Their dialogues returned them to a reflection upon their own lives as one student asked the group rhetorically, "What struggles have we really had?" referring to the lack of social, economic, political inequities experienced by them.

The students remarked that there was little psychic content in the film's characters for them to identify with; consequently, they did interpret the film consciously as lacking appeal. The discussion of the film yielded tremendously fertile ground, nonetheless, for exploration even though the students did not react positively to the film's diegesis. The high schools students, although to a much lesser extent, also problematized the film. They too reiterated that the stronger the film the greater its impact; and, that sometimes films which end in unpleasant or unexpected ways have an increased impact. Despite the sometimes desire for a sanitized resolution to conflicts portrayed in a film, the students noted that on screen and off screen life are disparate. It is patently obvious that students are adept at reading film at least across the experiences of their own lives even though any such reading is ever only partial, and it is informed by unconscious aspects of one's subjectivity.

IV. The Interminable Learnings:

Rummaging through these readings reveals how students' and teachers' fantasies resonated with the film's mode of address. Such rummaging also reveals the echoes of counter discourses and counter memories where the students and teachers refused to be constrained by this mode of address. The point Felman (1987) makes is paramount here. The question becomes what do we learn from those places where we resist knowledge? The individuals' expressed desires fuel their fantasies, which are negotiated as they read a film back upon their multi-layered lives. What were the cracks through which these fantasies emerged? What possibilities for transformative practice emerged? What meanings were acquired for enlivening active citizenship in social studies classrooms?

⁴³ I found this comparison interesting since the same group had commented that Sarafina! did not have a strong enough impact upon them. In comparison to The Milagro Beanfield War, however, it seemed to have left impressions upon the students.

For a social studies teacher to work for transformative practice, s/he must be willing to engage student desires and resistances that can emerge within a classroom. These expressions of desire and resistance are legitimized as a teacher allows for the expression of student voice(s) within the social studies classroom. Through close and focused readings of popular culture, these voices can be heard, at least the opportunity provided for such a hearing can be created. This study, albeit in limited and visibly constructed ways, attempted to explore how reading and responding to films chosen from popular culture can further the work of critical transformative practice among students cum citizens. The role of the teacher was also part of this study. In a heuristic fashion, the findings regarding students and teachers will be summarized.

Students:

The questionnaire I used for working with the films guided student responses, but did not contain them. They provided a type of map by which the students travelling through them could be traced. The films aroused fantasmatic desires within students. Each of the films, Sarafina! and The Milagro Beanfield War, expressed a specific liberatory fantasy. Generally students found the film's underlying fantasy of equitable and just treatment for people as agreeable. The portrayal of this fantasy though the film's diegesis, however, was contested. In particular, some students felt "outside" what they perceived to be the film's attempt to implicate them, Euro Canadians, as oppressors. Other students accepted the implications of being oppressors, albeit in a non-threatening manner. While a few felt left off the hook because of their ethnicity. The historical actions of democratic nations in order to establish and maintain democratic practices for the majority are effaced as the majority comes to enjoy such practices. It becomes difficult to recognize the implications of such actions for the people who currently enjoy privilege. To recognize one's culpability is to diminish one's pleasure in the structures that bring such pleasure. Thus, it is intensely uncomfortable for students to be caught in the film's gaze and be implicated in actions they find disturbing and horrifying. It disrupts their fantasies of being free of consequences for actions they disavow and ignore.

The fantasy(ies) of membership and agency within a nation that we claim as ours provide us with enjoyment that sustains the kernel of our existence. We need to believe in the construction of ourselves, within a nation, to sustain the fantasy of a citizenship which secures enjoyment for us. The difficult work is transgressing such fantasies so that they are inclusive and yet bind a people together. This work is impossible and interminable, but it offers substantive substantive explorations that are dangerous because no one freely releases fantasies, least of all students in the process of articulating them. If, however, the desires that fuel fantasies that work against democratic practice can be identified, there are possibilities through the relational experiences in the classroom to alter the signifiers of desire and remap fantasy structures. That is to say, for any sense of change to occur within a classroom there must be some affiliation between the teacher and the students. There must be some kind of sentiment or, as Freud would say, transference. Out of a sense of transference students may choose to explore that which a teacher intends for them to explore. It is incumbent upon a teacher to explore her/him self the counter-transference that also occurs between teacher and student. The gaps of knowledge that emerged in the students' spoken and written comments reveal numerous paths for such travelling which will be presented in Chapter Nine.

Numerous students questioned the mode of address of the films. The Milagro Beanfield War raised questions of the efficacy of working for justice in a capitalist society; it was viewed as an oversimplistic portrayal of such work. Sarafina! raised questions of redundancy of its message as well as its closure, although it was viewed by students as having an emotional impact on them. For the Social Studies 10 students the torture scenes in Sarafina! were chimera like: a grotesque fearful experience that took them to the edge of their imaginations. The students identified the necessity of a film having an edge to it, a rawness, in order for them to have a meaningful response to it. The stronger the film's intensity, the greater the possibility of it having an impact upon them. The greater its arousal of forbidden desire, the more it increases jouissance, voyeurism in the filmic event. Despite the lack of enjoyment or the excess of enjoyment offered by these films to students, because some

students found each film captivating and significant, the films provided a means for dialogue. The fantasies that emerged from the students related to their responses to issues of race and class and to a lesser extent gender.⁴⁴ The students raised questions from their interactions with the films and each other.

It is significant that students did voice their reactions. They were able to, at least in part, interact with the film texts. As dialogue is engaged, possibilities arise for consideration of issues that emerge as well as acknowledging that there is always more being said than is actually being verbalized. Traces of desire subtly surface, then fold in on themselves as they are satiated or obdured by the cultural context. The necessary link is to discover those identifications that allow for a multiplicity of voices to be expressed.

As students become more practiced at engaging film texts and speaking from their varied subjectivities, often at different places at differing times, they learn how to interact within a shared community. The realities of this community, may, nonetheless, be threatening for students. Not all voices are acceptable in classroom communities despite critical pedagogies call to embrace all voices. It is naive to think, for example, that in a high school social studies classroom students will necessarily speak. Their relationships with each other beyond the classroom and their relationships with their teacher determine if they will and to what extent they will exercise their voices within the classroom in an authentic and vulnerable manner. The identities students bring to a classroom are diverse and reflect numerous subjectivities in flux. It is no small thing to articulate positions that may be denigrated or dismissed. Student censoring of their own and others' voices will occur consciously and unconsciously.

The self-censoring of voices was made evident in the first dialogue group with the Social Studies 30 students discussing The Milagro Beanfield

⁴⁴ Issues surrounding gender emerged through the discussions of the films, although in a limited form. The patriarchy evident in the films was noticed, but by few students. Identifications with or against specific characters revealed students salient gendered readings and tacit acceptance of male and female positionings by most of them. How such positionings related to democratic practices was not explored. This significant aspect of gender in the equation of citizenship requires further development.

War. One student initiated a resistant posture which was picked up by a couple of his friends and which was followed by many other students. The dialogue was principally between one or two students as compared with the dialogues that occurred in the other discussion groups which were much more animated and involved numerous students.

The idealizations that students located in the film's narrative and in its characters were drawn from the Imaginary register where desire is activated. The identifications of students with a filmic text provides them with a sense of well being. This narcissistic gratification operates unconsciously as the students are witnesses to the visual images being portrayed on the screen. The students' responses regarding numerous film characters, for instance, revealed in part the level of identifications, as expressed through the responses they made with such characters. The *jouissance* that students derive from such identifications reveals the underlying fantasies that they are living out. These fantasies conflate to encourage the construction of specific ideologies and the rejection of others.

That the students could describe the ideological positionings the films offered to them has been previously discussed. The ideologies offered resonated with some students, were negotiated by many others and rejected by still others. The fantasies that engender various student responses to these ideologies hold the potential for transgression -- a transgression that offers students an *other* thing upon which to build their fantasies. For social studies teachers this *other* thing is the propagation of a critically active citizenship. Traversing the fantasies students hold about citizenship is necessary in order to offer them desires for other fantasies. The questioning of fantasies activated through film readership is necessary to allow the expression of, the excess of, what cannot simply be contained by a film's ideological representations, and in this case its ideological conceptions of citizenship. The ways students talked and wrote about their desires, which mirror in a cracked sort of way their fantasies, have provided places from which to see their views of citizenship. The intersection of these multiple, contradictory, and partial desires with the film's diegesis, and then the environment within which to dialogue about these desires, allows the teacher possibilities to explore important considerations

central in the social studies classroom and central to developing desires in keeping with responsible-active citizenship. These explorations are central to grappling with the messy learnings of citizenship that can encourage personal and political actions.

Teachers:

The two teachers who participated in the study were supportive of the research. They valued my investigation of the possibilities of using films for exploring active citizenship. Both teachers found the films chosen to be useful for such research. They were committed to moving students towards being active participatory citizens. The fantasies offered to them in each film were attractive. Each teacher responded positively to the mode of address of the film they viewed.

Jan's reading of The Milagro Beanfield War demonstrated in a perspicuous way that she subscribed to a critical democratic practice. She read the film as critiquing the mythology of capitalist progress premised on the Enlightenment narrative; she emphasized that this mythology "leaves a large, large number of citizens out in the cold." Primarily Jan gave the film a discursive reading. Jan's fantasy of pursuing justice compels her to advocate for the disenfranchised even if it creates the discomfort of student and/or parental resistance. For her, creating an environment where students' perceptions are challenged is an important part of developing democratic values in her students. While Jan noted a few characters who attracted her imagination, she desires the film satisfied for her where in its advocacy for citizens actively fighting for justice. She resonated with the "grassroots activism" displayed in the diegesis of the film. Despite the realistically small victory portrayed in the film narrative, these small victories make the struggle worthwhile for Jan. The film text is important to generate themes for student discussion, although Jan's fantasy of propelling students to engage with a more radical politics is her primary concern. This fantasy is a dominant one for Jan.

Ann, while also encouraging democratic values and active citizenship, spoke from a different position than Jan. Ann viewed citizenship in terms of inclusive practices that respect traditional democratic values. Her sense of democratic practice appeared to be much less radical than Jan's. Ann read

Sarafina! as expressing an important challenge to students to work at eliminating racism. She shared, at least in part, the fantasy she read in the film. Although she wanted to avoid the “shocking scenes;” she felt to revisit these scenes would be voyeuristic. Her readings of the film exhibited her conflicting desires as she identified the Hollywoodness of the film, yet also was disturbed by the too realistic portrayals as well. Her desires oscillated between the inspirational tone of the narrative and its cruel underside which made the inspiration possible.

Primarily Ann read the film realistically. She thought the work of engaging a film text had potential to create awareness for students of significant issues -- issues that should concern them. Due to the students' saturation with visual texts, Ann felt that it would be rare for a film alone to “inspire them to change their behaviour and take action,” but a film was an important springboard from which to work for such action. The next step would be to extend the learning through activities. Ann saw such activities related to community service projects. Doing something for the larger community, in particular for those in need, was viewed as one way to promote an active citizenship by Ann. Films provide a basis for discussions which can lead to actions. In this way they are important tools to be used to encourage an active citizenship.

What is revealed in the work with Jan and Ann is that their fantasies must also be engaged for them to offer such engagement to their students. As noted previously in the section dealing with students, for any change to occur within a classroom there must be some kind of connection between the teacher and the students. There must be some kind of transference. It is out of a sense of transference that students choose to participate within the regime of the classroom. It is incumbent to also consider the countertransference that occurs within this same context. As unconscious desires are uncovered, the more possible it may be to relate to common fantasy structures. The scaffolding of desire onto such homologous fantasy structures provides a means for change. It is difficult when such fantasies are rejected. As Britzman (1998) writes, the vicissitudes of learning require that teachers recognize that learning is replete with resistance “yet this insight -- that difficult knowledge may be refused -- is painful to tolerate when the subjects studied are genocide,

ethnic hatred, and the experiences of despair and helplessness”(p. 118). This difficult knowledge surfaced in work with the students. Many of the high school students were only mildly interested in the research being conducted.⁴⁵ Students are able to say what they know will appeal to their teacher’s (or researcher’s) fantasies for them, but which they do not necessarily own themselves. It is also easy for a teacher to look for those responses/reactions that confirm the teacher’s fantasy all the while having very little effect upon the students.

What are the implications of subscribing to responsible-active citizenship as a teacher when students are caught by a film’s fantasies? What is the moral act, the ethical practice in keeping with this goal? The ethical practice is for teachers to assume responsibility for their own unconscious desires. These desires are, in part, learned from their relationships with their students, the curriculum, themselves, and the cultural contexts within which they live. A teacher is required to continue to learn her/his own desires that reveal the underlying fantasy structures that direct her/his actions and inform her/his pedagogy.

Teachers subscribing to responsible-active citizenship need to identify where it is that they stand in relation to the culture. Such teachers are interested in discovering how to increase democratic practices among their students with hopes for these practices to be carried forward into the national and global contexts. They are interested in students subscribing to similar practices. Such a position necessitates that a teacher will interrogate texts used within a social studies classroom and will come to terms with the fact that students may well interrogate these texts according to their own desires and not the teacher’s. Students need opportunities to articulate their desires and follow through with the consequences of their desires. Their vernacular knowledges, the language drawn from their own contexts, needs to find expression in the classroom as well because, if they do not, then the very democratic practices that a teacher working for critical transformation is seeking will be undermined. Diminishing

⁴⁵ Such mild apathy speaks to the role of the researcher as a parachuted in person to whom there is very little connection. The relationships with the Social Studies 10 students was much easier due to the amount of time we had spent together and the way in which the teacher and I planned for the research to occur.

the gratification associated with expressing desires magnifies alienation, anxiety and aggression among students. The expression of desires within a classroom, albeit risky, assists in building a community where a multiplicity of voices can be heard. The expression of a myriad of voiced desires provides a means for students to enunciate their identities and thereby reveal, in some fashion, the discourses which shape their lives. As students are provided with opportunities to name themselves, and hear others name themselves, they learn the dynamics of identity which are then read back, in a social studies classroom, into understandings about citizenship.

The emergence of such understandings can be greatly facilitated by using popular culture as located in film texts shown in the social studies classroom. If teachers are concerned with where a film lands for students, what filmic gazes they are caught by, aspects of students' identifications, their attachments, their desires (conscious and unconscious) may be partially revealed. Whether the identifications are narcissistic or anaclitic, active or passive, they provide credence to the proposition that only the things that attract us genuinely engage us, or at least have that potential. To capture the imaginations of students in the Symbolic register, a teacher needs to recognize the possible lures enunciated in a film for their students and then work with these rather than merely pursuing a well-worn path of prescribed questions and correct, acceptable answers. The teacher must be prepared to engage in expeditionary forays into unknown areas of the affective domain, the Real. If teachers choose to pursue a critical pedagogy they must – to work for transformation – be willing to consider their students' fantasy structures as well as their own.

Learning with students about their fantasies, as expressed through their desiring bodies, mandates teachers to learn their own fantasies. Teachers need to come to terms with the reality that their students will, unintentionally and unknowingly, inform them of these fantasies as they engage with the popular culture which so profoundly represents individuals to themselves. This ethical practice is not simply an exercise in introspection. A critical interrogative approach is necessary. Students need to be taught how to interrogate the culture within which they live.

Culture, and popular culture especially, does not exist in a neutral state. It reflects a hegemonic influence shaped by an ideology with specific economic and subsequent political interests. Teachers who desire change need to facilitate classroom practice which relies on corporal deconstruction and reconstruction of the ideological implications of the texts used within a classroom. The representations of identities offered to spectators of films are imbricated with ideological positions. How students respond to these representations informs the teacher of the desires circulating among the students and suggests the agenda for the teachers' continued work of promoting a responsible-active citizenship fantasy attractive for students. The research conducted appeals to such an agenda. The teachers participating in the research suggest that such appeals can be heard.

In this chapter I have attempted to synthesize some of the findings at the research sites. I was interested to see the ways that films could be read to inform a responsible-active citizenship. The data reveals numerous paths to take for social studies teachers interested in working with students, films and citizenship issues. It is preliminary and requires much more extensive work, but the possibilities of such work clearly exist. Once students are engaged with aspects of the popular culture, conversations emerge that reveal the desires structuring their fantasies as related to their identities and how these identities are transposed into commitments to the rights and responsibilities of citizens in a democracy such as Canada's. These identities, and their locations, are part of the messiness of everyday life in the nation-state of the twenty-first century.

Our sense of community must be informed by the identities we bring to it, identities which are ever being constructed, if we are ever to work at common values expressed in an inclusive democratic politic. The community of the classroom is replete with issues of intricate relationships: student to student, student to teacher and teacher to student. These relationships are central to what does or does not take place within a classroom. The transference and countertransference that occurs foreground any subsequent work in the classroom. Because a subject can never fully know from where s/he speaks or

from where another responds, it is through the dialogues -- one might say multilogues -- that gain currency in a classroom that learning and knowledge emerge. These conversations must be taken seriously by teachers and must become pivotal within social studies classrooms in the inquiries into citizenship through the popular. It is in the gaps, difficult articulations, hesitations that the unconscious emerges to inform and enlighten the subject. The subjects in the research read the films back upon their lives and spoke from a variety of positions -- some known and some yet to be discovered. This speaking, these speech acts, produced learning and knowledge, but in their ignorances is where the potential for a psychoanalytic practice of critical pedagogy lies.

This citizenship inquiry was, then, a type of kaleidoscope experience for the high school students, their teachers and the post-secondary students. As they peered through the kaleidoscope I offered them, they constructed and reconstructed a variety of pictures to represent their understandings of citizenship. The film provided a basis from which to affirm, contradict, and negotiate these understandings and bolster their readings drawn from their refracted identities. A fantasy of democratic citizenship in Canada was evidenced, but varied. The high school students indicated that individuals and groups can advocate for change through voicing their discontent and through group solidarity efforts. The teachers and the post-secondary students were a bit less optimistic; but, they nonetheless, were convinced of the necessity of being active citizens to promote equality.

Some students recognized issues of inequity in Canada but, these notwithstanding, argued for it being superior to other nations. For other students Canada was implicated and complicit in inequitable practices within its own borders. Still other students found the Canadian experience directly linked to the personal and looked for specific configurations in the films to match the personal. Other students were simply not engaged by the topic or, perhaps more to the point, the films; consequently, their participation in the discussions were minimal. The important component was to see what kinds of responses there would be and then consider how to work with such responses to formulate a tentative pedagogy for the social studies classroom.

The films employed with the research participants were considered as interactive tools, as devices to engender speech acts (written and spoken). The films captured the imaginations of students, although not in predictable ways. It is apparent that work with visual texts requires progressive layering or unlayering. It is important that students be provided with the time to live through the text of the film as it interacts with their lives. It then becomes important to somehow trace this living through to see how the film activated the subject's desires. Through such tracing, possibilities for transformation may be occur as the teacher and the students engage in the significant work of democratic practice. In the next chapter some of the implications of these findings for classroom practice will be suggested.

Chapter Nine: Pedagogical Implications of the Research

The research process I have conducted has been an effort to respond to the question *How can films be used to explore the idea of responsible-active citizenship within a critically informed psychoanalytic practice?* This effort has consisted of examining literature in the areas of social studies, citizenship, postmodernism/poststructuralism, psychoanalysis, and film theory. The individuals who agreed to take part in the study -- high school students, their teachers, and post-secondary students -- provided a welcomed opportunity for a novice researcher to pursue his inquiries. Speculations about what a pedagogy incorporating the multiple aspects of my research question might be, have been presented in the previous chapter. This work has been an ambitious project, but certainly one which has been stimulating. In this chapter I offer further ruminations about the research as my understandings have been enlarged and deepened.

What are the pedagogical implications of the research I have conducted? Specifically, what are the pedagogical implications for practicing teachers? An abbreviated response would be that social studies teachers working towards a responsible-active citizenship need to take seriously a transformative pedagogy of desire. This pedagogy would recognize the modernistic tendencies of mandated provincial curriculum, the postmodern commodification of desire occurring in popular culture, the necessity of considerations of knowledge and identity as constructed between teachers and students through their own subjectivities and their work with texts, and how desire circulates and is negotiated within a classroom.

It is naive to assume that it is a simple matter for teachers to read the desires and fantasies of their students' subjectivities. The relationships taking place within a classroom are polymorphous and often function at the unconscious level. It is not, however, naive to assume that students will leave scattered traces of these desires within a classroom. Teachers need to be open to see the expression of desire and fantasy through the multilayered and multinarrative lives of their students. This is elusive business. Donald (1992) reminds us "the dynamics of subjectification are more complicated and more

painful than simply identifying with, or reenacting, the attributes and behaviour prescribed by social and cultural technologies”(p. 96). One needs to be circumspect of those who glibly advocate such a pedagogy without acknowledging its difficulties and complexities. The words of Salecl (1994) deflate any notions of hubris that a teacher might entertain regarding her/his knowledge/expertise. Drawing from a psychoanalytic orientation, she writes that “a good pedagogue is therefore an idiot who does not know why [s/he] succeeds -- [s/he] succeeds simply because of [her/his] own personality, because of the transference that [s/he] triggers and not because of the ideology of good aims or the application of educational theory”(p. 172).

Salecl’s words remind me of the platitude “To teach is to touch lives forever.” This quote is from a piece of kitsch that a student of mine gave me several years ago. It sticks with me despite the fact that at the time I was less than impressed by the medium upon which the saying was written -- an arts and crafts plaque. This jingoistic, sentimentalized verse is a means by which to speak further about the role of transference. Upon further consideration of the role of transference, discussed particularly in Chapter 8, I would like to reframe part of that discussion as my understandings of transference and counter-transference have been enlarged. While I would propose that for pragmatic purposes, to accomplish the task of covering mandated curriculum, transference needs to occur within the classroom in order to establish a minimum point of contact, counter transference, also has potential, although, I suspect, to much less of a degree.

Having made this point, I also offer the truth that in a psychoanalytic pedagogy, the teacher needs to avoid becoming the *objet a* for the student, in other words, to not be the student’s metonymic desire, but rather to put forward the *objet a*, to help the student to see traces of their *objet a*. The concern with transference, in a Lacanian interpretation, is that the student will simply adapt to the teacher’s desire and not his/her own. The student’s own intrapsychic conflicts are not turned back to the student, but the teacher assumes the gratification of having/being the *objet a* for the student or conversely the student becomes the *objet a* for the teacher.⁴⁶ What ensues then is an ego-to-ego

⁴⁶ I would refer the reader to Chapter Four where Britzman (1997) discusses the learnings of Anna Freud for this type of transference.

relationship that does not employ the unconscious. The lack of the teacher may be filled, through the pleasure of the student's actions, but not the disturbances that are required for a pedagogy seeking transformation.

