

Jade Power Sotomayor
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Course Meets: T/Th 3:30-4:50, SSB 106
Office Hours: Th 2:15-3:15, SSB 249
(or by appointment)

RACE AND PERFORMANCE

ETHN 120

Fall 2012

This course explores the ways in which racial categories and ideologies are constructed and contested through performance. The central goal is to teach students how to critically examine both everyday acts of performance and formal staged productions as important sites of knowledge production in ethnic studies. We will examine how bodies are objectified and racialized through acts of representation, while also looking at how performance has been used to rethink racial and cultural identity, resisting multiple form of oppression. In the first half of the course we will study the politics of representation through examinations of stereotype, notions of authenticity, performativity, and intersectional social identities (race, ethnicity, gender, sexuality, class, and nation). At the end of this section students will generate a set of critical questions to guide their work in the remainder of the course, which will examine individual case studies including guest performances, films, and original performance texts.

GRADING AND ASSIGNMENTS

Course Assignments:

- 15% - Class Attendance and Participation
- 20% - Weekly Writing Assignments
- 20% - Performance Review Assignment
- 25% - Final Project and Presentation
- 20% - Final Exam

Weekly Writing Assignments – (Due weekly, starting Week 1)

These will be 600 word critical responses to the course readings. For some weeks, specific instructions may be given the week before they are due, however, they will mostly consist of briefly summarizing the main points and central thesis of the readings for that week, as well as coming up with three questions that will propel class discussion. These will be turned in at the beginning of class. Papers turned in after the beginning of class will not be accepted. Of the nine writing assignments eight will count towards your grade (you can miss up to one assignment without it affecting your grade.)

Performance Review Assignment – (Due Week 6)

This will be a 5-page review of a live performance that engages the course themes. You will write about the performance using your own lens of race and performance, framed by the questions that we as a class will have come up with. You should address your own impressions of the performance, the audience, the setting, the social and historical context,

performance techniques and styles, as well as the central ideas put across by the performance as it pertains to this course.

Final Project and Presentation – (Due Week 10)

The project will consist of students conducting research on one of the groups or styles we have focused on in the case studies, or, alternatively researching a performance site of your choice. **A mandatory meeting with the professor to discuss the topic for your project will be required no later than Week 6.** Students are encouraged to engage the course material through their own performances and creative expression.

Final Exam –

Essay and short answer questions that address key terms and concepts covered in class discussions and the reading assignments.

Class Participation –

Attendance is an important part of your course grade. Attendance policy will be the following: students will not receive credit for any unexcused absences and any assignment that is not turned in during class will be considered late. After the first unexcused absence, any subsequent unexcused absences result in lowering your final grade in the class by one half of a grade (A to A-, A- to B+, B+ to B etc). The other part of this grade is determined by participation. Active class participation is paramount in this course, which includes engaging in class discussions and group work regarding course readings, and other assignments. If you are less inclined to speak in class, visits to office hours will demonstrate active engagement with the material.

ADA Statement – Any student with a disability or condition that compromises her ability to complete course requirements should notify the professor as soon as possible. The professor will take all reasonable efforts to accommodate those needs. If, as a result of a disability, you cannot accept the content or terms of this syllabus, notify the professor within one week of receiving syllabus.

Academic Dishonesty – Scholastic dishonesty is any act by a student that misrepresents the student's own academic work or that compromises the academic work of another. Examples include cheating on assignments or exams, unauthorized collaboration on assignments or exams, sabotaging another student's work and plagiarizing. Plagiarism is presenting someone else's work as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. The University guideline for penalizing academic misconduct is determined by the professor of the course. Any act of academic dishonesty may result in one's failing the course.

Make up examinations and extensions *may* be granted in advance of a due date at the professor's discretion. After-the-fact make ups will only be granted with written documentation (medical note, etc.) of an emergency or other extreme circumstance that prevented completing the task when scheduled.

Late Work Policy: Late submission of assignments will be accepted only in verifiable emergencies, and only by arrangement with professor prior to 12:00 p.m. on the due date. Assignments turned in late without prior approval **will be graded down 7 points** for each 24-hour period past the due date **(no exceptions)**.

COURSE SCHEDULE

- All course readings can be found as pdf documents on the TED page for this course.
- The following schedule is subject to change slightly in order to accommodate the schedules of the guest speakers.

