

ETHN 3 MAKING CULTURE: WORLD-MAKING AND IMAGINING THE FUTURE

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Office Hours: Mondays 2-3 pm and by appointment in SSB 223



Section	Day/Time	Location	TA
A02	M/9:00a-9:50a	HSS 2152	Quintanilla, Leslie
A03	M/10:00a-10:50a	HSS 2152	ljquinta@ucsd.edu
A04	M/11:00a-11:50a	HSS 2152	Nguyen, Ly
A01	M/12:00p-12:50p	HSS 2152	t0nguyen@ucsd.edu
A05	M/3:00p-3:50p	HSS 2152	Rassooli, Nima
A06	M/4:00p-4:50p	HSS 2152	nrassool@ucsd.edu
A08	W/9:00a-9:50a	HSS 2152	Steelman, Katherine
A09	W/10:00a-10:50a	HSS 2152	ksteelma@ucsd.edu
A10	W/11:00a-11:50a	HSS 2152	Sepina, Noelle
A07	W/12:00p-12:50p	HSS 2152	nsepina@ucsd.edu
A11	M/5:00p-5:50p	HSS 1106B	Vizcarra, Jael
A14	F/11:00a-11:50a	HSS 2152	jvizcarr@ucsd.edu
A12	F/9:00a-9:50a	HSS 2152	West, Melanie
A13	F/10:00a-10:50a	HSS 2152	mmwest@ucsd.edu
A15	F/3:00p-3:50p	HSS 2152	Lee, Leon
A16	F/4:00p-4:50p	HSS 2152	lplee@ucsd.edu

Course Description: This course introduces students to the analysis of structures, histories, and futures of racial systems as they are imagined and reimagined through culture, including film, video, photography, music, digital media, literature, and sequential art. While it is now widely accepted that race is a social construction, race continues to shape our lives and creates material consequences in our experiences of the world. This course will examine how race is not only “reflected” in but is also made and remade through culture. “Making culture” suggests that culture is not fixed, unchanging, and static but is rather always in the process of being made. Although we will consider examples in which the influence of corporate media is key, we will also consider people as makers of culture with the power to unsettle dominant codes and representations. Over the course of the quarter, students will learn how to analyze popular cultural texts, using specific tools to decode race, gender, sexuality, and nation. Students will also learn to connect the representational power of master codes to concrete material and legal structures and trace their historical impact on present and future structures. Finally, students should be able to recognize and experiment with alternative cultural texts that attempt to unsettle these master codes, create other worlds, and imagine different futures

Course Materials

Will be available at UCSD Bookstore:

1. *Parable of the Sower*. (1993). By Octavia E. Butler
2. *Imagining the Future of Climate Change: World-making through Science Fiction and Activism*. (2018). By Shelley Streeby
3. *Black Women in Sequence: Re-Inking Comics, Graphic Novels, and Anime* (2015). By Deborah Whaley.
4. *Black Panther: World of Wakanda*. By Roxanne Gay.

It is your responsibility to access to these books by Monday, April 22 (beginning of week 4).

Electronically available on TED or Library Reserves: Other Required Readings and most other course materials are digital. If you are unable to access TED, please contact ACMS, and get the readings from a colleague. Your TA may require you to print the readings and bring them to section.

Available on eReserve: All films, TV episodes, and music videos are available through library course eReserves located here (must use single sign-on): <https://reserves.ucsd.edu/ares/>.

Coursework

Attendance & Participation (20% 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. I will often ask you to complete brief in-class writings or other exercises that must be handed in to your TA at the end of lecture; these also count towards your participation grade. No laptops, instant messaging, texting and/or surfing the web permitted during lecture. Mobile devices may only be used during in-class writings or other exercises to consult the reading as part of those exercises. Be sure to bring a copy of the reading to lecture each time or be able to access it from a mobile device during in-class exercises. 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.

Your TA has the discretion to design unique requirements for your section, such as participation, attendance, quizzes, presentations, etc. Please note: we do not have control over section enrollments. You will not pass the class if you do not attend your officially enrolled section.

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.

Discussion Board Entries and TritonEd Discussion Board Participation (20%): This is a blended learning course in which you will be responsible for viewing assigned films, TV episodes, and videos by the Friday of the week of the assignment. All films will be 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**

log on to your section's TritonEd Discussion Board by 5pm every Friday to discuss that week's film, video, or TV show. Make sure to click to the link for the correct section (each section has its own Discussion Board; find your TA's 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, tv show, or video? 2.) What stood out to you about the text's storyline or narrative? What did you see or hear that illuminated the text's most interesting meanings? 3.) How does the film, tv episode, or video connect with the readings?

