

# Ethnic Studies 3: Making Culture

Spring 2022

Professor Roy Pérez  
[royperetz@ucsd.edu](mailto:royperetz@ucsd.edu)

## Live Lecture on Zoom (recorded for asynchronous access):

Mondays and Wednesdays 1:00-1:50pm via Zoom link accessed through Canvas. Lecture attendance is optional and lectures will be recorded for asynchronous access.

## Office Hours:

By appointment only, Tuesdays 2:00-4:00pm via [calendly.com/royperetz](https://calendly.com/royperetz).

## Teaching Assistants and Section Schedule:

Section	Day/Time	Bldg/Room	TA
A01	W 8:00-8:50AM	HSS 2152	Noelle Sepina
A02	W 9:00-9:50AM	HSS 2152	Keva Bui
A03	W 10:00-10:50 AM	HSS 2152	Keva Bui
A04	W 11:00-11:50 AM	Remote	Muhammad Yousuf
A05	W 10:00-10:50 AM	CENTR 207	Noelle Sepina
A06	W 11:00-11:50 AM	CENTR 207	Sara Almalla
A07	F 8:00-8:50 AM	HSS 2152	Kimiko LeNeave
A08	F 9:00-9:50 AM	Remote	Daniel Rios
A09	F 10:00-10:50 AM	Remote	Daniel Rios
A10	F 11:00-11:50 AM	Remote	Daniel Rios
A11	F 10:00-10:50 AM	CENTR 205	Kimiko LeNeave
A12	F 11:00-11:50 AM	Remote	Muhammad Yousuf
A13	F 3:00-3:50 PM	Remote	Amira Noeuv
A14	F 4:00-4:50 PM	Remote	Amira Noeuv
A15	F 3:00-3:50 PM	CENTR 201	Sara Almalla
A16	F 4:00-4:50	CENTR 205	Sara Almalla

## Course Description:

Ethnic Studies 1 examined key historical events and debates in the field of Ethnic Studies that center around land and labor. Ethnic Studies 2 focused on how US racial formations have been shaped by migration and the circulation of commodities, knowledge, bodies, and culture. Ethnic Studies 3 remixes questions and concepts from prior courses but with a central focus on what we call cultural production and the intersectional analysis of race in creative work including art, literature, performance, and media.

We will examine how particular forms of cultural productions and cultural objects represent and remake perceptions of race, class, gender, sexuality, and nation. While not an exhaustive list, examples of cultural production include literature, art, music, film and media, performance, fashion, and architecture. Although we will study examples in which the influence of corporate media is key, we will also analyze everyday people as makers of culture with the power to challenge dominant ideas and practices.

## Readings and Other Material:

All readings are in PDF or linked and available in two places: 1) in the folder for each Module on Canvas, 2) in Perusall where you will complete annotations for at least 5 of the essays.

Other material for each Module, like videos and art, will also be in the Module folders.

**Forms of Address:**

If you prefer to be called by a different name or to be referred to by a different gender than what appears on your enrollment record, please feel free to share this in the class introduction post, or notify me and your TA privately by email or during office hours.

**Content Advisory:**

The material in this class is designed to provoke meaningful conversations about issues of racial difference, gender, sexuality, and other identity formations and sociopolitical dilemmas. Additionally, many of the topics we'll discuss in this class directly affect the lives of your classmates—including issues of culture, sexual violence, citizenship, disability—and I ask that you be sensitive to this and each other's visible and invisible differences. At times, we may read or view material, like performance art, that is explicit, including profanity and nudity. These artistic strategies are important for understanding the intersectional nature of social forces and creative strategies of resistance and worldmaking, and we should engage them frankly and analytically, with respect for the emotional reactions we might have. In doing so I ask that you keep an open mind and help foster an intellectually rigorous and respectful level of conversation with these socially complex themes. I will provide trigger warnings whenever possible, and I am open to discussing alternative assignments for you if you are concerned about the content of a text.