There will be transference in a student-teacher relationship, but the onus is upon the teacher to turn back questions of desire to the student and to have the student question him/herself in an exploration of their matrices of pleasure. I would suggest, then, that recognition and ownership of the inevitable exchanges of transference needs to occur in order to move beyond the ego-to-ego relationship to one where the conflicts of the Imaginary with the Real; the very ignorance(s) so central to a critical pedagogy informed by the psychoanalytic are made manifest. The move beyond the student doing something for the teacher, or the teacher doing something for the student -- to see through this narcissistic screen of classroom interactions -- is intended to draw students' attention to their own ego defenses and allow them to explore these unconscious insecurities. This movement is undeniably a complex and dangerous activity.

While transference may be a beginning to explore responsible-active citizenship in the classroom, it is not until a student, a teacher, encounters the Real so that the signifiers of their desires are dislodged does change happen. The opportunity for students to face the Real, which I have naively assumed will come through conscious identification in the filmic event, and see anew themselves, a truth of what it is that they are unconsciously, and repeatedly, drawn to as signifying meaning for them, provides possibilities for change. The direction of these changes, it should be noted, are then unpredictable. How a teacher provides/allows/creates such encounters is a pedagogy still in gestation. This work has indicated some clues, but is in its embryonic stages in generating such a pedagogy. This pedagogy is not for the timid, but neither does it imply that only those with psychoanalytic expertise should attempt it. A teacher interested in working for a social ethic of democratic practice, in the fullest sense of economic, social, and political equity, can begin such explorations as they become open to promoting student dialogue that is employed to cite the dissonances that are evident in such dialogue. Such dialogue represents not just the cognitive dimensions of life, but the very real

dynamics that are alive and well in each one of us as we struggle to live with those things, we only glimpse faintly, that contain our very existence.

Gore (1993), who borrowed from Foucault's discovery of a Greek technique, presents the notion of "hypomnemata" (pp. 129-130) -- a notebook where the self is constituted. I believe teachers could benefit from such a practice where they purposefully examine, through writing, how their selves are continuously being constructed. The idea has merit, even though its use by classroom teachers may be dubious in light of the increasing demands placed upon them. It is, nonetheless, one possibility for teachers to work with their own, and other, knowledges of themselves and their students.

Three groups of high school students, two teachers, one group of post-secondary students and a researcher have engaged for a short time in a process to explore the possibilities for engaging in dialogue, using filmic texts as a base, which might lead to possibilities for responsible-active citizenship. Tentative learnings about a pedagogy for the classroom have emerged from the research conducted that seeks to use films within social studies classrooms to enact a responsible-active citizenship. The learning acquired by this study is embryonic. It offers, however, a vantage point wherefrom teachers can consider practices and ways of being that connect with the embodied experiences of students. These connections offer meaningful learning as related to citizenship. In a concise form, some implications for social studies teachers are now described.

The personal connections, activated in the Symbolic register of the film text, created engagement necessary for student responses to psychic and social desires of self and other(s). While it is a truism among educators that personal connections to the content being learned enhances student learning, the interactions with filmic texts observed in this study underscores the reality that these interactions promote learnings through dialogical activities that reveal, from an analytic perspective, areas for further exploration.

The realistic and discursive readings of the films were not predictable. Students negotiate meaning from a film that is a mixture of preferred and oppositional readings. Identifications with film characters and/or ideological aspects of the film texts were surprising, although not entirely so. It is important

then to create a path to pursue the avenues that emerge from student discussion. Creating such paths provides the opportunities for students to express responses that may not be expressed in a more directed and monitored discussion. Such paths may be risky and require teachers to diverge from a set pattern of classroom activities to embrace more fluid practices that adapt to student initiated practices.

Among the student groups, their resistance to revealing themselves was determined by group dynamics, reflecting relationships within and without of the classroom that are potent ingredients for these dynamics. Despite the resistances, student's responses to the films, and each other (and the researcher) spilled out nonetheless. Recognizing these spills which continually occur within the classroom is critical for the teacher desiring to work at deeper levels of meaning with/for students. These spills provide opportunities to engage students in acknowledgment of those things which they do not know that they speak -- the knowledge which they know, but which they do not fully know that they know.

The interpellation of the film diegesis was frequently understood in myriad ways by the research participants. For the high school students, the Grade 10 group specifically, the film Sarafina! was not a (re)presentation, a verisimilitude, but rather an embodiment of historical truth. For the Grade 12 students the film The Milagro Beanfield War could easily be dismissed because it did not make a visceral connection with them. From such reactions I would emphasize that it is imperative for teachers, for schools, who value the use of popular media to take seriously the challenge of promoting interrogative skills. The form and content of the media in popular culture is, I would argue, a hegemonic influence upon citizens living in Western societies. Just as teachers teach students how to read critically a print text, teachers must teach students how to read critically a visual text, but in ways which respect the pleasures derived from such texts while also deconstructing the means by which others' pleasures may be prohibited/aroused from these texts. Teachers need to work at textual interrogation as well as an examination of the pleasure, or lack thereof, the texts bring to students. Teachers also need to consider how desire circulates through the text(s) as well as how resistances to the text(s)

are manifested.

The ideological implications of race and class were identified by students, but gender implications were limited. Students' remarks upon gender considerations were more restricted, although a few students' heuristic comments revealed a significant level of understanding of the patriarchal inferences within the films. The positioning of male and female characters was part of the discussion, but more as an addendum to their conversations of the film. It would appear that issues of maleness and femaleness in film texts requires highlighting by teachers attempting to deal with ideological implications inherent in and arising from filmic texts. The patriarchal nature inherent in Hollywood film requires attention and subsequent deconstruction.

The understandings of the high school students and the teacher Ann reflected a traditional passive citizenship. The axis upon which the discussions and writings revolved was that of citizenship as primarily related to rights and duties, and secondarily to political efficacy. The practice of citizenship was viewed as connected to socially acceptable ways to alleviate perceived societal inequities. Challenges to the structures that created such inequities were not overtly suggested. The post-secondary students related more to identity concerns of citizenship as well as political efficacy.

The teacher Jan was concerned with political efficacy and social values primarily.⁴⁷ Challenges to systemic injustices were overtly part of Jan's pedagogy within the classroom. A movement towards a more responsible-active citizenship practice was most difficult for the high school students, but the dialogue circulating around, and the writings about the films, provides opportunities for further explorations. It would seem that the groundwork for an edifice of possibility can be laid through dialogue with filmic texts about issues of citizenship. Such dialogue, however, presupposes that teachers advocate for such an edifice as an active rather than a more passive citizenship inquiry. If teachers subscribe to a fantasy of social transformation then they will need to consider applications of a responsible-active citizenship for their social studies classes. In part, these applications entail the inclusion of opportunities for students to move beyond dialogue to take action that they may agree to

⁴⁷ These categorizations of citizenship are drawn from Osborne's (1997) work referred to in Chapter Three.

participate in.

The assumptions of student/teacher willingness to engage in work for social transformation were overly optimistic. I anticipated that students would be sufficiently interested in the films and in citizenship discourse that specific and concrete possibilities for transformation would be spoken. My optimism became tempered with the realities of the classroom -- which I knew only too well from my own experiences as a high school teacher. The movement from themes drawn from and identifications with characters in a film to a student's own lived experiences is tenuous at best. A teacher's (or researcher's) desire and attempts to promote responsible-active citizenship may well have minimal affect upon students. Such promotion is immanent in the relationship that develops between student and teacher. The transference that occurs will most often determine the efficacy of the pedagogy employed, in fact, it becomes the pedagogy. The work of social transformation requires an avidity to question the structures within which an individual and society exists. It is an ambitious undertaking that requires a conscientization and a praxis undertaken by teachers. This task takes more work than with one film, and I would suggest requires an extensive commitment through a social studies course and/or program. The trenchant engagement by some students with the films, however, also indicates the potential work that can develop from film texts to citizenship issues.

Some of the students' vapid interest in the themes of the films and negligible identifications with the film characters indicate that film texts need more of an edge to sustain engagement with them. As part of initiating discussion with the Grade 12 student groups, I asked the students how the film they had seen rated as a film they might choose to see and then as one that would be shown in a social studies class. In terms of a film they might choose to see almost all the students rated it a low score, but the score increased substantially as a social studies film. Other films that they had seen, not related to school work, resulted in conversations among students about the kinds of films they enjoyed seeing. It was evident from their conversation that a mixture of things held their interest in a film, but more significantly that they remembered the films that attracted them. These films' content had been

significant enough to leave a lasting impression or at least memory.

The (over)exposure of students to visual texts creates obstacles for their use. The extent of the visual environments that permeate Western society as well as the ones students (and all citizens) in these societies choose to spend time viewing desensitizes the viewers. Increasingly the visual environment requires potent stimuli to instigate an initial response of interest to a text. Teachers wishing to utilize the medium of film in their classrooms will need to balance official school standards, which regulate acceptable texts, with the visual texts which students are perpetually exposed to and willingly consume. Teachers are, then, left with the arduous task of discovering those film texts which fit with curricular objectives as well as engage student's imaginations. Walking this tightrope is no small task for teachers, but one which is necessary to appropriate popular film into the classroom. This tightrope, however, is less difficult if teachers see their task more as using a film text to stimulate interchange, rather than as an end in itself.

The work with filmic texts requires intensive and ongoing work towards the goal of social transformation. It requires that teachers themselves become knowledgeable about film as a medium and committed to its use within their classrooms as a tool to examine the dominant and personal domains of the culture and the lives of their students. If a teacher wishes to consider the desires of students s/he will need to plan to use student responses as the basis for further exploration and not simply as a means for discussion. The original discussions will need to be revisited numerous times. They will need to be expanded, shaped, and modified in an attempt to reveal the desires hinted at to liberate them, to give voice to them, in order for students to come to recognize what they are aiming for, what feeds their fantasies. And how they live with the fantasies that create discomfort.

Such work will only come in bits and pieces. But these bits and pieces, these fragments, can be used to assemble a vision for how things might be, how students' desires might be met in the societal order so that their voices are heard. It may also provide a springboard from which students take action to further embody their fantasies. Here I am not only talking about individual fantasies but collective fantasies which individuals can share. These fantasies

include recognizing individual biases, rejections, and attractions and the ways to honour these biases, rejections, and attractions while also honouring those of others. It is difficult, however, to recognize the value of disparate fantasies while at the same time not necessarily endorsing their enactment.

This task necessitates a tremendous amount of energy and psychic work on teachers' parts. They must be willing to go beyond instructing prescribed curricular content, which for good or ill all teachers do anyway, but to allowing for the expression of conflicting, harmonizing, dangerous, threatening, and gratifying desires to be expressed within the classroom. Such expression can be painfully difficult for teachers and students. I am not suggesting group therapy sessions, but rather the ideals of democracy where voices are heard and where decisions are made with consensus rather than a tyranny of the majority approach. The position of the teacher is as one who recognizes that s/he is not the sole master of the knowledge s/he teaches, but that s/he must learn from her/his students her/his own knowledge. As Felman (1987) says,

the position of the teacher is itself the position of *the one who learns*, of the one who *teaches* nothing other than *the way he learns*. The subject of teaching is interminably -- a student; the subject of teaching is interminably -- a learning. This is the most radical, perhaps the most far-reaching insight psychoanalysis can give us into pedagogy. (p. 34).

But how does this psychoanalytic theory relate to the field of social studies and more to the matter the social studies classroom? One answer is that it resembles an antinomy. Social studies, as with most school subjects in Alberta high schools, has a prescribed content that students are expected to cognitively know, and increasingly demonstrate this knowledge on provincially sanctioned standardized exams. It is not about learning how to learn as much as it is about learning what to learn. For all practical purposes, learning what to learn is what takes place within most social studies classrooms. Often there is not time for much more especially at the high school levels. The prescribed Alberta curriculum has responsible citizenship as its ultimate goal. How does one work at this goal? Does learning knowledge and skills and attitudes achieve this goal? What seems implicit in the curriculum and certainly does not escape a teacher's sensibilities is that the relationship between the student

and teacher and the student and her/his peers is what makes for a learning environment. Motivation is critical to learning.

How is such motivation activated? There are numerous ways but, I believe, as previously discussed, psychoanalysis has much to offer in understanding what is happening within a classroom. This dissertation is primarily concerned with the application of psychoanalysis to film viewing and the subsequent work with such films. It, of course, has applications to the whole context of the classroom not solely film viewing, and these applications suggest that it is in the teacher student relationship, not the content, where psychoanalysis and learning has its greatest potential. This relationship, however, is one where the speech of each is returned for further consideration of what is not said, the unconscious, which instructs the dynamics in this relationship unknowingly.

To return to my original question about psychoanalysis and social studies, social studies is concerned with teaching students how to live in their society at a local, national, and global level with other people and within specific discourses. It is concerned with citizenship education. There is certainly no end to the debate how best this education is done. Currently three western provinces and three northern territories are attempting to develop a new curriculum where contestation over citizenship education is intense and unending.⁴⁸ One cannot know how to live outside the classroom -- as if one could separate the outside from the inside anyway -- unless one begins to understand the intrapsychic dynamics existing within the classroom. This is where psychoanalysis provides assistance. It suggests ways to think about why we do the things we do. It is focused upon speech acts emanating from conscious and unconscious desires deep within the psyche of humans. As Bracher (1999) states, "the fundamental aim of analysis as articulated by Lacan is to help the subject discover, acknowledge, and finally assume --that is, embrace and take responsibility for -- his or her own unconscious desire"(p. 5). These desires knowingly, but more often unwittingly, emerge in our conversations with each other. When dealing with the weighty topics in social

⁴⁸ I have been privileged to be a part of the Manitoba Social Studies Steering Committee for the Western Canadian Protocol curriculum project where some of these discussions have occurred.

studies, it is important to pay attention to what is being said and how it is being said, and what is not being said. Silence speaks as loudly as speech does. Social studies teachers value discussion, but how does one move beyond discussion to meaningful action? This movement requires much further exploration than has been initiated in this research.

Ellsworth (1997) emphasizes that “we teachers can’t directly observe the messy dynamics of desire, fantasy, and transgression that inevitably derail the knowledges and social identities our curriculums offer to our pupils-- or to ourselves. The space in which these operate is not transparent”(p. 51). However these dynamics can be accessed indirectly through a variety of forms in popular culture. Popular media texts offer a multiplicity of opportunities and challenges for the teacher. Teachers wishing to seize these opportunities and challenges need to consider 1) developing an environment which is conducive to exploration of thoughts/ideas/feelings within the classroom; 2) integrating media texts, films, into the social studies curriculum; 3) using films, as historical accounts, to provide students with another interpretative framework; and 4) teaching media literacy skills to students. According to Segall (1997)

as media texts are investigated, students engage in examining what underlies the text --the subtext-- and consider who has the power to name the world: Who gets to tell the stories (or histories) of our times? Which stories are chosen over others? How are those stories told? Who benefits from the telling of such stories? Who does not? (p. 239)

Through the examination of stories, the gaps of knowledges and consciousness between self and others are connected to the inner dynamics where our fantasies, transgressive desires and unspoken terrors exist. What is offered to students, in terms of educational discourses, are frequently reworked and may well be rejected by them. As students appropriate or abjure images from the cultural representations presented to them, they reconfirm their ego-ideals. These reactions are implicated in the pre-Oedipal conflicts of their Imaginary registers. The reactions to such identity images often occurs within dialogue occurring in the classroom where difference emerges. The difference(s) that exists, despite our best efforts in communicative dialogue to eliminate them, require(s) recognition. This difference can never be effaced despite the numerous strategies employed to do so. Dialogue is not an

unproblematic pedagogical tool simply because we are never who we assume we are and the other person, to whom we are in dialogue, is never who we or they assume themselves to be either. There is a third space – that of the unconscious – which guides dialogue and interpretation/meaning making. It is the exploration of this third space in social studies classrooms that offers transformative hope.

The quest for the space from which a transformative pedagogy can emerge has been assisted by my supervisory committee who have prodded me to continue my investigation further.⁴⁹ To this end, then I will address the research design, some additional theorizing, and then provide some revisiting of the student and teacher responses to the films as a mapping of my ongoing journey.

The research design, in retrospect, did not facilitate the necessary ongoing efforts with students to attempt to practice the pedagogy under question. The intention of the research design was to construct a means to examine the possibilities, but by abbreviating the interactions between researcher and student, the ongoing reflective work endemic to psychoanalytic inquiry was circumvented. The results of the study, then, exhibit a rather skeletal project rather than a more embodied pedagogy. From these problematics, nonetheless, much has been learned and new insights opened for continued work that perhaps may not have been possible should the research design have been more conducive to the attempted inquiry.

The purpose of utilizing film was its putative abilities to appeal to students' conscious imaginations and evoke responses from them. In other words, the aim was a dialogic psychoanalysis where a subject's attention would be sought in order to elicit a response, a series of responses, that would be revealing. An examination of the responses by students and teachers was intended which might suggest ways for a social studies teacher to pursue the goal of responsible-active citizenship through a critically informed psychoanalytic pedagogy. The psychoanalytic dimension included an attempt

⁴⁹ Much of the rethinking regarding psychoanalysis emerges from valued discussions with Dr. Jan Jagodzinski. I am indebted to his determination that I come to terms with psychoanalytic understandings despite the pleasure-in-pain that has ensued.

to explore the Lacanian registers of the Imaginary, Symbolic and Real. While the imagination is primarily a conscious aspect of a subject, the Imaginary register is unconscious and derives its force from the pre-Oedipal situation; it is not consciously articulated. The *objet a* of a subject's desires, the object which signifies for us what we want, but are not fully aware why, emerges from the drives located in the Real and which are tied to the fantasies that arise from the Imaginary. While aspects of the Imaginary can be revealed through identifications of metaphors and metonyms the *objet a* of desire holds an allure which can never fully be known. The task becomes how to recognize the *objet a* of desire in the respondents' dialogues about the films and how to then work with this unconscious knowledge. As such desires are revealed, the opportunity to work towards a pedagogy of responsible-active citizenship is made (im)possible.

In the interpretations of the data, I have inadvertently conflated imagination and the Imaginary so that my readings of the responses to the film relate more to an ego psychology orientation than that of a Lacanian. What are the implications for such a reading? By focusing more on the conscious responses of the respondents, I have negated the possibilities for a thoughtful exploration of the drives, the *jouissance* and the Real, in other words, I have obdured the necessary component of a psychoanalytical analysis/pedagogy. The necessary element of the drives and *jouissance* associated with such drives requires further explanation.

In a psychoanalytic framework, drives refer to the dis-comfort, the dis-ease that is entranced with the pursuit of pleasure-in-pain, the *jouissance* that exists in the Real. Subjects are driven by their *jouissance* which is in part tied to the Imaginary (pre-Oedipal) and the Symbolic (Oedipal) conflicts they experience through lived experience, but which are manifestations of their(our) unconscious lives. This *jouissance* is the pleasure experienced in doing that which necessarily brings pain. The student, for example, who is viewed as a hero by his/her peers for his/her misbehaviour in a class, but who is punished by the teacher for the same (mis)behaviour illustrates the point. The Law (Name-of-the-Father) is broken by the student in an excess of pleasure, but such a transgression requires a price to be paid, pain (physical and/or

psychic). Desire, however, is an attachment to an other, an image that signifies the object of the desire, the *objet a*.

The student seeking approval from his/her peers pursues it through recalcitrant behaviour towards a specific teacher, for example, not recognizing the Imaginary scene that such behaviour reenacts unconsciously for him/her. The student can not not pursue the teacher; the teacher becomes the *objet a* for the student's desire to misbehave, but this desire is drawn from the drive for *jouissance* in the Real of the student's psyche despite the pain involved, and, in fact, because of this very pain. The drive cannot be contained or satiated, and it propels the subject to its demise if not controlled through some fantasy structure. This fantasy space and the Imaginary work to contain the subject's drives, as partially manifest through the *objet a*, in some socially acceptable means. The subject loses its *jouissance* as it acquires language which cannot express the lack it experiences through Lacan's mirror stage.

To enter the Symbolic order, cultural representations experienced in language, some thing of a subject's *jouissance* has had to disappear. How subjects care for the surplus *jouissance* and the sacrificed *jouissance* sketches the ethics that they live. Thus fantasy is the screen that divides desires from drives. The Imaginary acts as this fantasy screen which contains the *objet a* as part of the drive and consequently *jouissance*. The *jouissance* of the drives is implicated in the Real, that no-specific-thing that takes/forms the shape of one's psychic existence. The symptoms we experience in our drives for *jouissance* reveal kernels of the Real which require a coming to terms with the ethics of how to relate to those symptoms that signify.

The psychoanalytic film concept of the gaze has additionally required some rethinking in order for a more accurate representation of it in this work. The gaze and the look describe the sPECTORAL viewing of the other, that which is more than the subject, and the conscious arousal that is identified by the spectator that is an expression of desire that, for the look is primarily conscious, and for the gaze is unconscious. The gaze does not define the subject, but propels it forward to locate, the absence, the lack -- the thing that is missing. The representations in a film do not fill this lack, but only signify it and instigate the process of desire. Thus as the students were captivated by the

looks of characters, mediated by the characters' look(s) at them from the screen, the students were also caught by a gaze that signified unconscious desires. In Sarafina! for example, the students commented upon the looks of torture, fear, and betrayal, but the look of the *Other*, of their unconscious drives seeking *jouissance*, was beyond that being witnessed on the film screen. This gaze of lack cannot be identified by the subject because it is not in its grasp. The students caught by the looks of the characters, were involved in a conscious exchange of desire. In order for them to recognize aspects of the gaze, greater attention to that which eluded them in the films, the question of the death of the character of Amarante in The Milagro Beanfield War, for example, would be needed to attend to aspects of what was not in the film that disturbed and disrupted their senses of completion. To reiterate, the question would need to be, where did they experience lack in their unconscious pleasure?

The desire for control is not indicative of the gaze simply because the gaze operates outside such conscious desires. The gaze is that which is external to the spectator; it is not owned by the spectator but rather the Real which, as has been discussed, is no-place. We can never move outside of ourselves to see where it is that we are being gazed at from; it is the *Other* which looks, but is not seen. As we misrecognize the gaze for the look we continually construct our egos on that which we assume is the *objet a*, but which can never offer plenitude.

