

**ETHN 108/MUS 151**  
**Race, Culture and Social Change**  
**Summer Session II**  
**August 3 – September 5, 2015**  
**Syllabus**

Instructor: Alan Lechusza Aquallo, PhD

Course hours: Monday and Wednesday, 2 – 4:50pm

Course location: Solis 111

Office location: Social Science Building, SSB 252

Office hours: Monday and Wednesday 1 – 2pm with other times by appointment only.

Email: [aaquallo@mail.ucsd.edu](mailto:aaquallo@mail.ucsd.edu)

**Course Description:**

This course will follow a seminar/discussion style format. This direction precludes that students will be interactive within each section meeting. The provided weekly topics should inspire and help direct discussion/interaction.

The course will be divided, by week, focusing upon different areas as they relate to socio-politically issues, both current and historical. Students will complete a final song/playlist research document focusing on various aspects of race, gender, equity and justice or socio-political issues. This research song/playlist document should include: ten (10) audio selections in total, a one (1) paragraph statement noting the importance of its inclusion, be from different musical genres, include videos of the selected audio selection when possible.

In addition, weekly response papers will be completed by students outlining the supplied discussion topics, for submission at the end of each week – Friday (11:59pm). Film, video, web site and music review and analysis may accompany each discussion session. Each week will be devoted to a particular topic/theme, related to race, culture, equity and justice, and socio-political issues, either contemporary or historic. Students will be required to author a weekly response paper (1-2 pages maximum, double-spaced) based upon individual research conducted throughout the week using the provided websites, media sources and articles. This research and included response, should expand upon the provided weekly prompt, and may

advance into other related subject areas - of their choice – based upon the research conducted.

**Weekly Response Assignments:**

Weekly writing assignments consisting of a minimum one-to-two (1 – 2) pages of double-spaced (12-point Times Roman, Veranda, or similar font) pages, based upon the presented theme to be submitted at the end of each week – Friday (11:59pm). **No email submissions will be accepted, unless otherwise noted by the Professor.** Each required assignment should maintain a critical review of the subject(s) presented. These assignments are not a personal response paper, nor an aesthetical preferential document. Rather, each written assignment, as stated, should apply a critical perspective into the given subject. Two (2) resources, from a variety of media forms, are required to accompany each written assignment. Resources may come from, but are not limited to, the included resource readings, peer review journals, the Internet, and other media sources – see the included sources listed for each week. Selected resources should establish and support the argument defined within the submitted paper. **No late work will be accepted, unless otherwise noted by the Professor.**

**Social Justice Music Playlist Assignment:**

Create a song/playlist of Protest songs based upon various aspects of race, culture, gender, equity and justice, and socio-political issues, either contemporary or historic issues, which have taken place within the U.S./world. The final song/playlist should consist of ten (10) musical selections, which will be selected based upon their reference to the dynamics of the various racial, cultural, gender, equity and justice, or socio-political events – or contexts - from the later part of the 20<sup>th</sup> century to the present (2015) will be generated by each student. Each audio selection must be accompanied with a detailed argument document – one (1) paragraph single-spaced, Times Roman, Veranda, or similar, 12-point font - defining why it was selected and included upon the generated play list. A Youtube, Vimeo, Hulu or similar video website links should - as available - accompany each audio selection. A Pandora, Last FM, Spotify, iTunes, et al. style playlist will not satisfy this required work. Each selection must include each of these components in order to satisfy this final assignment:

- Selections from a variety of musical genres (i.e., rock, folk, hip-hop, punk, singer-songwriter, et al.).

- Be from a different historical periods (i.e., 1920s – Kansas City jazz, 1930s -French café style, 1940s - the Big Band era, 1960s - phsychedelic rock, 1970s - folk rock/classic rock, 1980s – new wave/early punk/hip hop and related genres, 1990s – electronica/hip pop/alternative musics and related genres, 2000s – dance/club culture musics and similar related genres.).
- A brief one (1) paragraph, single-spaced (12-point Times Roman, Veranda or similar font), written response supporting and outlining the importance of the included musical selection.
- If possible, a Youtube, Viemo, Hulu or similar video - a complete, accurate, and working URL or an embedded video - of a performance of the selected musical selection should accompany each listed work when available.