**Declaring an Ethnic Studies Minor or Major:**

Many students take an Ethnic Studies course to fulfill a university or college requirement or because the topic is of interest. Often students have taken three or four Ethnic Studies classes and have made significant progress toward the minor or major without realizing it. An Ethnic Studies major is excellent preparation for careers in law, public policy, education, public health, social work, non-profit work, art, and many other fields. If you would like information about the Ethnic Studies major or minor at UCSD, contact Mónica Rodríguez at [ethnicstudies@ucsd.edu](mailto:ethnicstudies@ucsd.edu).

**Syllabus continues on next page.**

## Assignments

### Important Due Dates (see assignment descriptions in next section):

Each week, you'll have the option of completing an Interrogation Post and/or Perusall Annotations. In addition you have these fixed deadlines for reporting and collecting the work you've done:

4/25	Work Report due to TA
5/9	6 Zine Draft Pages Due to TA
6/1	Work Report Due to TA
6/9 by 2:30pm	Final Zine Project Due to TA

### Assignments and Point Distribution:

You will have 4 main assignments this term: Perusall Annotations, Interrogation Posts, Mid-Term Zine Draft Pages, and Final Zine Project. You're required to keep track of your assignments each week using the Check List on the Course Schedule below, which you will submit to your TA twice this quarter.

<b>5 Perusall Annotations</b> (due dates set by your TA)	25 points total (5 points each)
<b>5 Interrogation Posts</b> (due Friday of your chosen weeks by 11:59pm)	25 points total (5 points each)
<b>Mid-Term 6+ Zine Draft Pages</b> (due 5/9)	20 points
<b>Final Zine 12+ Pages or Approved Equivalent Project</b> (due 6/9 by 2:30pm)	20 points
<b>Participation (attendance or approved equivalent)</b>	10 points (you must receive 6-10 points to pass the course)
	<hr/> 100 points total

### Guidelines (more detailed guidelines will be provided as the quarter progresses):

#### Perusall Annotations

Perusall is an app in which you can highlight and annotate PDFs and write up comments and questions that other classmates can see. Perusall works on laptops, phones, and iPads, and I recommend that you use the largest screen accessible to you. In Canvas, you will see a link in the left sidebar for Perusall. Each PDF for class is available in Perusall. You must complete Perusall Annotations for a total of 5 readings this quarter (there are approx. 15 readings available). Use the Work report to keep track of your completed annotations. Guidelines:

- choose one essay assigned on a given day and annotate publicly:** highlight and take notes on passages that seem important to you—maybe a sentence is particularly clear and you restate it in your own words for others to see, or a passage is particularly confusing and you can form your own questions for others to engage, or a passage is particularly interesting to you and you can make connections to other readings or ideas.
- insert at least two substantive public questions** among your notes that we can all see and use in class to help make sense of the ideas together.
- engage at least one of your classmates' questions**, using the response function. If you're the first reader, you can add a third question instead.

### **Interrogation Posts (500-1000 words)**

Interrogation posts are short papers in which you ask and attempt to answer your own questions about all of that week's readings, **citing at least one passage from each reading**. Interrogation Posts are intended to 1) help you engage the readings with more depth, 2) help you create your final zine project by having a record of your ideas and connections you've made. This option is for moments where you feel like you need to engage the reading in a more conventional form of writing than Persuall allows. You'll submit these on Canvas through the "Discussions" link in the appropriate folder for the module. Your post should be 500-1000 words in which you identify and interrogate a concept or question from all the week's material, citing at least one passage from each reading. For these posts, you are not expected to demonstrate mastery of all the week's material; instead, I would like you to grab onto one thread of ideas in the module that is interesting to you and engage closely with passages you selected to cite. For example, you might take a moment from a reading or a film that is particularly compelling to you, quote and/or paraphrase it briefly, and connect it to material from another text. Throughout, quote and cite page numbers appropriately (no Works Cited required, just enough information for your reader to find the passage).

### **Zine Draft Pages (due 5/9)**

Mid-way through the quarter, you will turn in six draft pages that will help you build your final zine or other media project due at the end of the quarter. You may transform any Interrogation Posts you completed into a visual form of zine page. See additional guidelines provided in lecture and section.

