

ETHN 3 Introduction to Ethnic Studies: Making Culture Through Sound and Vision (Spring 2018)
Professor Roshanak Kheshti
Lecture meeting time/place: M/W: 1-1:50 Peterson Hall 108 Friday meetings are virtual (see below)

Email: rkheshti@ucsd.edu

Office Hours: Mondays 2-3pm & by appointment in SSB 231

**Teaching Assistants
and Sections:**

Section	TA	email
A01 M 9am MANDE B-146	Mellissa Linton	mlinton@ucsd.edu
A02 M 10am MANDE B-146		
A03 M 11am MANDE B-146	Ly Nguyen	t0nguyen@ucsd.edu
A04 M 12pm MANDE B-146		
A05 M 2pm CENTR 201	Yessica Garcia	yeg003@ucsd.edu
A06 M 3pm CENTR 201		
A07 M 3pm WLH 2110	Katherine Steelman	ksteelma@ucsd.edu
A08 M 4pm WLH 2110		
A10 W 9am MANDE B-146	Aundrey Jones	amj005@ucsd.edu
A11 W 10am MANDE B-146		
A12 W 11am MANDE B-146	Esther Choi	emchoi@ucsd.edu
A13 W 12pm MANDE B-146		
A14 F 9am MCGIL 2315	Cynthia Vazquez	c5vazque@ucsd.edu
A15 F 10am MCGIL 2315		
A16 F 11am MCGIL 2315	Leon Lee	lplee@ucsd.edu
A17 F 12pm MCGIL 2315		
A21 M 9am YORK 4050A	Hina Shaikh	hishaikh@ucsd.edu
A22 M 10am YORK 4050A		
Senior TA	Omar Padilla	opadilla@ucsd.edu

Course Prerequisites:

This course is designed for students with at least a high school-level background in power and inequality, including basic knowledge of US and colonial history of the last 500 years. A basic understanding of how US economic and political supremacy has resulted from the free/forced labor of slaves and land taken from Native Americans as well as the exploitation of resources contained in US territories and lands is a prerequisite.

Course Description:

Through examining the historical and contemporary politics of representation in media, this course tracks racial formation within the sphere of cultural production, consumption, and contestation. Though it is widely accepted that race is a social construction, this complex social and cultural phenomenon continues to define us in our lives and creates material consequences in our experiences of the world. This is in large part due to the importance of racial distinctions in language (through discourse) and representation. This course will examine how race is not only “reflected” through representation but is indeed constituted through representation. We will focus in particular on how racialized-gender is used to demarcate and manage forms of social inclusion and exclusion. Through popular cultural case studies, this course asks how race and gender function to manage individuals as members of racialized populations.

Required Texts

Available on eReserve:

- All readings and films are available through library course eReserves located here (must use single sign-on):
<https://reserves.ucsd.edu/ares/>

Coursework:

Reading & Film Response Papers & Blog entries (35% of final grade)

Each student is responsible for submitting a total of **five** reading response papers that are no less than one page (double-spaced, 12pt. font) and no more than one and a half pages in length. First response papers are due week 2 and all subsequent due dates are marked in the syllabus. They are due to your TA in sections and will not be accepted outside of section time so you must be present to hand them in. You will receive full credit unless it is handed back with “no credit” written at the top. In this event, you are welcome to revise and resubmit for full credit at the following week’s section meeting but not after.

Response papers should:

- 1) have your name and the response paper number written in the header and will be handed in to your Teaching Assistant during section on the assigned week. Also, papers are not to be submitted to Professor Kheshti.
- 2) begin with a brief summary of the article(s)’s main argument (no more than a few sentences) then raise questions or issues about the readings;
- 3) connect and discuss at least one article and the film assigned for the previous week.
- 4) not to be opinion-based; based on synthesis of ideas in readings and films.
- 5) (optional) Incorporate the article in a “reading” of a film from the syllabus preceding

the due date of the response paper.

Films & TritonEd Blog discussion participation: This is a blended learning course in which you will be responsible for viewing assigned films by the Friday of the week the film has been assigned. All films are available through the course eReserves page. We will “take roll” on Fridays (despite the fact that we will be meeting only virtually) on TritonEd. **In order to be counted as present you must logon to your section’s TritonEd blog by 5pm every Friday to discuss that week’s film. Make sure to click to blog link for the correct section (each section has its own blog; find your TAs last name and click on your specific section time).**

You must both start a thread and respond to at least one student’s thread.

