



ETHN151-Ethnic Politics in America

UCSD Fall 2016

Wednesdays, 5:00-7:50pm | WLH 2208

Instructor: Mark Redondo Villegas

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Office: SSB 243 | **Office Hours:** Wednesdays 3:00-4:30pm; by appointment

Course Description

This course challenges students to consider an expansive definition of “politics.” By focusing on three disparate themes—food justice movements, Afrofuturism, and zoot suit culture—students will examine various forms of politics that people of color in the United States have been exercising for decades and even centuries. Students are invited to contemplate the various strategies marginalized people engage in order to survive, resist, and to affect social change. This class also requires a bit of imagination: students will become creative practitioners by designing, envisioning, and explaining original artifacts that relate to course themes.

Learning Objectives

1. Formulate a sophisticated and expansive understanding of “politics.”
2. Give examples of interracial and interethnic collaboration.
3. Apply creative research techniques in order to explore class themes.
4. Work with peers to learn together and develop collaborative skills.

Required Texts

All books (except Womack) are available at the UCSD Library

- Natasha Bowens, *The Color of Food: Stories of Race, Resilience and Farming* (New Society Publishers, 2015)
- Ytasha L. Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (Lawrence Hill Books, 2013)
- Adrienne Maree Brown and Walidah Imarisha (editors), *Octavia's Brood: Science Fiction Stories from Social Justice Movements* (AK Press, 2015)
- Luis Alvarez, *The Power of the Zoot: Youth Culture and Resistance during World War II* (University of California Press, 2008)

Grading Criteria

40 pts.- Online Responses (4 total, 10 pts. each)

- Due on the dates listed on the syllabus (approx. every 2-3 weeks), students will craft individual online responses to a given question from the instructor. Some of these questions will require you to take a stance or agree/disagree with a statement and then justify your response using evidence from course material. Citations required. Ex: (Villegas 2014, 99).

8 pts.- Weekly Journal on Group Knowledge Development (8 total, 1 pt. each)

- Beginning on **Tuesday, 10/11 (Week 3)**, each group member is required to submit one paragraph summarizing the discussions, debates, negotiations, and knowledge-exchange that occur during group meetings.
- Each member will also describe their own contributions to the group project for the week.
- Due at **5:00pm every Tuesday** from Week 3-10 on TritonEd's "Group Knowledge Journal" tab.
- This exercise is graded based on demonstrated group activity, collaboration, and mutual respect. Feel free to attach documents and other evidence.

15 pts.- Food Justice Fictional Collaboration (course blog) <ul style="list-style-type: none"> • Due Tuesday, 10/18 at 5:00pm on our course blog, followed by group presentations in class. • Students will design a front page of a major newspaper, complete with a featured image, periodical name, date, article titles/subheading, author, and portions of the article. • In your design, you will address this prompt: The year is 2020. What does “food justice” look like in the context of “ethnic politics” in the U.S. (and maybe even the world)? • In the blog, provide a 500-800 word “critical explanation” to the front page by incorporating keywords or concepts from the class. Citations required. • By Thursday, 10/20 at 5:00pm, each group member must assign a representative to comment on each of the other projects. Each member must comment at least once. In your comment, you can raise questions, state what you liked or didn’t like about the project, and/or suggest ways to improve the project.
20 pts.- Final Project-Comic Book Cover + prequel/sequel (course blog) <ul style="list-style-type: none"> • Due Tuesday, 11/29 at 5:00pm on our course blog, followed by group presentations in class. • Your group will choose two stories from <i>Octavia’s Brood</i> and design comic book covers for each story. • In the blog, write a 200-300 word prequel or sequel to your stories. • Then, after each prequel/sequel, provide a 500-800 word “critical explanation” to justify the design of each comic book cover and storyline by incorporating keywords or concepts from the class. Citations required. • By Thursday, 12/1 at 5:00pm, each group must assign a representative to comment on each of the other projects. Each member must comment at least once. At the end of your comment, place your group name in parenthesis. You can raise questions, state what you liked/didn’t like about the project, and/or suggest ways to improve the project.
7 pts.- Group Commitment <ul style="list-style-type: none"> • A Group Commitment survey will be distributed between Week 9 and Week 10. This survey requires you to grade the contributions and efforts of your group members as well as yourself. • Expectations for this grade include reciprocated respect among members, creative and intellectual contributions to group projects, critical dialogue among members, and willingness to learn from each other.
10 pts.- Class Participation <ul style="list-style-type: none"> • Students will be graded based on their attendance of class. The missing of more than three meetings justifies the failure of the entire course. • There are a total of ten meetings. Late arrivals count as ½ point. • You must present proper and legitimate documentation during Week 1 if you plan to miss any meetings. • Students must bring assigned hardcopy books to all meetings. • Grading will greatly consider your active participation in contributing to class discussions. With that said, perfect attendance does not guarantee 10 points. • I may issue assignments, quizzes, and exercises that are graded towards class participation/attendance.

