

# MAKING CULTURE

introduction to ethnic studies Spring 2013

ethn 3

---

K Wayne Yang	<a href="#">M.O.M. Café</a> hrs M 2-3:30p , off hrs W 2-3:30	<a href="#">SSB 222</a>	<a href="mailto:kwayne@ucsd.edu">kwayne@ucsd.edu</a>
Davorn Sisavath			<a href="mailto:dsisavat@ucsd.edu">dsisavat@ucsd.edu</a>
Kyung Hee Ha			<a href="mailto:khha@dssmail.ucsd.edu">khha@dssmail.ucsd.edu</a>
Salvador Zarate			<a href="mailto:sezarate@ucsd.edu">sezarate@ucsd.edu</a>
Kai R Small			<a href="mailto:krsmall@ucsd.edu">krsmall@ucsd.edu</a>
Malathi M Iyengar			<a href="mailto:miyengar@ucsd.edu">miyengar@ucsd.edu</a>
Linh Nguyen			<a href="mailto:ltn024@ucsd.edu">ltn024@ucsd.edu</a>
Marilisa Navarro			<a href="mailto:m3navarro@ucsd.edu">m3navarro@ucsd.edu</a>
Susan Chen			<a href="mailto:suc004@dss.ucsd.edu">suc004@dss.ucsd.edu</a>

---

This course examines the present-day structures, histories, and futures of racial systems through the lens of cultural production. As a starting point, it is imperative to understand that there is nothing in the social world that is not rooted in raciality – a shorthand term we will use for the complex knitting together of race-gender-sexuality-humanity-monstrosity. Raciality is like gravity, there’s no avoiding it.

*Making culture* evokes the idea that culture is not static, it is not complete, it is always in the process of being made. “Making” also evokes *craft* as compared with industrial *production* (think about hand-sewing in relation to textile manufacturing). “Culture industries” is the term the [Frankfurt School](#) theorists used to describe the overwhelming influence of the corporate media on popular culture (think Hollywood and Clear Channel). Craft implies that people who are presumably dominated by culture, are also makers of culture.

Yet the materials from which culture is made are never neutral, never fully shaped by the hands of the makers. Thus all words, images, songs, ideas, dress, performances and other cultural texts are ideologically inflected with racial, gendered, and sexualized meanings not always of the author’s choosing. Cultural texts are made meaningful by...

- **The material conditions of their production** = The legal-political and socioeconomic realities in which texts are produced and shared. (Think about the different contexts in which the “[Star Spangled Banner](#)” and “[Go Down Moses](#)” were created and performed).
- **The grammar of signification** = The symbolic rules that reconstruct the meanings of signs when they re-placed next to new signs. (Think about Michael Jackson’s “[Thriller](#)” as performed by inmates a maximum security prison in Cebu, the Philippines).
- **The specters of the future and the past** = The way the past is remembered or erased; the way the future is hoped for, promised, enforced or denied; summons ghosts that haunt culture. (Think about how remembering [9/11](#) enables certain political possibilities, and then think about the [Ghost Dance](#).)
- **The intentions of other culture makers** = Culture is the site of contestation over meaning. (Think about “[Gangnam Style](#)”. Who decides what it means?)

In this course, your job is to analyze cultural texts for their racial meanings with attention to their underlying matrix that gives them meaning – not just their content but their context, subtext, pretext, and possibilities.

# Readings

**3 books.** Available at bookstore. On reserve at Geisel. Assigned in the order below.

*Everybody Was Kung Fu Fighting: Afro-Asian Connections and the Myth of Cultural Purity*

- Vijay Prashad

*The Power of the Zoot: Youth Culture and Resistance during World War II*

- Luis Alvarez

*Aloha America: Hula Circuits through the U.S. Empire*

- Adria Imada

**The 1st week readings are available on TED course website**

All other readings, films, etc. will be electronically available.

# Evaluation

Discussion Sections.....	20%
Quizzes (2 or 3) .....	20%
Midterm (essay) .....	20%
Final (essay) .....	20%
Group projects (2 video remakes) .....	20%

# Summary of Assignments

*Please note that these are just rough descriptions of the major assignments, and are subject to change. Complete instructions and due dates on will be updated on TED.*

## Discussion Sections. 20%

Participation, attendance, and anything your TA assigns. You will not pass the class if you do not attend your assigned section.

## Quizzes. 20%

2 quizzes, and maybe a 3rd pop quiz. Factual information from readings & lectures & movies. Students must identify terms, supply references, and provide examples. Quizzes will be STRINGENTLY graded. No partial credit.

## Midterm. 20%

Analytical essay - 3-5 page. I am considering making this a take-home exam.

## Final. 20%

Analytical essay - 3-5 page. I am considering making this a take-home exam.

## Group projects. 20%

“Gained in Translation” is the theme for 2 video remake projects. You will work in groups assigned in your section to remake movie scenes using stop motion video and voice over. Pass, Fail, High Pass.

# The Fine Print

**Passing:** 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.

**Extra credit:** If/when assigned, Extra Credit will be worth +1%, with total maximum for any student of +3%.

**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 on an exam or quiz, 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.

