

Ethnic Studies 189 Race and Performance: The Politics of Popular Culture Fall 2006

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Office Hours: Tues/Thurs 2:30 -4 pm

Tuesday 5- 7:50 PM
CENTR 222

COURSE DESCRIPTION

How have racial categories and ideologies been constructed through performance and displays of the body in the United States and other sites? This course considers racial formation through popular performances such as world's fairs, minstrelsy, film, fashion, and political protests. Nineteenth-century colonial exhibits like museums and ethnographic entertainment contributed to the objectification and commodification of culture. However, we will pay particular attention to how racialized subjects use performance to deconstruct dominant ideologies of racial and cultural difference and engage in forms of social and political mobilization. Film and media screenings include *Da Ali G Show*, *24*, and *Flower Drum Song*.

Required Texts: 3 required books available at Groundworks, 858.452.9625

1) James Luna, Truman T. Lowe, Paul Chaat Smith. *Emendatio*. Smithsonian National Museum of American Indian (2006) ISBN: 0971916365

2) John Leland. *Hip: The History*. Harper Perennial; Reprint edition (2005) ISBN: 0060528184

3) Denise Uyehara. *Maps of City and Body: Shedding Light on the Performances of Denise Uyehara*. Kaya Press (2002) ISBN: 188503038X

4) ES 189 Course Reader sold by University Readers. Course readers can be ordered online at <http://www.universityreaders.com/students>. You may also call 800.200.3908 or 858.552.1120 for help with ordering. The books and the reader are on reserve at the Social Sciences and Humanities Library.

Requirements 1) Reading: Students are expected to complete and comprehend the material by the beginning of class. By this, you are required not only to read the material but to read *critically* and process it, whether that means taking notes, writing an outline, or reviewing with other classmates. Please bring assigned readings to class. When websites are listed in the syllabus, students should access them before the class meeting. 2) Attendance and Participation: Since the class meets only once a week and is discussion-based, attendance is critical and mandatory (see attendance policy below). Quizzes and writing assignments may be given and collected occasionally in class. Film and media shown in class will not be available for re-screening.

3) Writing Assignments: 2 short writing abstracts (Due in class Oct 12 and Nov. 9) Performance Paper, 6-8 pages (Topic due on Oct 26; Final Due in class no later than Nov. 16)

4) Exam: Take-Home Final: Due in my box on Tuesday, December 5, 4 PM.

Grading*

Attendance, Participation, Quizzes, and In-Class Assignments: 20%

(Merely being present does not mean one automatically receives a passing grade. Moreover, I reward thoughtful and quality participation, not quantity.)

Short Writing Abstracts (2) 15% each (30% total) Performance Paper* (6-8 pp) 20% Take Home Final Exam: 30%

Course Policies

Classroom conduct: Please be respectful to other students and the professor. Phones, Blackberries, and pagers must be turned off in the classroom. Please do not arrive late or leave early, read unrelated material while in class, or converse about unrelated topics.

No early or make-up quizzes and examinations will be scheduled, and no incompletes will be given in this course. All assignments must be submitted to receive a final grade.

Writing assignments are due at the beginning of class and must be submitted as hard copies only; no e-mail attachments accepted. Late papers will receive one-half letter grade deduction for each day they are submitted past the due date, and no papers will be accepted more than one week after the due date. Professor reserves the right to make copies of student papers and assignments.

After one unexcused absence (absences without a doctor's note or other documentation), your final grade will be reduced by one half-letter grade (e.g., B- will become a C+). For two unexcused absences, your final grade will go down two half-letter grades, and so on.

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please bring a notification letter from the Office for Students with Disabilities outlining your approved accommodations.

Students are responsible for following all oral and written directions for assignments. Please keep in mind that your grade may be adversely affected for disregarding guidelines. Ask questions if you require clarification.

Your grade is not an entitlement; it must be earned. Furthermore effort alone will not guarantee a high grade. If you submit careless and mediocre work, you will receive a grade that correlates with your submission. However, continual excellent work will be rewarded.