Electronic Devices Policy

Unless otherwise authorized, students are prohibited from using any electronic devices during class. If you need to use a device in an emergency, kindly step out of the class to address this.

Email Policy

Students are expected to check their UCSD email account daily. They must respond to instructor or teaching assistants’ electronic requests within 48 hours.

Academic Dishonesty

All work is to be produced by the student. Any assignment, paper, presentation, etc. that is produced by anyone else other than the student being graded will result in an automatic F in the class and immediate disciplinary action. For more on academic dishonesty: <https://students.ucsd.edu/academics/academic-integrity/index.html>

Special Accommodations and Needs

Students who require special accommodations and/or needs must notify me in person or via email so that I can best assist you. It is recommended you register with UCSD’s Office for Students with Disabilities so that you can receive the appropriate assistance: <https://disabilities.ucsd.edu/students/registering.html>

Majoring or Minor in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses 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, public policy, 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 visit www.ethnicstudies.ucsd.edu.

Tentative Schedule

Week 1: 9/28- Politics and Power

- In-class film, *Food Chain\$* (course reserves)
- Create groups

Week 2: 10/5- Food Justice and Social Movement Heroism

Reading schedule prior to Week 2:

Thur 9/29: "The Plot Against Mexican Corn," (TritonEd weblink)

Fri-Sun 9/30-10/2: *The Color of Food*: Prologue, Brown Girl Farming, Rooted in Rights, and Land is Freedom

Mon 10/3: *The Color of Food*: Lifeblood of the Land, Home, Land, Black Land Loss

Tue 10/4: *The Color of Food*: Kitchen Kwento (page 193)

Wed 10/5: *The Color of Food*: Katrina to Chickens (47), Surviving as Transplants (65)

- In-class film: Marissa Aroy, *Delano Manongs: The Forgotten Heroes of the United Farm Workers Movement* (2014, reserves)

Week 3: 10/12- Food Justice and Healing

Thur: *The Color of Food*: Gullah Seedlings (103), A Farm of Her Own (141)

Fri-Sun: *The Color of Food*: Generation Rising (155), Breaking Down Borders (171), Foods Are Our Teachers (205)

Online Response 1 released on TritonEd

Mon: "Farmer John Boyd Jr. Wants African-Americans To Reconnect With Farming" (text and audio weblink); "8 Successful and Aspiring Black Communities Destroyed by White Neighbors" (weblink)

Tue: Kimberly D. Nettles-Barcelón, Gillian Clark, Courtney Thorsson, Jessica Kenyatta Walker, Psyche Williams-Forsen, "Black Women's Food Work as Critical Space," pages 34-41 only (TritonEd PDF)

Due 5:00pm: Online Response 1

Wed: Review readings above

- In-class film: Byron Hurt, *Soul Food Junkies* (2012, UCSD Kanopy)
- Killer Mike clip, "Truth and Entertainment"

Week 4: 10/19- Afrofuturism

Thur: Alondra Nelson, "Introduction: Future Texts" (PDF)

Fri-Sun: Ytasha Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*: Introduction, Evolution of a Space Cadet, A Human Fairy Tale Named Black

Mon: Priscilla Frank, "Nigerian Artist Imagines How Shantytowns Would Look In A Sci-Fi Future" (weblink); Lee Skallerup Bessette, "The 1998 Dystopian Novel That Eerily Foresaw 2013 Detroit" (weblink)

Tue: Cyriaque Lamar, "The dehydrated dystopia of Pumzi is absolutely gorgeous" (weblink)

Due 5:00pm: Food Justice Fictional Collaboration

Wed: *Afrofuturism*: Project Imagination, Mothership in the Key of Mars

- **Food Justice Fictional Collaboration presentation**
- Guest: Aileen Suzara, educator, eco-activist, natural chef, and "Kitchen Kwento" blogger.
- In-class film: Wanuri Kahiu, *Pumzi* (2010, vimeo)

Week 5: 10/26- Afrofuturism, "Asia", and hip hop

Thur: Nathaniel Deutsch, "'The Asiatic Black Man': An African American Orientalism?" (PDF)