Your posts can address any of the following questions:

- 1) What is the subject matter of the film?
- 2) What is unique and unexpected about the film’s plot, storyline or narrative?
- 3) How does the film connect with the week’s readings?

Keywords (10% of Final grade)

- 1) you will submit 4 keyword encyclopedia entries beginning week 3 on key concepts in the class that you choose and define in your own language. (Submission weeks are noted in the syllabus).
- 2) should be in your “own words” but can include clarifying language from lecture, readings or section.
- 3) should be approximately 3-5 sentences (can be longer if you need more space to flesh ideas out)
- 4) should be a “core concept” from the class. This means that it has been highlighted in lecture and/or section.
- 5) They are due to your TA in sections and will not be accepted outside of section time so you must be present to hand them in.

Analytical Paper (totaling 25% of final grade) Each student will submit one 5-6 page analytical paper by June 11th @ 2pm on TritonEd Turnitin. Students are expected to analyze and engage various authors’ arguments, synthesize them and offer an original conclusion. Your analysis will be based on paper prompts that will be distributed three weeks in advance of the final deadline. Papers must conform to MLA or APA style conventions and must include a bibliography page. You are encouraged to work with your peers in a peer review process for extra credit.

Paper Peer review extra credit opportunity: You can receive up to 10 extra credit points on your final paper by engaging in a peer review process with a classmate. You will be responsible for exchanging and reading a first draft, offering critical feedback, making significant changes and submitting a second draft. Each peer-reviewer must sign and date the peer’s first draft, which will be included with the final paper. You will get 1-5 points for offering substantial critical feedback and 1-5 points for completing a revision that considers your peer’s comments and critique.

Attendance & Participation (30% of final grade) This is a hybrid course, which means that **we will hold lecture on Mondays and Wednesdays and meet virtually on Fridays.**

Attendance, presentness, attitude and participation are factored into your overall grade. No laptops, instant messaging, texting and/or surfing the web permitted during lecture. If you have an emergency that requires you to use your mobile device, please step outside. Students using laptops or phones will be asked to leave and will be counted as absent. Arriving late and leaving early will also be noted and will reflect negatively in the final grade. Napping in class will also result in being asked to leave and counted as absent.

Your section participation will weigh heavily in your attendance and participation grade.

*You may miss a total of **3** lectures (this includes any absences from the virtual Friday WebCT meeting) or **1** section and this will not affect your ability to receive an A+. However, every unexcused absence thereafter will result in 5 points removed from your final grade. Participation is determined by your active presence and preparedness, which are key aspects to the successful fulfillment of requirements for this course.

Laptop Policy: Computers and laptops are not permitted in this class (if you require an exception you must get written approval from me and you must sit in the front row). These devices must be left in your bag or pocket at all other times. If you are found to be using your laptop you will be asked to leave lecture and will be considered as absent for that day.

Grading: **Keyword and response paper** assignments handed in on time and fulfilling all necessary requirements will be given full credit unless otherwise noted. If you receive "no credit" on your assignment you may resubmit a revised version stapled to the original for full credit **the following week**. Revised papers will not be accepted more than one week after the original assignment has been handed back to you.

Class philosophy and pedagogy:

- This class is intended for students interested in challenging commonly held understandings of race and gender. The course is based around core theoretical themes and critiques, which are not opinions but rather theories that will form the basis for our analysis.
- This course will be challenging for those with no background in ethnic studies and/or critical gender studies. Additionally, it will be challenging for those whose study time is juggled between parenting, work, activist and other scholarly obligations. Regardless, every student invested in regularly attending class and keeping up with reading assignments can achieve high marks.
- Some students will need to utilize office hour time in order to get necessary background and direction on the material. ESL students are highly encouraged to consult the resources at the OASIS center (<https://oasis.ucsd.edu/>) in order to earn full points on assignments. It is your responsibility to seek and utilize these resources as the need arises.

