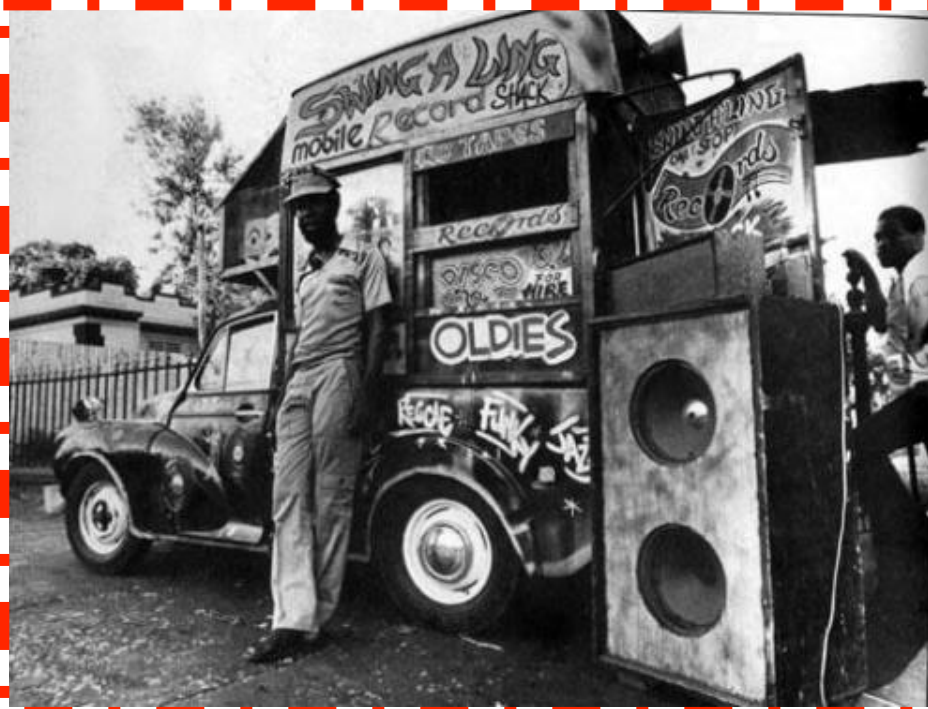


**ETHN 108/MUS 151: Race, Culture, and Social Change**  
**Fall, 2014**  
**Wed. 5:00-7:50pm, Mandeville B-150**

**Instructor:** José I. Fusté, Ph.D.

**Email:** [jfuste@ucsd.edu](mailto:jfuste@ucsd.edu)

**Office Hours:** Fridays, 3-4pm at Perks coffee (inside the bookstore), or by appointment



Music is not something that is just there, waiting to be consumed for our listening pleasure. Whether recorded, written, or performed, music is an important cultural register for representing and negotiating social tensions, problems, and systematic forms of oppression and empowerment between human beings, including racism, heteropatriarchy, and class exploitation. Departing from an understanding that music, performance, and culture in general are inherently political in that they are channels for exchanging powerful ideas and sentiments that shape our collective thoughts and behaviors, this course explores the possibilities and limitations for social change *through* music. This requires that we read this form of cultural production not as good or bad, resistive or oppressive, but rather in a way that examines what it does qualitatively within particular political, economic, geographic and historical contexts. Our class discussions will also weigh the many ways music can make our world a more equitable, and sustainable place against the fundamental political and economic obstacles that keep it from fulfilling its radical humanist potential.

**A note about readings:**

You will not be required to purchase any books for this class. All readings will be available for download in PDF format via our course's blackboard website which can be accessed at <http://ted.ucsd.edu>.

**\*\*\*NOTE:** Readings and assignments are subject to change. This syllabus is not a contract, so make sure you stay up to date on any possible changes to the readings or the schedules. If I do make changes, I mention it in class and email you notifying you of these changes \*\*\*

## Projects, Assessment, and Grade Distribution

|  |                                       |
|--|---------------------------------------|
| Attendance and participation               | 10% e/a = <b>20%</b> (of final grade) |
| 5pp. Critical Essays (2 of them)           | 25% e/a = <b>50%</b> (")              |
| Online quizzes on the readings (2 of them) | 5% e/a = <b>10%</b> (")               |
| Final project                              | <b>20%</b> (")                        |

## Attendance and Participation

I expect you to attend all class meetings and participate actively. I will take points off for every absence (I only make exceptions if you bring me a valid medical or written excuse). I will also take points off if you don't participate in class and show me that you're keeping up to date with the reading and the discussion. If you are a shy person and do not feel as comfortable as others speaking in class, please try to make up for this by stopping by my office hours for a chat, which also counts toward participation or by emailing me your questions or observations about the readings or lectures.