Academic Honesty Policy

Plagiarism is a serious violation, whether intentional or inadvertent. Easily recognized, plagiarism is insulting to those who take the time to read your work but an embarrassment to you most of all. All work submitted in this course must be your own and original. You may not copy sentences or paragraphs from books, web pages, or any other source. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about when and how to use citations, please refer to this guide: Charles Lipson, *Doing Honest Work in College: How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success* (Chicago: University of Chicago Press, 2004). (On reserve at SSH library).

Each student is expected to be familiar with UCSD's Policy on Integrity of Scholarship, available at <http://www-senate.ucsd.edu/manual/appendices/app2.htm#AP14>. Here are some important excerpts of the UCSD Integrity Policy:

No student shall engage in any activity that involves attempting to receive a grade by means other than honest effort; for example:

No student shall knowingly procure, provide, or accept any unauthorized material that contains questions or answers to any examination or assignment to be given at a subsequent time.

No student shall complete, in part or in total, any examination or assignment for another person.

No student shall knowingly allow any examination or assignment to be completed, in part or in total, for himself or herself by another person.

No student shall plagiarize or copy the work of another person and submit it as his or her own work.

No student shall employ aids excluded by the instructor in undertaking course work or in completing any exam or assignment.

No student shall alter graded class assignments or examinations and then resubmit them for regrading.

No student shall submit substantially the same material in more than one course without prior authorization.

Course Schedule

Week 1. September 21. Introduction

In-Class □: "The Couple in the Cage: a Guatanaui Odyssey" (Coco Fusco, 1993, 31 min.)

Week 2. September 28: Colonialism and the Displays of the Body

Hinsley, Curtis M. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893." in *Exhibiting Cultures: The Poetics and Politics of Museum Display*.

Kirshenblatt-Gimblett, Barbara. "Objects of Ethnography."
in *Destination Culture: Tourism, Museums, Culture*.

Barboza, David. "China Turns Out Mummified Bodies
for Displays," *The New York Times* 8

August 2006, online ed. Websites: www.mjt.org (Introduction, Museum of Jurassic Technology) <http://www.bodiesontheexhibition.com/> (Bodies: The Exhibition) <http://www.bodyworlds.com/index.html> (Body Worlds)

Week 3. October 5. Colonialism, Museums and Ethnography

Blumentritt, Mia. "Bontoc Eulogy, History and the Craft of Memory: An Extended Conversation with Marlon E. Fuentes," *Amerasia* 24: 3 (1998), 75-90. Olson, Elizabeth. "A Museum Of Indians That Is Also For Them." *New York Times*. Online edition Aug 19, 2004.

Fuller, Nancy J. "The Museum as Vehicle for Community Empowerment: The Ak-Chin Indian Community Ecomuseum Project." in *Museums and Communities: The Politics of Public Culture*.

In-Class □: "Bontoc Eulogy" (Marlon E. Fuentes, 1995)

Week 4. October 12. Blackface Minstrelsy and Legacies

Rogin, Michael. *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot*. Chs. 1, 2.
Leland, John. *Hip: The History* (2004), Introduction, Ch. 1, 3, 5, 6

In-Class □: Selections from "Ethnic Notions" (Marlon Riggs, 1986) and "Bamboozled," (Spike Lee, 2001)

Abstract #1 Due in Class

Week 5. October 19: Crossovers and Appropriations

Rogin, Michael. *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot*, Ch. 3. Leland, John. *Hip: The History* (2004), Chs. 7, 9, 10, 15. Klosterman, Chuck. "The DJ Auteur." *The New York Times Magazine* 18 June 2006. Windolf, Jim. "Ali G for Real." *Vanity Fair*, August 2004.

In-Class □: "Da Ali G Show" (2004-05); Gnarls Barkley and Outkast

Week 6. October 26. Playing Indian

Slotkin, Richard. "The White City and the Wild West: Buffalo Bill and the Mythic Space of American History, 1880-1917." In *Gunfighter Nation: the Myth of the Frontier in Twentieth-Century America*. 1992.

Deloria, Philip J. *Playing Indian*. New Haven: Yale University Press, 1999. Chs. 4, 5.