Due: 5:00pm: Peer comments on Food Justice Fictional Collaboration articles

Fri-Sun: *Octavia's Brood* Foreword and Introduction; Browse *Octavia's Brood* for your group's two stories

Online Response 2 released on TritonEd

Mon: *Afrofuturism*: The African Cosmos for Modern Mermaids (Mermen), The Divine Feminine in Space; Regina N. Bradley, "ATLiens Turns 20: OutKast's Past-Future Visions Of The Hip Hop South" (weblink)

Tue:

Due 5:00pm: Online Response 2

Wed: Decide your group's two *Octavia's Brood* stories; re-read these stories

- In-class film: Nelson George, *Finding the Funk* (excerpt, VH1)
- In-class film: *The Get Down*, Episode 1 (excerpt, Netflix)

Week 6: 11/2- Afro-Filipino Futurism	
Thur: <i>Afrofuturism</i> : Pen My Future, Moonwalkers in Paint and Pixels, a Clock for Time Travelers; Your <i>Octavia's Brood</i> stories	
Fri-Sun: <i>Afrofuturism</i> : The Surreal Life, Agent Change, Future World	
Mon: Dave Tompkins, "Science Friction" (PDF)	
Tue: Charles Tan, "Award-winning writers explore Filipino representation in fantasy and science fiction" (weblink)	
Wed: Review the above readings	
<ul style="list-style-type: none"> In-class film: Syd Garon, Eric Henry, <i>Wave Twisters</i> (2001) 	
Week 7: 11/9- Zoot Suit, Mass Culture, and Embodying Protest	
Thur: Theodor W. Adorno, "Culture Industry Reconsidered," (PDF)	
Fri-Sun: Luis Alvarez, "Introduction," <i>The Power of the Zoot</i>	
Mon: Linda España-Maram, "'White Trash' and 'Brown Hordes,'" (105-121) <i>Creating Masculinity in Los Angeles's Little Manila</i> , (reserves)	
Tue: Maram, "'White Trash' and 'Brown Hordes'" (121-133)	
Due 5:00pm: Online Response 3	
Wed:	
<ul style="list-style-type: none"> In-class listening: NPR Invisibilia, "The Secret Emotional Life of Clothes" In-class film: Luis Valdez, <i>Zoot Suit</i> (1981) 	
Week 8: 11/16- Zoot Suit and Sexuality	
Thur: Alvarez, "Chapter 2: Class Politics and Juvenile Delinquency," <i>The Power of the Zoot</i>	
Fri-Sun: Catherine S. Ramírez, "Chapter 2: Black Skirts, Dark Slacks, and Brown Knees," <i>The Woman in the Zoot Suit: Gender, Nationalism, and the Cultural Politics of Memory</i> (PDF)	
Mon: Alvarez, "Zoot Style and Body Politics," <i>The Power of the Zoot</i> (77-94)	
Tue: Alvarez, "Zoot Style and Body Politics," <i>The Power of the Zoot</i> (94-112)	
Wed: Barbara Calderón-Douglass, "The Folk Feminist Struggle Behind the Chola Fashion Trend" (weblink)	
<ul style="list-style-type: none"> In-class film: Allison Anders, <i>Mi Vida Loca</i> (1994) 	
Week 9: 11/23- Zoot Suit and Violence	
Thur: Alvarez, "Zoots, Jazz, and Public Space," <i>The Power of the Zoot</i> (113-126)	
Fri-Sun: Alvarez, "Zoots, Jazz, and Public Space," <i>The Power of the Zoot</i> (126-138)	
Mon: Alvarez, "Zoots, Jazz, and Public Space," <i>The Power of the Zoot</i> (138-152); Alvarez, "Zoot Violence in Los Angeles," <i>The Power of the Zoot</i> (155-168)	
Tue: Alvarez, "Zoot Violence in Los Angeles," <i>The Power of the Zoot</i> (168-182)	
Wed: Alvarez, "Zoot Violence in Los Angeles" (182-199); Alvarez, "Epilogue: From Zoot Suits to Hip-Hop"	
<ul style="list-style-type: none"> Group meetings 	
Week 10: 11/30- Looking to the Future- Presentation Day	
Thur: TBA	
Fri-Sun: TBA	
Mon: TBA	
Tue: Due 5:00pm: Final Project- Comic Book Cover	
<ul style="list-style-type: none"> Comic Book Presentations Due: Thursday, 12/1 by 5:00pm: Peer Comments 	
FINALS: Thursday, 12/8 Due: Online Response 4 by 5:00pm	