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**ETHN 108/MUS151**  
*Race, Culture, and Social Change*  
Tu/Th 2:00-4:50p  
Course Location: CENTR 201

**Office Hours:** Wednesdays, 12p-2p in SSB 241, or by appointment.

**Course Description:**

In this course, we will examine musical and performance byproducts of colonialism, imperialism and globalization in both local and trans-national contexts. Because power functions simultaneously through the social constructions of race, gender, sexuality, and other structures, this course utilizes a necessarily intersectional approach in its presentations of theoretical and empirical materials. While this course is in no way a comprehensive survey of the various relationships between racialization and music, students will be exposed to a broad array of literary, musical and visual texts that offer theoretical treatments and/or case studies from various disciplines. Centering the role of culture and representations in the formulation of racial 'Others', this course aims to challenge students to understand the ways in which music (and art, more generally) is political—music not only reflects oppression and domination but also challenges existing power structures. As such, this course will challenge us to re/consider our own unique positions in an effort to imagine what non-oppressive renderings of sonic pleasure might sound like. Finally, we will disrupt the performer/spectator binary through a critical pedagogy of active learning and active listening.

**Texts:**

All course materials will be available through the course website (TED). Because there are no required texts to purchase, students **MUST** print out ALL readings from the course website and bring them to class. Where possible, please try to engage in environmentally conscientious practices (using recycled paper, printing on both sides of a page, etc.).

**Possible Films:**

*Black Power Mixtape 1967-1975*  
*Didn't We Ramble On*  
*The Black Marching Band*  
*Roots of Rhythm*  
*Who is Listening for my song?*

*Atlantico negro*  
*Arab diaries*  
*Gegen Die Wand ("Head On")*  
*Paradise Now*  
*Slumdog Millionaire*

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## **Course Requirements:**

### Attendance and Participation

Because this course meets a total of 10 times within the span of four weeks, students are required to attend all course sessions. If you are unable to attend class due to an urgent matter, you must provide the professor with adequate documentation and, where possible, prior notification of your absence. If you miss class, it is your responsibility to obtain notes from classmates, view films, produce assignments and stay on top of readings in accordance with the course schedule. It is advised that you network with peers and exchange contact information with at least 3 classmates. The instructor will provide 10 minutes at the start of each class meeting for you to dialogue with peers.

Presence and preparedness are key aspects of the successful fulfillment of course requirements for this course. Attendance, presentness, and participation (through active listening and active engagement) are the most central component of learning. No laptops, instant messaging, texting and/or surfing the web is permitted during class. Students engaging in this behavior will be counted as absent and asked to leave. Arriving late and leaving early will also be noted and will reflect negatively in the final grade unless proper notification is submitted to the instructor ahead of time.

Students are required to bring in **1-2 questions per reading** and/or a **musical piece** in the form of a web link. If you opt to bring in a musical text, please email the instructor the link by midnight prior to our course meetings, as well as a summary of its relevance (e.g. why/how it relates to an emergent theme in the readings, etc.). Students must keep track of all clips and summaries. The questions should follow a journal format that will be submitted at the end of the course.

**Attendance and Participation (including question journals) are worth 15% of the course grade.**

### Films

Films and musical pieces function as texts in this class just as any assigned reading. You are expected to engage and understand media materials as well as the printed texts. Note-taking is encouraged. It is your responsibility to screen any film or listen to music you miss on your own time.

### Reflection Papers (35% of final grade)

Each student is responsible for submitting a total of **7** reading reflection papers that are no less than two pages (double-spaced, 12pt. font) and no more than three pages in length. Reflection papers are opportunities for you to raise questions or issues about the readings, make connections between various readings, apply the readings to current events, etc. **Reflection papers are not opinion papers nor are they summaries of the readings.** They are spaces for exploration and inquiry that could also contribute to your final paper. Use this exercise to synthesize different ideas

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from the lectures and readings with any films or music presented in class (or assigned). These papers allow me to follow your progress with the materials over the course of the quarter. Each reflection paper should have your name and the reflection number written at the top. Only one reflection paper will be accepted per class meeting. Also, reflection papers are not to be submitted in my mailbox or by email.

#### Final Paper OR Final Project (50% of final grade)

Students will have the option of producing either a final paper or a final project. Students who choose the final paper option must submit one 8-10 page final by August 4. You are welcome to submit papers before the due date but will not receive any extra credit for doing so. A paper prompt will be handed out two weeks prior to the due date. Students who choose to produce a final project will create a musical piece, visual montage, or other sensory production that is submitted in a DVD format. This project will be presented during our scheduled final (August 4) and may not exceed 20-minutes. A 3-4 page paper that explains the project's engagement with **at least 4 texts from the course** must also be submitted with the final project. All students **MUST** be present for their peers' presentations, no exceptions.

**Email Policy:** Please allow 48 hours for responses to emails. In addition, I generally do not reply to emails over the weekend. For all emails, please include a subject line indicating your reason for emailing, and employ professional email etiquette.

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 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 the Ethnic Studies Department Undergraduate Advisor, at 858-534-3277.

#### Readings:

##### **Week 1: Introductions**

##### ***July 3, 2012: Course Introduction***

Introduction to the syllabus

Film: *Race: the floating signifier* (YOUTUBE LINK)

##### ***July 5, 2012: Studying Race, Culture, and Music***

Stuart Hall "Notes on Deconstructing the Popular" in *People's History and Socialist Theory*, Raphael Samuel ed.