K. Wayne Yang <a href="mailto:kwayne@ucsd.edu">kwayne@ucsd.edu</a>	Lecture	MWF 1-1:50	PETER 108
Davorn Sisavath <a href="mailto:dsisavat@ucsd.edu">dsisavat@ucsd.edu</a>	A01 A02	M 2:00-2:50 M 3:00-3:50	HSS 1315
Kyung Hee Ha <a href="mailto:khha@dssmail.ucsd.edu">khha@dssmail.ucsd.edu</a>	A03 A04	M 3:00-3:50 M 4:00-4:50	CENTR 217A
Salvador Zarate <a href="mailto:sezarate@ucsd.edu">sezarate@ucsd.edu</a>	A05 A06	W 10-10:50 W 11-11:50	HSS 1128A
Kai R Small <a href="mailto:krsmall@ucsd.edu">krsmall@ucsd.edu</a>	A07 A08	W 12-12:50 W 2:00-2:50	SOLIS 109 HSS 2150
Malathi M Iyengar <a href="mailto:miyengar@ucsd.edu">miyengar@ucsd.edu</a>	A09 A10	F 10-10:50 F 11-11:50	SOLIS 111
Linh Nguyen <a href="mailto:ltn024@ucsd.edu">ltn024@ucsd.edu</a>	A11 A12	F 11-11:50 F 2:00-2:50	SOLIS 11
Marilisa Navarro <a href="mailto:m3navarro@ucsd.edu">m3navarro@ucsd.edu</a>	A13 A14	M 3:00-3:50 M 4:00-4:50	HSS 2321
Susan Chen <a href="mailto:suc004@dss.ucsd.edu">suc004@dss.ucsd.edu</a>	A15 A16	M 2:00-2:50 M 3:00-3:50	WLH 2110

## 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, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

Daisy Rodriguez, Ethnic Studies Department Undergraduate Advisor  
858-534-3277 or [d1rodriguez@ucsd.edu](mailto:d1rodriguez@ucsd.edu) or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu)

## Course Calendar of Readings and Assignments. Tentative.

Due dates will change. Readings will be added. Look on TED for the most updated calendar.

### PRESENT DAY SLAVERY. REAL. ZOMBIES. AND THE DAWN OF THE 20TH CENTURY.

#### Week 1, Movement 1

Date	Tests & Quizzes & Films	Reading 1 by lecture	Reading 2 by lecture	Films by lecture	Videos, Etc. by lecture	TURN-IT-IN by 11:59p
1-Apr						REMAKE ASSIGNED
3-Apr		"Looking for the 'real' nigga: Social scientists construct the ghetto" by Robin D.G. Kelley	"Kung Fusion" by Vijay Prashad		Bruce Lee/Chuck Norris, Neo visits the Oracle, Night of the Living Dead	
5-Apr		"Indians today, the real and the unreal", and "Anthropologists and other friends" by Vine Deloria	Course syllabus	Nanook of the North	The Shining	
7-Apr	<b>Week 2</b>					
8-Apr		"You Ain't Seen Nothin' Yet": Beloved, the American Chain Gang, and the Middle Passage Remix" by Dennis Childs	"Of the dawn of freedom" by WEB Dubois			
10-Apr		"Her Body, Himself: Gender in the Slasher Film" by Carol J Clover		Night of the Living Dead		
12-Apr		Everyone was Kung Fu Fighting, Introduction, Chapter 1 and Chapter 2 by Vijay Prashad				

## RISE OF THE URBAN. GLOBAL METROPOLIS. EMPIRE AT THE MILLENNIUM.

### Week 3, Movement 2

Date	Tests & Quizzes & Films	Reading 1 by lecture	Reading 2 by lecture	Films by lecture	Videos, Etc. by lecture	TURN-IT-IN by 11:59p
15-Apr	M	Everyone was Kung Fu Fighting, Chapter 3, 4, 5 by Vijay Prashad				REMAKE 1 midnight before section
17-Apr	W	The power of the Zoot, Introduction and Chapters 1, 2 by Luis Alvarez				
19-Apr	F	District 9 [FILM]				
21-Apr	<b>Week 4</b>					
22-Apr	M	<b>QUIZ 1</b> – up to and including April 22	The power of the Zoot, Chapters 3, 4 by Luis Alvarez			Midterm Assigned
24-Apr	W		The power of the Zoot, Chapters 5, 6, Epilogue by Luis Alvarez			
26-Apr	F	The Ballad of Gregorio Cortez [FILM]				
28-Apr	<b>Week 5</b>					
29-Apr	M	Zoot Suit [FILM]				
1-May	W	Midterm (Essay)				Midterm Due
3-May	F					

## FUTURITY. THEN AND NOW.

### Week 6, Movement 3

6-May	M	Aloha America, Introduction, Chapter 1 by Adria L. Imada				REMAKE 2 assigned
8-May	W					
10-May	F					

Date	Tests & Quizzes & Films	Reading 1 by lecture	Reading 2 by lecture	Films by lecture	Videos, Etc. by lecture	TURN-IT-IN by 11:59p
12-May	<b>Week 7</b>					
13-May		Aloha America, Chapter 2 by Adria L. Imada				
15-May						
17-May	The Exiles	Aloha America, Chapter 3 by Adria L. Imada				
19-May	<b>Week 8</b>					
20-May	QUIZ 2 – up to and including May 20	Aloha America, Chapter 4 by Adria L. Imada				FINAL assigned
22-May		Aloha America, Chapter 5, Epilogue by Adria L. Imada				
24-May	Mosquita y Mari					
26-May	<b>Week 9</b>					
27-May	Memorial Day Observance		“Terms of belonging” by Monique Das Gupta			REMAKE 2 DUE by midnight before section
29-May	Tale of a fish [FILM]		“Contests over culture” by Monique Das Gupta			
31-May	Castaway on the moon [FILM]					
2-Jun	<b>Week 10</b>					
3-Jun						
5-Jun	REMAKE COMPETITION		“Notes toward a Native Feminism’s Spatial Practice” by Mishuana R Goeman			
7-Jun						
9-Jun	<b>Finals Week</b>					
10-Jun	Final (Essay), Monday, 11:30a - 2:30p					FINAL DUE