### **Final Zine (or other media) Project, due 6/9 by 2:30pm**

If you have kept up with assignments this quarter, you will have made substantive progress toward this project already. Your final project will use the notes and writing you've produced this quarter to construct a zine or another media object. You can simply compile your writing in a creative way that is intended for sharing, or make something new with the work. I will distribute guidelines and examples throughout the quarter, including instructions and inspiration for making zines. If you already have an artistic practice of some kind in your life, you can draw from those skills. You'll submit the project by scanning, photographing, or linking the work on Canvas. The project is intended to be shared with classmates and beyond.

### **TA Section Participation**

Participation is worth 10 points, and **you must receive 6-10 points in participation to pass the course**. You are assigned to a specific TA section. Discussion sections will be in person unless explicitly stated. If your section is remote, it will be synchronous (live). Attendance for TA sections is required, regardless of modality. It is important that you attend the section in which you are registered throughout the duration of the course. It is the collective responsibility of all those present in section to create a collegial environment conducive to respectful exchange and intellectual growth. Please treat others' ideas, perspectives, and work with respect and generosity.

### **Grade Rubrics:**

#### **Interrogation Posts/Perusall Annotations:**

You will receive full credit (5 points) for your first of each of these assignments. From there, you will receive full credit if you respond effectively to feedback from your TA with regards to improving your work. You may lose points if your work displays a decline in effort or consistently fails to incorporate feedback from your TA. These assignments build toward your Mid-Term drafts and Final Project. The rubric below is for your Mid-Term and Final Project submissions and provide a sense of expectations for these assignments.

### Mid-Term Zine Draft and Final Project:

Your two main projects for the quarter are graded on the following 20-point criteria. Standards do not evaluate artistic skill or mastery of the material, but evidence of effort, engagement, interrogation, and improvement.

Points	Standard
20	Work exceeds expectations for the assignment. Project exhibits exceptional effort, detail, attention, engagement, and creativity, with the highest level of intellectual interrogation and application of concepts and readings from the class.
18-19	Work meets expectations for the assignment. Project exhibits more effort, detail, attention, engagement, and creativity than is strictly required, with a high level of intellectual interrogation and application of concepts and readings from the class.
16-17	Work meets expectations for the assignment. Project exhibits the expected level effort, detail, attention, and engagement, with strong indication of intellectual interrogation and application of concepts and readings from the class.
15	Work meets the basic level of expectations for the assignment. There is adequate detail, attention, and engagement, with some indication of intellectual interrogation and application of concepts and readings from the class.
14	Work is slightly below the basic level of expectations for the assignment. Project exhibits some detail, attention, and engagement, but lacks clear interrogation and application of concepts and readings from the class.
13	Work is below the basic level of expectations for the assignment. Project exhibits some detail, attention, and engagement, but lacks interrogation and application of concepts and readings from the class.
12	Work is well below the basic level of expectations for the assignment. Project exhibits very little effort, detail, attention, or engagement, and lacks interrogation and application of concepts and readings from the class.
11 and below	Work does not meet expectations for the assignment. Project exhibits very little effort or is incomplete. If no work is submitted, the assignment receives a 0.

### Final Grading Rubric:

A+	95-100	C+	75-79
A	93-94	C	73-74
A-	90-92	C-	70-72
B+	85-89	D	60-69
B	83-84	F	0-59
B-	80-82		

### Late Policy

Each week you have two opportunities to complete assignments and gain points. Each week assignments you choose to do must be submitted by the weekly deadline set by your TA. With a total of 10 assignments, you can plan carefully and give yourself some light weeks and some busier weeks throughout the quarter. Please remember you get full credit for your first Perusall assignment and your first Interrogation post. You can continue to do well if you respond effectively to feedback your TA provides to improve your work. Below is a class-wide late policy designed to help you stay on track and to help the TAs make the most of your writing in class.

**-Perusall Late Policy:** Perusall entries will not be counted for points after the due date set by your TA. If you find yourself falling behind by week 4 or are experiencing a hardship that makes it difficult to complete assignments, please talk to your TA about strategies for getting back on track. **continued on next page**

**-Interrogation Posts Late Policy:** The score for Interrogation Posts submitted after the deadline set by your TA will lose one point if submitted after the due date, and one point for each additional week it's past due (if it is submitted within the following week, a 5 will receive a 4; the week after that, a 5 will receive a 3, etc.). If you find yourself falling behind by week 4 or are experiencing a hardship that makes it difficult to complete assignments, please talk to your TA about strategies for getting back on track.