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Radano and Bohlman Excerpt from "Introduction: Music and Race, Their Past, Their Presence" in *Music and the Racial Imagination* (2000), Radano and Bohlman, eds. (pages 1-28 only).

Ronald Radano "Hot Fantasies" in *Music and the Racial Imagination* (2000), Radano and Bohlman, eds.

Jeremy Gilbert and Ewan Pearson "Music, Meaning and Pleasure" in *Discographies* (1999).

Film: Black Power Mixtape 1967-1975.

## **Week 2 Reverberating Soundscapes of Enslavement and Conquest**

**July 10, 2012**

Timothy Taylor "Colonialism, Modernity and Music" in *Beyond Exoticism*

Laurie Anne Whitt "Cultural Imperialism and the Marketing of Native America" in *Contemporary Native American Cultural Issues* (1999), Duane Champagne, ed.

Diana Taylor "Scenes of Cognition: Performance and Conquest" in the *Theatre Journal* Vol. 56, No. 3, Oct., 2004.

Clip: "Our Spirits Don't Speak English" Excerpt:  
<http://www.youtube.com/watch?v=qDshQTBh5d4>

**July 12, 2012**

Kimberly Banks, "'Like a Violin for the Wind to Play': Lyrical Approaches to Lynching by Hughes, Du Bois, and Toomer" in the *African American Review* Vol. 38, No. 3, Autumn, 2004.

Kheshti, Roshanak. "Musical Miscegenation and the Logic of Rock and Roll: Homosocial Desire and Racial Productivity in 'A Paler Shade of White'" in *American Quarterly* Vol. 60, No. 4, December 2008.

Toni Morrison, *Beloved*. (Excerpts)

Lars Eckstein, "A Love Supreme: Jazzthetic Strategies in Toni Morrison's *Beloved*" in the *African American Review* Vol. 40, No. 2, Summer 2006.

<http://www.pbs.org/wnet/slavery/experience/education/feature.html>

## **Week 3 Imperialism and Racial Cartographies of Sound**

**July 17, 2012**

Martin Stokes "Music and the Global Order," *Annual Review of Anthropology* Vol. 33, 2004.

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Swedenburg, Ted "The "Arab Wave" in World Music After 9/11" in *Anthropologica* Vol. 46 No. 2, 2004.

Maira, Sunaina "Belly Dancing: Arab-Face, Orientalist Feminism, and U.S. Empire" in *American Quarterly* Vol. 60, No. 2 June 2008.

Tariq Jazeel "The World is Sound? Geography, Musicology, and British-Asian Sounscapes" in *Area* Vol. 37, No. 3, September 2005.

Youtube Clip: Suheir Hammad's "Not Your Erotic, Not Your Exotic"

Film: *Paradise Now*, Excerpts from *Slingshot Hip Hop*

### ***July 19, 2012***

Simon Frith "The Discourse of World Music" in *Western Music and its Others* (2000) Georgina Born and David Hesmondhalgh.

David Hesmondhalgh "International times" in *Western Music and its Others* (2000), Georgina Born and David Hesmondhalgh, eds.

Gopinath, Gayatri "Bollywood Spectacles: Queer Diasporic Critique in the Aftermath of 9/11" in *Social Texts* Volume 23, Number 3-4, 2005.

Film: *Slumdog Millionaire*

### **Week 4: Performance**

### ***July 24, 2012***

Priya Srinivasan "The Bodies Beneath the Smoke or What's Behind the Cigarette Poster: Unearthing Kinesthetic Connections in American Dance History." *Discourses in Dance* (Winter) 2007-(44).

Deborah Wong "The Asian American Body in Performance" in *Music and the Racial Imagination* (2000), Radano and Bohlman, eds.

Dwight Conquergood "Performance Studies" in *The Drama Review*, Summer 2002, Vol. 46, No. 2, Pages 145-156-(11).

Frances Aparacio "Ethifying Rhythms, Feminizing Cultures" in *Music and the Racial Imagination* (2000), Radano and Bohlman, eds.

### ***July 25, 2012***

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D.A. Masolo, "Presencing the Past and Remembering the Present: Social Features of Popular Music in Kenya" in *Music and the Racial Imagination* (2000), Radano and Bohlman, eds.

Tricia Rose "Bad Sistas" in *Black Noise* (1994).

Imada, Adria "Hawaiians on Tour: Hula Circuits through the American Empire" in the *American Quarterly* Vol. 56 No. 1. March 2004.

**Week 5:**

***July 31, 2012: Hybridity***

Robert Stam "Palimpsestic Aesthetics" in *Performing Hybridity* (1999) by May Joseph and Jennifer Frank, eds.

Barbara Browning "The Daughters of Gandhi" in *Performing Hybridity* (1999) by May Joseph and Jennifer Frank, eds.

Paul Gilroy "Diaspora, Utopia and the Critique of Capitalism" in *There Ain't No Black in the Union Jack*.

***August 2, 2012: Relentless Possibilities and Echoes of Uncertainty***

"Movement Song" by Audre Lorde

"How to Tame a Wild Tongue" by Gloria Anzaldúa

Course Wrap-Up

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