

Note: The instructor reserves the right to make changes to this syllabus as needed. All changes will be announced via email and/or in class.

ETHN 108 / MUS 151: Race, Culture, and Social Change  
 Summer Session 2, 2019  
 Time: Tues / Thurs, 2-4:50pm  
 Location: SOLIS 110  
 Instructor: Esther Choi, emchoi@ucsd.edu  
 Office Hours: Friday 11:30am-1pm & by appointment  
 @ Art of Espresso (Mandeville)

## **COURSE DESCRIPTION:**

Ethnic Studies was born out of 1960's student protests asserting that education was not accessible to students of color or working class students but, rather, invested in reproducing privilege and white supremacist frameworks for knowledge production. In this class, we will examine the relationship between culture and social change, beginning with Black Power, queer, and Third World liberation movements of the 60's, which imagined new languages, forms of political agency, and relationships of solidarity.

We approach culture in its varied meanings, from creative media (such as music, poetry, performance art, and film) to the sets of beliefs and norms that shape social groups. Culture can be a space to express resistance and critique at the same time that it can reflect and reinforce dominant ideologies and power structures. Rather than a closed circuit, however, this course will examine culture as an important arena through which power, representation, and language are constantly struggled over, shaping the possibilities for social, political, and economic change.

## **COURSE OBJECTIVES / KEY CONCEPTS:**

In this class, we will develop our own critical analyses of the relationship between culture and social change as well as actively produce media that engages social critique and pedagogy. The following key concepts organize the course objectives:

- 1) Discourse: Explore cultural production as a discourse that can engage and interrupt dominant ideologies and the way such discourses are transmitted, translated, and institutionalized.
- 2) Subjectivity: Understand how culture shapes individual and group identifications, which can either reinforce or subvert categories of race, class, gender, etc.
- 3) Context: Learn to read cultural production as primary source evidence for analysis of U.S. social movements, drawing connections between the material context and the transmission of ideas through culture.
- 4) Commodification: Build a critical analysis of the processes through which cultures become commodified or co-opted, looking at specific examples such as corporate advertisements and political campaigns, and the impact that such processes have on possibilities for resistance.

**Required materials:** All readings will be posted on Canvas (Files -> Readings) or e-reserves. Films will be made available through e-reserves: <https://reserves.ucsd.edu/ares/>

Please bring paper, a writing utensil, and readings to each class.

**Email:** I can be reached by email (emchoi@ucsd.edu) and will do my best to respond within 24 hours, Monday - Friday 9am-6pm.

**Accommodations:** This course should be accessible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD) <http://disabilities.ucsd.edu/about/index.html>. If you require any specific accommodations, please provide a copy of your paperwork to me as soon as possible.

Also, please let me know if you prefer that I address you by a different name or gender than what appears on your enrollment record.

**Classroom Ethics:** This class is intended for students interested in challenging commonly held understandings of race, gender, sexuality, nation, and class. By the very nature of the course topic, there will likely be a wide range of opinions as you read and engage the assigned materials. You are responsible for helping to establish a good classroom environment, one that will stimulate you to think for yourself and raise questions about conventional views and received wisdom. Please keep in mind that we also engage each other in a respectful and considerate discussion in the classroom. Derogatory language, intimidation, and personal attacks will not be tolerated. These ground rules are reflected in the UCSD Principles of Community to which each of us is expected to adhere (<https://ucsd.edu/explore/about/principles.html>).

**Technology:** no laptops or cellphones out during lecture, except during specified times for group work.

## **GRADING / ASSIGNMENTS:**

- All assignments (besides Discussion) should be 12-pt font, double spaced, 1-in margins
- Begin with name, date, title of assignment, word-count
- Proofread and spellcheck!
- No late work accepted
- All assignments (& at least 2/4 discussion posts) must be completed to receive **passing** grade.

## **Attendance and participation (20%):**

Summer courses will cover material at twice the speed. It is important you are present for each class having done the reading in order to keep up. You are allowed 1 excused absence (notify me), after which your grade will be impacted. 3 absences = 0% participation; more than 3 is grounds for failure. Participation includes contributing your input in large and small group discussions, actively listening, asking questions, and engaging in activities. Attending office hours also counts toward participation. We will have in-class free-writes and reading quizzes to assess participation. For each class, come prepared with 1-2 discussion questions about the day's material.