## Critical Essays (2 of them)

You will have to complete two 5pp. long "critical essays" over the course of the quarter. I will send you writing prompts for these. You can choose to come up with an original argument (as long as you clear it with me at least a week in advance before the paper is due). For paper deadlines, please see the reading schedule below. All paper assignments will be uploaded to Turnitin.com (via our TED Blackboard). That means you don't have to turn in a paper copy.

| Paper Due Dates |   |
|-----------------|---|
| Essay #1        | Sunday, Nov. 9 at 11:59pm (end of Week 5) |
| Essay #2        | Sunday, Dec. 7 at 11:59pm (end of Week 9) |

## Final Project

The final project is due on Thursday, December 18 at 11:59pm (our designated final exam day). If your project is only a text document, you will upload it to the TED Blackboard. If it's something that can be sent via email (e.g., a song, video, presentation, etc.), you will email it to [jfuste@ucsd.edu](mailto:jfuste@ucsd.edu).

For the final, choose **one** of the following three options:

- a. **Research paper (7pp. long):** This paper should analyze one or several examples of how music functions politically in society. Examples can be contemporary or historical. Your paper should not only convey the who, what, when, and where of the examples that you researched, but also how it connects the course themes and theoretical frameworks. One more thing: make sure the paper has a thesis that

guides your analysis.

- b. **Ethnographic paper (7pp. long):** An ethnographic study consists of a research project that uses qualitative research methods to provide a detailed, in-depth description of everyday life and practice. Normally, an ethnographer conducts interviews, takes notes of these and/or records them, and both observes whatever she is studying (e.g., a particular kind of musical performance) while also actively participating in either the performance or in interacting with the crowd that is observing it. If you choose this option, you will write a short ethnographic paper on a musical event/performance (or a series of these) of your own choosing. Like the research paper, it too must have an “angle” or a thesis that guides its analysis (NOTE: I have some good handouts with advice on how to write ethnography papers so if you decide to go down this route, email me and I’ll send them to you).
- c. **Creative Project (due: project + 2-3pp. “process essay”):** This option offers you the opportunity to do a creative project that relates to the topics discussed in class. Possible formats include video documentaries, “radio documentaries” (ask me what this is), original songs or compositions, a video-recorded spoken word performance, a visual arts project or series about music, a recorded dance or performance art piece, a photo essay, a mock website, any form of graphic design, a presentation of art criticism, a series of t-shirts or fashion, other kinds of material objects of your creation, or pretty much any format that might suit your talents (including mixed media formats that combine these). Also, you will have to submit a 2-3pp. “process essay” that reflects on how your creative project relates to the themes we will be discussing in our class meetings (see instructions for that below). NOTE: songs should be 2-5 min max., dance and performance pieces should be 5-10 minutes, videos should be 2-5 min max., photo essays must include at least 10 substantially different photos.

**IMPORTANT NOTE:** Whatever option you choose, you are required to clear your proposed idea with me by Dec. 10, 2014 (that is, two weeks before the project deadline).

### **Late Work Policy**

All papers will be uploaded to Turnitin.com via our course’s blackboard website (i.e., ted.ucsd.edu). Late submission of assignments will be accepted only in verifiable emergencies, and only by arrangement with me prior to 2:00 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)**.

### **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.

## **My Email Policy**

Please email me with questions and/or concerns about the course. I will respond within the next 24 hours. If you have an important personal question such as inquiring about a grade or class discussion, please visit me during office hours or schedule an appointment with me.

## **A Note About Reading Volume**

Research indicates that the average U.S. college student reads about 20 pages per hour. As you will notice below, I've assigned about 180 pages of reading per week (i.e., approx.. 9 hours of reading per week, considering that the average college student reads about 20pp. per hour). This is equivalent to what you would read in two classes during the regular 10 week quarter. Please make sure that you stay on top of the readings! Summer courses are no joke!!!

### **Majoring or Minor in Ethnic Studies at UC San Diego**

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 have no information about the major or minor and don't 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, 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 Daisy Rodríguez, our Ethnic Studies Undergraduate Advisor, at 858-534-3277 or [d1rodriguez@ucsd.edu](mailto:d1rodriguez@ucsd.edu).