**Syllabus continues on next page.**

# Course Schedule and Check List

SAVE OR PRINT THIS SECTION TO UPDATE REGULARLY

Module	Day	Lecture Topics and Readings	Check List and Due Dates
<b>Module 0</b>			
	3/28	Review of Course Structures and Themes	DUE Friday Night on Canvas
	3/30	Zine and Interrogation Post Guidelines	Discussion Thread <input type="checkbox"/> Introductory Survey
<b>Module 1</b>			
	4/4	“Culture,” George Yudice, from <i>Keywords for American Cultural Studies</i> .	Maximum 2 per week: <input type="checkbox"/> Perusall
	4/6	“The Work of Representation” part 1, Stuart Hall.	<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 2</b>			
	4/11	“Aesthetics,” Russ Castronovo, from <i>Keywords for American Cultural Studies</i> .	Maximum 2 per week: <input type="checkbox"/> Perusall
	4/13	“Tlilli, Tlapalli / The Path of the Red and Black Ink,” Glorinda Anzaldúa, from <i>Borderlands/La frontera</i> .	<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 3</b>			
	4/18	<i>Heroes and Saints</i> , Cherrie Moraga.	Maximum 2 per week: <input type="checkbox"/> Perusall
	4/20	“Introduction: Farm Workers in the Machine,” Curtis Marez, from <i>Farm Worker Futurism: Speculative Technologies of Resistance</i> .	<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 4</b>			
		<b>Queer Indigenous Poetics</b>	<b>4/25 Work Report Due on Canvas</b>
	4/25	<i>Nature Poem</i> , Tommy Pico.	Maximum 2 per week: <input type="checkbox"/> Perusall
	4/27	“Queer Poetics: Deviant Swerves in Three,” Ren Ellis Neyra, from <i>The Cambridge Companion to Queer Studies</i> .	<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 5</b>			
	5/1	Zine/Project Workshops in Section. Office Hours with TA recommended.	
<b>Module 6</b>			
	5/9	<i>Passing</i> , Nella Larsen. <i>Passing</i> (2021) Netflix (free online screening tba)	Maximum 2 per week: <input type="checkbox"/> Perusall
	5/11		<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 7</b>			
	5/16	“Racial Etiquette: Nella Larsen’s <i>Passing</i> and the Rhinelander Case,” Miriam Thaggert.	Maximum 2 per week: <input type="checkbox"/> Perusall
	5/18	“Fashion,” Thuy Linh Tu.	<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 8</b>			
	5/23	“Nicki-Aesthetics: The Camp Performance of Nicki Minaj,” Uri McMillan.	Maximum 2 per week: <input type="checkbox"/> Perusall
	5/25	“Call Out Queen” zine, Mark Aguhar. “Mark Aguhar’s Critical Flippancy” and “Proximity: On the Work of Mark Aguhar,” Roy Pérez.	<input type="checkbox"/> Perusall <input type="checkbox"/> Interrogation Post
<b>Module 9</b>			
	6/1	<b>No Lectures</b> Zine/Project Workshops in Section Office Hours with TA recommended.	<b>6/1 Work Report Due on Canvas</b>

Final Project Due via Canvas: Thursday, June 9, by 2:30 PM (end of final exam period).

Syllabus continues on next page.

## Accommodations and Community Expectations

### **Class Accessibility and Inclusion:**

I am committed to meeting the learning needs of all class participants. If, at any point in the term, you find yourself not able to fully access the technology, content, and experience of this course, you are welcome (and not required) to contact me by email or during office hours to discuss your specific needs. If you have a medical condition or disability, you may wish to contact the Office for Students with Disabilities (OSD), which is located in University Center 202 behind Center Hall: 858-534-4382; (TTY) – reserved for people who are deaf or hard of hearing; or email: [osd@ucsd.edu](mailto:osd@ucsd.edu). If you prefer to be called by a different name or referred to as a different gender than the one under which you are officially enrolled, please inform me so that we can adjust accordingly. If you are struggling, confused, or have fallen behind in class, it is always your right and responsibility as a student to meet with me so that we can strategize about how to address your concerns.

### **Sexual Misconduct:**

Experiencing sexual harassment or other forms of sexual misconduct during your studies, including online, can be a profoundly marginalizing experience. As a member of faculty, I am a mandated Title IX reporter: this means that if I am told of an incident of sexual misconduct, physical and/or psychological abuse I am required to report this to the university's Title IX coordinator. Should you want to speak to a confidential source, the following is an initial list of possible resources:

- You may contact the Counseling Center.
- The Office for the Prevention of Harassment & Discrimination (OPHD <http://ophd.ucsd.edu>) provides information and assistance to students, faculty, and staff regarding reports of bias, discrimination, harassment, sexual harassment, and sexual violence.
- Students may receive confidential assistance at CARE at the Sexual Assault Resource Center at ([sarc@ucsd.edu](mailto:sarc@ucsd.edu) or <http://care.ucsd.edu>) or Counseling and Psychological Services (CAP <http://caps.ucsd.edu>).

If you have other local resources to add to this list, and which may be useful to other students, please share them.

### **Academic Integrity:**

I expect the most rigorous and honest work from you. This means I am willing to meet you at your level of preparation and that I hope you will feel comfortable reaching out to me if you are having trouble writing and reading for this class. This also means that I expect you to adhere to the highest standards of academic integrity. See UCSD Policy on Integrity of Scholarship <https://students.ucsd.edu/academics/academic-integrity/policy.html>).

**Syllabus continues on next page.**



## A Note on Reading, Viewing, and Interpreting

Academic and critical writing is an effort by scholars to make sense of phenomena for which we don't yet have sufficient language. Similarly, art is an effort to complicate how we understand the world so that we might understand something in a new way. For these reasons, reading and interpreting can feel difficult, and writing and art can seem unnecessarily complicated. However, the underlying premise of this class is that complex scholarly writing and art in general are worthwhile, so it is helpful to think about why and how we read and engage artwork and why artists (and we) make things that aren't straightforward or easy to interpret.

Below are some tips:

- **Be easy on yourself.** You might feel lost sometimes, and things might not make sense until class discussion (and still might not after). Grasping difficult material is an iterative process, which means ideas become clearer as we approach them repeatedly and in different ways. Often in writing and art, ideas are not even finished and are just a beginning. Good interpretation is not about understanding one universal meaning, but about attending to the context of a piece of writing or art, its strategies and form, with an open and curious mind, and being able to point to elements of the piece that demonstrate your thoughts.
- **Interpretation, like scholarly writing about culture, is a poetic practice and an imaginative endeavor.** Like art, interpretation is an imaginative endeavor. Style and language matter to critics and scholars in ways that they might not to a scholar whose goal is to transmit data or information. Sometimes this gets in the way of clarity; or rather, in theoretical writing, clarity isn't always immediate and may require effort. Moreover, some critical writing is translated (sometimes poorly), or is poorly written and yet important, or very well-written but the ideas are unremarkable. Gaining clarity is something we do *with* the writer as best we can.
- **Reading and viewing closely and actively is more important than reading or understanding completely.** Read as much as you can. But when time and energy are tight, you can get more out of working closely with five pages than you might pushing through a whole piece of work. Learn how fast you're able to read, set aside a reasonable amount of time for it, and make the most with what you are able to engage in the amount of time you have.
- **Reading and viewing actively includes the following:** marking passages, scenes, or details that are extra confusing *or* extra clear; writing notes in margins or in a notebook; establishing a practice of jumping around among pages and scenes, including to the footnotes and back to passages you've already read; capturing questions *as they cross your mind* rather than after you've finished reading or viewing (these are great for discussion because such questions are closer to the text—less abstract and general); and finally, *writing* (in complete sentences) about the material is enormously helpful and useful for later assignments.
- **Find and follow pleasure where you can.** Some ideas will blow your mind, so track down those conversations and read more about those ideas. You won't connect with all writing, but pay attention to your gut when you do connect. You'll write better about stuff you like.