

ETHN 120
Race and Performance: The Politics of Popular Culture
Summer Session II: 2010

Professor: Maria Teresa Ceseña
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Classroom: CENTR 205
Day/Time: MW 11:00am-1:50pm
Office Hours: By Appointment

COURSE DESCRIPTION:

Using a performance studies analytic, this course specifically explores how racial categories and ideologies have been constructed through performance and displays of the body in the United States and other sites. Coerced displays, such as world's fairs, museums, minstrelsy, film, ethnography, and tourist performances have all played a part in the objectification of racial subjects and the commodification of cultural practices. However, the subversive power of performance cannot be underestimated. We will look closely at the ways that racialized subjects utilize performances to not only deconstruct dominant understandings of racial and cultural difference, but as vehicles to enter social and political arenas.

REQUIRED TEXTS:

- 1) Schechner, Richard. *Performance Studies, An Introduction*. 2nd Edition. New York: Routledge, 2006.
- 2) Required articles available on WebCt.

COURSE REQUIREMENTS:

You Must Complete ALL Course Requirements In Order To Pass This Class.

Quizzes.....	15%
Attendance/Participation.....	20%
Third Week Conference.....	10%
Performance Reflection.....	30%
Final Presentation.....	25%

Quizzes (15%)—There will be five (5) short quizzes (worth 3% each) interspersed throughout the session. I will give one quiz per week. The quizzes serve two primary purposes: 1) They allow me to gauge your understanding of terms and concepts from the readings and lectures, and 2) They motivate you to always be prepared, having done the readings before we meet as a class.

***Note: If you miss a quiz, you will NOT be allowed to make it up. You must complete 4 out of 5 quizzes in order to pass this class.**

Attendance/Participation (20%)—This portion of your grade is based not only on attending class, but on contributing to class discussions with your thoughts, questions, and analyses. Because

summer session courses are condensed into five weeks, that means that each day of class serves as the equivalent of one week during the regular school year. Consequently, any absence will greatly affect your participation grade. If you must miss class due to a medical/family emergency, mandatory court appearance, and/or illness, it is your responsibility to notify me ASAP prior to your absence and provide verifiable documentation that explains why you had to miss class. It is also your responsibility to find out from one of your classmates what you missed. In the case that you must miss class, I also suggest that you make an appointment to meet with me.

Third Week Conference (10%)—All students must meet with me during the third week of the session in order to discuss their interests/plans for the performance reflection. This also allows you to ask any questions you may have about course content, discussions, and assignments.

Performance Reflection (30%)—All students must attend/observe a “performance” somewhere in the community and then prepare a 6-8 page reflection/analysis. Acceptable performances may include music concerts, art exhibitions, political protests, dramatic performances, academic lectures/conferences, museum displays, etc. Depending on your interests, as well as how we define performance within the context of this class, the possibilities are fairly limitless. However, you must propose your plans to attend/observe a performance to me during the third week conference. All performances **MUST** receive final approval by me. **I encourage all of you to share with the class any information you might have about upcoming performances both on and off campus.**

Final Presentation (25%)—The final presentations will be performed on **Friday, 9/3/2010** from 11:30a-2:29p. This will be an extension of your “Performance Reflection.” You will receive the prompt for this assignment during Week Two.

ADA Statement – Any student with a disability or condition that compromises his or her ability to complete course requirements should notify me as soon as possible. I will take all reasonable efforts to accommodate those needs. If, as a result of a disability, you cannot accept the content or terms of this syllabus, notify me within one week of receiving syllabus.

Late Papers/Extensions— If a medical/family emergency or other excusable incident makes it impossible for you to complete an assignment on time, you must contact me to explain the situation, and provide acceptable written documentation along with the completed assignment in order to receive credit. Otherwise, all other late assignments will automatically go down ½ of a letter grade for each day they are late. Any assignment turned in after one week of its original due date will not be accepted and you will not be able to pass the class.

Reading Schedule

**Subject to Change*

Week 1: WHAT “IS” PERFORMANCE?

Mon. (8/2) Introduction & Class Expectations

Wed. (8/4) **READ: Schechner, Richard.** Ch.1 & 2 (p.1-51)

Week 2: Performativity: Constructions of Race, Gender, and Identity

Mon. (8/9) **READ: Schechner** Ch. 5 (p. 123-168).

Wed. (8/11) **READ: Hillenbrand, Margaret.** “Of Myths and Men: Better Luck Tomorrow and the Mainstreaming of Asian America Cinema”. (p 50-75). [**Available on WebCT**]

READ: Forbes, Camille F. “Dancing with ‘Racial Feet’: Bert Williams and the Performance of Blackness”. (p. 603-625). [**Available on WebCT**]

Week 3: Ritual and the Role of Ethnography in Producing “the Other”

Mon. (8/16) **READ: Schechner** Ch. 3 (p.52-88)

Wed. (8/18) **READ: Castaneda, Quetzil E.** “The Invisible Theatre of Ethnography: Performative Principles of Fieldwork.” (p. 75-104). [**Available on WebCT**]

Week 4: Subject to Display: Museums, Spectacles, and Reversing the Gaze

Mon. (8/23) **READ: McHugh, Kathless** “Profane Illuminations: History and Collaboration in James Luna and Isaac Arntsen’s The History of the Luiseño People”. (p. 429- 460). [**Available on WebCT**]

Wed. (8/25) **READ: Tenorio-Trillo, Mauricio.** “Mexican Anthropology and Ethnography at the Paris Exposition.” (p. 81-95). [**Available on WebCT**]

Week 5: Global and Intercultural Performances

Mon. (8/30) **READ: Schechner** Ch. 8 (p.263-341)

Wed. (9/1) **READ: Cocks, Catherine.** “ The Pleasures of Degeneration: Climate, Race, and the Origins of the Global Tourist South in the Americas”. (p. 215-235).

[Available on WebCT]