

**Instructor:** Roshanak Kheshti  
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**ETHN 108/MUS151**  
*Race, Culture, and Social Change*  
Tu/Th 2-3:20  
CENTR 222

**Office Hours:**

Mondays noon-1pm  
Tuesdays 3:30-5:30pm

Description:

Music and performance are easily exchanged and consumable forms of culture through which we can trace cross-cultural interactions. Periods of cultural turmoil and experiences of cultural oppression like colonialism, forced migration, war and slavery have resulted in the formation of new musical and performance forms. In this course we will examine the musical and performance byproducts of colonialism and globalization. We will then trace the incorporation of these forms into popular culture following their commoditization and tracing their hybridization as they travel and transform when taken up in different localities.

Texts:

*Music and the Racial Imagination* (listed below as MRI)

*Performing Hybridity* (listed below as PH)

Additional course materials available through e-reserve

**Course Requirements:**

Attendance

Because this course meets a total of twenty times, more than two absences will not be tolerated. If you miss class, it is your responsibility to keep up with the notes, films and assignment submission schedule. It is advised that you network with peers on this matter. **Attendance and participation will constitute 25% of the student's overall course grade.** Presence and preparedness are key aspects to the successful fulfillment of requirements for this course.

Films

Films and musical pieces function as texts in this class. You are expected to know the media materials as well as the print ones. Note taking is encouraged" It is your responsibility to screen any film or listen to music you miss at the Film and Video Library at Geisel on your own time.

Reflection Papers (25% of final grade)

Each student is responsible for submitting a total of **10** reading reflection papers that are no less than one page (double-spaced, 12pt. font) and no more than one and a half pages in length. Reflection papers are opportunities for you to raise questions or issues about the readings, make connections between various

readings, apply the readings to current events, etc. **Reflection papers are not opinion papers nor are they summaries of the readings.** They are spaces for exploration and inquiry that could also contribute to your final paper. Use this exercise to synthesize different ideas from the lectures and readings with any films or music presented in class. These papers allow me to follow your progress with the materials over the course of the quarter. Each reflection should have your name and the reflection number written at the top. Only one reflection paper will be accepted per class meeting. Also, reflection papers are not to be submitted in my mailbox or by email.

**\*Every effort should be made to save resources: print double sided and when possible print your papers on the back pages of recycled paper**

Final Paper (50% of final grade)

Each student must submit one 8-10 page final paper to be submitted by the due date. You are welcome to submit papers before the due date but will not receive any extra credit for doing so. A paper prompt will be handed out at least two weeks prior to the due date.

Readings:

**Week 1**

**September 25**

*Course Introductions*

Introduction to the syllabus

In-class writing exercise on sound and hearing

**Week 2 Racialization**

**September 30**

Radano and Bohlman "Introduction" in *MRI* (44)

**October 2**

Georgina Born and David Hesmondhalgh "Introduction" in *Western Music and its Others*, Georgina Born and David Hesmondhalgh editors (58)

**Week 3 Colonialism and Syncretism**

**October 7**

Jeremy Gilbert and Ewan Pearson "Music, Meaning and Pleasure" in *Discographies*-(16)

Philip Bohlman "The Remembrance of Things Past" in *MRI*-(33)

**October 9**

Timothy Taylor "Colonialism, Modernity and Music" in *Beyond Exoticism*—(26)

Jocelyne Guilbault "Racial Projects and Musical Discourses in Trinidad, West Indies" in *MRI*-(24)

**Week 4**

**October 14**

Ronald Radano "Hot Fantasies" in *MRI*-(23)

Kevin Gaines "Duke Ellington, *Black, Brown and Beige*, and the Cultural Politics of Race" in *MRI*-(20)

***October 16***

Frances Aparacio "Ethifying Rhythms, Feminizing Cultures" in *MRI*-(18)

Deborah Wong "The Asian American Body in Performance" in *MRI*-(37)

**Week 5 Performance**

***October 21***

Dwight Conquergood "Performance Studies" in *TDR/The Drama Review*, Summer 2002, Vol. 46, No. 2, Pages 145-156-(11)

Jose Munoz "The Autoethnographic Performance" in *PH*-(16)

***October 23***

Dwight Conquergood "Performing as a Moral Act" in *Turning Points in Qualitative Research* By Yvonna S. Lincoln, Norman K. Denzin  
Published by Rowman Altamira, 2003-(18)

**Week 6**

***October 28***

D.A. Masolo "Presenting the Past and Remembering the Present: Social Features of Popular Music in Kenya" in *MRI*-(54)

***October 30***

Priya Srinivasan "The Bodies Beneath the Smoke or What's Behind the Cigarette Poster: Unearthing Kinesthetic Connections in American Dance History."  
*Discourses in Dance* (Winter) 2007-(44)

**Week 7**

***November 4***

Tricia Rose "Bad Sistas" in *Black Noise*-(36)

Tricia Rose "Never Trust a Big Butt and a Smile" in *That's the Joint*, Murray Forman and Mark Anthony Neal editors

***November 6***

David Hesmondhalgh "International times" in *Western Music and its Others*, Georgina Born and David Hesmondhalgh editors--(24)

Simon Frith "The Discourse of World Music" in *Western Music and its Others*, Georgina Born and David Hesmondhalgh(15)

**Week 8 Hybridity**

***November 11 holiday***

**November 13**

Robert Stam "Palimpsestic Aesthetics" in *PH*-(20)

Katie Trumpener "Bela Bartok and the Rise of Comparative Ethnomusicology" in *MRI*—(32)

**Week 9 Hybridity and Syncretism**

**November 18**

Barbara Browning "The Daughters of Gandhi" in *PH*-(16)

Paul Gilroy "Diaspora, Utopia and the Critique of Capitalism" in *There Ain't No Black in the Union Jack* pages 153-187

**November 20**

Paul Gilroy "Diaspora, Utopia and the Critique of Capitalism" in *There Ain't No Black in the Union Jack* pages 187-end of article

**Week 10**

**November 25**

Awam Amkpa "Floating Signification" in *PH*

**November 27 holiday**

**Week 11 Appropriation?**

**December 2**

John Hutnyk "Authenticity of Cultural Politics?" in *Critique of Exotica*-(28)

Timothy Taylor "Some Versions of Difference" in *Beyond Exoticism*-(21)

**December 4**

Kodwo Eshun and Edward George "Ghostlines" in *Sonic Process*-(10)

Stuart Hall "Notes on Deconstructing the Popular" in *People's History and Socialist Theory*, Raphael Samuel ed.-(15)

***Final due Thursday, December 11***

**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 have no information about the major or minor and don't 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, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact Yolanda Escamilla, Ethnic Studies Department Undergraduate Advisor, at 858-534-3277 or [yescamilla@ucsd.edu](mailto:yescamilla@ucsd.edu).