**Discussion Posts (20%):**

Submit a Discussion Post (200-250 words each) each week that briefly explains key arguments / concepts from the week's reading(s) and applies them to an analysis or critique of a popular culture example. I will provide a list of suggestions, but you can choose your own. Due on Canvas "Discussions" by Thursday, 2pm, Weeks 1-4.

\*I encourage you to comment on classmates' posts!\*

**Race and Pop Culture Podcast (30%):**

Abstract/Outline of podcast (350-500 words) due on Canvas + hard copy in class by Tu, August 20th, 2pm.

Final podcast due on Canvas by Tu, September 3rd, 2pm.

In groups of 4-5, you will create your own "Race and Pop Culture Podcast" that demonstrates your understanding of how cultural production serves as a force of social change. In your abstract/outline, reference at least 2 secondary sources that inform your podcast (at least 1 class source). The podcast should focus on a specific genre of cultural production and theme, which you will decide as a group (examples: dystopic films and the prison industrial complex; performance art and immigrants' rights; stereotypes in film and post-9/11 violence). We will have time during lectures to work with groups. You have creative freedom to decide at least 2 different "Acts" of your podcast (can be more) but 1 should be a roundtable interview that stages various "experts" on your topic, reflecting analyses grounded in course material. Podcast should be no more than 15 minutes.

**Creative Project (30%):**

Proposal and theoretical framework (350-500 words) due on Canvas by Tu, August 27th, 2pm.

Final project and maker's statement (350-500 words) due on Canvas by Sat, September 7th, 2pm & "open mic" at 3pm

Create a visionary fiction short-story, poem, song, performance art or other creative piece that imagines a future world, modeled after Alexis Pauline Gumbs' "Evidence." In your proposal, explain your idea and the theoretical framework for the project, drawing on theories, arguments, and concepts from at least 2 class readings. With your final project, include a "maker's statement" that discusses your rationale and creative process (350-500 words). During Finals Day, we will have a voluntary (extra credit!) "open mic" to share our work.

## COURSE SCHEDULE:

Note: The assigned materials for each class will be a mixture of media, secondary sources/ historical context, and theory about the relationship between media/culture and social change. They should be read in conversation with one another.

### Week 1: Beyond Civil Rights

#### **Tu, August 6: Cultural Memory of 1960's Resistance**

In-class Screening: *Happy Birthday Marsha!*

Read: Roderick Ferguson, "Race"; Yudice, "Culture," in *Keywords for American Cultural Studies*

#### **Th, August 8: Cultural Studies and Representation**

- Film: Goran Olsson, *Black Power Mixtape, 1967-1975*
- Stuart Hall, "Notes on Deconstructing the Popular"
- Timothy Corrigan, *A Short Guide to Writing about Film*, "Beginning to Think, Preparing to Watch, and Starting to Write."
- Discussion Post #1 due on Canvas by 2pm

### Week 2: Resisting U.S. Empire

#### **Tu, August 13: Indigenous Sovereignty and Anti-Imperialist Resistance**

- Audra Simpson, *Mohawk Interruptus*, Chapter 4: Ethnographic Refusal
- Haunani Kay-Trask, *From a Native Daughter: Colonialism and Sovereignty in Hawaii*, "From a Native Daughter", 147-159; "Lovely Hula Hands" 179-197
- Yen Le Espiritu, *Body Counts: The Vietnam War and Militarized Refuge(es)*, Chapter 4: The "Good Warriors" and the "Good Refugee", 81-104

#### **Th, August 15: Women of Color Feminist Interventions**

- Gloria Anzaldua, *Borderlands / La Frontera*, Chapter 2: Movimientos de rebeldía y las culturas que traicionan, 37-45; Chapter 7: La Conciencia de la Mestiza / Towards a New Consciousness, 99-113
- Cherrie Moraga and Gloria Anzaldua, *This Bridge Called My Back*, Selections
- Audre Lorde, *Sister Outsider*, "Poetry is Not a Luxury," 36-39; "The Transformation of Silence into Language and Action," 40-44; "Uses of the Erotic," 53-59; "The Master's Tools Will Never Dismantle the Master's House," 110-113
- Kimberle Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," focus on pg 357- 363 (to end of paragraph at the top)

