

Short Paper 2.2: Intertextual *Matrix*

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One of the central arguments of Lisa Nakamura’s “Race in the Construct and the Construction of Race” is about the film’s relationship to technology and that relationship to William Gibson; she writes, “Like Gibson’s novels in particular and cyberpunk in general, *The Matrix* both celebrates and critiques technology” (73). Central to “Race in the Construct” is Nakamura’s close-reading and analysis of *The Matrix* and its articulation of the role and function of race; she carefully and conscientiously critiques the film’s multiculturalism, “a world in which race is not only visible but necessary for human liberation” (73). She recognizes the potential of the film in describing and imagining a liberatory technology, but she also sees very clear boundaries and limits to the narrative and argument drawing

evidence from the film, Gibson’s writing, and cultural studies scholarship.

For this short paper, you will practice the important skill (and process) of intertextuality, of making salient and reciprocal connections between and among texts. First, make a claim about *The Matrix* that illuminates one of the many different interventions into “everyday media” we have been working through. As always, be selective and focused. Then drawing on the film, Nakamura, and even Gibson support your claim. Pay close attention to how the texts that you gather together work together: **What are you claiming about the film? What evidence can you draw from the film? From Nakamura? From Gibson? How do these pieces connect, transition, and form your overall argument?** This paper asks you to support your particular reading and analysis of the film with quotes from a scholarly article, from a short story, not just from the film itself. Remember MLA format for using quotations and the quotation (or paragraph) sandwich.

Targeted outcomes: _____

Turn in: 2 pages, typed, no title page, double-spaced, stapled

Due: Monday, February 12