The agency afforded to the spectator, however, is contested and it vacillates between agency affixed to the pleasure seeking spectator (often male) and the ideological apparatus that prescribes spectral roles. The conflicting nature of how spectators are caught by the gaze requires a tentativeness about how the students in this research project looked at and were looked back at by the film(s) they viewed. As I come to terms with the ineluctability of the confusing nature of the gazed at and looking spectator, the assumptions I have made regarding student imbrication in the "gazes that caught them," requires an unentanglement that concedes an inability to determine, without much more extensive conversation with the students, which was which. The students did look, but what such looks meant, and how they

sensed the gaze are indeterminate. This indeterminacy is, paradoxically, perhaps appropriate considering the elusive nature of the gaze of the *Other*.

Upon further consideration of the role of transference, discussed particularly in Chapter Eight, I would like to reframe part of that discussion as my understandings of transference and counter-transference have been enlarged. From my discussion of the importance of transference I have come to understand that while I remain convinced that transference needs to occur within the learning environment, in order to pursue the work at hand, counter transference, also has the potential to be used, although, I suspect, to much less of a degree. In a psychoanalytic pedagogy, the teacher needs to avoid becoming the *objet a* for the student, in other words, to not be the student's metonymic desire, but rather to put forward the *objet a*, to help the student to see traces of their *objet a*.

The concern with transference, in a Lacanian interpretation, is that the student will simply adapt to the teacher's desire and not his/her own. The student's own intrapsychic conflicts are not turned back to the student, but the teacher assumes the gratification of having/being the *objet a* for the student or conversely the student becomes the *objet a* for the teacher.⁵⁰ What ensues then is an ego-to-ego relationship that does not employ the unconscious. The lack of the teacher may be filled, their drive for *jouissance*, but not the disturbances that are required for a pedagogy seeking transformation. There will be transference in a student-teacher relationship, but the onus is upon the teacher to turn back questions of desire to the student and to have the student question him/herself in an exploration of their psychic disturbances. I would suggest that recognition and ownership of the inevitable exchanges of transference need to occur in order to move beyond the ego-to-ego relationship to one where the conflicts of the Imaginary with the Real; the very ignorance(s) so central to a critical pedagogy informed by the psychoanalytic are put into play. Students' attention needs to be drawn past the screen covering classroom interactions, and to their own ego defenses. Allowing them to explore these unconscious insecurities is undeniably a complex and dangerous activity.

⁵⁰ I would refer the reader to the explication of Anna Freud's work by Britzman (1997) appearing in Chapter Four for an elaboration on this exchange.

While transference may be a beginning to explore responsible-active citizenship in the classroom, it is not until a student, a teacher, encounters the Real so that the signifiers of their desires are dislodged does change occur. The opportunity for students to face the Real, which I have naively assumed will come through conscious identification in the filmic event, and see anew themselves, a truth of what it is that they are unconsciously, and repeatedly, drawn to as signifying meaning for them, provides possibilities for change. How a teacher provides/allows/creates such encounters is a pedagogy still in gestation. This work has indicated some clues, but is in its embryonic stages in creating such a pedagogy. This pedagogy is not for the timid, but neither does it imply that only the teacher with psychoanalytic expertise should attempt it. A teacher who is interested in working for a social ethic of democratic practice, in the fullest sense of economic, social, and political equity, can begin such explorations. They need to encourage student dialogue, and then use this dialogue to illustrate the dissonances that are evident in it. Such a return of speech represents not just the cognitive dimensions of life, but the very real dynamics that are alive and well in each one of us as we struggle to live those things that we only glimpse faintly and which contain our very existence.

Engaging with film text in the context of the social studies classroom offers opportunities to explore a psychoanalytically informed critical pedagogy -- one that advocates for transformation. The commitment from the teacher must be to a work fraught with risks and virtually unachievable. It is a project that asks of the teacher to engage in intrapsychic conflicts that they may be unprepared and unequipped to deal with, but the goal, however, is not for the teacher to provide the answers, the consolation, the reassurance, but rather to offer a way for the student's own conflicts to surface and to have the opportunity to work with his/her own psychic existence. I am concerned with the students' interpellation by the discourse of citizenship in a manner that works for a rethinking of inclusive democratic practice. How can this be done? One way is to illustrate through the respondents' conversations and written work, the activations of their psychic registers (Imaginary, Symbolic and Real). Where are the gaps, resistances, hesitations, denials, conflicts evidenced in the spoken and written words -- the articulations of the drives, the manifestations of

desire as evidenced through the *objet a*, the encounter with the Real – that signify the symptoms of the students' and teachers' unconscious as appearing in the social studies classroom

From the films Sarafina! and The Milagro Beanfield War, I have selectively drawn exemplifications of the encounters with the unconscious that permeate the responses of the high school students, their teachers and the post-secondary students. These examples will be examined along with a general discussion of how a pedagogy for responsible-active citizenship might occur. Because of the research design, an integral ongoing dialogue with students was not conducted which would have proved more conducive to psychoanalytic exploration. The commentary that follows, then, is merely suggestive rather than descriptive; it illustrates possibilities, but does not document practices. The depth of explication ebbs and flows through this endeavour to read (unconscious) desire.

Sarafina!, as a reminder, deals with the struggle of a group of high school students against the oppressive apartheid regime in South Africa during the mid-1980s. Numerous student responses to situations and characters portrayed in the film display the interpellation of the unconscious. Aria, a Grade 10 student, illustrates in her responses how Mary, the teacher, serves as an *objet a* for her. Aria views Mary "as everybody's source of hope," and Aria says that "it doesn't seem right that she's gone." Mary represents some thing for Aria that she can partially articulate and which she derives pleasure and pain (in terms of the Law) from. In other words Mary is part of a society where good (teachers) cannot remain in the Symbolic order because of conflicting drives. The apartheid regime needs to erase legitimate authority so its illegitimacy can be reinscribed and justified. But what makes Mary all that more good is that she, in her subversive teaching efforts, will not be the *objet a* for the system; she will not pronounce the authoritative *no* from the Law to the pleasure sought by the Blacks in their drive for power. She will instead say no to the Name-of-the-Father (the Law) of the White regime. Mary has to die because she has come too close to denying the system its phallic power – and no one will be allowed to take that power, not without an intense struggle. Part of Aria's disturbance with Mary's death, beyond the obvious conscious recognition of loss of a

valuable member of society, is that Mary reveals how Aria may view other authority figures. Aria needs these figures to reinforce her hope so that the thing that contains her psychic existence is not put into question.

The psychoanalytic implications of Aria's responses are made discernible in her comments about the film's closure. Aria wrote that the film did not "really have an end; it didn't give me the closure that I'd like to have at the end of the movie; it just kind of stopped." Aria cognitively explains what she did not like and why, but what else may be she saying? She has experienced a lack (of closure) in this film. What might this signify? The reason subjects experience lack, according to Lacanian psychoanalysis, is because they are forever attempting to return to the state of the Imaginary prior to their ego formation. This ego-ideal is acquired through language where plenitude, completeness, an undifferentiated subjectivity, was experienced. As subjects acquire language and enter the Symbolic, they look for images that they, unconsciously, assume will return them to their originary place of the Real where there was pure *jouissance* -- pleasure. The images that catch, on a conscious, but more so on an unconscious level, the subject's attention become the *objet a* which feeds the underlying drives of the Real. Thus for Aria it can be said that something about the ending of Sarafina!, which she could not fully articulate, some kernel of the Real, was lost. The *objet a* -- symbolized by a sense of closure evidenced in a satisfactory ending -- was not located. There was an ending, but it did not fulfill her ego-ideal in a manner that she was expecting, something was missing, the *I(je)*, but she did not know what. This missing piece is what opens possibilities.

Dialogue with Aria may bring up other instances of films that did not satisfy her or films that did. Asking questions to have Aria consider why she is satisfied by this film and not another one, helps her to get a glimpse of the fantasies that underline her drives in the pursuit of the *objet a*. The conscious lack she identifies signifies an unconscious Imaginary conflict of loss and longing. In responding to the questions asked about citizenship, Aria wrote that "citizens have a right to stick up for what they believe in." This response provides a way to illustrate the pedagogy I am proposing. What can such a response suggest pedagogically? In interpreting this response initially, I

commented that “It would seem that Aria respects what the Blacks did in the movie because they did stick up for what they believed in. Does she also think that the Whites’ actions are also worthy of respect because they too stuck up of for what they believed in?” The appropriate pedagogical action here would be for the teacher to have Aria consider this question, have her grapple with the implications of her conscious statements but in a manner which may reveal her unconscious (mis)intents. This calling to her attention may involve references to other texts to examine and respond to, investigating first hand accounts, primary sources, of White and Black citizen actions within South Africa and responding to these actions in some format that would suggest the *objet a* related to her notions of citizenship, identity and affiliation that she desires and its representations. The omissions in her writing, the choices of words, the errors, perhaps, the tone of her speaking and/or writing all provide glimpses into the intrapsychic realm of Aria’s subjectivity her me(*moi*) and her I(*je*). Entrance into this realm of the Real, is where possibilities for transition exist.

In Solo’s responses (another Grade 10 student) evidences of his dis-ease with aspects of the film emerged. Such dis-ease provides a way to illuminate aspects of the self, the ego, the me(*moi*) of the constituted subject and its attempts to shield its self. In response to how the film was attempting to construct its viewers Solo wrote, that “as a white person I feel like it was me oppressing the Blacks sort of.” His tentativeness implies that he is not fully prepared to assume complete responsibility for oppressive White actions in the film. Why does he feel guilt for actions of Whites in South Africa? While consciously he recognizes that he is uncomfortable with the position he has found for himself in the film, his *objet a* of desire appears as the (perverse)pleasure afforded to him in watching an other group being oppressed. This group does not signify his me(*moi*), but he is disturbed by the pain of the discomfort of recognizing his unconscious implication in the pleasure of reinforcing the otherness of this group but disturbed by the slight recognition of his own possibilities for dominance. His ego is strengthened through his partial disavowal that he is not actually oppressing Blacks, as in the diegetic of the film, but that at some level he recognizes that he shares

something in common more with the oppressive Whites than the oppressed Blacks. The Real of difference is activated in a way that he can only articulate in part, but which disturbs his sense of pleasure and emphasizes the pain of his *jouissance* -- without which there could be no pleasure. On a conscious level Solo recognizes that he interprets and identifies with the characters in the film. He says, "I decide how much or little feeling they [the characters] have by the way I interpret their feelings." Solo's assumed power of choice is fallacious as such decisions emerge from his Imaginary and are displayed through the Symbolic in the cultural representations of a film, but these are grounded in intrapsychic conflicts Solo is oblivious to except as they are evidenced in his assumptions of autonomy separate from the drives that maintain his ego-ideal. His misrecognition of possessing the gaze of the film perpetuates his inability to cover the lack, and hence obfuscates his assumption of agency.

The treatment of the Blacks by the Whites is highly problematic for Solo. He exhibits a sense of frustration at the unreasonableness of the violence being committed against the high school students in the film. In the scene where the students are attacked by the soldiers on the school grounds, Solo wrote that just because the soldiers "felt threatened by the rocks thrown at them, they didn't have to kill people." The students' deaths are senseless for Solo. His fantasy of reasonableness in society is disturbed by this film scene. The actions by the soldiers do not fit with his sense of how citizens of a nation should be treated. He desires to see the Blacks demonstrate power over the Whites, to overpower them indicating again how his own subjectivity is implicated with his expressed, conscious desires, but also with his unconscious ones. The conflict he is experiencing reveals how his pleasure is being denied from seeing the object of his desire, a sense of equity, being thwarted. Solo's lack of fulfilled desire in obtaining this *objet a*, is expressed through his reactions to the powerlessness he decries for the Blacks.

Is there a sense of guilt that is not absolved for Solo that magnifies his dis-ease with the power imbalances in the film? This dis-ease, while consciously expressed by reference to the narrative of the film, emerges more from Solo's unconscious conflicts that have not been met in the Symbolic order. His attempts to reinforce his ego-ideal are clear, but why he needs to

see the oppressed Blacks take power are less so unless the unconscious is put into play. The *plus-de-jouir* (Miller, 1994) that the Whites perceive the Blacks to have in the film, the different ways the Blacks partake in *jouissance*, increases their drive to castrate their power, to cut off the Blacks getting anymore of what they already have too much of -- pleasure denied to Whites. It can be suggested that perhaps Solo is unconsciously identifying with this putative *plus-de-jouir* that reduces his own pleasure as a White person. His *objet a* of desire, equality for all citizens, can only be had at the expense of him giving up some of his power. In order for this socially acceptable fantasy to occur, Solo will need to share power that causes pain -- which he is unaware of consciously. In some sense then the other to Solo is enjoying something that he feels he is not, and he is uncomfortable with that. The *no* of the father will be declared and someone has to hear it, but who will it be?

How can the comments of Solo be used to develop pedagogical practice? It is through ongoing dialogue with Solo where his responses are turned back to him for his reflection, response, interpretation. This return will provide further gaps and fissures that may well open his unconscious enough for him to get a glimpse of the traumatic Real and speculate what does it mean to be a citizen in a state where oppression is the norm? What does it mean to live in a global village of inequity? What practices are possible in the immediate that open up possibilities for democratic practice that deal with aspects of guilt and shame over (our) *jouissance* at the expense of an other? Perhaps for Solo engaging much further with texts, post colonial ones in particular, where the diverse experiences of colonized peoples are represented would help to open up places for Solo to experience the expression of the fantasies that structure the Real for citizens engaged in flesh-and-blood power struggles. Reflecting upon his reactions to such writings/readings would offer ways to bring to the surface the *objet a* of his desires and how those are contested, enjoyed, denied and welcomed by others. While Solo provided a variety of thoughtful responses to the questions about citizenship, the issues of identity and the cultural other require more thought in order to construct a practice that not only reinscribes saying what is socially acceptable, but living with the ethics of one's own fantasies as well as the collective fantasies of other citizens.

The Social Studies 10 teacher Ann's responses also provide some direction for a psychoanalytically informed critical pedagogy. A place where the *objet a* of both teacher and student could be investigated is the ambivalence that the ending of the film created for Ann (and her social studies students). She had hoped that the character Sarafina would "fight in a productive kind of way", but instead the film ends with "Hollywood glitz." Ann's fantasy of triumph for those who are oppressed, her unconscious desire for the reinstatement of completeness in her own psychic registers, is cut off by the signifying of the films' (lack of) images. The ending of the film is not Real for Ann, in other words, it offers no pleasure for her, but rather abrogates any such pleasure and she is left with a void that she seeks to mask. The denied pleasure inverts itself and creates a negative response which reveals aspects of the desires that Ann consciously and unconsciously holds.

The students, Aria and Solo, also are uncomfortable with the ending of the film which provides a possibility for psychic exploration. How can the teacher and her students come to terms with their vague emptiness that is conscious, but which unconsciously structures their very egos? If there is resistance here, how can this be explored to come to another understanding of the drives that propel each of us to reach for the *objet a* of desire? I would surmise that not only would students engage in writing, and reading other texts, other stories, but a type of sojourn whose end cannot be grasped, but whose journey would continually enlighten and enhance ethical practices. A teacher can merely offer the opportunity to students through the activities, conversations and vulnerabilities they exhibit which may (or may not) engage them in an openness to explore their own structures of fantasy as they seek to recognize their own *objet a* of desire. As the writing and speaking practices are reread, the in between spaces are held up to the student/teacher as a mirror to reflect that which was not seen before, that which reveals.

One way to express this vulnerability is exhibited in Ann's response to using the film in her class to stimulate further engagement with the film text. The scenes of torture and violence were disconcerting for Ann. On a conscious level she can articulate why seeing other humans being brutalized is offensive, but the unconscious aspect of her *objet a* also emerges in her speaking about

the disturbances these scenes reenact in her Imaginary. Numerous students commented about these scenes, but Ann stated she would not be interested in revisiting the scenes with her students: "I wouldn't feel right showing those [scenes] again because then I'd feel like we're ogling or something like that. And it's just like you just feel sick inside, it's just so ... you feel really sick. They're just kind of ... how can you do that?" The voyeurism that Ann reacts against, I would posit, is the very thing that Ann, and any subject, seeks. The encounter with the edges of the (no)thing that Ann is revolted by is the the same (no)thing that also brings ardent pleasure for a subject. By coming to the edge of our knowledge -- seeing in this case of a film depicting horrific events -- psychic events are put into collision. The trauma experienced by others is in a sense pleasurable for us because it is outside of our experience, we can at least say that no matter how difficult our life is, it is not that bad, but then we experience pain as we feel guilt for our position as onlooker into that which brings pain to another which somehow satisfies us. Our drive for survival is reconfirmed as is our ego-ideal, which survives castration by the father (the Law) from the love of the mother because we displace our lack to those who are experiencing physical pain and horror. Ann disavows that she would see any value in showing the scenes of violence and torture to her students, but the existence of those scenes are necessary for her to deny that such things occur on a regular basis for others, and which she does not then need to personally experience. She does not want to be caught in the gaze of *jouissance* (where the torture is coming from) because then what is hidden in her unconscious may spill out and disturb her notions of her ego-ideal and that of the *objet a* which signifies her sense of the Real -- her fantasizes for how life should be and what should happen to citizens in a nation.

What practice is possible then with such an interpretation? For Ann it would be necessary for her to examine with her students, if she would, what she shows to them, why she chooses to discuss, for example, this scene versus that scene. Through such a process of explanation some of her resistances, pleasures, obdurations would be highlighted through her speech and the signifiers she chooses to describe her motivations. While it may be extremely difficult for Ann to move beyond her conscious understandings, as it

is for all of us, the ellipses that emerge and that are noticed and commented upon by students may provide the necessary questions for Ann to begin to understand what her signifiers are and how these relate to her objects of desire. In this process of identification, there emerges room for a reconsideration, in the moments of discovery, that can propel Ann to consider other signifiers that may be more in keeping with the ethics of her desire for the classroom. Such a process undertaken by a teacher with students could be a powerful example of how one examines the meaning of citizenship, as is the focus of this study, in social studies classrooms in the everyday lived experiences of underlying intrapsychic conflicts that form our subjectivity. These same conflicts also underlay our signifying relationships in the democratic state.

The responses of the post-secondary students too provide examples of how a transformative pedagogy of desire might be evidenced. An examination of the specific language used and the manner in which it is used, the level of emotion, its elocution, are indicative, according to psychoanalysis, of the unconscious at work -- the parapraxis exemplifies such work. During the conversation with the post-secondary students, the topic of guilt (which seemed to be a reoccurring theme among the respondents) surfaced. Matt reacted passionately towards what he felt was the film's positioning of its (White) viewers. He raised the question, "Why should I be ashamed for someone else's crimes just because of my colour?" He resented the positioning of the white characters in the film as "the evil ones." Ali reinforced Matt's comments because, as she commented, "even though I'm not black, I feel proud for being different [than White]." Todd noted his dis-ease with the positioning of white characters as well: "I felt low, I just felt like ... it's all my fault and every time you watch something like that, it's always like look at me because that was me that did it."

These responses indicate the lacunae evident in these subjects as they are attempting to come to terms rationally with their underlying unconscious conflicts. Matt reacted in a defensive posture, Ali with a sense of relief, and Todd with guilt. Matt's ego-ideal is disrupted by what he sees; his drive to avoid implication in the consequences of the other is symbolized by the castration of

his desire for pleasure without pain -- the Real of his existence not being implicated with the complex relationship that characterize the other to his ego-ideal. For Matt, the perceived accusation that he could be guilty of such abhorrent behaviour was tantamount to him of actually committing such acts. He denies the force of his drives that might be capable of inflicting pain, or violating his *objet a* of a virtuous, so to speak, life -- one unencumbered with the implications of his *jouissance*. Ali exhibited a sense of pride in her non-Whiteness suggesting that for her the position of the Whites in the film was painful yet pleasurable. She was relieved that she was not materially represented in the film's diegetic, yet her *objet a* -- to be different, unique better than, or at least not them -- is indicative of her conflict with her identity, her *me(moi)*. She is an other, but at least she is not this (horrible) other. In some ways there is a perverse pleasure for her as well because that which is taken as the dominant expression of identity in Canada, whiteness, is problematized in Sarafina! in a way that provides a degree of agency for her and for her to pursue *jouissance* at the expense of the other and temporarily escape the psychic and material pain that comes with being a minority. There is a defeatist tone in Todd's words. He does not want to be the White (stain) as depicted in the film, but he realizes that he is and does not know what to do to alleviate his guilt. There is a sense of frustration also in his response. It is almost as if he sees no opportunity to escape castration, the permanent lack of incessant feelings of guilt for other White people's actions. Todd is caught in a returning loop that he cannot escape, but it is a loop he perceives as external to himself, not one representing his own Imaginary conflicts.

What contingencies are opened by such analysis of responses? What place is there to explore responsible-active citizenship? This rudimentary discussion of the student responses initiates a dialogue that can be pursued through returning questions to students for their consideration -- or at least calling them to attend to them. These questions would involve conscious and unconscious considerations such as, What are the specific places within the film with which you felt the most/least dis-ease regarding the White characters, your response to the positioning of you as a viewer? How can situations be portrayed that exhibit truth that incorporates multiple perspectives? How might

you rewrite aspects of the film to more fit with your sense of what is right, the story which rings true for you? Do you have a sense of what triggered your response to reactions about the positioning of White characters and your self within the film's diegetic? What would be a fair/equitable portrayal of events for you? Enlarging this discussion to the context of Canada might include exploring the sense of White guilt, disavowal and acquiescence prevalent in the structures of Canadian society as well as considering who exists on the margins of Canadian society? Through writing about and speaking about these questions, a larger encounter with the *objet a* of each student is made possible and opportunities for seeing a new (replacing signifiers) might occur. As students encounter their Real of their drives, their fantasies may shift to allow for a deeper understanding that results in a reshaping of their ethics in the context of their lived experiences.

Another example from the post-secondary transcripts may be useful as I attempt to flesh out this pedagogy. Almost all of the students' found this film problematic. The film was characterized as redundant, ineffective, and desensitizing. What is implied by these descriptions of the film by students? If, as Lee said, "they're all the same -- all the oppression and all the movies;" and, as Rae commented that she is "scared of ... these type[s] of movies" because they desensitize viewers, can it be determined that showing films regarding oppressive situations in order to expand student knowledges is inefficacious? The posture of disinterest common in a classroom is reflected in the attitudes students portray through their ego defenses: the resistance to incorporate the other which I am bored with into me(*moi*); the renunciation of the I(*je*) of the Imaginary. Through such posturing the ego is satisfied, bolstered, because it can differentiate what it does not like -- what is offensive to it. If we hear these comments at their conscious level, then possibly different film viewing strategies might be necessary, but there is, I suspect, more to it. While I do believe that films require some kind of edge to them to interest students, following this position through would almost eliminate the use of films in schools due to the extent of student viewership outside the institution (the immense number of videos consumed by students for pleasure for example) and the types of films that can be sanctioned for in-school use. In the

pedagogy, I propose, however, the use of film to activate students imagination on the conscious level is merely a lure to have them invest some time with a text whose purpose is much larger. (Of course that which would be of conscious interest also retains value.) It is to explore with students their responses, and what those responses indicate about their unconscious that is paramount.