Discussion Post #2 due on Canvas by 2pm

### **Week 3: Resisting the Carceral State**

#### **Tu, August 20: Neoliberalism and the U.S. Prison Industrial Complex**

- In-class film: Ava Duvernay, *13th* [100 min]
- Michelle Alexander, *The New Jim Crow*, Introduction, 1-19; Chapter 5: The New Jim Crow, 178-220
- Robin D.G. Kelley, *Race Rebels: Culture, Politics and the Black Working Class*, Chapter 8: Kickin' Reality, Kickin' Ballistics: "Gangsta Rap" and Postindustrial Los Angeles

Podcast Abstract/Outline due as hard copy in-class + on Canvas by 2pm

#### **Th, August 22: Crossing Borders and Refusing Otherness**

- Film: Renee Tajima-Peña and Christine Cho, *Who Killed Vincent Chin?*
- Harsha Walia, *Undoing Border Imperialism*, Chapter 1: What is Border Imperialism?
- Evelyn Alsultany, *Arabs and Muslims in the Media: Race and Representation after 9/11*, Chapter 1: Challenging the Terrorist Stereotype
- Lisa Cacho, *Social Death*, Chapter 3: Grafting Terror onto Illegality
- KQED Arts: 'Undocu-Queer' Artist Julio Salgado on Creative Resistance, <https://www.kqed.org/arts/13836333/undocu-queer-artist-julio-salgado-on-creative-resistance> (Links to an external site.)

Discussion Post #3 due on Canvas by 2pm

### **Week 4: Building Collective Consciousness in the Social Media Age**

#### **Tu, August 27: Cultural Commodification and Public Space**

- Arlene Davila, *Culture Works: Space, Value, and Mobility Across the Neoliberal Americas*, Introduction
- *Dreaming in Public: Building the Occupy Movement*, "People of Color," 141-174

Creative Project Proposal due on Canvas by 2pm

#### **Th, August 29: #BlackLivesMatter and Social Media Interventions**

- Ava Duvernay, "When They See Us"
- Alicia Garza "Why Black Lives Matter", <http://opentranscripts.org/transcript/why-black-lives-matter/> (Links to an external site.)
- Patrisse Cullors, *When They Call You a Terrorist*, excerpts

Discussion Post #4 due on Canvas by 2pm

### **Week 5: Making Culture, Making Worlds**

#### **Tu, September 3: White Backlash, Environmental Crisis, and Global Solidarities**

- Film: *Boots Riley, Sorry to Bother You* [112 minutes]

- Angela Davis, *Freedom is a Constant Struggle*, Chapter Four: On Palestine, G4S, and the Prison-Industrial Complex
- Harsha Walia, *Undoing Border Imperialism*, Chapter 5: Journeys toward Decolonization
- Leslie Quintanilla and Jennifer Mogannam, "Borders Are Obsolete: Relations beyond the 'Borderlands' of Palestine and US–Mexico"
- Sadia Hassan, "Silence is a Lonely Country: A Prayer in Twelve Parts," <https://longreads.com/2018/07/13/silence-is-a-lonely-country-a-prayer-in-twelve-parts/>

Final podcast due on Canvas by 2pm

### **Th, September 5: Decolonization, Transformative Justice and World Making**

- Jose Muñoz, *Cruising Utopia*, Chapter 1: Queerness as Horizon
- adrienne maree brown, *Emergent Strategy*, "Resilience: How We Recover and Transform," 123-150; "Creating More Possibilities," 151-165
- More TBD

Final: Sat, September 7, 3-6pm

Due: Creative Project & Maker's Statement - Upload on Canvas by 2pm  
In-class "Open Mic" at 3pm

**Majoring or Minorin 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, creative writing, education, medicine, public health, social work, counseling, film-making, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Mónica Rodríguez, de Cabaza, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or [nmrodriguez@ucsd.edu](mailto:nmrodriguez@ucsd.edu), or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu).