

MUS 151/ETHN 108
Race, Culture, and Social Change
Tues/Thurs, 2:00-3:30, CSB 004

Instructor

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Reader

Kevin Green

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COURSE DESCRIPTION

This class interrogates social categories of race, gender, and sexuality through interdisciplinary approaches in music and media studies, ethnic studies and critical theory. We explore how these categories are framed, contested, and circulated through music and popular media both historically and in 21st century contexts of neoliberalism and globalization.

ACADEMIC INTEGRITY

Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind. Instructors, for their part, will exercise care in planning and supervising academic work, so that honest effort will be upheld. Please thoroughly review UCSD's Academic Integrity Policy for detailed information regarding what is expected of you as students in this class, and within the University at large:

<http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>

OSD STUDENT ACCOMMODATIONS

Students registered with the Office for Students with Disabilities are to provide copies of their AFA (Authorization for Accommodation) letters to both the course instructor and the administrative office of the Music Department. If you have any questions about utilizing your OSD accommodation, please speak to the instructor, and/or contact the Office of Students with Disabilities directly at osd@ucsd.edu or 858-534-4382.

COURSE REQUIREMENTS/GRADING

Attendance and Participation (15%): You are expected to come to class regularly, and be prepared to participate consistently in class activities and discussions. Attendance will be taken. Students are permitted to miss **up to two** class sessions; *more than two unexcused absences will result in a grade of 0%* for the attendance and participation component of this course.

Weekly Reading Responses (20%): Each week, you will **read two required texts**, and **write** a short response (250-300 words) to one of these, answering the following questions: (A) What is the author's central argument (thesis); (B) How does the author support this argument in the body of the text (identify at least two pieces of evidence); (C) Do you agree or disagree with the author's argument, and why? Responses will be due via Canvas before class on Thursday.

Take-Home Midterm (25%): You will write 4-5 short essays dealing with the course content to date. The midterm will be distributed on Thursday, 10/31 (Week 5) and due via Canvas by 11:59pm on Thursday, 11/7 (Week 6).

Music/Media Review (15%): You will write a critical review (1200-1500 words) of a historical or contemporary musical or media work (song, album, music video, film, etc). Style: you may look to The Needle Drop, Pitchfork, NPR, and/or Resident Advisor for inspiration — or write in any creative style you wish! Your review must include bibliography of at least two scholarly sources. Due via Canvas by 11:59pm on Thursday, 11/21 (Week 8).

Final Paper, Syllabus, or Creative Project (25%): Depending on your professional and personal interests, you may choose one of the following options. Due via Canvas by 11:59pm on Thursday, December 12 (there is no final exam in this class).

- A research paper of 8-10 pages (plus works cited and any notes or appendices) that makes an original intervention on course topics/themes.
- A course syllabus plus annotated bibliography that develops course topics/themes. Together, these materials should amount to 8-10 pages.
- A creative project that engages course topics/themes, paired with an essay or “program note” of several pages that frames details of this engagement, with reference to specific texts, authors, or theories.

COURSE SCHEDULE **(subject to change)**

Week 0 (9/26): Introductions, Syllabus Overview

Week 1 (10/1-10/3): Race, Popular Media, and Commodity Culture

Read: David Mariott, “On Decadence: Bling Bling”; Timothy Taylor, “Neoliberal Capitalism and the Cultural Industries”.

Media: Google, “Year in Search” (2017), Pepsi, “Live for Now” (2017); Nike, “Believe in Something” (2018); Coca Cola, “The Wonder of Us” (2018); Lil Pump, “Gucci Gang” (2017); Cardi B, “Bodak Yellow” (2017); Lil Nas X, “Old Town Road” (2018)

Week 2 (10/8-10/10): Aesthetics of Refusal

Read: Kim Cascone, “Aesthetics of Failure: Post-Digital Tendencies in Contemporary Computer Music”; Calvin Walds, “A Call to Noise”.

Media: Ryan Trecartin, “I-BE AREA” (2008); Thankyoucomputer, “Shithead” (2010); Pharmakon, Live at MOCAD (2015); Dreamcrusher, “Codeine Eyes” (2016); Kanye West, “Lift Yourself” (2018); Doja Cat, “Mooo!” (2018).

Week 3 (10/15-10/17): WOC Feminisms and Self-Representation

Read: Morgan Lewis, “Identity and Ecriture Feminine in Beyonce’s Lemonade”; Trica Rose, “Hip Hop Demans Women”.

Media: Princess Nokia, *Brujas* (2016), La Goony Chonga, “Tengo Dinero” (2016), Young M.A, “OOOUUU” (2016); Beyonce, “Formation” (2016), Cardi B, “Money” (2018), Missy Elliot, “Throw it Back” (2019); Selections from *Awkward Black Girl* (2012-2014).

Week 4 (10/22-10/24): Media Review Workshop

Tuesday: Kevin Green guest lecture

Week 5 (10/29-10/31): Aesthetics of Queer Futurity

Read: Judith Halberstam, *The Queer Art of Failure*, “Introduction”; José Esteban Muñoz, “The Future is in the Present: Sexual Avant-Gardes and the Performance of Utopia”.

Media: Selections from Janelle Monae, *Dirty Computer: An Emotion Picture* (2018); ContraPoints, “Transtrenders” (2019).

Thursday: Media review due by 11:59pm

Week 6 (11/5-11/7): Race and Cultural Politics at UCSD

Read: Compton Cookout invitation, full text (2010); UCSD Black Student Union Address, “State of Emergency!” (2010); *The Koala*, “Jizzlam” (2015); *The TMC History Project*, “A Short History of Thurgood Marshall College”; *The Triton*, “Flyers Calling for Evacuation of Muslims” and “I Am the Person Who Made the Posters” (2017).

Tuesday: Alternative campus tour (TBA)

Week 7 (11/12-11/14): Asian Representation and Globalized Popular Culture

Read: Timothy Laurie, “Toward a Gendered Aesthetics of K-Pop”; Helen Zia, “Gangsters, Gooks, Geishas and Geeks”.

Media: Keith Ape, “It G Ma” (2015); Awkwafina, “Green Tea” (2018); BTS, “Idol” (2018); Selections from *Crazy Rich Asians* (2018), Hayley Kiyoko, “Curious” (2018)

Thursday: Final paper/project proposal due by 11:59pm

Week 8 (11/19-11/21): Latinx Music, Media and Identity Politics

Read: Wayne Marshall et. al, “Reggaeton’s Socio-Sonic Circuitry” and “From Musica Negra to Reggaeton Latino”.

Media TBD

Week 9 (11/26): Social Media (I): INFLUENCERS

Readings and Media TBD.

** No Class Thursday **

Week 10 (12/3-12/5): Social Media (II):

Readings and Media TBD

Thursday: Final paper/project workshop

*****Final paper, syllabus, or creative project due by December 12*****