Week Zero: “Race” and “Performance”

Thursday, September 27

Watch: “*Couple in a Cage*”

Week One: Representation and the Body

Tuesday, October 2

Reading:

- Richard Schechner “What is Performance?”
- Diana Taylor “Acts of Transfer” from *The Archive and the Repertoire*

Thursday, October 4

Reading:

- Ella Shohat and Robert Stam. “Stereotype, Realism, and the Burden of Representation” from *Unthinking Eurocentrism*

DUE: Writing Assignment 1

Week Two: The Spectacle of the Other

Tuesday, October 9

Reading:

- Stuart Hall “The Spectacle of the ‘Other’ ”
- Kristoffer Diaz’s *The Brief Elaborate Entrance of Chad Deity* (Playscript)

Thursday, October 11

- Adria Imada “Hawaiians on Tour”

DUE: Writing Assignment 2

Week Three: Racial Masking

Tuesday, October 16

Reading:

- Eric Lott “Blackness and Blackface: The Minstrel Show in American Culture” from *Love and Theft*
- Jill Lane “Introduction” from *Blackface Cuba*

Thursday, October 18

Reading:

- David Henry Hwang “*Yellowface*” (Playscript)

DUE: Writing Assignment #3

Week Four: Racial Masking Continued

Tuesday, October 23

Reading:

- Joseph Deloria “*Counterculture Indians and the New Age*”

Thursday, October 25

Reading

- Juliet McMains “Brownface: Representations of Latinness in Latin Dance” from *Glamour Addiction*

DUE: Writing Assignment 4

Week Five: Performing Whiteness, Color Blindness and the Politics of Authenticity

Tuesday, October 30

Reading:

- Gwendolyn Audrey “Performing Whiteness” from *Performing Whiteness: Postmodern Re/Constructions in the Cinema*
- Diana Negra “Introduction” from *The Irish in Us: Irishness, Performativity, and Popular Culture*

Thursday, November 1

Reading:

- Brandi Wilkins Catanese “Bad Manners: Talking About Race” from *The Problem of the Color[blind]*
- Brandi Wilkins Catanese “The End of Race or the End of Blackness: August Wilson, Robert Brustein and Color-Blind Casting” from *The Problem of the Color[blind]*

DUE: Writing Assignment 5

Week Six: Case Study – Chicana/o Theatre

Tuesday, November 6 – Guest Speaker Macedonio Arteaga from Teatro Izcalli

Reading:

- Augusto Boal “Poetics of the Oppressed”
- Teatro Izcalli *Teatro Izcalli* (act selections)

DUE: Critical Performance Review

Thursday, November 8

Reading:

- TBA

DUE: Writing Assignment #6

Week Seven

Tuesday, November 13

Case Study - Afro-Latino Music and Dance in the Diaspora

Reading:

- Raquel Z. Rivera – “*This Bridge Called Haiti*”

Thursday, November 15

Case Study – Urban Bush Women – NO JPS

Reading:

- Nadine George-Graves “Introduction” and “The Body: Divided and Conquered”
Urban Bush Women: Twenty Years of African American Dance Theatre, Community Engagement, and Working it Out

Watch in-class: *Hair Stories*

DUE: Writing Assignment #7 BY EMAIL BEFORE 3PM (Note: this is the only time these assignments will be accepted via email)

Week Eight: Case Study – Ballroom Culture and Intersectional Identity in *Paris is Burning*

Tuesday, November 20

Reading:

- José Esteban Muñoz *Disidentification*
- bell hooks “Is Paris Burning?”

DUE: Writing Assignment #8

Thursday, November 22 - NO CLASS

Week Nine: Case Study – Solo Performance from Anna Deavere Smith to Margaret Cho

Tuesday, November 27

Reading:

- Rachel G. Lee “Where’s My Parade: Margaret Cho and the Asian American Body in Space”
- Carol Martin “An Interview with Anna Deavere Smith: The Word Becomes You”
from *A Sourcebook on Feminist Theatre and Performance*

Thursday, November 29

Case Study – Spoken Word w/ Special Guest Mayda Del Valle

Reading: TBA

DUE: Writing Assignment #9 – Write your own poem to be shared with the class

Week Ten: Presentation of Final Projects

Tuesday, December 4 – Final Project Presentations

Thursday, December 6 – Final Project Presentations

FINAL EXAM: Monday, December 10, 3-6pm. Location TBA – BRING BLUE BOOKS

Majoring or Minor in Ethnic Studies at UCSD

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor
858-534-3277 or d1rodriguez@ucsd.edu or www.ethnicstudies.ucsd.edu