This focus is not to analyze students, but to highlight that the intrapsychic conflicts immanent in human existence hold the truths that found our existence and propel the species forward as we learn how to responsibly act towards ourselves and each other. As we come to understand our own inner workings, albeit in ever illusive and momentary instances, we come to acknowledge the other/*Other* of our selves, communities, nations and world. The post-secondary students' positions of seeming escapism and disavowal, the denial that the film had any effect upon them, actually indicates the contrary. That they experienced nongratification in the film suggests that the film had activated conflicts for them that they deny in order to prop up their egos, to maintain perhaps the illusion that because my self is not affected by this particular example of oppression, it really does not matter, it is other to me but to such an extent that it does not trouble me(*moi*).

To continue dialogue about this resistance to the film's diegetic world would necessitate conversing with students regarding what does make for an efficacious film for them specifically in order for their *objet a* to surface, in order for what brings them pleasure to emerge. Their disavowals of the film being effective simply reinforces that they can live undisturbed by very disturbing things -- why? Having students write about questions of what makes for disruption and disavowal would be a place to start to promote work for an ethic of the other. In addition identifying the defensive posturing of students provides a place within which to explore these resistances would be useful. As j. jagodzinski (personal communication, August 3, 2000) says,

The *objet a* of desire needs to be forwarded and not left at the conscious imaginary life. In short with a psychoanalytic component in place there has to be an act constituted by the student (a recognition of something about oneself which was not there before --- the truth of our own unconscious signifier must be recognized) for such moments of

pedagogy to take place. Perhaps we have to theorize a critical psychoanalytic pedagogy as these moments of contingency that may or may not occur; that is the way a teacher continues to call each student differently (or as a group where possible) on such moments of possibility.

The Milagro Beanfield War, the second film of concern in this work, offers another screen from which to view the pedagogical implications of the research. The narrative of this film involves the struggle of a group of Mexican Americans against a large land holder seeking to replace their village with a resort community. The respondents' responses to this film provide exemplification of the role of the unconscious might be in a transformative critical pedagogy.

The responses of Max, a Grade 12 student, intimate his lack of conscious engagement with the film. While Max supported the dominant theme of the film, he wrote that "it was a theme that can get boring," for him the film's narrative was simplistic and thus did not seem to deserve his attention. What does such a resistant posture imply? The *objet a* of Max's desire did not emerge except in the defense of his ego through the denial of the film's content. His knowledge that the film was uninteresting, it had nothing to say to him, indicates that there are films that do have things to say to him. A variety of questions surface for Max: What parts of the film did you least enjoy? Where there parts of the film that irritated or frustrated you? What kinds of films do you enjoy? Responses to such questions could then be used by Max to explore what does he enjoy, what constitutes his ego. Max's disinterest in the film is also suggesting, however, that perhaps it is simply a cover up for a refusal to deal with issues that disturb his pleasure or that rejecting such a narrative confirms his fantasies about what is valuable, worthwhile. Max's responses are sparse, but they offer a glimpse into how even minimal responses pose the opportunity for work with the unconscious. Perhaps Max enjoys when the drives in his Imaginary do not seep into his conscious life because of the discomfort they inevitably and unavoidably cause. The dissatisfaction that he experienced from the film still offers pleasure for him and he keeps his *objet a* in tact.

The responses of the Social Studies 30 teacher Jan invite possibilities for exploration as well. Jan commented that using films always runs the risk of the lack of student enjoyment, and that making connections with students makes a difference for the learning environment. These two ideas are useful in clarifying what kind of a pedagogy it is that I am attempting to develop. The first comment, of the risk of students reacting against a pedagogical tool such as film, offers the possibilities of fertile ground to have students engage the unconscious. These types of student reactions provide an opportunity to explore with students those things that they use to differentiate the self, the *me(moi)* from that which constitutes this same self. It is an instructive lesson that may help placing their (unconscious) desires into play in a conscious manner in order to examine just what it is, the *objet a*, which holds *jouissance* for them. As students are provided places to encounter the Real, which can emerge from traumatic events where the truth of desire is articulated, an ethics of *jouissance* can be pursued. As the negative reactions to film text are put into dialogue, the responses of students allows for explorations of anxieties, of love and hate, that are symptomatic of (unconscious) conflicts of the Imaginary. The displacement of these conflicts to the appropriation, or rejection, of images presented to students is fecund ground for exploration.

The second comment by Jan regarding drawing connections from a text to the lives of students offers further appropriation of the psychoanalytic to the classroom especially in the context of citizenship work. At a conscious level Jan is actively engaged with a critical practice in her classroom, but this practice is contiguous to her own (unconscious) *jouissance*. It is imperative for teachers to recognize how their interests and promotions within the classroom are more than just the prescribed curriculum, but emerge from their own intrapsychic conflicts in pursuit of their own *objet a*. This is especially vital for teachers who subscribe to a transformative pedagogy of desire. If teachers are unwilling to recognize their own unconscious investments in their classrooms, the dynamics become narcissistic and not transformative in the end. The ego-to-ego relationship of transference then masks any transformative work with a pursuit of pleasing another.

Jan's explanation of the outcome in the film reflects the dynamics of the

Real and its ethics. The character Joe is pushed to his limit, to the edge. He does not know what to do, or what the consequences are, but what has signified his existence, helplessness, powerlessness, no longer holds *jouissance* so, despite the trauma -- physical and psychic -- he chooses to realign himself with new signifiers: freedom, independence. He does not (consciously) realize the effects of his actions upon the social order, he simply wants to, to paraphrase his words, "plant some beans." The planting of the beans are his *objet a* -- the planting provides *jouissance* because of the larger fulfillment of desire -- he is tempting the *no* from the Law and for awhile, anyway, escaping punishment, but he does have to pay a price.

Jan describes how the social order is changed as exemplified through Joe's actions, "it's not because someone had a real specific plan that they wanted to change this event, but there was an injustice or an event that they did something in response to it and a change of events takes place after that, and often there are big changes that result." When there is a tear in the Real that exposes some truth of our existence, our relationship to the *Other*, then the opportunity for transformation is made possible; it is up to the *me(moi)* then to act. These opportunities are the ones that can be possible, to some degree, as film texts are engaged and students are given the opportunity to explore filmic, as cultural, representations along with their (unconscious) lives. Identifying the changes and why they might have occurred in characters' lives on a film screen provides the opportunities for students to consider their own lives and how they change and for what reasons on a conscious level. More importantly, however, as they write and think and discuss through their speech, hesitations, reactions, resistances, denials and revelations ensue exhibiting unconscious realities that structure their subjectivity. These speech acts, and their analysis, provide the necessary ground for the important work of the *Other*, that which is the unconscious. Jan's sense of how change does occur within democratic societies provides a means to comment upon how the unconscious structures relationships of which the conscious subject is unaware.

The post-secondary students' responses to The Milagro Beanfield War are fertile ground for continued enunciation of this elusive critical psychoanalytic pedagogy. The notion of the gaze, as drawn from film theory, is

raised from the students' queries of the film. The position of seeing comes from somewhere that is uncertain for the students. This ambiguity surfaces in their discussions of ideology. The students search for the place of power in the film's diegetic. Lee stated that she did not "think there was anyone who had power." Rae noted the diffused nature of power. Matt concurred, but added that the "only way they [the townspeople] could solve the problem was through violence." Ken viewed the character of Bernie, the sheriff as exhibiting aspects of power. If the camera's gaze, as has traditionally been understood to hold and maintain for the male voyeur, or any viewer who takes pleasure, as s/he exerts her/his control and appropriates/exercises her/his phallic power in the recognition of it on the screen, then the reactions of these students are problematic for they indicate that the gaze is beyond their control -- they cannot tell where the camera is looking from, where the power is being emitted in the diegesis of the film. Their responses would also indicate that the gaze is *Other* to the spectator. It is not mirrored on the screen, but is the screen through which we look for the *Other* look we cannot know.

There is no satisfaction in locating the locus of power in the film, because it is coming from outside the narrative. Spectators are hailed by the screen into what is, for a Lacanian psychoanalytic interpretation, parallel to the mirror stage where the subject sees him/herself through the intervention of an external image. The gaze brings into play the object through the film screen. This gaze is not under the influence of the subject, but is *other/Other* to it. Thus there is always more to what a subject sees than it can articulate, some meaning escapes the subject which troubles it, but this "meaning" is elusive as it is tied to the Real. The gaze can never be transparent; it is diffused and only partially seen.

This search for locating power discussed by the students suggests again places from which to explore the unconscious. In the conversation on power, questions regarding student reactions to this absence, the gaze that is there but not seen, the lack they experience, could be put into dialogue: What difference does it make to you if you cannot locate the locus of power? Why is it that power is elusive? Are there examples in your own life of nebulous power? How do you react to situations of others seeking control over your life? From

where does power originate? These questions might be raised to expose student thinking through their speech and/or writing that reveals that which is beyond them.

The application of the issues emerging from the film to a Canadian context among the post-secondary students resulted in animated discussion, discussion which is suggestive. Principally the concerns of students revolved around understandings of their identity as Canadians. Ali, because of her race/ethnicity felt she was in “conflict with the dominant society” whereas Ken, noting his Euro Canadian heritage, indicated such conflict was less for him, Matt emphasized his uniqueness as a person despite his European background. The proverbial discussion of Canadian identity surfaced in a rather intense manner. The Imaginary’s of the students were engaged as their discussions reenacted unconscious positions. If I may, the struggle for love of the (m)other of Canadian identity was contradicted by the *no* of the Name-of-the-Father as students positioned themselves as truly Canadian. For Ken, the issues of citizenship were simple -- people living in Canada are Canadian regardless of their other affiliations and, in fact, should subordinate these affiliations to the nation within which they live.

As students engaged in conscious discussion of their perceptions of how they fit into the nation, the interplay of their psychic registers was evident. The struggle to capture the essence of citizenship, the kernel of the Real that provides a *jouissance* of nationality, moved beyond their conscious grasp as their egos confronted each other in an attempt to defend their understandings/representations to or incorporate their understandings/representations with their peers. After such encounters, the practice of having students write about their feelings, impressions, responses to such exchanges would be enlightening -- to have them identify with their own desires, gratifications which support/oppose their identity. Assisting students to recognize the contingencies of their egos provides a place for them to begin to work at the larger issues of what is signifying for them and their local, national and global culture. It is through such travellings, that the teacher, begins to map out those things that count for students, and him/herself and those things that they are unaware of that count the most for them.

Another aspect that is evident in the transcripts, which has been highlighted previously, are the resistances that the students had to the “cliched story.” The film Sarafina! was referred to in contrast to The Milagro Beanfield War as having characters with a “psyche.” The students tended to dismiss the portrayal of the Mexican American culture because of their perception of the film’s illegitimate portrayal of it. This avoidance illustrates a tendency to deny the realities of difference by employing the rationalization that Hollywood film cannot authentically portray that which is not mainstream. Several students commented about the lack evident in the film; it purported to be about economics and politics, but was merely a too familiar story whose value was in entertainment and not social commentary. The students indicated that there had to be a sense of struggle and pain; as Rae said, “realistically a painful struggle” is involved if desiring change. The students recognized how frequently change involved personal and social pain. In a psychoanalytic sensibility this struggle, pain, can initiate transformation which occurs from an encounter with the Real of one’s existence. The signifiers that covered over the lack in a subject’s desire no longer do so, the *objet a* has lost its potency and requires replacement -- here then is the rub.

What creates substantive change within people? It is when the Real is encountered, when the Master Signifiers are recognized to no longer hold the fascinating lure of the *objet a* that offers possibilities for transformation. In working with citizenship issues in a classroom, it is only when those signifiers of citizenship that inhibit a responsible-active practice of democracy can be identified by a subject, is there a possibility for change. The offering of new signifiers, that while still drawn from the Imaginary and worked out in the Symbolic (of discourse), which reestablish connections to the Real lead to new/different ethical practices. Not until a subject comes to the place where the encounter, the facing of the no-thing, that structures their desire dissipates, can they engage in the search for new signifiers to fill, (im)possibly, the lack and thereby maintain their ego-ideal. This ego-ideal provides them with a sense of self which affects their local, national and global interactions.

Thus it is through the work of the teacher, who puts into play those “messy secrets,” to repeat Jardine’s (1997) phrase, that the interior work, that

is really exterior, can be attempted. This psychic work holds promise for new ideological and discursive truths to emerge. This is the work of a transformative pedagogy of desire, this is the work that is incessantly a call to excavate that which one does not know. Through these excavations, the wrestling with unknown knowledge in the perpetually elusive realm of desires and drives constituting the Real, of students and teachers in the social studies classroom, hope emerges. The pedagogical use of film as an expression of curriculum and as a tool for this important work of pursuing, not just citizenship education, but justice is the fantasy which structures my desire. It is a fantasy for the classroom that imagines one way to consider responsible-active citizenship in the twenty first century.

Chapter Nine has been an effort to embody a response to the question that reverberates through these pages: ***How can films be used to explore the idea of responsible-active citizenship within a critically informed psychoanalytic practice?*** I have explicated some of the knots which entangled my work and which took it in unexpected, problematic, directions, but which opened avenues of learning for me. Much of the work has been a conscious effort to come to terms with that which eludes consciousness. To reiterate, for a transformative pedagogy of desire, teachers need to work with the multiple readings of texts that begin with the implication of the me(*moi*) and the I(*je*) where interpretation of textual readings 1) maps subject identities; 2) exposes desires and fantasies, the drives in the Real, that are subverted, repressed and opened in texts; and 3) interrogates them for their ideological positionings that students can assume, question, repudiate and mediate. It is the possibility of creating new discourse and ideological positions relating to citizenship that psychoanalysis proports. Offering such possibilities to students is a critical project that promises a journey of renewed discovery, both pleasurable and painful, about what it means to live an ethical life.

Chapter Ten: An Epilogue

This journey, at once thought to be completed in two years, has taken three and a half and has resulted in a sojourn in territory I still only tentatively understand. At numerous places I became impeded in my attempts to complete this dissertation. As I have hour after hour, sat at my computer becoming a cyborg, I have wrestled with the consequences of this work for my practice as a teacher. Many times during the writing of this dissertation I have felt like the person portrayed in Munch's *The Scream*. I am yelling on the inside, but no one can hear. It is a falling into something I do not know or can not end. A returning cycle that knows no cessation or satiation, but which has almost incredulously now approached an end. The words of Kathleen Norris (1998) have given me hope and a humility about the work I have attempted. She says,

when doubts still assailed me, when what I believed or didn't believe flew around me in circles in my mind, buzzing like angry bees, I would recall the wise words of William Stafford, who once said that he never had writer's block, because when a poem failed to come, he simply lowered his standards and accepted whatever came along. So, I lowered my standards. And I began to carry in my notebook another great koan of Stafford's: 'Successful people cannot find poems, for you must kneel down and explore for them.'

During much of my writing I have felt like I have been kneeling down to search for messages in the sand. I hoped for profundity, but often settled for glimpses of what was yet to materialize. The writing in this chapter is an attempt to gather some fragments that could not be contained by the corpus of research.

There are numerous things, in retrospect, that I would have done differently in my research. I have already mentioned one of these things in Chapter Nine: the research design itself. The purpose of having three research sites was intended to provide a combination of informed readings that would assist in informing the development of a pedagogy for the classroom. I realize now that these three sites, while valuable, could have been narrower and more focused. I think that working with one group of students over a lengthy period of time might have provided a more complete sense of how a pedagogy could be enacted within the classroom. This extended time would have necessitated

agreement from students and teacher(s) to engage in such protracted work. It would also have necessitated spending far more time with students, time difficult but not impossible, to procure due to the amount of course content in social studies classes. Nonetheless the restricted amount of time spent with the research participants was a limitation of the study.

The inclusion of a variety of forms of popular culture might have broadened the base of the study and captured more student involvement. If music, for example, had also been included it might have engaged those students less attentive to the film text(s). It might also have provided another means to reveal ideological implications within popular culture texts and student forms of identification with such texts. Providing further film interrogative skills for students before their film viewing might have been useful so that students would have additional knowledge from which to read the films. For this study, however, the student responses were of more significance than the artifacts they were responding to.

Had I been willing to spend more time in research, it might have proved beneficial to work with a teacher, or a few teachers, attempting to embody a critical pedagogy. From such a position, the use of film and the practice/interpretation of the psychoanalytic could have been evaluated in more visible ways to examine their possibilities for promoting a responsible-active citizenship. Jan, from the study, could have been one such teacher.

I would have enjoyed time to read more extensively. From the literature reviews that I did prepare, I was led to innumerable additional sources that could have informed my work further. I felt as if at times I was only scratching the surface, but I simply had to cease reading to complete the dissertation.

The high school students' written responses provided productive ground for excavation. I believe that more extensive work with written responses holds promise for the pedagogy I am advocating. Writing, for some students, may seem a more safe environment than the spoken word. The self-censoring that occurs within groups is, I believe, minimized, but certainly not eliminated, through personal writing. Increased opportunities for students to write their reactions to filmic texts is to be encouraged, but more so is the reading back of these texts to examine them for the dislocations of knowledge that appear in

the cracks of writing and/or speaking. The unknown that emerges, the return of the unconscious, in writing or dialogue informs the subject/student of that which can reveal to her/him the conflicts that shape her/his subjectivity.

A few more words regarding psychoanalytic theory and film use are appropriate at this juncture. I have contended a great deal with the application of psychoanalytic theory, in particular as related to film theory and drawn from Jacques Lacan in the analysis of spectatorship. And, frankly, while I understand more than I ever thought I would or needed to, I willingly submit that much of it escapes me. My descriptions of it and applications are partial. Its relationship to the classroom, while highly meritorious, is tentative in terms of practice by social studies, or other, teachers. Some of its applications, however, can be useful for teachers as they consider how students view and respond to films, and how to mobilize those responses to expand understandings of self and other. I am under no illusions that teachers will eagerly adopt psychoanalysis to their classroom pedagogy, and I think it may well be dangerous to do so because a little knowledge not only can be, but often is, dangerous. The tone of this paragraph may appear pessimistic, but let me say passionately that not to take risks is to be confined to a life of regret and cynicism. A teacher who embraces the amalgam found in the practices of psychoanalysis can offer their own self knowledge to students as a way for students to begin to engage with the intrapsychic conflicts that create such dissonance, and pleasure, in their (our) lives.

I have chosen aspects of psychoanalysis that I have found and am finding useful as a means to use film pedagogically within a classroom that may have applications for teachers who wish to see how it, readily confessed flawed, may be attempted. The project has captured my imagination and is being reflected in the Symbolic register through the writing of this dissertation as I occasionally glimpse the desires that found my own fantasies. I am forever chasing that which will bring closure, but which never can, and the adventure is a revelatory one of self discovery. The symptoms which emerge from my fantasies cause me forever to search, to participate in Freud's *fort/da* game as enacted through the symptoms of my fantasies. The work with psychoanalysis has profoundly changed my thinking about education and my own research

and my self. It has taken me to the edge of my understandings and into painful realizations whose implications I am now only coming to terms.

What does psychoanalysis offer to life within the classroom? More and more, I am seeing/thinking/feeling/believing that it offers much to a teacher's work with students. As Felman (1987) says "teaching, like analysis, has to deal not so much with lack of knowledge as with resistances to knowledge"(p. 79). Our desires are often to ignore what we do not want to know. These desires to ignore are simply our refusals to acknowledge our own implications in the knowledge production within which we are involved. This ignorance, if paid attention to, can become pedagogical.

The many questions about knowledge production and ignorances inform and interfere with my research work because they shoot back at me and ask me to consider my own resistances to understanding what I have so ambitiously, and naively, tried to understand. These questions convict me in a religious sense of the word; they wrestle me to give up something, to redress the wrongs, the sins of omission and commission -- those things I should have done but did not and those things I did but should not have done.

I have resisted writing, and continued reading and rereading texts, because I have found it much easier to think through things than to put those thoughts to paper and thereby open my thinking to all kinds of attacks that I cannot know or necessarily defend. I desperately desire to know of what I write, but I can never know it and I can never know how it will be read: I cannot master the knowledge I write. I can only (re)present the knowledge realizing my ignorance of what is not said. I will learn from what I have written, the (re)presentation of my knowledge. In this sense I am the third term, the other, to my own work. As a teacher-researcher, I see only in part, and I can ever only see in part, in fragmentation; this fragmentation causes me resistance, but it also offers me hope. As my ego-ideal props itself and takes in and rejects images that confirm its underlying unconscious conflicts originating in the Imaginary, misrecognition occurs as I encounter that which is other/*Other* to me(*moi*).

The character of Herbie Platt, the doctoral student from New York University, in The Milagro Beanfield War, signifies much for me as I reflect on

this process of dissertation research and writing. Herbie is a metaphor for my own journey. Herbie arrives in town with expectations and knowledge, but he must take a detour where he recognizes the fantasy he holds about the people he has come to study. They represent his conscious desire to complete his doctoral program, but more significantly they reveal his unconscious engagement with the other/*Other*. These people gratify and frustrate him as his ego-ideal is (re)constructed through his interactions with them. As he comes to know these people, his subjects, he encounters the Real. For all of Herbie's knowledge he remains oblivious to the people's struggle for cultural survival. It is not until the life of Amarante hangs in the balance, that Herbie experiences a tear in the Real and recognizes that there is more to his study that is worthwhile than just data collection. There is a cultural value that he has overlooked that is other to his liberal humanist notions of helping the marginalized.

My stance as external to the research, a researcher who would only be involved for a short time, is homologous to that of Herbie's. It was when I began to consider what I had obdurate from my analysis, that I had elided the very practices I had hoped to promote, that I began to see new possibilities and understand in a clearer way what it was that I needed to do to follow the fantasy I pursue about the pedagogy that inspires me(*moi*). I could not see that which was other to me. I required someone else to look and suggest, because the knowledge, while there, remained oblique to me. Such is the nature of (unconscious) existence that emerges in the signifying relations that we so frequently misrecognize.

The investigation into film theory is drawn from the actual attendance of film spectators at a theatre as subjects consuming popular culture. How does viewing a film, a video cassette, in a classroom bonded by relationships of power relate to the viewing of a film at a theatre where one chooses what to see? Does the cinema screen transfer to the classroom? Yes, but in a modified fashion. Generally films are viewed with the lights off or at least dimmed substantially, students view the film uninterrupted, except perhaps if the period ends before the film does or there is some school procedural interruption, and students assume the role of spectator quite easily despite the limitations of the classroom setting.

