

ETHNIC STUDIES 120
Race and Performance: The Politics of Popular Culture
Summer Session I 2013

Tuesdays & Thursdays 2-4:50pm
Social Science Building, room 103

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Office Hours: Tuesdays & Thursdays 1-2pm or by appointment

COURSE DESCRIPTION

This course explores how racial categories and ideologies have been constructed through performance and displays of the body in the United States. The primary goal is for students to critically analyze how everyday acts as well as formal staged productions are important sites of performance and knowledge production in ethnic studies. We will examine how racialized performances, whether self-displays or coerced displays, have been means of subjection as well also sources of empowerment, social change, and mobilization. Students will attend and create a performance as part of the course requirements. Participating in performative acts demonstrates the ways in which everyday persons are not simply passive recipients but active agents in constructing knowledge.

REQUIRED TEXTS

All required readings for this course may be accessed electronically through TED or UCSD Libraries. If you would like hard copies of the texts, it is the student's responsibility to print the readings and/or order hard copies of the books. Films screened in class are on reserve at the Geisel Library (Arts and Media Desk, Geisel 1st floor).

GRADING AND ASSIGNMENTS

****Attendance and class discussion participation: 15%***

Attendance and participation are important parts of your course grade. Students will receive no credit for unexcused absences and any assignments that are due and not submitted. Lateness and absenteeism will result in deductions from your participation grade. You are expected to actively participate and contribute to class discussions through an engagement with the readings and films. This includes asking questions, seeking clarification, and offering your critical ideas and interpretations.

****Weekly in-class writing assignments (4 total): 20%***

Every Thursday students will submit blog entries on TED discussing that week's readings. I will provide approximately 20 minutes of class time for students to write and students may submit their blog entries during this time. These entries should consist of an engagement with that week's (Tuesday's AND Thursday's) readings by responding to the Prompting Questions listed for each week. Students may also consider key words and concepts as well as the authors' main arguments. If students have not finished their blog

entry within the designated class time, it must be submitted on TED by 11:59pm on Thursdays. (The only exception is week 1, for which I will provide further instruction.)

***Performance Review Assignment: 30%**

Once during the summer session, each student must bring in an example of a performance to share with the rest of the class. Presenters should provide the class with an understanding for how to think about it as performance and relate to course themes. Consider context of the performance, the audience, and the setting. Students may bring in visual media, print media, music, poetry, etc. Students must also write about the performance in relation to course readings in a 4-page paper to be submitted the day of the presentation.

***Final project: 35%**

For the final project students may select one of two options:

- 1) Create and produce a performance with another class member to be presented the final day of class. This should be original work created by the students. Students should construct a performance that reflects course themes. If students choose this option, the performance should be no more than 5 minutes and must be accompanied by individually-written 3-page papers that discuss the performance in relation to course readings. Papers should discuss how they came to construct their performance.
- 2) Re-write the final 5-10 minutes of one of the films or visual media shown in class. If this option is chosen, students should discuss why they have chosen to re-write this particular film and why they chose to re-write the ending as they did. Students will give a brief synopsis of their re-write on the final day of class, which should be accompanied by a 7-page paper that engages course readings.

COURSE POLICIES

***Assignments:** Students are also responsible for their own work and for completing any written or oral assignment given prior to its due date. Make-up assignments may be granted IN ADVANCE of due date at the instructor's discretion. After the fact make-up assignments will only be accepted with proof of emergency documentation. All assignments must be completed and submitted to receive a passing grade in this course. All written assignments should be typed, double-spaced in 12 point Times New Roman font with 1.25 inch margins. MLA citations.

***Electronic Devices:** Laptops and iPads will be allowed in class, but I will not allow cell phones, PDAs or other electronic devices. Laptops and iPads should be used only to access course readings; not unrelated or personal information.

***Email policy:** I check and reply to emails during normal business hours, Monday-Friday 9am-5pm. I will do my best to respond to your questions within 24 hours (excluding weekends). Email is a good way for you to ask me short, logistical questions or set up appointments. If you have questions that require an in-depth answer, please see me during office hours. Please remember that email is a professional form of communication. I will not reply to emails that do not come from your UCSD email address or that lack salutation and/or signature.

***Special Accommodations:** If you have a documented disability and anticipate needing accommodations, please see me as soon as possible. Please bring a notification letter from the Office for Students with Disabilities (OSD) outlining your approved accommodations. For additional information, contact the Office for Students with Disabilities at (858) 534-4382 or osd@ucsd.edu.

ACADEMIC HONESTY

Any and all work submitted for this course must be original work and your own. Copying sentences, paragraphs, or sections of another's work without proper citation or acknowledgement is considered plagiarism and is a serious violation. Any act of academic dishonesty may result in a failing grade. Please familiarize yourself with the UCSD policy on Academic Integrity: <http://students.ucsd.edu/academics/academic-integrity/policy.html>.

COURSE SCHEDULE¹:

Week 1

PROMPTING QUESTIONS: What is performance? What is performance studies? What is the relationship between performance and representation? What does performance have to do with how knowledge is produced?

Tuesday, July 2: Introducing Performance

Schechner, Richard. "What is Performance Studies?" and "What is Performance?" *Performance Studies: An Introduction (2nd Edition)*. Florence, KY: Taylor and Francis, 2012. 1-51. (UCSD Libraries-ebrary book)

In Class Film: Stuart Hall's *Representation and the Media*

Week 1: Knowledge Production

Thursday, July 4-NO SCHOOL

Taylor, Diana. "Acts of Transfer." *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC: Duke University Press, 2003. 1-62. (UCSD Libraries-ebrary book)

DUE: TED blog entry due Friday at 11:59pm

Week 2

PROMPTING QUESTIONS: How do ideas about authenticity play into particular performances? How might performances undermine notions of authenticity? How do iterations within popular culture (e.g. social science, tattooing, minstrelsy, belly-dancing) converge and/or diverge as performances of race, gender, class, and nation?