This work may be – at the discretion of the Professor – organized as a group project. Further details pertaining to the organization of this required assignment will be discussed during regular course meetings.

### **Helpful Hints for generating the Social Justice Playlist:**

Be clear, direct, and thoughtful to the trajectory of the timeline regarding the selected audio examples. There are an abundant number of audio selections to review, and engage, for this assignment. Simply providing a compiled list of “enjoyable” audio selections will not suffice. As stated previously, a firm argument for each selection stating the importance of its inclusion upon the provided list is required. Therefore, it’s important to try and place aesthetical judgments – as best possible – aside.

### **Attendance and Grading Policy:**

In order to gain the most from this course, all requirements must be met and completed within the designated time allowed. Late work or email submissions will not be accepted, unless otherwise noted by the Professor. Course attendance and participation is necessary in order for students to gain the most from the provided discussions and information. Students need not inform the Professor if they will be absent from a course meeting. However, it is the responsibility of the student to obtain the information/work offered during that specific course session. All assignments must be turned in on time for full credit. Again, no late or email work will be accepted, unless otherwise noted by the Professor.

Grades will be calculated as such:

- 1) Attendance and active class participation – 10 points, **10%**
- 2) Weekly response papers (total of five) – 40 points, **40%**
- 3) Musical Song/Playlist with written response – 50 points, **50%**

**TOTAL POINTS POSSIBLE: 100 points**

**A: 90 – 100**

**B: 80 – 90**

**C: 70 – 80**

**D: 60 – 70**

**F: 50 – lower**

**Electronic Devices:**

Student use of electronic devices (i.e., laptop computers, smart phones, digital tablets, recording devices) during course sessions must be held in conjunction with the content of the discussion/session. Any non-academic use of such devices (i.e., social networking, game playing, texting, unnecessary phone calls) will result in the termination of any/all electronic devices for a duration of time as deemed appropriate by the Professor. Action at this level will be applied to the entire class.

**Course Conduct:**

- Please turn off all phones, pagers and sounding electronic devices at the start of each session. These devices should remain silent throughout the duration of meeting time.
- Any provided text(s), documents for review, or other prescribed materials should be reviewed in advance and/or brought to each course session.
- Any and all readings must be completed before the following course meeting.
- Make sure to come to class prepared to discuss any/all readings and/or any other materials selected for use.
- Proof read your work before turning in your assignments.

- All assignments must be submitted/turned-in by the person who authored the document.

### **Academic Integrity (Cheating, Unethical Scholarship and Plagiarism):**

Cheating, unethical scholarship and plagiarism will result in a failing grade for the assignment and may further result in a substantial lowering of the student's overall grade in the course. Plagiarism includes copying or paraphrasing any work (such as information from the internet, your own written work from other courses, papers written by other students, and information from books, magazines, articles, etc.) without full attribution. Sources must be indicated with footnotes or other citation formats. Use quote marks around any text directly copied from another source. Please refer to a current (2015) MLA style handbook, APA or Chicago Manual style for further reference information.

### **UCSD Rule of Community and Code of Conduct:**

This course is designed to promote intellectual engagement and discussion of sensitive and sometimes controversial topics and issues. Rude, disrespectful conduct or speech directed toward the Instructor or other students will not be tolerated. Varying viewpoints are encouraged which may not always reach agreement. UCSD Principles of Community will guide our discussion, especially: "We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality and respect."

### **Weekly Discussion Outline:**

- **Week 1: Politics** – A socio-political review of select current issues (economics, global affairs, education, environmental issues, et al.) pertaining to the cultural climate of the US and global communities.

**Written assignment:** *The case for and against the hoodie: a critical interrogation of racism as an outcome of the Ferguson, Baltimore, Maryland, et al. cases.* Review a minimum of two (2), but no more than three (3), different media outlets – on-line, print, television – and critique each focusing upon their provided view of racial, gender, socio-equity and justice, and/or socio-political issues on a

global/national level. Please select only one (1) of these areas to focus upon for this writing assignment.