Maynes' (1995) comments regarding film spectatorship are, I believe, equally valid no matter where the cultural artifact of the film is seen. She emphasizes that there is room for the gap between how film texts supposedly construct their viewers and how these texts can be given different readings. She advocates for readings of texts that are not classified into binaries of preferred and oppositional, but that all readings be considered negotiated because of the ambiguous nature of film spectatorship and its interpretation.

Of additional concern is whether the film can attract students' imaginations as the work with citizenship is attempted. Such attraction is the much harder if not impossible task. The complexities of what is shown within a classroom relates to a multitude of factors: teacher choice, school approval, community standards, student interest, curriculum applications, course time frame to mention but a few. While social studies teachers are often accused of simply showing films to fill the time, students often find the film far more relevant to their cognitive and affective learnings than the authorized text -- worksheet format and/or lecture format used so disappointingly within social studies classrooms.⁵¹

Hodgetts (1968), in his famous study of Canadian social studies classrooms, found that in fact the norm was traditional rote memory with little student interest accruing to the topics under study. It is dubious to think that a great deal has changed. In fact a presenter, who oversees student teachers as a Field Experiences Associate, to a class of mine at the University of Alberta implored my students to practice innovative teaching practices because she repeatedly encounters social studies classrooms where traditional unimaginative practices are normative.

The use of film, however, in and of itself, does not guarantee anything innovative. It is the working through a film by a process of exploration where student identification, pleasure, resistance, reaction(s) are actively engaged is what can arouse the student affectively and cognitively. If students are not

⁵¹ I was reminded of this stereotype while doing some work at an inner-city school. The principal, upon hearing of my dissertation topic, joked that she was not surprised because showing films was common practice among her social studies staff. She intimated that such film showings were more for interest than to meet curricular objectives, more for entertainment and not really for serious textual analysis.

engaged at both levels the chance of learning, that can bring about some kind of critical transformation is almost assuredly negated. The film is seen as a lure for the dialogue, and its examination of the unspoken necessary to initiate such transformation. As teachers call students upon their affective responses to texts, the student's ignorances are put into play. The defensiveness of students can be a means for dialogue which allows them to explore their own psychic insecurities in a manner that is more than simply repeating transference. Teachers cannot be neutral in their work with promoting responsible-active citizenship among their students. The use of film, albeit almost an inconsequentially small step, can be one means to promote such citizenship. The film is a means for discussion about citizenship in the classroom that can mirror the ubiquitous conversations about what it means to be a citizen in a particular time and place.

Donald (1992) calls for a critical exploration of individual autonomy where the exchanges between conflicting interpretations of citizen participation occurs within a civil society. In the construction of the unconscious through repression, subjects (as citizens) achieve conscious agency in their identification, or lack thereof, with the authoritative discourse. The concept of a "third cultural politics" reflects Donald's concern with how students engage in social and cultural transactions. The myriad of manifestations of desire circulating within a nation state can be taken up by education in the practices of negotiating conflicting interests and fantasies regarding citizenship. It is in the intersections of these interests and fantasies, the student/citizen's pursuit of the *objet a*, that possibilities for new citizenship discourse can emerge. The creation of a national culture, according to Žižek (1993) is premised upon shared enjoyment positioned against an other/*Other's* enjoyment. Coming to face this other/*Other* is the impossible task of the student/subject (as citizen). Can there be an amiability between "us" and "them" that would address Sarup's (1995) notion of the "scar of the foreigner"? This "scar" can be interpreted psychoanalytically to be the mark of the other (that is our *jouissance*).

Identity is formed as it is repeated, reinforced, and returned as the ego-ideal encounters images it (unconsciously) misrecognizes. The attention to the

subject as citizen is necessary in light of the forces of heterogeneity and homogeneity competing for ascendancy in nations. Not only should citizenship education, and the teachers involved with it, be concerned with the discourses circulating around it, but the subject who resists, disavows, ignores and embraces those discourses is of salient concern. The psychic processes at work within the subject are ultimately that which renders its adherence to or away from an responsible-active citizenship. It is in the naming of themselves, their enjoyments --the dialogic process that possibilities for radical democratic practice can transpire. Hall's (1997) concern with identification as opposed to simply identity is apropos. In such a process of negotiation and naming, a responsible-active citizenship can become the symptom of the fantasies that students come to enjoy as citizens of the local, national and global.

Jacques-Alain Miller(1994) applies the lectio of the Middle Ages, which was divided into the *littera* (the grammatical level of the text), *sensus* (the signified meaning of the text), and *sententia* (the deep meaning of the text), as he explicates the term "exitmacy" used by Lacan. I would like to appropriate his reference to "sententia." In spite of the difficulties of understanding that which is *other/Other* to me, I have engaged in the discourse of social studies, citizenship, postmodernism/poststructuralism, critical pedagogy, psychoanalysis and film theory to explore how teaching practice, that which can occur within the high school social studies classroom, can be enhanced. My intent was to wade into the depths of the "sententia" of these bodies of knowledge and then surface to examine what I had discovered in these depths. In my research I have attempted to see what the possibilities are for an edifice that can be used to scaffold these learnings. I recognize how much more work there is to do and that I have only begun to explore the pedagogy I propose for social studies educators. To paraphrase Stafford's line at the beginning of this chapter, I am willing to kneel down and explore such a pedagogy as it attempts to embody an ethic for a just society.

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Appendices

Appendix A: High School Selected Written Response Summaries

1. Aria

The comments provided for you are my interpretation of your responses to the film. If you do not feel that I have accurately understood what you are saying, please correct me. I can be reached

by phone at 439-0272 and/or

by e-mail at dzook@gpu.srv.ualberta.ca

You will see that I am only providing interpretations for specific questions and these are only in a generalized manner.

Question: What is the reality the producer of the film desires us to buy into?

Aria seems to take the movie at a literal level; it deals with the issue of apartheid. She wrote that "we have to trust that what they are portraying is actually what went on. We must suspend our disbelief to get the most out of the movie." While she correctly deduces that suspension of disbelief is critical to any story, it is uncertain what kind of disbelief she is referring to in her comment. She speculates that the directors did extensive research to portray the truth as realistically as possible. Aria considers Nelson Mandela as a significant symbol and even though "we never actually see him ... he's probably the most important character in the movie. She cites the school and the gun at Mary's home as additional symbols. She does not explain what the symbols represent.

Question: What ideology is dominant in the film?

Aria wrote that the movie was selective in representing the sides of the story: "most of the whites are portrayed as the 'bad guys' while the blacks are considered the good guys." She explained that there were probably some whites who were fighting against apartheid too. She added that while there is some stereotyping of the blacks, their representation is diverse and so it is less obvious. The Whites are in a position of power: "they are wealthy so they have guns and other weapons, and with the weapons they instilled fear in all the people." Interestingly the only sign of wealth we see is Angelina's employer who seems oblivious to the struggle being fought in Soweto.

The development of the characters provides a great deal of learning about the situation. Aria stated that "there's a lot of happiness in the people when they sing. I guess it's a way of expressing themselves." Through the singing the blacks also express other emotions which Tamara only alludes to. The ideology of the film "fits almost perfectly with my sense of self. I totally agree with it." It is not clear what she means by this comment. Perhaps she is suggesting that the way Sarafina dealt with the situation and the realizations she has are what Aria completely agrees with. Aria definitely identifies with Sarafina; she maintains a realistic reading of the film as well as a preferred one.

Question: How does the film capture your imagination?

Aria cited several scenes that captured her imagination. The first scene in the movie when the school classroom is set on fire was identified. The prison scenes and the torturing of Sarafina “really struck” her. She liked “the singing the morning after the burning of the school [classroom] and at the funeral; it shows that there is still hope.” Despite the destruction, it is important for Tamara that a sense of hope is also portrayed. The contrast between violent actions and expressions of hope through song are seen in her response.

Question: Are there specific desires that the film does or does not satisfy for you? Explain.

Aria wrote that the film did not satisfy many of her desires. She wanted to actually see the release of Mandela. She said, “it was kind of okay when they told us Mandela got out of prison, etc at the end of the movie, but they should have showed something.” Aria’s Imaginary needed to see a stronger Symbolic representation of Mandela’s release than printed text on a TV screen. The lack she experienced in not having the hoped for desire, mediated through the film, realized was unsatisfying for her.

She mentioned that she did like the sense of closure that was provided when Sarafina went to Guitar at the end so they could do their play, that was cool.” The next scene is the finale where Sarafina sings “Freedom is Coming!” so Aria is then allowed to see her desires come true which satisfies her.

Aria did not like it that Mary, the teacher, died: “she was everybody’s source of hope, it doesn’t seem right that she’s gone.” The injustice of Mary’s imprisonment and subsequent death is lamented by Aria; it does not fit with her sense of how the world should be, her desire for hope to live on as personified in Mary. It is interesting that Mary is considered “everybody’s source of hope”; do the young male students at the school see her as a sign of hope or hopeless optimism that is ineffective without violence?

Aria also wrote that the movie did not “really have an end; it didn’t give me the closure that I’d like to have at the end of the movie; it just kind of stopped.” Her desires for a greater sense of completeness has been left unfulfilled. Her sense of lack is acknowledged. What it would take for her to sense the closure she requires is unknown. It would appear that when she views movies, closure, however this is defined, is a necessary part of the experience. The film did not provide enough closure for her to be satisfied with it.

Question: What can you infer about the role of citizens within a nation from this film?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

Aria stated that “citizens have a right to stick up for what they believe in.” This was the only response she gave to these questions. It would seem that Aria respects what the Blacks did in the movie because they did stick up for what they believed in. Does she also think that the Whites’ actions are also

worthy of respect because they too stuck up for what they believed in?

RAFT Response:

Aria wrote as Mary to Sarafina. In the letter Mary instructs Sarafina to continue the fight for freedom, to never give up. She also gives her opinions of what the White South Africans are trying to do: they "will try to drain the little hope you students have; they will do everything they can to stay in power." Mary is seeking to empower Sarafina; she desires Sarafina to resist the temptation to give into the Whites and accept subservience to them. Mary also emphasizes that nonviolence is the better road to go and she encourages Sarafina to dispose of Joe's gun. Mary tells Sarafina, "no matter what happens, always keep hope that it will get better."

The strong sentiments contained in the letter written by Aria indicate that she identifies with the message that Mary has in the movie. She has taken on her persona to write to Sarafina and by doing so also reveals her own sense of what is right. Courage and determination seem important to Aria. These traits are demonstrated in the movie through the actions of Mary, Sarafina and others. Perhaps this is why in her response, Aria says that her ideology is almost identical to Sarafina's. Sarafina is a mirror from which Aria sees her possible reflection. There is a sense of hope that Aria derives from Sarafina that brings satisfaction to her, that fills the other lacks evident in the film for Aria.

2. Ape

The comments provided for you are my interpretation of your responses to the film. If you do not feel that I have accurately understood what you are saying, please correct me. I can be reached

by phone at 439-0272 and/or

by e-mail at dzook@gpu.srv.ualberta.ca

You will see that I am only providing interpretations for specific questions and these are only in a generalized manner.

Question: What is the reality the producer of the film desires us to buy into?

Ape described the producer as desiring the viewer to "feel anger and hatred towards the torturers and the prejudiced people (mostly whites)." She noted that this reality was created through the harsh treatment and oppression of the Blacks. The Blacks also want their freedom. Ape described Mary Masembuko's raised fist to the students as she is being taken away by the police officers as symbolic of the desire for freedom. She seems to have accepted the preferred reading of the film.

Question: What ideology is dominant in the film?

Ape wrote that the beliefs of the Black's are the dominant representation in the film. Because of apartheid, the Whites are in a position of power. She thought that the soldiers' behaviour was stereotypical. The viewer's subjectivity is constructed through the presentation of "horrible things that went on" which were designed to position the viewer to be sympathetic towards them. She

wrote that “the characters actions and language portrayed whether they were ‘good’ or ‘bad’.” Ape noted that happiness, in the film, was connected to a sense of pride. She was in agreement with the ideology of the film because she felt it represented the “truth”.

Ape recognized aspects of a discursive reading of the film; she addressed some of the power issues inherent in the film. She also seems fairly adept at understanding how film’s can position readers to accept the preferred reading. Her sense of truth connects with her understanding of the film’s representation of truth because of the congruence of its depictions with the desires in her imaginary.

Question: How does the film capture your imagination?

While Ape says that the “movie doesn’t really strike or capture my imagination,” she states that “some scenes really had a great impact” on her. She identifies the scene of Sarafina being electrocuted as one of these scenes. She said, “It amazes me how much hatred and anger must be stored up inside of you in order to put someone else through so much pain. I feel sorry for those soldiers’ souls.” Here Ape is identifying with the images she is seeing in the film and responding in surprise and sympathy.

Question: Are there specific desires that the film does or does not satisfy for you? Explain.

Ape briefly commented that her “expectations for the Blacks to be free ... [were] not fulfilled until the end when the words explained that ... apartheid was later broken [1991].” It was important for Ape for the hopes of the Blacks to be realized as well as for justice to occur. These desires are met for Ape in the Symbolic order of written text.

Question: What can you infer about the role of citizens within a nation from this film?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

Ape wrote that citizens desire freedom. She realizes “how lucky [she] is to live in such a safe and respectful country. [She] is thankful for [her] freedoms.” She suggested that a person interested in the issues raised in the film could donate money, write letters and change their “own” attitude, i.e., be an example. The film has raised an awareness in Ape of the differences between nations’ interpretations about equality and freedom.

RAFT Response:

Ape wrote a letter as Sarafina to Nelson Mandela. In it Sarafina struggles against her desire to hate those who are persecuting her and those close to her. She writes that “the hatred is slowly finding its way into my mind, heart and soul and that scares me so much Nelson.” She has remorse for her actions, Constable Sabela’s death, but still finds it hard not to hate her oppressors. She

desires Mandela to come and rescue her and her people.

Ape seems to be providing a realistic reading of the film; she identifies with the thoughts and emotions of Sarafina. It would appear that some of Ape's feelings are transferred onto Sarafina so that Ape's anger over what she has seen in the film is expressed through Sarafina's letter to Nelson Mandela. Perhaps Ape's Imaginary cannot accept the reality portrayed in the film. Through the Symbolic she is attempting to cover over this lack and provide an expression for her own emotions through Sarafina.

3. Han Solo

The comments provided for you are my interpretation of your responses to the film. If you do not feel that I have accurately understood what you are saying, please correct me. I can be reached

by phone at 439-0272 and/or

by e-mail at dzook@gpu.srv.ualberta.ca

You will see that I am only providing interpretations for specific questions and these are only in a generalized manner.

Question: What is the reality the producer of the film desires us to buy into?

Solo wrote that the situation of apartheid is portrayed in the movie: "the black people were oppressed and overseas we didn't see any of it. He [the producer] wants to show us how terrible it was...." He stated that by contrasting the shanty town of Soweto with the type of houses Sarafina's mother worked in for the Whites illustrated the "huge gap" between the two groups of people. The killing of the Blacks by the Whites was "for stupid reasons" according to Solo. He identified the Whites as symbolizing money and the Blacks poverty.

Question: What ideology is dominant in the film?

Solo stated the ideology as the oppression of the Blacks and their desire for freedom. The Whites were a minority and believed South Africa to be their nation because of their political power. He emphasized that the Blacks wanted freedom "without having to kill for it." This comment is a bit confusing because it is uncertain which Blacks Solo is referring to; his comment accurately reflects some Black sentiments but not all.

Solo wrote that the Whites are in power; they rule over the Blacks with a colonial mentality. He added that the Whites spend the tax monies upon their armies which are used against the Blacks. In order to show the "rivalry" between the two groups they were portrayed stereotypically: "the white police were all terrible people and the black men were violent rioters."

Solo responded to the question of the construction of him as a viewer with the statement, "as a white person I feel like it was me oppressing the Blacks sort of." From this statement it appears that Solo is making a realistic reading of the film; he, rather unwillingly, has found a position from which to experience the film. He described the construction of the characters as

occurring through their actions. He added that it is “also done by me as the viewer. I decide how much or little feeling they have by the way I interpret their feelings.” Solo recognizes his active role in viewing a film.

He wrote that Sarafina draws strength and happiness from the “words of the experienced”. He cites Mary being taken away and Sarafina's reunion with her mother at the end of the film as examples of where happiness, virtue or morality are portrayed in the film. Solo stated that he agreed with the ideology of the film: “I agree with it. I think the White minority did exploit the Blacks and oppress them.” He recognizes the some of the power issues inherent in the film, perhaps from other information he is aware of, which is indicated by his references to the Whites as a minority in South Africa.

Question: How does the film capture your imagination?

Solo stated that when Sarafina is “dreaming of ... bringing the Blacks to freedom it captured his imagination. He further described the “school scene where ‘gator’ [Crocodile] is killed and the rioting and murdering of the officer begins.” The school yard scene shows the senselessness of the soldiers killing. He explained that just because “they felt threatened by the rocks thrown at them, they didn’t have to kill people.” Solo responded to the unreasonable deaths of the Black students. He cannot understand why they were killed; it does not fit with his sense of how citizens of a nation should be treated.

Question: Are there specific desires that the film does or does not satisfy for you? Explain.

Solo wrote that he “wanted to see some Whites back down from the Blacks, to give some Blacks hope, but the Whites were too strong. I felt sorry for the Blacks.” It was desired by Solo to see some sense of power being wielded by the Blacks, some sense of powerlessness occurring for the Whites. This did not occur in terms of physical force, but the Black spirit remained alive throughout the film and is personified in the last song “Freedom is Coming!” There is not enough in the Symbolic order within the film to satisfy these desires for Solo; he is left with feeling sympathy for the Blacks. He earlier mentioned that he had some uncomfortable identification with the Whites. Is there a sense of guilt that is not absolved for Solo that enhances his dis-ease with the power imbalances portrayed in the film?

Question: What can you infer about the role of citizens within a nation from this film?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

Solo stated that “we must have a majority government to prevent uproar and oppression. South Africa had a minority government with no opposition and we have a majority government with a minority opposition, but we still mistreat people and have ethnic uproars.” He recognizes that problems exist despite the political structure. He wrote that governmental decisions are made

whether or not he agrees with those decisions. He feels he needs to vote to elect a government that represents his interests. Citizens, according to Solo, have a responsibility, then, to vote so that the government does represent them.

Solo wrote that more active citizenship may involve becoming involved with Amnesty International (after which he put a ? mark – the meaning of which is unknown) or that he “could write letters to my government and theirs.” He seems to understand that active citizenship involves taking opportunities to express his voice in decisions that are made by a nation -- his own or an others.

RAFT Response:

Solo wrote two letters both as Constable Sabela: one is unaddressed and the other is addressed to “Brother”. I suspect that one letter is a draft copy and the other the one turned in for evaluation by his teacher. In both letters the issue of complicity is addressed.

#1 Constable Sabela expresses that in order to have a better life for his family and to work at the occupation he trained for, he has become a police officer. His tone is regretful. He confesses that he has begun to adopt White ideas. While he is proud to be Black, he is willing to compromise: “It’s nice being a police officer and I’m not giving it up.” He states that if the Black students cause further trouble he will not hesitate to take action.

#2 In this letter he is describing his situation in South Africa to his brother in America. Sabela writes, “I am able to live as a black in a white minority government without oppression.” The irony in this statement is that Sabela is a oppressed as other Blacks, he just does not realize it. He may have more material possessions but his integrity has been compromised and the Whites view him as a necessary tool to keep all Blacks, including himself and his family, under their control. In this letter Sabela is portrayed as a greedy and cruel man: I must break any hope of Black togetherness even though it was tough whipping my own color, it is worth it for the money and for my family’s sake.” Sabela also notes that he and his family will suffer great duress if he is “proud to be black”. He has chosen to obey the South African Ministry of Justice yet advises his brother not to return to South Africa but to stay in America.

In these letters Solo’s view of Sabela is shown. Solo sees Sabela as a man who has chosen to work with the oppressors against his own people and even himself. While Sabela has his reasons, it appears that Solo is not convinced by them. The representation of Sabela is not satisfactory for Solo’s Imaginary. Solo recognizes the duplicity that is involved in working for the state in an oppressive regime, but he also recognizes that there are some benefits for working for such a state; there is an attempt at a discursive reading embedded in the comments he makes in these letters.

Appendix B: Social Studies 10 Teacher Transcript Summary

Sarafina! Summary Reflections of Taped Conversation⁵²

Together with the teacher, henceforth called Ann, we planned how to use the film Sarafina! as a focus for her Social 10 unit on Human Rights. Ann is an articulate, expressive, highly-committed teacher whose value of and interest in her students is evident. Our conversation about the use of Sarafina! occurred at the end of a teaching day. It lasted for about seventy minutes. My intention was to begin with some of the questions that were asked of the students and then allow the interview to take its own course. I will paraphrase Ann's responses as well as quote what I have deemed pertinent for this research.

Ann thought the movie worked well with the students. She based this assessment on student responses to the discussion of the film. She cited the students' identification of major themes, raised awareness of human rights issues, understanding of racist actions, recognition of their own needs for changing attitudes as indicative of the efficacy of the film.

When asked about the issue of racism at the school, Ann noted that it has been a problem. She referred to an incident regarding a teacher and students' responses to that teacher. She noted that "several native kids come to our school and they're usually here for the first few months and then they kind of peter out and I can't say positively that it's like they got a lot of support from students....the school is quite cliquey." Ann stated that the film highlighted the effects of racism, but also had a Hollywood emphasis. She noted the use of the music. The students' "comments were interesting that music is something that lifts them out of their misery and that sort of thing, and the music element in it was something that I really liked because it was inspiring as well, but I know if you were to ... [see an] average day for an average family during that time period, it would be a lot bleaker than what the film portray[ed]." Ann appreciated the simple story line because she found it to be useful with students; they could pick it up easily. She noted that this movie was more useful than another we had examined -- Higher Learning -- "that was much more of a complex story, and I think there you would have had a lot more kids dissatisfied with the ending."

Ann commented further upon some of the students' dissatisfaction with the ending of the movie. She added that she felt some ambivalence with the ending herself. She hoped to see the character Sarafina "fight in a productive kind of way" but instead the film ends with a type of "Hollywood glitz". She liked how there were flashbacks to the funeral scene when the students "burst into song and a choreographed dance." Ann, however, was not certain about their placement in the final scene. She noted that "a film has to come to an end and of course you want to know like the whole rest or the whole life story or whatever and ... you don't see a realistic ... you don't see her doing something

⁵² I have not included my comments upon the interview that was provided to Ann because a synthesis of it occurs within Chapter Six and is integrated into comments made in Chapters Eight and Nine.

in a practical and nonviolent way, it's just back to the imaginary world. It ends in the imaginary world." The written text on the screen after the final scene is an attempt to bring the viewer back into reality which worked for Ann: "It was enough for me -- to bring me back into reality because then it yeah triggered all my memories of that time period."

In response to the question about the impact of the film upon students, Ann stated that she thought few films would have enough impact to change behaviour; it would be rare for the film alone to "inspire them to change their behaviour or to take action." Ann thought that films are nonetheless important springboards to work from with students. She noted that she would "design a project which was ... an active project where they actively ... worked with real people". She noted that "it seems that the activities where the kids are personally talking with other people or personally doing something for other people, those are the things that kind of impact them or give them the most memories". Ann explained that students view many films; she cited one example of a student who had watched three films in between the first part and second part showing of Sarafina. [There was only a day between the two viewings of the film.] She noted that she did not think that was too extraordinary. Students view a lot of movies. Ann emphasized that "the impact may last, if you're lucky, half an hour. We were luckier because we did more things with it in the classroom." She added that having students share their thoughts and reactions to the film with each other increases the impact of the film.

Ann identified various ways she has attempted to move the students beyond the confines of the school: writing letters to MPs [I think she means MLAs?]; calling the community league president, city councillor, MLA or MP; and visiting the Centre for International Alternatives and participating in projects there. She explained that, while a few students complain about some activities, generally they are interested. Ann added that in the school's Fashion class, the students made hats and mitts and delivered them to the Mustard Seed Church [an inner-city centre].

Ann commented that a variety of opinions exist in her class; she referred to their discussions of the film. Some students are more Right in their view points while other students are "a little more Left" -- she attributed these perspectives somewhat to parental influence. Ann felt that discussions occurred within her class relatively easily. Those who wish to express their opinion express it freely while others may not express their opinion because maybe they don't have an opinion which is probably more common, and number two may be they just aren't [ready] ... to talk out loud."

In response to the question about whether some scenes would be useful to deal with issues in the film or to encourage the students to be more active in their thinking or to stretch then in new directions, Ann commented on a few scenes. She noted the kitchen conversation with Sarafina and Mary as well as the ending as memorable scenes. She also stated that she would not want to re-visit any of the "shocking scenes". She mentioned that students quoted from the film in their written responses to it. While students referred to

some of the bloodier scenes in their written responses, Ann did not feel comfortable showing such scenes again; she felt it would be too voyeuristic. "I wouldn't feel right showing those again because then I'd feel like we're ogling or something like that. And it's just like you just feel sick inside, it's just so ... you feel really sick. They're just kind of ... how can one do that? and then you think of all the white interaction with the blacks, the interrogator and the police chief officer at the school ... I can't think why I would want to show those again."

Ann mentioned students' responses to the question of subjectivity. The students responded in various ways "it's just a story, it's just a story for us to understand the situation, but I think it's effective in that way and then somebody said we don't know what it was really like and that's very ... that's kind of true because this is a glamorized version and then somebody said well no, but it's the truth and what can you -- you can't -- how can you be manipulated by the truth?"

I asked Ann how she might use such comments to have students connect with what they are watching or experiencing in class. Ann referred to an incident in one of her English 30 classes where she had a Japanese Canadian tell his story of internment. She conceded that it is difficult to have students take ownership of issues unless it is part of a class assignment. She did mention that teacher modelling was one way to encourage students to become more personally involved in community type issues.

Ann asked me "are you actively involved in promoting better human conditions for people anywhere?" I related some of my personal involvement to her. She commented that it is important to tell stories and to tell the students "that you're involved in trying to make somebody else's life better." She referred to the significance of school-based activities such as the Grade 11 Service Project. The school allots three days a year for the students to do community type service. One year the school was involved with a Habitat for Humanity project. Another year they had worked with the Youth Emergency Shelter. For several years they have worked with the Rehoboth [spelling?] which is a centre for mentally handicapped people. They have also worked with the Mustard Seed community.

Creating an awareness of opportunities is important. Ann noted that "I think that's probably the most that gets accomplished in a social study course." She mentioned that about 85% of what she does is creating awareness of issues so that students are able to discuss them. She stated that she attempts/desires to "trigger their engagement in what's happening around them [which] takes things like really effective modelling and providing them opportunities where they are in a situation and doing something." Ann was adamant that films were a "really important component" in the classroom. She added that pictures in textbooks were also important components in engaging students' imaginations. She noted that using photographs, songs and films adds an "emotional element" that can connect with students; she added "but I think films are engrossing in that it adds a lot of near reality experience for them." It is important, however, that students be "engaged in conversation ...

[that] they're absorbed in something that you go back and you dissect it just a little bit in terms of what's stuck in their memory and then their feelings and opinions about that and I think it's ... a great way to ... I don't want to say bring to life the heart of the ... of the issue and unit, but it will give it a life that the textbook can't give it, and it will add more life to our classroom because it will be much more fuel for conversation and they much prefer to talk about a film than to talk about a piece of reading they've done because films are about people, they're about reactions, they're about facial reactions, they're about feelings. And I mean unless they read a novel on like the Conscriptio crisis, where you bring in the personalities, like they'll remember type personalities and then maybe because of the personality they'll remember the issue." Ann referred to the students' comments about what they were watching was unmediated "truth". She conceded that much of what happened in the film was accurate but there were also stereotyped characters: "but you only had two hours and it takes a lot longer than two hours to build a whole character and all its dimensions".

When asked how the film might be used to deal with issues of responsible citizenship, Ann responded that exposing students to contrasting opinions or situations can highlight elements of their own lives and "hopefully if it generated a sense of appreciation, a sense of gratitude, that then they ... then they treat things with more care and maybe a little bit more respect that's a beginning at least." Our conversation then turned to how small, powerful groups actually make decisions in Canada but it is currently in vogue to make sure minorities have a voice. We then returned to our discussion of citizenship.

Ann does not consciously think of preparing her students for living in a multicultural society; she feels it emerges quite naturally as students encounter people and experiences and she relates her own encounters and experiences with them. Ann added that engineering multicultural experiences for her rather homogeneous white middle-class students is difficult with the normal constraints of school and the busy lives of students. She felt it was important for her as a Christian teacher in a Christian school to encourage a "sense of everybody's worth before God". Again she emphasized that developing such a sense needs to be done "naturally".

Ann commented further on the use of films in a classroom. She stated that "I think it's something useful to use; and, number one they like it. Number two it's the most effective way of bringing the different life situation into the classroom other than a print textbook". I then asked Ann if students lose something if they watch films instead of using the textbook. She replied that yes something would be lost; she felt that reading and writing are more difficult, but important for students to practice. I probed further and asked if they could not do this "harder" work with the use of films. We then spent some time discussing how one might "interrogate" films. Ann asked me how I used films within my own classroom. I explained some strategies I used.

We discussed the question I asked the students of how the viewers' and the characters' subjectivity were constructed by the film. I attempted to explain

what I meant the the question. We discussed the effects or potential effects of the music, the violent scenes, other scenes, the ending, the accents of the characters upon the viewer of the film. We also discussed the characters' constructions: gender roles, violence, specific roles. I noted that the issue of gender roles had not really come up in my previous discussions with the students. Ann remarked that she needed to learn to conduct such interrogations. I responded that it takes a great deal of time to unpack a film, perhaps days. We discussed how we might examine the gender roles portrayed in the film briefly. Ann asked how would I draw the discussion of a film to a conclusion and "What would you want them to take home or just to get them being made aware of scenes." We then talked about the sub-questions on the questionnaire that attempted to provide some sense of having students compare their own beliefs (ideological frameworks) with those presented in the movie as one way to tie things together [or this may perhaps disrupt things further?].

The conversation ended with Ann asking my sense of movies as related to my research -- which I shared with her.

Appendix C: Post-secondary Students Transcript Summary

Sarafina! Summary Reflections of Taped Conversation⁵³

The type of audience that the students thought the film was intended for varied. Their responses included high school students, Americans, not for South Africans or the Dutch. The last two responses are not clearly understood. Were the students suggesting that South Africans (White?) and the Dutch would not like how they were depicted or something else? Other students noted that familiarity with or education about the South African situation would be useful when viewing this film. The students readily identified the film as being concerned with the reality of the injustice evident within South Africa. Specifically students commented upon the youth perspective, human rights abuses and the American influences within the movie as comprising the reality depicted. The complexity of the Black characters and the stereotypical representation of the White characters was mentioned. Rae identified the house owned by the wealthy white women as being symbolic: the whiteness of it connoted purity and happiness in that setting. (A student commented on the oblivious nature of this white women to the realities surrounding her.) The students mentioned that the message of the film was "heavy"; there was a stark contrast between the situations of the Blacks and the Whites. Ali stated that the music in the film was hopeful. She found the character of Mary (the teacher) to be heroic; Mary expressed the truth of the Black oppression. Discussion ensued regarding the notion of "truth" and how it is different according to whose perspective it is shown from. Lee explained that there are two sides that have two different views of what truth is; the perspective one takes is important as to what one defines as truth. The suggestion was that there are many truths. The idea of oppression emerged in the conversation. Students mentioned that oppression is motivated by insecurity, and/or fear, and/or ignorance. Several students related to the idea of oppression resulting from feelings of superiority which they felt has at its base a need to be secure.

The students indicated that the ideology within the film was directly related to specific characters: the Blacks, the teacher(s). The idea of violence not being the way to deal with the situation of injustice was dominant in the film. The film was produced to show a White audience the realities of the situation in South Africa for the Blacks. Matt observed that if there are too many views presented, the film's storyline becomes incoherent for the viewer. He also commented that the film was attempting to show a "truthful representation of what they (producers) felt was happening." The casting of Whoopi Goldberg (a common North American cultural icon) as Mary the wise teacher was obviously intended to provide an American actor for a white American market. Other students seemed to agree with this point.

The conversation took an interesting turn when one of the students

⁵³ I have not included my comments upon the dialogue with the post-secondary students because a synthesis of it occurs within Chapter Six and is integrated into comments made in Chapters Eight and Nine.

began to reflect on his personal reactions to the film. Matt believed that the film was purposefully attempting to arouse guilty feelings among white viewers. He asked, "Why should I be ashamed for someone else's crimes just because of my colour?" He thought the director of the film had gone too far in "portraying white people as only being ... the evil ones." Ali agreed in part with these comments. She, a Latin American, commented that "even though I'm not black, I feel proud for being different [than white];" she continued that the film also helps Black people feel a sense of pride which she valued. Todd added that the film made him feel uncomfortable also because of its one sided portrayal of White people. He emphasized that "I felt low, I just felt like ... it's all may fault and every time you watch something like that, it's always like look at me because that was me that did it." The "us versus them" mentality that the two students reacted against was not viewed as a "constructive" response to the situation of racial conflict.

A couple other students took a bit different take on this issue of race. Ken stated the film did not deal with racism: "It's not a race issue." Rae responded that "I think they made an attempt though to make it not a black--white issue." Through the use of young characters she felt the point was more universal. It was more a question of innocence lost than strictly a black--white issue. The character of Sarafina, for Rae, was more than just a young black woman; she was a woman struggling with life--this struggle the student could relate to. Another student countered with the thought that there were no White youth shown to parallel the Black ones shown.

When asked about the portrayal of gender in the movie, the students pointed out that the men were characterized as using violence while the women were "more peaceful". Matt stated "I think it's an unfair stereotype that all men are prone to solving all issues through violence." Lee picked up on the line of Sarafina's to another character: "If I was a man, I'd kill you, but I'm not." She also noted that it was a struggle for Sarafina to play Nelson Mandela; it was not acceptable. Lee wondered if being a "man is the answer to everything?" Two other students noted that the character of Sarafina seemed to them to embody a dual gender: a young woman but with the leadership characteristics typically associated with maleness. It was also mentioned that there was one male student in the film that was a "gentle character" so that not all males characters were typified with violence.

The students became interested in what a few of them termed the "idolizing" of Nelson Mandela by some of the film's characters. Some students saw it as an "unhealthy" affectation while others viewed it differently: Nelson Mandela helped to focus the struggle for freedom; he was "some way to achieve their ultimate goal". Ali noted that Sarafina has an epiphany about Mandela while she is in prison and "she realizes that he is just a human, that he is in the same position that she is and she's fighting the same thing he is." She also thought that it would have been more symbolic if Sarafina had dressed as herself in the closing musical number of the film because then, for this student, it would be clear that Sarafina had "found the strength in herself."

Ken questioned why the students in the film reacted so violently to the replacement teacher for Mary. He noted that “[i]t was because their anger, their passion, their desire was unfocused on what it should have been.” Rae commented that the students were “just showing the fear, the anger, the frustration of not being able to take it out on the real people or not being able to do anything—they’re helpless.” I raised the question of “How do you focus energy if you want to change?” Ken stated that the Blacks thought having Nelson Mandela as a “fulcrum” for the people was a uniting force for the Black people while another reiterated that it is dangerous to have all one’s hopes vested in one individual. Another student stated that “everybody who wishes to come out of oppression or win a battle of any kind needs a leader.”

I asked the students whether the ideology in the film fit with their understanding of themselves and their sense of what is right or true. Matt noted that the emphasis of one person taking action along with others will make a difference because “if you must do it on your own without anyone else coming along with you, you’re not going to succeed.” He also paralleled the actions of Nelson Mandela with those of Sarafina. He referred to the earlier discussion of the role of Mandela and noted that while he was idolized “he was also vital to channelling everyone’s energies and resources into one cause.” He added that “I need something...I can’t just do something on my own. I need to see a higher purpose to it.” Rae noted that she appreciated how in the end of the film the Black youth are shown in traditional costumes suggesting to her that “they’re not wishing to be like the white people; they still have their pride and their culture. That to me was symbolic in the movie and satisfying I think.”

Several scenes seemed to capture the students’ imaginations. Matt identified the constable being burned “they showed the whites in his eyes and his fear”; showed that violence and hate doesn’t solve anything; he, the constable, tried to do his job “even though he did it in the western view, the wrong way.” Lee identified students throwing paper and revolting against the replacement teacher for Mary: “they stood up and took a stand and that ... to me was realistic; I could relate to that more than I could with anything else that happened”; the entire class going against someone for doing their job and the confusion that must create in the person’s mind. Ken noted when Sarafina was at the wealthy white women’s home and she tells her mother “I’d rather die like my father than live like you and then her mother stood there and told her that she fought everyday for her, for her life, for her children’s life; it was a powerful scene about parent choosing to fight for child’s life or freedom. Rae cited Sarafina in the “electrical chair” and her interrogator casually observing, and when Sarafina was being interrogated in the office earlier on: “it’s amazing what humans can turn into like what they’re capable of and it reminded me of just things from the holocaust”; the inhumanity of people; she noted that what scares her is that normal people do these things and she wondered would Canadians stand up for injustices against Jews or Blacks? Todd noted that as Sarafina is walking up the driveway to go see her mother the white owner waves to Sarafina and “you just see the anger and the bitterness in Sarafina’s

eyes, not even that, but just the hurt ... that lady she was totally oblivious to what had all happened;" the student commented on how we never really know what other people have gone through; it struck him the complete unawareness we can have about another's experiences. Ali noted when Sarafina found the gun in Mary's house: "the shock in her eyes" as she looked out into the yard at Mary; Sarafina was re-evaluating Mary: "somebody she loved and somebody she trusted who was really a hero to her and who she believed in and who had taught non-violence and of a second it was like all that just kind of laid in this doubt"; this student could relate to Sarafina's doubts about Mary and was inspired by Sarafina's courage to confront Mary with the gun; Sarafina needed to find out about Mary whom she admired because to "find out that she [Mary] didn't stand for what she was saying probably would have destroyed something in Sarafina"; it is important that what we say and how we live are congruent

The students' thoughts on whether their desires were satisfied or not satisfied after viewing the film resulted in varied responses. Rae noted that she hoped that "one day we will be able to get over the race the colour issue." Matt felt that he was not satisfied with the ending of the film because too many things were unresolved, not shown: "I find out what's happened in their struggle, but I don't find out how they get their struggle resolved.... You just find out that everything is just left how it was." He expressed a sense of frustration about this lack of knowing (resolution). He did not experience a sense of hope from the film but rather the impossibility of the Black people ever being victorious in their struggle. Rae viewed the film as focusing around the importance of discovering hope amidst the struggle, whatever that may be for the viewer, despite the situation. This student was "left with hope." Lee wanted to know whether Sarafina's "hopes and dreams [were] met;" she desired to know what direction Sarafina would take and whether it would be a positive one. She also was interested to know what actually happened in South Africa not just in the character's life.

Two students briefly discussed whether Sarafina's hate had disappeared by the end of the film; they were not in agreement whether it had or not. Ali simply stated that she did not feel hope at the end of the film. Matt commented that he did not know "if you can have hope without being naive." Ken was a bit bewildered about the ending of the film. He queried: "Did she do like her teacher and go and preach sort of like the ideas of freedom or did she pick up arms and go to war and free Mandela, or what happened?" Ali picked up the question and noted that she thought the ending suggested that the struggle for freedom for the blacks was ongoing even now with Nelson Mandela being the president. She made an interesting comment: "I think that as North Americans watching the Hollywood type movies we watch, [we] accept [the] ending where she spits in the white guy's face and she tells him off and then all is resolved," but in this movie there is no such sense of Hollywood closure because it may well take generations to experience the ideals of peacefulness that Mary had spoken about be realized in South Africa.

The conversation shifted, because Ali wanted to re-visit some earlier comments made by her peers, to the desire (goal) of the producer of the movie. She stressed the point that she felt the producer wanted people to be unsettled/uncomfortable after viewing the film. Matt strongly questioned why he should feel guilt for actions done by people simply because he has the same skin colour as they do. Rae responded that she felt guilt over her middle class North American lifestyle rather than her skin colour. Todd stated that the issue in the film was more explicitly White--Black tensions not socioeconomic status and to make him feel guilty for what Whites were doing to Blacks in South Africa was problematic. Ali noted that these kinds of films can help people become more "humanitarian ... because of the fact that we have been educated bluntly." She added that she didn't think the films should make people feel "ashamed to be white" but rather that "when movies are portrayed this bluntly, I think it's a form of educating us." Matt agreed with Ali but stressed that the director did not come from a place of universality but rather that he positioned the viewers into an "us versus them" scenario which was not effective. Rae disagreed that white people were supposed to feel guilty from watching the film. She stated that "I felt shame at being human and being ... because as you said, everyone is prejudiced and that 's how I was able to relate to [it]. I felt shame in that. I don't think it was my colour." It was clear that these students had different readings and responses to the film.

The students comments about the connections they could make from the film to other texts resulted in interesting dialogue. Some students felt that the issues the film dealt with were almost redundant; they had heard and seen them depicted so many times. Lee said, even though it may sound "very insensitive, but they're all the same--all the oppression and all the movies--... we know what we're supposed to get out of it, but it's our choice whether we're going to learn from it." Matt agreed with Lee and added "I don't think you can make the change through mainstream culture because ... it's not something that's really real to the person who's doing it; it's almost like a trend kind of deal." Rae felt that the film's connections were more on a personal level: "they[makers of the film] try to personalize it ... they're trying to make it more effective to you so you can learn and take more out of it, other than just the atrocities and how awful it was." She noted that unless one has actually lived through these experiences one can never really identify. "And that's what I'm scared of through these type of movies, that are geared towards educating us ... we have no sense of what it's really like and so we do become desensitized and they're all the same." Ken referred to a film where the focus of the film was not race but the issues of race came up naturally within the context of the film and how this startled him. The depiction of reality the film portrayed was more encompassing than just racial issues, although seeing the issue in a context of a broader scope of reality affected Ken more profoundly than "any movie that was solely based on [racism]." Lee noted that the film's depictions of life in South Africa for Blacks was not "vivid enough for me to get any pain that they felt ... like the torture wasn't visually enough or wasn't done grotesquely enough for

me to get anything out of it." Because of other films she has seen, the effect of this film was lessened for her. Rae added that it was sad when viewers needed "really realistic torture" to identify with the characters, but that she had similar feelings. Ali connected the film to Alan Paton's Cry the Beloved Country. She enjoyed the breadth of the story and the pairing of two characters and how they dealt with the experiences of their lives and their country of South Africa. Todd thought that such an approach to the issue of race would be a positive step. He felt that after watching a film like Sarafina!, which deals with the "white-black thing," he was left with the question where do we go from here? He wondered if such films do not "breed more prejudice" because of how it affects white viewers—it may well just increase their prejudicial attitudes.

Ali also made connections to American Civil Rights movement and to Martin Luther King Jr. and Malcolm X which turned the conversation into a brief discussion of the differences in ways to resolve issues: peaceful versus violent. Then Matt brought the conversation back to Canada and the issues of race that exist within our society. He stated that in Canada the Black–White issue is not dominant but rather the "Anglo Saxon White and the native American" characterized Canada's race problems. He thought that "Canadians get bombarded with American ideology of issues of race" which do not necessarily translate well in to the Canadian context because "Canada is so multicultural. Issues of race cannot be limited to one colour: "[i]t's too diverse and yet we all get caught up as Canadians with the American ideology of us versus them when in Canada there is no "us" and there is no "them" because we're all so mixed together." Other students agreed with Tim and Lee added that immigration is often an issue that incites racism within Canada.⁵⁴ Rae agreed and said that racism is a major issue within Canada even though it is often "kind of tucked under the carpet now."

Matt again noted that Canadians appropriate American issues of race, often through the viewing of their films, but that "we shouldn't because Canada is a completely different thing than the States and we have completely different colour issues." He also stressed that there is no such reality as "race", but rather that "there's one human race, we all have different colours." The discussion moved to comments on the universality of racial jokes. Rae stated that "it's never the white people that are the butt of the jokes". Within large populations there are a great variety of peoples: different White and Black ethnicities. She also made the comment that it is difficult to simply categorize everyone under "human race" because of the numerous issues and cultures

⁵⁴ Before the discussion of the film, the group had had dinner together. Part of the discussion related to the current political milieu in Alberta and Canada. The opinions expressed were quite polarized. During the point of the discussion of the film indicated by this footnote, some of the earlier dinner conversation resurfaced. The students' references to "getting political" were made in jest, but interestingly the students seemed to separate the issues of racism that they were conversing about with the political, or at least there were attempts to do so. This dismissal of the political while dealing with issues of race (or perhaps "culture", as one student termed them) would seem to be an important area to explore and certainly within a classroom setting it could be used as an opportunity to practice a critical pedagogy.

involved. Matt emphasized that they are issues of culture and then Rae noted that the issues is "identity" because "[p]eople have a need to identify themselves with something". Matt noted that there can never be a resolution to prejudice because "there's always going to be someone who's going to hate someone else for past crimes".