Lipsitz, George. "Mardi Gras Indians: Carnival and Counter-Narrative in Black New Orleans," in *Time Passages: Collective Memory and American Popular Culture*, Ch. 10.

Paper Topic (1-2 paragraphs) due in class

Week 7. November 2. Humor and Parody

Luna, James. *Emendatio* (2005)

Taylor, Drew Hayden. "Whacking the Indigenous Funny Bone: Political Correctness vs. Native Humour, Round One." in *Me Funny*.

Kelly, Don. "And Now, Ladies and Gentlemen, Get Ready for Some (Ab)Original Stand-up Comedy." in *Me Funny*.

Ferguson, Ian. "How to be as Funny as an Indian." in *Me Funny*.

In Class □: James Luna, "Take a picture with a real Indian" (2001) and "Petroglyphs in Motion" (2000)

Week 8. November 9. American Orientalism

Said, Edward W. *Orientalism*. New York: Vintage, 1979. 31-73.

Klein, Christina. "Asians in America: Flower Drum Song and Hawaii." in *Cold War Orientalism: Asia in the Middlebrow Imagination*.

Uyehara, Denise. "Big Head." in *Maps of City and Body: Shedding Light on the Performances of New York*: Kaya Press. 2003. 61-124.

Websites: <http://bigbadchinesemama.com/>; <http://helpsavelarry.com/> (Best viewed in Safari)

In Class □: selections from "Flower Drum Song" (dir. Henry Koste, 1961); "Forbidden City, U.S.A." (dir. Arthur Dong, 1989); 24 (2001-2006)

Abstract #2 Due in Class

Week 9. November 16. Commodity Culture

Maira, Sunaina. "Henna and Hip Hop: The Politics of Cultural Production and the Work of Cultural Studies." *Journal of Asian American Studies* (October 2000), 329-369.

Lipsitz, George. "'The Shortest Way Through': Strategic Anti-Essentialism in Popular Music."

in *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*. Walker,

Rob. "The Brand Underground." *New York Times Magazine*. 30 July 2006. Davila, Arlene. "Images: Producing Culture for the Market." in *Latinos, Inc. The Marketing and Making of a People*."

*Last Day to Submit Performance Paper (Due in Class)

Week 10. November 23. Thanksgiving

Week 11. November 30 Politics and Culture

Robin D.G. Kelley, *Race Rebels: Culture, Politics, and the Black Working Class*. Intro, Ch. 1, 2. Flores, William V. "Citizens vs. Citizenry: Undocumented Immigrants and Latino Cultural

Citizenship." in *Latino Cultural Citizenship: Claiming Identity, Space, and Rights*. Lipsitz, George. "But Is it Political? Self-activity and the State." in *Dangerous Crossroads*. Cho, Cynthia H. and Anna Gorman. "Massive Student Walkout Spreads Across Southland," *Los*

Angeles Times 28 March 2006, online ed. Suarez-Kelly-Anne and J. Michael Kennedy. "Student Walkouts Continue: Officials Vow Crackdown." *Los Angeles Times* 28 March 2006, online ed. Gorman, Anna. "Flag's Meaning is in the Eye of the Beholder." *Los Angeles Times* 29 March 2006, online ed. Gold, Scott. "Student Protests Echo the '60s, But with a High-Tech Buzz," *Los Angeles Times* 31 March 2006, online ed. Kamahale, Momiala. "Ilio`ulaokalani: Defending Native Hawaiian Culture." *Amerasia* 26.2 (2000). 38-65.

In Class□: excerpts of Merrie Monarch hula festival and *Dave Chapelle's Block Party* (2006)

*Take-Home Final Exam Questions distributed in class

Take Home Final Examination

Due in my box in the Ethnic Studies Department (SSB 201) by 4:00 pm, Tuesday, December 5

Ethnic Studies Major or Minor at UCSD

Many students take an Ethnic Studies course because they're interested in the topic or simply need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet have no information about the major or minor and don't realize how close they are to a major, minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact Yolanda Escamilla, Undergraduate Advisor, Department of Ethnic Studies at 858-534-3277 or yescamilla@ucsd.edu.