Sources to review will include, but are not limited to: Television, videos, movies, on-line media sources, print journals and published text. As before, this is not to be an aesthetical review. A firm, well-documented argument must be stated for each analysis.

- **Week 2: The Arts** – A general review of contemporary performing, expressive, and visual arts – 20<sup>th</sup>/21<sup>st</sup> century. “How are the arts engaged, currently within the 20<sup>th</sup>/21<sup>st</sup> century, as agents for socio-political critique and agents of social justice, gender equity and political change? How did the video kill the radio star? What’s the role of the notated composer in a digital world? How does one become a ‘mega-super star?’ Is global/world music limited to the sphere of the ‘musical wimp, or nerd? Why, or does, Hip-Hop (still) matter?”

Sources to review will include, but are not limited to Television, videos, movies, on-line media sources, print journals and published text.

**Writing assignment:** *The case of Pussy Riot.* Review the history and current direction of this activist group, its members, and provide a detailed analysis of their work(s), both as expressive and larger socio-political agents.

- **Week 3: Popular Culture** – A detailed critique of selected media sources re/re-presents the current, 20<sup>th</sup>/21<sup>st</sup> century, cultural climate on the global stage. “What took place during the Oscars in 2015? Why was there such a US national ‘commotion’ regarding this event?”

Sources to review will include, but are not limited to: Television, videos, movies, on-line media sources, print journals and published text.

**Writing assignment:** *Honey, what’s on TV tonight? Racism again?* Review at least one (1) of the following television shows, either in real-time or by Internet replay: Modern Family, House, Fresh Off the Boat, or Blackish. Discuss how gentrification works within each series. How does each series/episode present, stigmatize, racialize, and/or stereotype a marginalized cast member, in reference to a larger community corpus?

- **Week 4: Literature** – An overview of selected canonic writings throughout the 20<sup>th</sup>/21<sup>st</sup> century, which served as agents of race, culture, equity and justice, and socio-political issues, either historic/contemporary and/or local/national/global. “What are the current publications that may/may not foster the same as the 21<sup>st</sup> century continues to unfold? Is there still a need for print literature? Why/why not? How has, and does, animation – in films and videos, cartoons, and in text/on-line publications – work into this global context as an agent for socio-political and equity?”

**Writing assignment:** *He/she said what?!* Select a lecture, speech, or written text from a prominent individual who generated a level of controversy within the later part of the 20<sup>th</sup> century to the present (2015). Examples, and suggestions might be: Malcolm X, Martin Luther King, Jr., Bob Marley, Toni Morrison, bell hooks, Presidential/Prime Ministers (candidates or those who have held office), Hali Salasi I/II, The Roots, Rage Against the Machine, Sly & the Family Stone, Jimi Hendrix, et al. Author a one-to-two (1 – 2) page double-spaced response to the selected text defining how, and why, it generated controversy on the local/national/global stage. Identify, and critically analyze, any subtext that may be present within the selected work. Further, it may be helpful to note how this subtext functions as privilege, hegemony, segregation, or inclusion for the given audience. It will be helpful to identify if there has been a resolve to such a controversy in light of, or, despite the text given by the prominent individual selected.

Sources to review will include, but are not limited to: Television, videos, movies, on-line media sources, print journals and published text.

- **Week 5: Fashion** – A general review of how the global fashion industry serves as a cypher, and/or symbol of cultural representation. “How can one ‘wear’ an icon? What’s the role of semiotics within the global fashion industry? Is it possible to de-/construct fashion? How, why/why not?”

Sources to review will include, but are not limited to: Television, videos, movies, on-line media sources, print journals and published text.

Writing assignment: *What happened to the Fashion Police?* Review at least two (2) past episodes of *Fashion Police*, which can be found on-

line. Discuss how the hosts establish, construct/deconstruct cultural identity through the agent of fashion. It may be helpful to review, in addition, the present status of the *Fashion Police* program either on-line, through social media, or other Internet sources.

### **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 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](mailto:d1rodriguez@ucsd.edu) or visit  
[www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu)