

Ethnic Studies 120
Race and Performance: The Politics of Popular Culture
Winter 2011

Wednesday 5 – 7:50 PM
Solis 111

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Office Hours: Monday 11:30 am - 1 pm, Wednesday 12 – 1:30 pm

This syllabus is subject to change; the syllabus of record is kept updated and posted on the course WebCT site (url below).

COURSE DESCRIPTION

How have racialized ideologies been constructed through performance and displays of the body in the United States and other sites? This course considers racialized, gendered, and sexualized performances in such historical and contemporary sites as world's fairs, fashion, and the internet. Nineteenth-century colonial exhibits like museums and ethnographic entertainment contributed to the objectification and commodification of culture. However, we will pay particular attention to how racialized subjects use performance to deconstruct dominant ideologies of racial, cultural, gender, and sexual difference and engage in forms of social and political mobilization. Our readings draw from overlapping fields of Ethnic Studies, performance studies, cultural studies, and feminist studies.

Required Texts (available at UCSD Bookstore, 452-9625, and on reserve at SSH Library)

- 1) Robin D.G. Kelley, *Race Rebels: Culture, Politics, and the Black Working Class*. New York: Free Press, 1996. ISBN-13: 978-0684826394
- 2) Dick Hebdige. *Subculture: The Meaning of Style*. London: Routledge, 1981. ISBN-13: 978-0415039499
- 3) Lisa Nakamura. *Digitizing Race: Visual Cultures of the Internet*. Minneapolis: University of Minnesota Press, 2007. ISBN-13: 978-0816646135

There are also articles available for download as pdf documents through the course website on WebCT: <http://webctweb.ucsd.edu>. Each such reading has the notation “*” in the syllabus. I strongly advise that you print out **all** of the articles at the beginning of class to avoid any problems with downloading and printing.

Students are expected to complete and comprehend the material by the beginning of class. By this, you are required not only to read the material but to read *critically* and process it, whether

that means taking notes, writing an outline, or reviewing with classmates. Please bring **all assigned readings** for the current week and previous week to class.

Requirements

1) Participation and In-class Assignments: 20%

Attendance is critical and mandatory for you to succeed in this class. Lateness and absenteeism will result in deductions from your participation grade. Merely being present and sitting passively means you will receive a failing participation grade, while those who actively listen and contribute to class discussion or group work will be rewarded. Moreover, I recognize thoughtful and quality participation, not quantity. Film and media shown in class will not be available for re-screening.

2) Warm-up team project (week 3, January 19): 20%

Group Presentation (10%) and 2-page paper (10%)

3) Reading and/or media quizzes (dates unannounced): 10%

4) Midterm examination (week 5, February 2): 20%

5) Group Presentation and Paper (week 10, March 9): 30%

Individual Paper (20%) and Presentation (10%)

Course Policies

- Classroom conduct: Please be respectful to other students and the professor. The use of laptops is not allowed in class. Phones and PDAs must be turned off in the classroom. Please do not arrive late or leave early, read unrelated material while in class, or converse about unrelated topics.
- No early or make-up quizzes and assignments will be scheduled, and no incompletes will be given in this course. All assignments must be submitted or completed to receive a passing grade. There will be no make-ups for missed in-class presentations.
- Writing assignments are due at the beginning of class and must be submitted as hard copies; no e-mailed papers accepted. Late papers will receive one-half letter grade deduction for each day they are submitted past the due date, and no papers will be accepted more than one week after the due date. Professor reserves the right to make copies of student papers and assignments.
- If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please bring a notification letter from the Office for Students with Disabilities (858-534-4382) outlining your approved accommodations.
- Students are responsible for following all oral and written directions for assignments. Please keep in mind that your grade may be adversely affected for disregarding guidelines. Please ask questions if you require clarification.
- Your grade is not an entitlement; it must be earned. Furthermore effort alone will not guarantee a high grade. If you submit careless and mediocre work, you will receive a grade that correlates with your submission. However, continual excellent work will be rewarded.


Academic Honesty

Plagiarism is a serious violation, whether intentional or inadvertent. Easily recognized, plagiarism is insulting to those who take the time to read your work, but an embarrassment to you most of all. All work submitted in this course must be your own and original. You may not copy sentences or paragraphs from books, websites, or any other source. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about when and how to use citations, please refer to this guide: Charles Lipson, *Doing Honest Work in College: How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success*. Chicago: University of Chicago Press, 2004.


Each student is expected to be familiar with and abide by UCSD's Policy on Integrity of Scholarship, available at <http://www-senate.ucsd.edu/manual/appendices/app2.htm#AP14>.

Course Schedule

Week 1. January 5. Introduction

Media 	"The Couple in the Cage: a Guatinaui Odyssey" (Coco Fusco, 1993, 31 min.)
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Week 2. January 12. The Gaze: Race, Gender, and Alterity

Readings	<ul style="list-style-type: none">*Stuart Hall. "The Spectacle of the 'Other,'" in <i>Representation: Cultural Representations and Signifying Practices</i>. ed. Stuart Hall. London: Sage, 1997. 223-290.*Coco Fusco, "The Other History of Intercultural Performance," in <i>English Is Broken Here: Notes On Cultural Fusion in The Americas</i>, (1999), 21-64.*bell hooks, "The Oppositional Gaze," in <i>Black Looks, Race and Representation</i> (1992), 115-131
In-class Media 	"24"

Week 3. January 19. Colonialism and Displays of the Body

Readings	<ul style="list-style-type: none">*Stuart Hall. "The Poetics and Politics of Exhibiting Other Cultures," in <i>Representation</i>, 153 – 168.*Curtis M. Hinsley, "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893." in <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>. ed. Ivan Karp and Steven D. Lavine (1991).*Richard Slotkin. "The White City and the Wild West: Buffalo Bill and the Mythic Space of American History, 1880-1917." In <i>Gunfighter Nation: the Myth of the Frontier in Twentieth-Century</i>
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	<p><i>America</i>. 1992.</p> <p>*David Barboza, "China Turns Out Mummified Bodies for Displays," <i>The New York Times</i> 8 August 2006, online ed. http://www.bodiestheexhibition.com/ (Bodies: The Exhibition) http://www.bodyworlds.com/index.html (Body Worlds)</p> <p>*Karl Marx, "The Fetishism of the Commodity and Its Secret," in <i>Capital, Part I</i> (1976), 163-177.</p>
Media 📺	"Bontoc Eulogy" (Marlon E. Fuentes, 1995); 2010 Olympics, First Nations ceremony
Assignments Due	Warm-up Group Presentations and Short Paper (2 pp.)

Week 4. January 26. Politics and Cultural Practices

Readings	<p>Robin D.G. Kelley. <i>Race Rebels: Culture, Politics, and the Black Working Class</i>. Introduction, Ch. 1, 2.</p> <p>*George Lipsitz. <i>Footsteps in the Dark: The Hidden History of Popular Music</i> (2007), 154-183.</p>
Media 📺	Barack Obama Father's Day Speech; NWA Straight Outta Compton
Assignments Due	Group Performance Paper Topic and Method (1 page, typed)

Week 5. February 2. The Politics of Commodified Culture

Readings	<p>*George Lipsitz. "But Is it Political? Self-activity and the State," in <i>Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place</i> (1994)</p> <p>*Momiala Kamahale. "Ilio'ulaokalani: Defending Native Hawaiian Culture." <i>Amerasia</i> 26.2 (2000). 38-65.</p> <p>*Adria L. Imada. "Hawaiians on Tour: Hula Circuits Through the American Empire." <i>American Quarterly</i> 56 (2004): 111-149.</p> <p>*Angela R. Riley. "Sucking the Quileute Dry." <i>New York Times</i>. 8 February 2010.</p>
Media 📺	Merrie Monarch hula festival; "The Twilight Saga: New Moon" (2009)
Assignments Due	Midterm Examination in class

Week 6. February 9. Signs and Subcultures

Readings	<p>Dick Hebdige. <i>Subculture: The Meaning of Style</i> (1979), pp. TBA.</p> <p>* bell hooks, "Is Paris Burning?" in <u>Black Looks: Race and</u></p>
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	<u>Representation</u> (1992), 145-156.
Media 🎬	"Paris is Burning" (dir. Jennie Livingston, 1992); "Glee" (2010)

Week 7. February 16. Subcultures, part 2. Fashion and Feminism

Readings	<p>*Angela McRobbie, "Girls and Subcultures," in <u>Feminism and Youth Culture</u> (1991), 12-25.</p> <p>*Angela McRobbie, "Settling Accounts with Subcultures: A Feminist Critique," in <u>Feminism and Youth Culture</u> (1991), 26-43.</p> <p>*Angela McRobbie "Second-hand Dresses and the Role of the Ragmarket," in <u>Popular Culture: A Reader</u>, ed. Raiford Guins & Omayra Zaragoza Cruz (2005), 372-382.</p> <p>*Angela McRobbie. "Bridging the Gap: Feminism, Fashion and Consumption." in <i>In the Culture Society: Art, Fashion and Popular Music</i> (1999), 31- 45.</p>
Media 🎬	TBA

Week 8. February 23. Blackface Minstrelsy and its Legacies

Readings	<p>*Michael Rogin, <i>Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot</i>. Chs. 1, 2, 3-44.</p> <p>*Eric Lott, "Blackface and Blackness: The Minstrel Show in American Culture," in <i>Love and Theft: Blackface Minstrelsy and the American Working Class</i> (1995), 15-37.</p> <p>*Jim Windolf. "Ali G for Real." <i>Vanity Fair</i>, August 2004.</p>
Media 🎬	"Da Ali G Show" (2004-05); Jazz Singer (1933); "Scrubs"; "Tropic Thunder" (2008)

Week 9. March 2. New Media and Race

Readings	<p>Lisa Nakamura, <i>Digitizing Race: Visual Cultures of the Internet</i> (2007)</p> <p>*K. Wayne Yang. 2007. "Organizing MySpace: Youth walkouts, pleasure, politics, and new media." <i>Educational Foundations</i> 21 (1-2), 9-28.</p>
Media 🎬	TBA

Week 10. March 9. Performance Presentations and Wrap-Up

Peer Evaluations (in class)