## **Weekly Reading Schedule**

*\*\*\*Remember, all readings will be posted as PDF files on our blackboard homepage\*\*\**

### **I. Theoretical and Methodological Introduction: Decoding Identity and Culture**

#### **Session 1, 10/8 – 72pp. of reading + 117 min. of video viewing**

Eyerman, Ron & Andrew Jamison (1998). "Chapter 1: On Social Movements and Culture," "Chapter 2: Taking Traditions Seriously" and "Chapter 4: The Movements of Black Music: from the New Negro to Civil Rights." *Music and Social Movements*. Cambridge: Cambridge University Press: 6-25, 26-47, 74-105 (72 pp.).

**Assigned video: "Episode 1 – Gumbo" of *Jazz: A History of America's Music* by Ken Burns (2001). Available through the UCSD library electronic resources server (check blackboard folder), or through Netflix.**

**Session 2, 10/15 – 74pp. of reading + 117 min of video viewing**

- Negus, Keith (1997). "Ch. 4- Identities," *Popular Music in Theory: An Introduction*. Music/Culture. Hanover, NH: University Press of New England, 99-135 (36pp.).
- Radano, Ronald (2000). "Hot Fantasies: American Modernism and the Idea of Black Rhythm," in: *Music and the Racial Imagination*. Chicago: University of Chicago Press: 459-483 (24pp.)
- Román-Velázquez, Patricia (1999). "The embodiment of salsa: musicians, instruments and the performance of a Latin style and identity," *Popular Music* 18:1: 115-129 (14pp.)

**Assigned video: "Episode 2 – The Gift" of *Jazz: A History of America's Music* by Ken Burns (2001). Available through the UCSD library electronic resources server (check blackboard folder), or through Netflix.**

**II. Music as a locus of identity formation and contestation**

**Session 3, 10/22- 68pp. of reading + 117 mins. of video viewing**

- Byrd, Donald (2005). "Twenty Questions." In: *Black Cultural Traffic*. In: Elam, Justin. Kennel Jackson, eds. Ann Arbor: Univeristy of Michigan, ix-x (2pp.)
- Jackson, Kennell (2005). "Introduction: Traveling While Black." In: *Black Cultural Traffic*. In: Elam, Justin. Kennel Jackson, eds. Ann Arbor: Univeristy of Michigan, 3-32 (29pp.)
- Stovall, Tyler (2005). "Black Community, Black Spectacle: Performance and Race in Transatlantic Perspective." In: *Black Cultural Traffic*. In: Elam, Justin. Kennel Jackson, eds. Ann Arbor: Univeristy of Michigan, 221-237 (16pp.)
- Johnson, E. Patrick (2005). "Performing Blackness Down Under: Gospel Music in Australia." In: *Black Cultural Traffic*. In: Elam, Justin. Kennel Jackson, eds. Ann Arbor: Univeristy of Michigan, 59-80 (21pp.)

**Assigned video: "Episode 3 – Our Language" of *Jazz: A History of America's Music* by Ken Burns. Available through the UCSD library electronic resources server (check blackboard folder), or through Netflix.**

**III. The Politics of Cultural Traffic**

**Session 4, 10/29– 94 pp. of reading**

- Monson, Ingrid (1995). "The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse." *Journal of the American Musicological Society* 48:3, 396-422 (26pp.).
- Wong, Deborah (2000). "The Asian American Body in Performance," in: *Music and the Racial Imagination*. Chicago: University of Chicago Press: 57-95 (38pp.)

- Rudinow, Joel (1994). "Race, Ethnicity, Expressive Authenticity: Can White People Sing the Blues?" *The Journal of Aesthetics and Art Criticism*, 52:1, 127-137 (10pp.)
- Ehrenreich, Nancy (2001). "Confessions of a White Salsa Dancer: Appropriation, Identity, and the 'Latin Music Craze'." *Denver University Law Review* 78, 795-815 (20pp.)