SCHEDULE

Week 1 Course Introductions:

Monday April 2 Course Introductions

Wednesday April 4 Timothy Corrigan "Preparing to Watch and Preparing to Write" in *A Short Guide to Writing About Film*

Friday April 6

On your own film screening: *Representation and the Media*

Week 2 Representing Race:

Monday April 9

Pts. 1, 2 & 3 "The Work of Representation" Stuart Hall in *Representation*

Wednesday April 11

Pts. 4, 5 & 6 "The Work of Representation" Stuart Hall in *Representation*

Friday April 13

On your own film screening: *Race: The Floating Signifier*

Assignments: Reading Response Paper 1 due in Section

Week 3 The un-racialized race: Whiteness

Monday April 16:

Cheryl Harris "Whiteness as Property"

Wednesday April 18:

George Lipsitz "Introduction" in *The Possessive Investment in Whiteness*

Friday April 20:

On your own film screening: *Mississippi Burning*

Assignments:

Keyword 1 due in Section

Week 4 Cultural Production: early 20th C. Race Films & Race Records

Monday April 23

Ronald Radano "Hot Fantasies" in *Music and the Racial Imagination*

Wednesday April 25

Jane Gaines "Within our Gates"

Friday April 27

On your own film screening: *Within Our Gates* Oscar Micheaux

Assignments:

Reading Response Paper 2 due in Section

Week 5 Gender, Race and Capitalism in the Global Economy

Monday April 30

Lisa Lowe "Work, Immigration, Gender" in *The Politics of Culture in the Shadow of Capital*

Wednesday May 2

Martin Malanansan "Tita Aida" in *Global Divas*

Friday May 4

On your own film screening: *Maquilapolis* de la Torre and Funari

Assignments:

Reading Response Paper 3 due in Section

Week 6 Discrepant Representations of Race: Latina Punk

Monday May 7

Calvo, Luz. "Art Comes for the Archbishop". *Meridians : feminism, race, transnationalism*. (2004): 201-224.

Wednesday May 9

Michelle Habell-Pallan "Soy punkera, y que?": sexuality, translocality, and punk in Los Angeles and beyond" in *Loca Motion* (NYU, 2005)

Friday May 11

On your own film screening: *Pretty Vacant* Jim Mendiola

Assignments:

Keyword Assignment 2 due in Section

Week 7 Hauntings of Conquest

Monday May 14

Sherene Razack "Bootprint on the Chest: Dissapearing Indians in Life and Law" in *Dying from Improvement*

Wednesday May 16

Andrea Smith "Boarding School Abuses and the Case for Reparations" in *Conquest*

Friday May 18

On your own film screening *Finding Dawn* by Christine Welch

Assignments:

Reading Response Paper 4 due in Section

Week 8 Speculative Futures

Monday May 21

***Final Paper Prompt Distributed**

Rosa Linda Fregosa "Toward a Planetary Civil Society" in *Mexicana Encounters* (UC Press, 2003)

Wednesday May 23

Curtis Marez "Introduction" in *Farm Worker Futurism*

Guest lecture: Dr. Salvadore Zarate

Friday May 25

On your own film screening: Alex Rivera *Sleep Dealer*

Assignments:

Keyword Assignment 3 due in Section

Week 9 Imagining Threat

Monday May 28 NO CLASS

Wednesday May 30

Ronak Kapadia "Sonic Contagions"

Jennifer Terry "Killer Entertainments" <http://vectors.usc.edu/issues/5/killerentertainments/>

Friday June 1

On your own film screening: *The Visitor* by Thomas McCarthy

Assignments:

Reading Response Paper 5 due in Section

Week 10 Emergent Racializations

Monday June 4

Moustafa Bayoumi "Dislodging the Stupidity of our Politics" &

Moustafa Bayoumi "Preface" to *How Does it Feel to be a Problem*

Wednesday June 6 Fernando Botero *Abu Ghraib* <http://library.artstor.org/group/697c365b-636e-42ac-8ac1-4f7e9227b040?token=4UcxLZk5TLe2EojQPZritg>

&

Fernando Botero Interview <https://www.youtube.com/watch?v=eGla-gvCSto>

Friday June 8

On your own film screening: *New Muslim Cool*

Assignments

Keyword Assignment 4 due in section

Final Papers due: Monday June 11, 2018 by 2:00 pm
through Turnitin tab in TritonEd