¹ The following schedule is subject to change per the instructor's discretion.

Tuesday, July 9: Authenticity

Hall, Stuart. "Notes on Deconstructing the Popular." *An Introductory Guide to Cultural Theory and Popular Culture*. Ed. John Storey. Athens: University of Georgia Press, 1993. 442-453. (TED)

Kelley, Robin D.G. "Finding the 'Real' Nigga: Social Scientists Construct the Ghetto" *Yo Mama's Disfunktional! Fighting the culture wars in urban America* Boston: Beacon Press, 1997. 15-42. (TED)

Lei, Daphne. "Blood-Stained Text in Translation: Tattooing, Bodily Writing, and the Performance of Chinese Virtue." *Anthropological Quarterly* 82, No. 1 (2009): 99-127. (UCSD Library- journal article)

In class film: The Couple in the Cage

Week 2

Thursday, July 11: Playing the Other: Minstrelsy and Its Discontents

Lott, Eric. "Blackface and Blackness: The Minstrel Show in American Culture." *Love and Theft*. New York: Oxford University Press, 1995. 15-27. (TED)

Maira, Sunaina. "Arab-Face, Orientalist Feminism, and U.S. Empire." *American Quarterly* 60:2 (2008): 317-345 (UCSD Library- journal article)

DUE: Three presentations
TED blog entry in class

Week 3

PROMPTING QUESTIONS: Consider the significance of the body in relation to this week's readings. How are bodies regulated, on the one hand, and how do communities use their bodies to negotiate power, on the other? What role does the notion of borders and land ownership play into performance?

Tuesday, July 16: Colonialism and Consumption

Imada, Adria. "Hawaiians on Tour: Hula Circuits through the American Empire." *American Quarterly* (56) 2004: 111-149. (UCSD Library- journal article)

Young, Harvery. "Remembering Genocide Within Our Borders: Trail of Tears and US Museum Culture." *Performance in the Borderlands* eds. Ramon H. Rivera-Servera and Harvey Young. New York: Palgrave Macmillan (2011): 206-224. (UCSD Libraries-ebrary)

Film: TBA

Week 3

Thursday, July 18: Performance at the Borderlands

Kun, Josh. "Playing the Fence, Listening to the Line: Sound, Sound Art, and Acoustic Politics at the US-Mexico Border." *Performance in the Borderlands* eds. Ramon H. Rivera-Servera and Harvey Young. New York: Palgrave Macmillan (2011): 17-36. (UCSD Libraries-ebrary)

Klein, Menachem. "Old and new walls in Jerusalem." *Political Geography* 24 (2005): 53-76. (UCSD Library- journal article)

DUE: TED blog entry in class

Two presentations

Week 4:

PROMPTING QUESTIONS: How do this week's readings explore the concept of witnessing performances of gender and sexuality? How does the production of gender and sexuality in these texts intersect with ideas about power and race?

Tuesday, July 23: Queering Space

Bailey, Marlon. "Gender/Racial Realness: Theorizing the Gender System in Ballroom Culture." *Feminist Studies* 37.2 (2011): 365-383. (UCSD Library-journal article)

Takano-Chambers, Joshua. "North American field guide: Kenneth Pietrobono's queer landscape of U.S. empire." *Women and Performance: a journal of feminist theory* 21.1 (March 2011): 13-32. (UCSD Library- journal article)

In class film: Paris is Burning

Week 4

Thursday, July 25: OFFICE HOURS TO DISCUSS END OF QUARTER PROJECTS

Due: TED blog entry in class

Two presentations

Week 5

PROMPTING QUESTIONS: Why does the law matter in relation to performance and performance studies? How does performance's emphasis on embodiment engage with different formulations of the law?

Tuesday, July 30: Law and Performance

Takano-Chambers, Joshua. "Embodying Justice: The Making of Justice Sonia Sotomayor." *Women and Performance: A Journal of Feminist Theory* 20:2 (2010): 149-172. (UCSD Library- journal article)

Anderson, Patrick. “ ‘Architecture is Not Justice’: Seeing Guantanamo Bay.”
Performance in the Borderlands eds. Ramon H. Rivera-Servera and Harvey
Young. New York: Palgrave Macmillan (2011): 82-96 (UCSD Libraries-ebrary)

IN CLASS VISUAL TEXT: Obama 2008 speech, Rachel Jeantel’s testimony
from George Zimmerman case

Week 5, August 1: Producing Performance

Thursday, August 1

Muñoz, José Esteban. “Stages: Queers, Punks, and the Utopian Performative.”
The Sage Handbook of Performance Studies. Thousand Oaks, CA: Sage
Publications, 2006. 9-20. (TED)

**DUE: FINAL PROJECTS & PAPERS DUE- PRESENTATIONS TODAY! Please
remember to read, sign and attach Buckley Waivers to final papers.**

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 visit www.ethnicstudies.ucsd.edu

Student Consent for Release of Student Information

I hereby authorize the UCSD Ethnic Studies Department to return my graded final examination/research paper by placing the examination/research paper in a location accessible to all students in the course. I understand that the return of my examination/research paper as described above may result in the disclosure of personally identifiable information, that is not public information as defined in UCSD PPM 160-2, and I hereby consent to the disclosure of such information.

Quarter: _____

Course: _____

Instructor: _____

Student I.D.#: _____

Print Name: _____

Signature: _____