### **Session 5, 11/5– 83 pp. of reading**

- Stapleton, Katrina R. (1998). "From the Margins to Mainstream: The Political Power of Hip-Hop." *Media, Culture & Society* 20, 219-34 (15pp.)
- Pough, Gwendolyn (2004). "Chapter 3- I Bring Wreck to Those Who Disrespect Me Like a Dame: Women, Rap, and the Rhetoric of Wreck." *Check it While I Wreck It: Black Womanhood, Hip Hop Culture, and the Public Sphere*, Chicago: Boston: Northeastern University Press, 75-102 (27pp.)
- Amsterdam, Lauren Jessica (2013). "All the Eagles and the Ravens in the House Say Yeah: (Ab)Original Hip-Hop, Heritage, and Love." *American Indian Culture and Research Journal* 37:2, 53-72 (19pp.)
- Osumare, Halifu (2005). "Global Hip Hop and the African Diaspora." In Elam, Harry Justin, and Kennell A. Jackson. *Black Cultural Traffic: Crossroads in Global Performance and Popular Culture*. Ann Arbor: University of Michigan Press, 266-288 (22pp.)

## **IV. Making oppositional communities through music**

### **Session 6, 11/12- 94 pp. of reading**

- Perry, Marc D. (2009). "Hip Hop's Diasporic Landscapes of Blackness." in West, Michael O., William G. Martin, and Fanon Che Wilkins. *From Toussaint to Tupac : The Black International since the Age of Revolution*. Chapel Hill: University of North Carolina Press, 232-258 (26pp.)
- Ogbar, Jeffrey Ogbonna Green (2007). "Chapter 2- 'Real Niggas': Race, Ethnicity, and the Construction of Authenticity in Hip Hop." *Hip-Hop Revolution: The Culture and Politics of Rap*. Cultureamerica. Lawrence: University Press of Kansas, 37-71 (34pp.)
- Condry, Ian (2007). "Yellow B-Boys, Black Culture, and Hip-Hop in Japan: Toward a Transnational Cultural Politics of Race." *Positions: East Asia Cultures Critique* 15, no. 3 (2007): 637-71 (34pp.).

### **Session 7, 11/19- 82pp. of reading**

- Flores, Juan (2000). "Chapter 5- Cha Cha with a Backbeat: Songs and Stories of Latin Boogaloo." *From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity*. Popular Cultures, Everyday Lives. New York: Columbia University Press, 79-114 (35pp.)
- Álvarez, Luis (2011). "Reggae on the Border: The Possibilities of *Frontera* Soundscape." In Madrid, Alejandro L. *Transnational Encounters: Music and Performance at the U.S.-Mexico Border*. New York: Oxford University Press, 41-68 (27pp.).
- Kun, Josh (2011). "The Tijuana Sound: Brass, Blues, and the Border of the 1960s." In Madrid, Alejandro L. *Transnational Encounters: Music and Performance at the U.S.-Mexico Border*. New York: Oxford University Press, 231-51 (20pp.).

**Session 8 – Thanksgiving Break – No Class on Wednesday – 66 mins. of video viewing**

**Assigned video: “Al Otro Lado - To the Other Side” (2005, 66 mins) - Available through the UCSD library electronic resources server (check blackboard folder), or through Netflix.**

**V. Dangerous crossroads: walking the tightrope between commodification and resistance**

**Session 9, 12/3- 95pp. of reading**

- Brabazon, Tara (2012). “Race, Appropriation, and Commodification,” and “Music: Politics, Resistance, Protest.” *Popular Music: Topics, Trends & Trajectories*. Los Angeles: Sage: 206-211, 233-240 (12pp.)
- Lipsitz, George (1994). “Chapter 1- Kalfou Danjere.” *Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place*. London ; New York: Verso: 1-22 (22pp.)
- Kelley, Robin D.G. (1994). “Chapter 8- Kickin’ Reality, Kickin’ Ballistics: ‘Gangsta Rap’ and Postindustrial Los Angeles.”

**VI. Listening to the world: intercultural cosmopolitanisms or aural colonialisms?**

**Session 10, 12/10- 56pp. of reading**

- White, Bob W (2012). “Introduction: Rethinking Globalization Through Music” in: *Music and Globalization: Critical Encounters*, White, Bob W., ed. Bloomington: Indiana University Press, 1-16 (16pp).
- Feld, Steven (2012). “My Life in the Bush of Ghosts: ‘World Music’ and the Commodification of Religious Experience.” in: *Music and Globalization: Critical Encounters*, White, Bob W., ed. Bloomington: Indiana University Press, 40-51 (11pp).
- White, Bob W (2012). “The Promise of World Music: Strategies for Non-Essentialist Listening” in: *Music and Globalization: Critical Encounters*, White, Bob W., ed. Bloomington: Indiana University Press, 189-218 (29pp).