Reading Response Papers (25% of final grade): Each student is responsible for submitting a total of **5 reading response** papers that are **no less than 1 ½-pages (double-spaced, 12pt. font) and no more than 2 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. They will be graded on a 10-point scale. You can revise and submit one of these for extra credit at the end of the quarter and we will replace the original grade with the grade for the revision. 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. Please do not submit them to Professor Streeby. 2) begin with a brief summary of the text(s)'s main arguments or ideas (no more than a few sentences) then raise questions about or make connections to specifics from the readings; 3) connect and discuss at least one reading and one film/TV show/video assigned for this period; 4) be based on a synthesis of ideas specifically connected to details from the texts rather than opinion. You may have an extra half page if you incorporate and analyze an image.

Keywords (15% of Final grade): You will submit 3 keyword 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). Keyword entries should: 1) be in your "own words" but ideally include analysis of short quotes or details from readings and examples we study; 2) be approximately 6-8 sentences (can be longer if you need more space to flesh ideas out); 3) be a "core concept" from the class. This means that it has been highlighted in lecture and/or section; 4) 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. Keywords assignments are graded Pass/Fail. If you receive an F you may revise and resubmit the piece to your TA for their consideration no more than one week later.

Paper/Project (20% of final grade): Each student will submit a final paper or creative project and maker's statement by **Monday June 10 at 2pm** on the TED course site. We will provide a range of options for either an analytical or a creative paper. For an analytical paper, students will be expected to write 5-7 pages analyzing and engaging various authors' arguments, synthesizing them, and offering an original conclusion. We will also offer creative prompts that require you to engage the material through a creative project and a brief maker's statement (2 pages and a cover page) connecting it to required texts. Paper prompts 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.

Laptop Policy: Computers and laptops are not permitted in this class except during in-class writings and other exercised to access the reading. 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.

Extra credit. Up to +4%: There will be frequent extra credit opportunities, which usually require (1) attending an event, (2) taking a photograph and (3) writing a short reflection. Each extra credit opportunity is worth +1% for a maximum total increase of +1/3 of a letter grade. Extra credit does NOT count as make up assignments.

P/NP grading option: In order to earn a passing grade for the course, you must receive a passing grade in section (C- or higher) and complete all course requirements.

Policy on Late Papers and Make-up Assignments: Excepting emergencies, I do not allow late papers and do not allow make-up assignments. Please bring any exceptional circumstances to the attention of your TA.

ADA Statement: If you have a disability or condition that compromises your ability to complete the requirements of this course, you should inform me as soon as possible of your needs. I will make all reasonable efforts to accommodate you. If, as a result of a disability, you cannot accept the content or terms of this syllabus, you need to notify me in writing within one week of receiving it.

Ground Rules: The number one ground rule to which we will all adhere is to engage in respectful and considerate debate and discussion in the classroom. Abusive and harsh language will not be tolerated. These ground rules are reflected in the UCSD Principles of Community, which we are all expected to follow (see <http://wwwvcba.ucsd.edu/principles.htm>).

Cheating and Plagiarism: Cheating and/or plagiarism are not tolerated behaviors at UCSD. If you are caught cheating, it will result in a failing grade and your infraction will be referred to your college for disciplinary action. If there is any suspicion that your paper or assignments have been plagiarized, the case will be forwarded to the dean of your college for further investigation and appropriate disciplinary action.

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, 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 Rodriquez, de Cabaza, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or nmrodriquez@ucsd.edu, or visit www.ethnicstudies.ucsd.edu.

SCHEDULE

Week 1 Course Introductions

Monday April 1 Course Introductions

Wednesday April 3 Timothy Corrigan, Chapter 2, “Beginning to Think, Preparing to Watch, and Starting to Write,” and Chapter 3, “Film Terms and Topics for Film Analysis and Writing” in *A Short Guide to Writing About Film*, 18-78. Note: A PDF of the whole book is on our course website, but you need only read the pages above, though you may find the rest of the book useful.

Friday April 5 On your own screening: *Representation and the Media* (Jhally, 1997)

Week 2 Representing Race

Monday April 8 Parts 1, 2, and 3 “The Work of Representation” Stuart Hall from *Representation: Cultural Representations and Signifying Practices* (1997)

Wednesday April 10 Parts 4, 5, and 6 “The Work of Representation” Stuart Hall from *Representation*. Professor Roshanak Kheshti will guest lecture today.