In response to what can be done, students had several responses. For Matt it is necessary for individuals to examine themselves and deal with their hatreds, but "that's too idealistic to think that ever single person in the world would ever confront their views of nationality, culture, language, identity." Todd added that while laws can be passed to bring changes "legislation will never change the heart of the person....you still have culture issues." Rae noted that while she was

growing up she was ashamed of her Iranian culture and she chose to associate with her English culture, but she is now exploring her Iranian identity as well as exploring a variety of friendships with people of all kinds of backgrounds. She mentioned the opportunities the university offers for such exploration (International Week).

Lee noted that she felt the educational system has done a lot to promote a sense of recognition and acceptance of the "different identities" within Canada. Ali noted that she thinks Canada's emphasis on multiculturalism makes it different than other nations who are more nationalistic. The conversation then turned to how nationalistic and myopic Americans can be Matt, while dismissing the phrase, has come to appreciate the multicultural mosaic that characterizes Canada.

The students had several responses to the question posed about taking action within a democratic society to deal with issues of racism, prejudice, discrimination. Todd stated "[c]hange your heart." Rae said "education." [The tape stopped and I then took notes from which these comments are drawn.] Matt noted that Canada is not a true democracy but rather a nation run by its bureaucratic structures and only minimally attentive to its citizens. The people do and do not have control over the government. Lee stated that change can be made by citizens who desire change , but our democracy is "not ideal." Ken commented that within democracy citizens can "determine changes within the country;" he added that he "strongly suggest[s] that citizens [do] have a voice," and that bureaucratic structures can be and have been changed. Ali felt that the "real key is educating the system, educating your children, your sphere of influence and your self." Rae added that education implies being open minded and "having friends of different backgrounds, class, race, culture, gender" because it will break down stereotypical barriers. Ken commented further that education also involves knowing one's legal rights. Rae then implied that education involves the individual, legal system, and the political sphere.

Appendix D: High School Selected Written Response Summaries

1. Tina

The comments provided for you are my interpretation of your responses to the movie. If you do not feel that I have accurately understood what you are saying, please correct me. I can be reached by phone at 439-0272 and/or by e-mail at <dzook@gpu.srv.ualberta.ca>. You will see that I am only providing interpretations for specific questions and these are only in a generalized manner.

Question: What is the reality the producer of the film desires us to buy into?

Tina seems to clearly have understood the reality being portrayed in the movie. She writes that “people should stand up for what they believe is right, even if it seems hopeless to overcome your opposition conflict can bring a decaying group of people together, strengthening their true beliefs although we ultimately make our own choices, we are still guided by gods or other outside forces.”

She wrote that these realities are developed through the story. The beanfield is the focus of the conflict because it helped to bring the “dead Mexican town back together and back to life.” The conflict also results in people making decisions and choices about their beliefs. The angel who companions Amarante displays the influence of otherworldly aspects upon our decisions and choices.

Tina identified several symbols in the story: the angel is a symbol of guidance from the supernatural; the pig is a symbol of humour and a “support system” for the old man; the beanfield is a symbol of conflict that represents our daily conflicts; the old man symbolizes truth and an attempt at unity among people.

Tina seems to have connected with the magical realism inherent in the film.

Question: What ideology is dominant in the film?

Tina wrote that the power of the government against the individual is shown in the film. “It seems as if the government is assumed to be right, even though they are often unjust and unfair. We see the power of one person, Joe, who decides to stand against them for what he feels is right. In the end he wins over the government.” Tina has subsumed economic interests under the political umbrella which is so often the case and which is displayed in the film. She seems to be applying a discursive reading to the movie.

Tina stated that “the beliefs of Catholics and non-Catholic Christians” are presented. The beliefs of folk Catholicism, which Herbie finds idolatrous, have an affect upon him as he finds himself praying to the very saints that he had earlier doubted. Tina ties this action to the emphasis upon religion in the film. She noted that the police and the government are in positions of power

while the Mexican people are not. She explained that “the police and the rich guy kind of expected to intimidate the Mexicans into doing what they wanted. Then Joe realized his own personal power and how he wasn’t going to give in to what he thought was wrong.” Tina recognizes the struggle for power that exists between powerful economic-political groups and working class individuals.

She wrote that the police are “kind of stereotyped as being discriminating jerks.” The viewer is assumed to have some background knowledge about Mexican Americans. She stated that Ruby’s character is assumed to be a “woman activist.”

Happiness in the film is achieved by standing up for what individuals believe is right despite the consequences. “Being human, sometimes we tend to stick with and follow the more powerful crowd although they’re not always right. The Mexican policeman realizes this and in the end takes Joe’s side.” Perhaps Tina is referring to Bernie as the Mexican policeman? Tina wrote that “this ideology fits well with me. I believe in their view of needing to stick together as a community.”

Question: How does the film capture your imagination?

Tina thought that the movie captured imagination through the use of the angel. She wrote that “you need to kind of believe in the angel like the old man does to get to the deeper heart of the story.” She identified the scene where Joe shoots the pig and the old man as shocking her [while viewing this part of the film several young women gasped or cried “oh” when the pig and Amarante were shot]. Another scene that caught her imagination was when Herbie prays to the saint(s) for the first time and where the lawyer “stands up for Joe and yells at the police [Montana].” These scenes deal with emotions of horror, pain, spirituality, anger and morality – emotions that have resonated with Tina.

Question: Are there specific desires that the film does or does not satisfy for you? Explain.

Tina said that the film “satisfies my belief in the strength and power on one mere man. It shows also how we can draw strength from our friends and family, and that they will stand by you when you really need them. It also strengthens my belief in God guiding our decisions.” The power of individual action supported by others and religious belief are represented in the Symbolic order for Tina; her Imaginary desires are satisfied by such expression. These representations are reinforced for meeting Tina’s lack as she views the film.

Tina stated that the movie does not strengthen her belief in government “because it proves them to be bad, unjust people who are only out for themselves.” These “people” reflect Tina’s displeasure with the power of the law to take away the fulfillment of the desires she experiences.

Question: What can you infer about the role of citizens within a nation from this film?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

Tina wrote that "although citizens don't always agree, there are times when we all can come together and get things done." She cited Quebec separatism as a parallel issue in Canada and referred to the referendum two years ago and how Canadians "pulled together like the decaying Mexican town in the midst of conflict." She stated that sometimes the government is not trustworthy; it does not act justly as illustrated in the movie.

She responded to the second question by writing that "to become more involved I could vote and maybe even run for a position in government. I could also work as an activist, like Ruby, to pull our decaying country back together." Tina sees options open to her if she chose to become more actively involved in political issues.

2. Jack

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Question: What is the reality the producer of the film desires us to buy into?

Jack captures the reality by saying that "the film says to us that big, rich people are evil, trying to ruin the lives of power, commonplace people. The big developer wants to destroy the lives of the townspeople to create his resort. The people, of course, don't want this to happen, but they can't unit and stop it." Jack seems to view the reality as a bit over simplistic indicating his ability at reading visual texts.

This reality is shown by having the viewer learn of the developer's plans, seeing the townspeople harass the developer, the sign being burned is one example, and the people expressing their defiance through their relationship to the beanfield. This beanfield symbolizes the people's "independence and freedom, their statement of rights as people not to be so abused." He adds that while the people think that it is their weapons that protect them, it is really their community within which lies strength.

Question: What ideology is dominant in the film?

Jack described the ideology as one where the importance and worth of all people should be embraced regardless of their economic standing. He adds that at the beginning of the movie there is "little hope, as the rich plan to take away the poor's livelihood. But the people united will not be defeated." He stated that there is a comparison throughout the movie of the beliefs and values of the rich and the poor. The positions of power are held by those with

money who control those without it. "In American the almighty dollar decides who is in power and who is more important."

Jack identified the character of Devine as "an overweight, demanding control-freak who has a beautiful wife." The poor Mexican-Americans are "seen as combative people who trust in guns to solve their problems." It is not clear if Jack means all of the Mexican-Americans such as the mayor and the store owner, or simply the ones who are actually poor economically.

Jack's socialization, experiences and chosen values affect his interpretation of the film. He noted that the values represented in the characters are constructed by their lives. "The rich developer is ambitious and wants money. The village people want to keep their home town and the community they've grown up in."

For Jack, "the townspeople show us the value and importance of community ... friends and family standing up for what's important is most precious. Not money, not ambition." He agrees that wealth is not the most important value in life, "but c'mon, you can't live without it. I guess I still want to find happiness in riches, but I have seen that money is nothing like a true, honest, loving friend. Yeah, people are better and more valuable." Jack's comments here illustrate that on one level he agrees with the preferred reading of the text, but also he provides an oppositional reading as well. He recognizes that life may not be as simple as it is portrayed on one level of the film, nor does he accept this simplicity.

Question: How does the film capture your imagination?

Jack identified two groups of scenes that captured his imagination. He wrote that "the scenes of the angel dancing around through the desert in the faint sunshine were neat, memorable. Their sense of carefreeness and fun was obvious." The ethereal nature of the angel appealed to Jack's Imaginary. He described the scene of the "cow-showdown [as] the turning point of the film, when the townspeople will no longer be ordered around and they stand up to the authority." Perhaps this appealed to his sense of justice and the need for action to be taken over the law. This Symbolic representation is seen by Jack to assert his desires for fulfillment of lack that he has experienced earlier in the film.

Question: Are there specific desires that the film does or does not satisfy for you? Explain.

Jack cited the closing scene when the people of Milagro are celebrating their victory and their realized hopes. "I felt satisfied that the town had galvanized to stop the developer." The sense of completion is important for Jack because the desired object, triumph over "the evil god money" is depicted in the Symbolic. Although there is a sense of disbelief in his response because of the use of the adjectives to describe money, as if maybe it is not the culprit after all, but perhaps people's desires for it.

Jack would have enjoyed seeing what the graduate student had learned

more specifically. He asked, "What had he learned about sociology out here?" Other than this query, Jack felt contented after having watched the film. While Jack recognizes the usefulness and enjoyment of money, he also recognizes its destructiveness which for him is satisfied in his Imaginary by the actions in the film.

Question: What can you infer about the role of citizens within a nation from this film?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

Jack wrote that all citizens are equal but that they must exercise their civil rights in order to be free of undue influence by the "rich and influential"; "we must exercise flex our democratic muscles." He identified the issue of VLTs as a parallel one. He described how through the use of a petition citizens can alter the decisions made by "powerful politicians". He wrote that in his "idealistic way" he views citizens as living in a community where strength is found in each other and that citizens need each other to "overcome the evil that wants to destroy our livelihood. Through joint action citizens can overcome negative influences. "Our country can be our beanfield, our symbol of independence.

Jack felt that the film had applications for life in Alberta: "the powerful company (government) is trying to destroy our livelihood (education). He then extended this comparison to "any powerful group using its influence to affect the lives of common people." Jack identified ways that citizens could take action through the democratic process: petitions, letters, demonstrations. Although he felt that the best way to begin was through educating oneself about issues and then informing other citizens of injustice. Anyone could do qualify if they were "socially aware and wanted justice" for such democratic actions.

Jack seems to clearly understand some of the ways for citizens to become more actively involved in the democratic practice. Whether he would or does follow his encouragements is unknown.

3. Max

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Question: What is the reality the producer of the film desires us to buy into?

Max stated that the reality was that "you can go around with guns, have showdowns with cops and win." Through the situations of gun fighting this reality was shown. Max's interpretation of the film's reality seems to be focused on the violent action in the film.

Question: What ideology is dominant in the film?

Max stated that the ideology was one where the "little guy [was] against the big evil empire." The beliefs of the Mexican-Americans were shown. Max wrote that initially Devine, the developer, had the power but the Mexican-Americans fought and won some power as well. He cited stereotyping of the Mexican Americans as poor, frequently resorting to violence and living in poor conditions and the developer as big, rich white Texan who wears a white suit and a cowboy hat and who is supposed to be hated.

Max felt that money was a key part of defining the white people and family and community were keys to defining the Mexican Americans; he added that "this is what makes them good." True happiness cannot be bought with money was implied in the movie. He stated that he agreed with the ideology but that it was a "theme that can get boring."

Max seems to have read the film in a discursive manner as well as noting that its portrayal of an issue is a bit simplistic.

Question: How does the film capture your imagination?

Max said that he "liked the scenery and the 'old west' idea."

Question: Are there specific desires that the film does or does not satisfy for you? Explain.

He did not feel much of his desires were satisfied through the film; "it was obvious through the whole movie that the Mexicans would win." He suggested that if there had been better characterization rather than stereotyped characters, he might have felt better about the film. Max does not seem to feel that his desires are fulfilled in the Symbolic representation of the film; he maintains a lack that is not met in the film because of his sophisticated reading of it. The film's construction does not allow for Max's Imaginary to even temporarily be satisfied.

Question: What can you infer about the role of citizens within a nation from this film?

What are some ways you could become more actively involved with the issues the film deals with if you were interested in doing so?

Max wrote that the movie encourages citizens to "always stick up for your rights." He seems to be suggesting that this is a didactic message. He cited the Japanese internment in WWII as a parallel example to what he observed in the film. He wrote that "in Canada most of our rights are secure." He stated that active involvement might include researching the history of the "Mexicans and Indians to understand them better." Whether he would be willing to do such research on issues of concern to him is unknown.

Max's responses were brief and lacked elaboration; they also suggested that he felt that the film was not complex enough to effectively convey its message.

Appendix E: Social Studies 30 Teacher Transcript Summary

The Milagro Beanfield War Summary Reflections of Taped Conversation⁵⁵

Jan is a competent, articulate, knowledgeable, experienced and reflective classroom teacher. She is deeply interested in student learning and works diligently to that end. Our conversation about the use of The Milagro Beanfield War occurred at the end of a teaching day. It lasted for fifty minutes. My intention was to begin with some of the questions that were asked of the students and then allow the interview to take its own course. I will paraphrase Jan's responses as well as quote what I have deemed pertinent for this research.

Jan stated that the film had a general appeal and was useful for the classroom because of its entertainment value. It deals with serious issues but in a humorous and captivating manner. She described the message of the film as one "challenging the corporate mentality of American economics that the growth perspective is a good one and is beneficial to people and a whole community that is going to lose their identity in addition to their livelihoods and their traditional homes because of what mainstream Americans generally understand is a good thing and so it ... it's a vehicle to have students become aware of an issue that they might otherwise not think of."

Jan felt that even though the film was set in an American context, it had connections for Canadian classrooms. She noted that the discussions of First Nations communities was similar to the one occurring in the film regarding Mexican Americans. Jan commented that the "shift to the right in Canadian economics in the last half dozen years" has resulted in a greater economic similarity between the USA and Canada so that the film is quite apropos to Canada in the 1990s. She emphasized that students need to be aware of what is happening and that such a film can assist such learning.

When asked about how the film might capture students' imaginations, Jan responded by referring to students' comments that she had heard about the film. She stated that the students enjoyed the film: "they thought it was delightful." They were discussing parts of it when she returned to the class from her time away marking exams. The scene where Amarante and the ghost are walking off into the sunset was mentioned as one of which the students had questions. In response to my question about some of the students' ambivalence about the ending celebratory scene in the film, Jan commented that it was "wishful because very frankly, I think North America gives up that easily and I suspect it would come back. Too fanciful ... I don't know, I think if anything it shows that there are ways that you can fight the corporate community and that's not going to be easy, but there are small victories that you may have and yet you can celebrate them and then you probably have to do your homework again."

⁵⁵ I have not included my comments upon the interview that was provided to Jan because a synthesis of it occurs within Chapter Seven and is integrated into comments made in Chapters Eight and Nine.

Jan identified a few characters that she identified and/or connected with, although she mentioned that it had been awhile since she had seen the movie. She liked the lawyer whom she identified as being a burned out activist who is in retreat from combating injustice but "he gets pulled into it again as most activists inevitably end up doing if they're really truly oriented that way." Jan also liked the character Ruby because she was "persistent" as well as the university student, Herbie.

She elaborated on her thoughts about Herbie. Jan deemed him the narrator of the story that would tell it later on; he is a type of witness, an unbiased, or at least less biased, commentator on the events of the story. As she stated "here's somebody of the record who has nothing invested one way or another who kind of comes in there and leaves in the middle of this."

Jan mentioned that there were a few applications that she could see from the film into a Social Studies 30 classroom: 1) dealing with ideologies and how they lead to specific practices, and 2) dealing with capitalism and the contrast between the small entrepreneur sense of capitalism and the large corporate type of capitalism. Parents of students could be brought in to share of their business experiences as well as relating the movie to more traditional economic aspects.

In connecting the film to other experiences, films, readings et al, Jan noted that it could be compared to the 1978 McKenzie Valley pipeline debates; Social 20 development section; James Bay Hydro project in Quebec; the 1990 Oka crisis; land claim issues among aboriginal peoples; the Lubicons in Alberta and their disputes with the oil companies.

I asked Jan about how the film related to citizenship. She responded that it "certainly shows grass roots activism. That may be the necessity of knowing what's going on, voting, pressure groups, lobby groups, those things. And the consequences of kind of like being uninformed and sitting back and not being involved. In certain ways this community had a choice." Jan noted that small things often lead to larger actions. The incident of Joe kicking the sprocket off the water tap in anger is an example of how frequently ideas come as a result of frustration which leads to related actions which "shows some kind of citizen ownership or possibilities of citizen ownership."

Jan identified various ways to help students develop a sense of ownership and activism.

She noted that dealing with issues that are close to the students is important, and she cited the "whole inequity of the funding issue for independent schools" as one her students "can respond to and do respond to," for example, in the form of letters. Jan continued by saying that "I think if you find an issue if you have something like this and then you say 'what are some other issues?' or how about this or that, then I think you expand its usefulness significantly and make it ... have it become something that they can see has historical kinds of connections so you can ... move it closer and then you could make it a real down home issue." Jan cited exploring with grade 12 students, who will soon be voting, about choosing candidates to vote for as well as the importance of

voting. She referenced the film The Milagro Beanfield War as a film that can work with such connections.

Although films can be an effective teaching strategy, Jan noted that “there’s a great deal of time you’ve devoted to the movie, and you sometimes have to weigh the payback of the time you spend in the viewing process with the applications you would make. And I think you would have to make significant applications from any movie that’s used because there’s simply not enough time in the Social Studies 30, particularly, schedule.” She quickly added that her comment reflects more the amount of content to cover in Social 30 and not the usefulness of films in the classroom.

I asked Jan about how well students connected with films as opposed to written text. She commented that they are quite different mediums that can both be used effectively. It often is a matter of where students are at and what they connect with at a given time. She elaborated that she connects well with some students and less with others and “I think that really impacts on what they learn.” She concluded that with a film the teacher runs the risk of students not enjoying it.

I then asked Jan, “Do you think capturing the students’ imagination whether you use a movie or article or lecture is what’s going to make the connection for them where they might actually take something that’s happening in the classroom and integrate it into their lives and choose to act differently?” She responded that making connections with students is what “makes leaning real.” Students can do well in a course but not have it affect them so “when you can make some connections or when something makes connections with them, I think that’s what makes the difference.”

Jan felt that responsible active citizenship could be facilitated through the use of films. She described how while discussing with her students about corporate capitalism she could use The Milagro Beanfield War as illustrative of people working against corporate capitalism. [She noted that during her discussion of this topic in her current class she had forgotten to connect the discussion to the students’ viewing of the film.] Some of the Mexican American people in the film attempted to work against the corporate agenda because of their sense of injustice. Jan recognized that “Joe, the guy who starts the whole beanfield thing, his idea wasn’t to change the world ... but this was his to do something and it had all kinds of connections and other people got involved and I think that’s true of how lots of times how things develop. It’s not because someone had a real specific plan that they wanted to change this event, but there was an injustice or an event that they did something in response to it and a chain of events takes place after that, and often there are big changes that result.” She noted that not all of the community participated because some of them were benefiting from the dominant powers.

I asked Jan how democracy can be lived out within the classroom not just spoken about by the teacher. She initially replied, “that’s really dangerous Doug. You know, the classroom isn’t a democracy.” (Laughter) She added that in some senses democratic practice is impractical in the classroom. Jan drew

a parallel from the classroom to the larger society. She felt that students often choose the extent they will become involved in a classroom which "often is reflective of what they learn and their sense of enjoyment." She explained that "the degree to which you as an individual get involved in the larger issues of your community or your society often leaves you with a sense of ownership or responsibility or having done your part which I think sometimes leaves a satisfaction and maybe in times an enormous frustration as well." Jan desires to encourage her students to "ask questions about where the break-downs are in democracy...I don't think democracy is necessarily...the only or the best way always to go."

Jan thought that some assumptions about democratic practice inherent in the film could be suggested. The film highlights the importance of involved participation, but she noted that it is not always successful: "they kick against the corporate community and they get wacked out. They're in a situation where they want to exercise their rights of protest or assembly of the like and they end up in jail." Jan felt that there was an assumption that in North American society one can attempt these things but perhaps because the film ends happily there is an assumption that "everything is going to work out in the long run which isn't always true." She felt that students probably understood these realities.

Jan has shown a variety of popular films in her social studies classes, but she noted that she uses more documentary films in Social 30 than in her other social studies courses.

I asked Jan what she thought was the reality being presented in the movie. She replied, although she advised that she was guessing, that "the problem shown in the movie is a very real problem and that it touches real people, real lives and that it's a difficult one. There's conflict involved. There's misunderstanding involved. There's dishonesty involved. There's manipulation of facts and intentions involved. I think it shows a little bit of the community's culture and that that culture is different than the culture of maybe mainstream America." The suggestion is that "corporate culture, mainstream America culture, doesn't really seek to understand the anomalies within its country because it's inconvenient for them." The American myth of continual and expanding economic success and general happiness are challenged in the film. This myth, which Jan thought was common in Western society is "an Enlightenment kind of idea that individuals are in charge of their own destiny ... they are happy and because they are rational, they will make informed decisions that benefit the majority" challenges to this perspective are secondary. She noted that "at best it benefits significant people and it benefits a smaller group of people significantly more than others and it leaves a large, large number of citizens out in the cold."