Friday April 12 On your own screening: *Race: The Floating Signifier* (Jhally, 1996)

Assignments: Response Paper 1 due in Section

Week 3 Latinx Visual Cultures

Monday April 15 Curtis Marez, “Introduction: Farm Workers in the Machine” from *Farm Worker Futurism: Speculative Technologies of Resistance*. Professor Marez will guest lecture today.

Wednesday April 17 Rebecca Schreiber, “Reconfiguring Documentation: Mobility, Counter-Visibility, and (Un)documented Activism” from *The Undocumented Everyday: Migrant Lives and the Politics of Visibility*

Friday April 19 On your own screening: *Sleep Dealer* (Rivera, 2008)

Assignments: Keyword 1 due in Section

Week 4 Globalization and Culture

Monday April 22 Lisa Lowe “Work, Immigration, Gender” and “Globalization”

Wednesday April 24 Streeby, Introduction, *Imagining the Future of Climate Change: World-Making through Science Fiction and Activism*

Friday April 26 On your own screening: *Snowpiercer* (Joon-Ho, 2013)

Assignments: Reading Response Paper 2 due in Section

Week 5 Indigenous Science and World-Making

Monday April 29 Grace Dillon, “Imagining Indigenous Futurisms” and “Indigenous Science and Sustainability” from *Walking the Clouds: An Anthology of Indigenous Science Fiction*;

Robin Wall Kimmerer, “Learning the Grammar of Animacy” from *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (2013)

Wednesday May 1 Kyle Powys Whyte, “Indigeneity” from *Keywords for Environmental Studies*; Streeby, Chapter 1, *Imagining the Future of Climate Change*.

Friday May 3 On your own screening: *The Sixth World* (Becker, 2012) and *Anamata Future News*

Assignments: Keyword 2 due in Section

Week 6 Indigenous Futurisms Across Space and Time

Monday May 6 Dillon, “Beyond the Grim Dust of What *Was*: Two-Spirit Survivance Stories”; Sinclair, “Returning to Ourselves: Two Spirit Futures in the Now”; Heath Justice, “The Boys Who Became the Hummingbirds”; Benaway, “Transitions”; and Kurisato, “Imposter Syndrome” from Hope Nicholson, ed. *Love Beyond Body, Space, and Time: An Indigenous LGBT Sci-Fi Anthology*

Wednesday May 8 Kirstie Dorr, “Musical Pirates, Sonic Debts, and Future Geographies of Transit” from *On Site, In Sound: Performance Geographies in América Latina*. Professor Dorr will guest lecture today.

Friday May 10 On your own screening: two music videos (Michael Jackson, “The Way You Make Me Feel” and Renata Flores Rivera “The way you make me feel--Versión en Quechua”)

Assignments: Response Paper 3 due in Section

Week 7 Cultural Histories of Afrofuturism

Monday May 13 Start Octavia Butler, *Parable of the Sower* through page 99 (stop at 2026)

Wednesday May 15 Continue reading Butler, *Parable of the Sower* through page 149 (stop at 2027); Streeby, *Imagining the Future of Climate Change*, Chapter 2.

Friday May 17 On your own screening: *The Last Angel of History* (Akomfrah, 1996)

Assignments: Keyword 3 Due in Section

Week 8 Black Feminist Speculation

Monday May 20 Butler, *Parable of the Sower* through 294 (stop at September 17, 2017)

***Final Paper/Project Prompts Distributed**

Wednesday May 22 Finish Butler, *Parable of the Sower*; Aimee Bahng, Preface and Introduction to *Migrant Futures: Decolonizing Speculation in Financial Times*.

Friday May 24 On your own screening: *Black Panther* (Coogler, 2018)

Assignments: Response Paper 4 Due in Section

Week 9 World-Making in Sequential Art I

Monday May 27 **NO CLASS**

Wednesday May 29 Ramzi Fawaz, “Introduction: Superhumans in America” from *The New Mutants: Superheroes and the Radical Imagination of American Comics* and *Black Panther: World of Wakanda* by Roxanne Gay.

Friday May 31 On your own screening: “Catwoman Dressed to Kill,” 1967 TV episode of *Batman* starring Eartha Kitt

Week 10 World-Making in Sequential Art II

Monday June 3 Whaley, *Black Women in Sequence: Re-Inking Comics, Graphic Novels, and Anime*, Introduction and Chapter 3

Wednesday June 5 Whaley, *Black Women in Sequence*, Chapters 4 and 5

Friday June 7 On your own screening: Episodes 1 and 2 of *Nadia: The Secret of Blue Water* (1990)

Assignments: Reading Response Paper 5 due in Section

Final Papers Due: Monday June 10, 2019 by 2:00 pm through Turnitin tab in TED