In order to help students appreciate these kinds of power relationships, Jan stated there is a need to examine different kinds of systems. The "drive for security is common to pretty well every economic system. How they go about it is I think where some of the key things lie"; she added that one's beliefs determine how people choose to live. Jan identified the beliefs of groups of

people from the movie. The local people in Milagro who wanted a place that they could live with their families and retain their culture and traditions in a peaceful environment; they have enjoyed life but have had that enjoyment reduced over the years; some have tried to greater or lesser degrees to be part of the other economy; they are afraid of being taken over; they desired their own community rather than be taken over by developers; and they were not on a crusade to change the system but simply to save their town. The developers who did not value the townspeople of Milagro; who felt the less they told them the easier their task would be; they were not malicious but their plans would result in the ruin of town; they were after increasing their economic gain; and they realized that a few of the townspeople would benefit but most would be ruined.

Jan felt that students could relate to the realities represented in the film especially the negative circumstances of the townspeople. She noted that some of the students' own biases may also colour their sympathies towards these characters: "they may say why don't these people get an education and learn how to run a machine and give up on all this fanciful stuff" -- referring to the ghost. Jan faces a variety of perspectives in her classes. She noted that their responses indicate a lack of appreciation for people in economic hardships. Jan stated that "most often the response is -- they will have to change -- they should do something about their situation." She described her students as being from middle class type of family incomes. There is a definite lack of non-white middle class representations in her classes. She noted that "there's very much this perspective of ... there's no free lunch for anybody and we don't mind being helpful, but there's a definite responsibility on the part of people to do the best they can." She added that she does not disagree with that but that she plays the devil's advocate for the sake of debate in the class because there is at times a lack of empathy of which she is not proud.

Jan feels that she is responsible to confront such attitudes. She believes that in her context of a Christian school elitism has no place: "if a Christian school is elitist than it has no idea what it is to be a Christian because I think one of the rock bottom basic things that I must do faith wise is to advocated for individuals who through no fault of their own are disenfranchised within Canadian communities....I feel very strongly that people who are of different faiths, who are at different cultural backgrounds, who are at different ability levels, who are at different interest areas need to be spoken for with some clarity and eloquence. And that's sometimes very disturbing for people to hear and it's sometimes very disturbing when you get phone calls from parents, but I think if we're not going to be different in terms of how we deal with these things, then we should just simply say we're not different and have our students go to any other school."

Appendix F: Post-secondary Students Transcript Summary⁵⁶

Milagro Beanfield War Summary Reflections of Taped Conversation

The students expressed the reality of the film as portraying oppression of the poor by the rich in a capitalist society, but it was also noted that there were also groups of people who did not fall into either group. Ken noted that there were conflicts between as well as among the groups while Rae stated that she felt that all the characters were struggling for something. Three characters were singled out at this point: Ruby as representing a uniting force among the Mexican Americans; Joe as having the desire just to plant his beanfield; and Charlie who was cynical, but who does attempt some change due to Ruby's prodding. The students had no difficulty in describing the reality that the producer of the film had devised: a small group of Mexican Americans being forced to adhere to the will of the wealthy white cattle rancher come land developer and thereby gradually losing their way of life.

The discussion turned to comments about the pig and Amarante. The pig was seen by one student as an "innocent victim" while Amarante was viewed as several things: a representation of the past (almost as a icon, a window into an important experience that was quickly fading), a victim of violence, a sacrifice (there seems to be strong Roman Catholic religious parallels which are suggested especially with this notion of sacrifice), and as a uniting force for the village people. Rae commented that when Amarante is shot some of her hopes were destroyed. I asked about the realism of Amarante being the sacrifice that united the people. Matt noted that Amarante was like a martyr because he "died for the cause", but Matt also expressed that he did not really understand the shooting incident when Amarante was shot by Joe. Ken thought maybe Amarante was a willing sacrifice. Ali mentioned that the oppression experienced by the Mexican Americans resulted in violence usually against the Mexican Americans that only reinforced violent action. She referred to Joe's wife's question: why is it that when they are so angry at the white Americans they end up hurting one of them. Ali explained that when Amarante is shot it awakens the village people to rally together. The students then briefly talked about whether Amarante died at the end of the film or not. There was no clear consensus on what happened to him. Ken expressed it well when he said that what happened to Amarante was "rather inconclusive to me."

The students did not really pick up on, as I expressed it, the "unexplainable" parts of the film. Matt noted the newspapers flying around and the students commented upon the scene where the woman is trying to get onto the truck as it was being driven away. (This shot was referred to by students several times.)

The responses to the question of ideology revolved around the students'

⁵⁶ I have not included my comments upon the dialogue with the post-secondary students because a synthesis of it occurs within Chapter Six and is integrated into comments made in Chapters Eight and Nine.

understandings and readings of power within the film. Lee at first said that the rancher group (Ladd Devine and his associates) had power. Rae asked what kind of power were we talking about. I replied that it could be defined however the group wished. Lee continued by saying that really no one had power: "Well I thought that they were supposed to have power but they didn't. Like I didn't think anyone had power in the movie; they were trying to achieve it in one way or the other, or just keep their own. But I didn't think there was anyone who had power." Ali thought that Amarante had power: "...it seemed like he was the only real stable one even though all his stuff was kind of weird and he talked to people that weren't there, but he really seemed to have just this inner wisdom that no one else had and I found that powerful..." Lee thought that Amarante's faith was "purposely lessened" in the film; it was diminished by showing his offerings to the saints. Rae commented that she observed power struggles between Ladd Devine and the "people," but that the people also had power when they acted together despite the legality of it. She added "And I think there was different shifts in the power struggle and I think that they overcame it and came out on top." Matt seemed to agree but explained that the "only way they could solve the problem was through violence." Ken, however, replied that "there was no real violence committed." He went on to explain that the character of Bernie, the Mexican American sheriff, acted as a mediator between the townspeople and Devine: "[h]e sort of had the power, to me." Lee stated that "I thought it was interesting, nobody like other than Devine, nobody wanted the power." The other people (Mexican Americans) "just wanted their life the way they wanted it; it wasn't necessarily a takeover of power."

Two students commented on the causes of the conflict(s) within the film. Lee noted it was a "resistance to change" and Rae stated that it was related to differing ideological beliefs: "Ladd Devine wants their land; they want the resort; they want the money whereas the people want to keep their land; they want to keep their culture. They're fearful of what Ladd Devine's going to do to them and so the conflict of ideas comes forth as they use different means to fight it between themselves." Rae added that violence is used throughout the film, but at the end the townspeople "realized that violence wasn't necessary." I asked the students if this portrayal is realistic for them. Rae said it was romanticized. Lee stated she had a hard time relating to the setting of the film; in particular, she mentioned the poverty of the Mexican Americans and the small town life. Rae commented that she related to the struggle against higher authority that was shown in the movie. She explained, "I'm often involved in like the activist sort of stuff and it's so hard. And I've never resorted to violence And sometimes there has been a change and most of the time there hasn't.... the end is not always as good as it turned out in the movie."

The students were asked about the ending of the film and what they might project would happen next. Most of the students seemed to agree that the townspeople may have won this battle, but they probably would not hold out forever against the development plans of Ladd Devine. Matt explained that "[y]ou can't stop the wheels of making money you know. The guy's eventually

going to buy his way into the thing, regardless of what the people do." He related the influence business has on government and how eventually it would work to override the concerns of a small group of people. Two students questioned whether the victory of the people would only be short lived. They viewed the voting power of Mexican Americans in the larger society as an important consideration for politicians who wish to remain in power. The other students emphasized that the film was unrealistic in its portrayal of the people winning the conflict because eventually the resort would be built somewhere.

I asked the students if they thought resistance to oppression was futile. The students did not agree in their responses. Ali felt there was resistance among Mexican Americans who are fighting for their rights (cultural preservation). Ken raised the failed resistance attempts made by the Native Americans as indicative of what happens to culturally distinct groups within American society. Matt agreed with Ken and said, "Basically you cannot fight the assimilation of the dominant society without dire consequences because you can fight it, but you're always going to be on the fringe, you're always going to be on the outside." Ken noted that sometimes, however, it can be delayed. Matt noted that the minority groups "never get to sample the goodness of the dominant society because [they're] trying to fight it and the thing is is that the dominant society is dominant for a reason." Ali asked Matt if that meant that the people would become Westernized. Matt replied that not necessarily but "if you fight the system you're going to be on the outside and you're going to have to pay the consequences of fighting it." He added that he was not saying that the attempt shouldn't be made, but that there were consequences for not acquiescing to the dominant power structures.

These comments moved the discussion into how groups are or are not assimilated into American society. References to the film Sarafina! were also made by the students. Ken also pursued his understanding of dominance as relating to demographic forces rather than economic power. Rae conceded that "you can define domination over ... as like economics, or you can define it through population numbers or you can define it as ... I don't know culture." Ali and Matt disagreed over the ability of Mexican Americans to preserve their culture against the monolithic American assimilation process. In order to survive, groups must become part of the dominant culture, but there is still some give and take so that there is a dynamism operating, but how receptive the dominant culture is to this dynamism is unknown.

I asked the students how these issues related to the Canadian context. This discussion, as per the previous one, resulted in a polarization of opinions. Matt felt that Canadian society allowed greater resistance to assimilation, but that in general Canadian culture was being "diffused into the American...." Ali felt quite differently. Her sense was that the various cultural groups within the USA have a much stronger sense of identity than those in Canada. The conversation about cultural prominence and recognition became quite protracted and intense. Todd served as a mediating voice identifying his agreement with parts of both positions. The students moved to examining their

own cultural ties. Ali, Matt and Ken dialogued about their unique perspectives. Ali noted that she has “conflict with the dominant society” whereas Ken would have less conflict because of his (European) cultural ties. Matt emphasized that just because he was of European background he did not share commonalities with all Europeans; he was as unique as Ali with her Latin American background. The issue of who was or who was not a Canadian generated a fair degree of emotion among the students. Again Todd acted as a mediator between the various positions expressed. Lee made the point that demographics have a large part in preserving cultural identity; the more you have of one group within an area, such as a city, the stronger the potential for identification. Rae attempted to clarify the discussion by stating that Ali’s point is “more or less specific to Latin Americans and I think [Ken] and [Matt] are making more generalizations about immigrants in general.” Ken responded by saying “I’ve just got one more comment. I’m native to Canada and if being born here isn’t good enough, I don’t know what is.” Ali then replied “And so am I. So why do I believe in culture and you don’t?” They each made another comment and then I turned the conversation to another aspect of the film. The previous discussion was extended and took up six pages of transcript; it was obviously a point of contention among the students.

I asked the students about the stereotypes within the film. Lee noted the “uneducated Mexican” stereotype was personified by Bernie (the sheriff). Ken viewed Bernie as being a mediator between the Mexican Americans and the “capitalists;” he added that Mexican Americans could only go so far, economically, in their community before they would need to merge into the popular culture in order to move up economically. Matt commented that the mayor, Sammy, was ineffectual in his role as a leader because he virtually did nothing for the town. There was some discussion of what Sammy’s role was or was not.

I then asked the students about their views of the female characters within the film. The students noted the Ruby seemed to break some stereotypical boundaries. Rae stated that Ruby was “an activist; she was aggressive; she was she had the sort of characteristics of ‘masculine qualities’”. She was also of course the same stereotypes; she was pretty; she had long hair and she was easier for men to sort of believe in because of that I think.” Two of the male students joked about whether Ruby was pretty or not. The students viewed Flossie, Ladd Devine’s wife, as a “pretty little blonde”; she reminded Rae of the wealthy white woman in Sarafina!. Flossie was clearly seen by the students as tied to sex(uality) within the film. Matt cited the contrast he found between Ruby, an activist, “the strong woman” and Flossie, “a dumb blond”—as Ali called her, “the weak woman who can’t do anything.” Matt asked if that was a deliberate attempt to have this contrast within the film or not? Ali stated that she thought it was intentional that these two perspectives of women were shown.

I pushed the discussion a bit on Flossie and asked about specific shots of her that the students remembered. The students cited several shots:

"cleavage; lying by the pool; tight jeans, opening the [box] in a sort of girly way; excited." Ken referred to the scene where Flossie opens the box of dead fish and Rae added how Flossie screamed and gave the box to her husband. Rae stated, "She's obviously like a weak character, weak woman." Ali commented how Flossie's husband is like a "father figure." Other students concurred with this assessment. Ali noted that Mexican American culture is paradoxical: it is a "very macho culture" with defined roles for women, "[b]ut at the same time women, women are respected and they have the way to be very strong; they're known as being strong willed." Lee and Rae described this perspective as being shown through Joe's wife as well as through religious practice, eg., the prominence of the Virgin Mary. Rae commented that imposing Western stereotypes upon specific cultures may be problematic. She emphasized that "you have to understand that as an aspect of culture it's hard to see as like me myself as a feminist they [women] hold a very important position even though our culture may not be able to see that as easily." Ruby as a mechanic was noted by two students as showing a typically male role being filled by a woman. Ali felt that Ruby was "set up as being the person--I'm not saying I agree with it, but she's set up as the person-- who's going to lead these people because of the fact that she is a woman and she's taking these supposed masculine qualities which aren't necessarily masculine but are stereotyped that way."

The conversation then moved to the relationship between Ruby and the lawyer, Charlie. Ali stated that Ruby's character is further developed through the "almost like flirtation going on between her and the lawyer but nothing ever happens, although you kind of expect it to." Lee commented that she was "expecting them to kiss." Rae "was happy" that Ruby maintains her independence. She noted that often women are portrayed as needing "this relationship to make themselves whole you know. And I thought if they do this, it's the end of her character." Rae was glad that their relationship was not pursued in the film. The students discussed briefly whether having romantic ties weakens or strengthens female characterizations.

Ali felt that Joe's wife was a strong women despite her traditional role, and Ken did not agree that Ruby's character would have been lessened if she had developed a romantic relationship with the Charlie. He noted that they needed each other to accomplish what they desired to accomplish. Other students did not agree that Charlie needed Ruby, but felt she primarily needed his expertise. Others felt Ruby helped the lawyer rediscover his desire to stand up for injustice. Charlie gave Ruby help to fight the cause and Ruby gave Charlie a cause to be involved with. Two students then saw Charlie's role as minimal while the rest saw it as significant.

The character of the doctoral student generated some discussion among the students. Generally his role in the film was viewed negatively by the students. They felt he enforced stereotypes for them. Matt seemed to capture the general sentiment of the students in his view of the student: "[t]he stupid PhD student who's studying this culture but yet has no idea about it." I asked

the students why they felt that this character was in the film. Todd humorously replied that the producer of the film "must have been smoking something." Lee stated that "[i]t didn't matter how much education you had, he still didn't know anything and these people who didn't have education, they ended up fighting and his is what they believed for and they had the drive. He had all this education and it still was useless to them in their cause." Rae said that "[u]nless you live among people you still remain naive; you're ignorant to their ways." Matt said it "... show[s] that you don't need educationHe's showing that you can be a grassroots movement and you can effect change. And that's the stereotype that they show in this movie; they show this guy being stupid and stuff because they want you to believe that you can be just a normal person, you can be below the poverty line and yet still effect change." Ali commented that the point of the film was not to set up the conflict as "Mexicans against Whites." The characters in the film despite their culture were represented on both sides of economic issues so that the PhD student, who was White, was on the people's side fighting for economic justice and cultural survival. Lee noted that there was also the play between the old ways and the new ways; the traditional beliefs and practices were represented by Amarante and the ghost as attempting to carry on the tradition. Ali further suggested that the producer of the film was attempting to provide as broad a base for viewer connectivity as possible by including numerous perspectives. She thought that the student might appeal to the "eastern United States" with the "educated kind of maybe leftist profession."

The question of imagination was then examined. I asked the students about aspects of the film that captured their imaginations positively or negatively. The students had a mixed reaction to the film. Matt strongly expressed his dislike for this film and the genre within which it falls. He described it as a cliched story about an oppressed group fighting for a cause that eventually they succeed in. "I'm pretty sick of seeing those kinds of movies it's just so overdone." Ken agreed that the film "should be more realistic." Rae did not appreciate that the film "played on a lot of clichés" despite the attempts to make them humorous. Several of these students identified the clichés as the crazy woman throwing rocks at people, the fat woman who has trouble getting into the pick up truck, the numerous dirty, poor children who are running around as well as poverty in general. Ali and Todd expressed surprise at these examples and commented that they saw things differently. Ali stated, "I didn't see that at all."

Discussion ensued about the students' varied interpretations of the stereotypical nature whereby the film portrayed its characters. While some of the students found strong negative stereotypes, Ali and Todd and to a lesser extent Ken clearly viewed things differently. Ali commented, "[t]o tell you the truth I didn't even see it -- poverty. Like maybe that's just me, but I saw such a beauty in it. Like just the simplicity of their life." Rae emphasized that she understood Ali's appreciation of the culture being portrayed -- since Ali was connected to it - - but that she felt for outsiders to the culture, it became problematic. It depicted stereotypical notions of a culture that then the viewer would appropriate to all of

the members of that culture. Ken questioned the negative portrayals that were referred to by Rae and Matt. The discussion became quite lively at this point as students tried to understand each others' perspective as well as bolstering their own arguments.

I asked the students whether or not Robert Redford, the producer/director of the film intentionally put the stereotypes in the film that some of the students had identified. Rae stated that the stereotypical depictions were included in order to appeal to a "Hollywood audience." Matt added that "[t]hey couldn't be just giving a message; they had to throw those little points where you kind of laugh at someone else, or something else or some other ... or there's always something that has to get the entertainment value, to take away from the message and get the entertainment, you actually make the money for the movie." The students thought the movie's intended audience was for the "middle sort of line" and that they did not "try to make too much of a stand in the movie." Rae further explained that Hollywood films need to have entertainment. "They have to have those clichés; they have to have the jokes that people can appeal to, that people find entertainment in. And I think he [Redford] did that on purpose for sure." Ali again questioned whether the clichés were culture specific or just used for humour regardless of the cultural context. Matt noted that whether it was culture specific or not, the portrayal of poverty, for example, is stereotypical and one which he reacts negatively to.

I asked if there were some aspects of the film that were satisfying for the students. Matt replied that it was not satisfying for him; it was not anything that he had not seen before; "they're always the same story." He continued by saying that "if I'm seeing a political movie I want it to move me so that I think I want to help these people make a change. Yeah that's going to happen you know." Rae noted that the film contained too many issues for her; "I mean it wasn't coming together, too much confusion. I didn't understand it when I finished." She also mentioned disliking the clichés and that "it was kind of long." Ali stated that "Robert Redford did not do a good job." Ken said that he "found it funny. I liked the woman getting on the truck. I didn't care how clichéd it is; it's funny." Lee had stylistic concerns about the film; she did not enjoy the use of "the ghost and the old people and that kind of idea." Todd said to Rae, "[y]ou said they didn't really take a stand? I don't understand what you meant." Rae replied that " ... they took a stand but they didn't take a strong enough stand." The edge was taken off the film Matt noted. Lee commented that the film was more a story than attempting to make any type of statement; it was more concerned with entertainment than raising awareness as in Sarafina!. Other students tended to agree with Lee's comment on the emphasis being more on the narrative than on a political commentary. Rae added that analyzing a film, however, brings things out that may go unnoticed otherwise. She referred to the significance of the pig. Lee mentioned the glasses and the pistol as being significant.

The discussion then turned to examining citizenship. I posed the question whether the film said anything about citizenship. Matt said that he

found it hard to determine what the people were fighting for; "it's just so clouded what they're fighting for." Ken said that they people were fighting for the beans." Ali agreed with Matt's comments because the only comment she could remember stating exactly the desire to "preserve our culture and our language was said in Spanish." She noted that a non-Spanish speaking audience would not have been able to understand these Spanish lines. Ali also noted "one of the main characters, Joe, who's the bean farmer, cannot even speak Spanish properly." Matt added that in order to increase the cultural sense of the movie it would have helped him "if they had done the movie in Spanish and just had the subtitles in English." He questioned if the cultural aspect of the film was even dominant to which Ali also agreed. The students talked a bit about whether Joe was truly Spanish or not and then questioned about the lines his wife spoke to him and their meaning. Ali commented that the music played in the film was traditional Mexican ballads; "it wasn't really political." Matt noted that it was the older people who played the music suggesting the possible passing of these traditions.

I asked the students about any connections in the film they could make about standing up for what they thought was right in a democratic society. Five of the students commented that in a simplistic way the film dealt with this issue but, as one student stated, "if you really want to get what reality really is then no." Matt noted that there was realism within the film in terms of the apathy people exhibited towards Ruby. He also added that the film needed to be more focused: "[I]ike are they trying to do cultural, are they trying to do like water rights, are they trying to do like people relationships" Ali and Lee agreed with Matt. Ken stated that he found the absence of struggle and pain in the film problematic. He compared the intensity of emotion specifically related to the pain experienced by characters in Sarafina to the lack of such emotional intensity in the Milagro Beanfield War. Ali noted that the film was "not all bad." If she had seen it in high school she would have probably greatly admired Ruby. Lee noted that "I'm not so sure whether the movie was so poorly done, or if I just didn't relate to any of it." She added that she found that there was very little in the film that she connected with regardless of how well it was or was not done. Rae stated that she did not find a great deal of realism within the film in terms of the characters' struggles with the issues confronting them. The discussion then moved to examining the notion of struggle and pain.

Rae stated that realistically struggle (for justice, freedom) is often connected with pain. Ali noted that sometimes good things can occur with relative ease. Rae replied that she agreed but added, "if you want change, don't you think it takes a lot of struggle? Realistically a painful struggle [is required] not sometimes but mostly." Matt agreed, but Todd noted he disagreed based on his personal experiences. Ken said that "[I]ife is an equilibrium: sometimes up, sometimes down." Ali asked, "What struggles have we really had?" The students commented that within a capitalist system some individuals, the lower class, experience more pain than the upper class. Todd stated that "[I]nto every success is a factor of someone failing." Matt emphasized the importance

of perseverance despite personal tragedies. Todd noted that while the struggle was not well portrayed in the movie there was evidence of people experiencing pain. Ken emphasized the importance of seeing consequences for actions. Ali said that the end was uncertain and Ken noted that while the ending of Sarafina! was "triumphant" Sarafina would still struggle. Rae stated that the "movie was effective on a fictional scale." Todd noted that the ending of the film did not end with everything being "hunky dorey." Matt and Rae disagreed, and Rae stated that "[y]ou don't see inside the characters; there is no psyche. In Sarafina you experience it more; the movie goes into the characters."

While the film met with varied and generally negative reactions by the students, it did generate a rather passionate and substantial conversation among the students. The students overall ratings of the film were as follows: two students said it was "ifly"; one thought it was humorous; the other three students did not enjoy the film at all. Interestingly in terms of using this film for a high school social studies class, the students thought it would be ok.