

ETHN 3: MAKING CULTURE

Spring Quarter 2017
M & W & F, 1:00-1:50pm
Galbraith Hall, 242

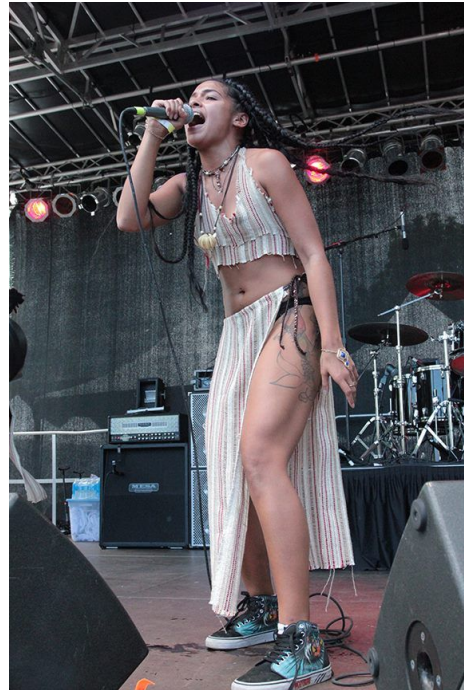
Instructor: Dr. Jillian Hernandez

E-mail: jillhernandez@ucsd.edu

Office: SSB (Social Science Bldg) 245

Office Hours: Mondays 2:30-3:30pm,

Wednesdays 10:30-11:30am & by
appointment



Princess Nokia Performing @ AFROPUNK Festival (2014)

What does it mean to make culture? Whose culture counts?

In this course we will address these questions through an interdisciplinary Ethnic Studies perspective that pays critical attention to the roles that fashion, art, music, and film play in organizing social hierarchies of race, gender, class, and sexuality. We will focus on the ways that racialized/gendered cultural workers, in particular youth, women, and queer people of color, employ their creative work to challenge these hierarchies. The course is structured around understanding the ways that creating culture can constitute rituals of rebellion.

Learning Outcomes:

--Students will be versed in interdisciplinary approaches to analyzing cultural forms and understand how these forms interact with structures of racial, class, gender, and sexual difference.

--Students will also learn about a wide cross-section of creative work by cultural producers of color, and acquire a historical and theoretical lens for understanding the significance of this work.

Teaching Assistants and Discussion Sections

Esther Choi	Mon 2p and 3p, YORK 3050A	emchoi@ucsd.edu
Boké Saisi	Mon 2p and 3p, YORK 3050B	bsaisi@ucsd.edu
Olivia Quintanilla	Mon 3p and 4p, YORK 4050A	oquintan@ucsd.edu
Yessica Garcia H.	Mon 4p and 5p, YORK 3050A	yeg003@ucsd.edu
Omar Padilla	Wed 9 and 10a, CENTR 207	opadilla@ucsd.edu
David Sanchez-Aguilera	Wed 11a and 12 p, CENTR 207	das027@ucsd.edu
Cynthia Vasquez	Fri 9 and 10a, MCGIL 2315	c5vazque@ucsd.edu
Mellisa Linton-Villafranco	Fri 11a and 12P, CENTR 207	mlinton@ucsd.edu
Leon Lee	Fri 11a and 12P, MCGIL 2315	lplee@ucsd.edu

Required Texts & Media

All texts are available as downloadable pdfs on Triton Ed
[\(https://ted.ucsd.edu/webapps/login/\)](https://ted.ucsd.edu/webapps/login/)

We will use the TritonEd system as a means of accessing and downloading course texts, as well as a mode of communicating via e-mail and submitting tests and assignments.

If you encounter trouble with the system please contact:
<http://acms.ucsd.edu/contact/index.html>

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Films:

The Stuart Hall Project (2013, dir. John Akomfrah)

Bessie (2015, Dee Rees)

Mi Vida Loca (Allison Anders, 1995)

The Watermelon Woman (Cheryl Dunye, 1996)

Brujos Web Series

All films will be accessible via library reserve streaming

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>>>Course Evaluation

Your final grade will be based on the following:

Section Attendance & Participation: 20 points

Section participation means you have done the assigned reading thoroughly and come to each session prepared with questions and comments for the discussion. Teaching assistants will document your engagement in class discussion when you make comments and pose questions.

You may miss 2 section meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will affect your final grade (-5 points per absence). In order to be counted as present you must arrive on time and stay until class concludes. Teaching assistants will take roll every time section meets.

>>>You are required to bring course texts to lecture and section in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

>>>You are required to bring a notebook and writing utensil to lecture and section, as we will sometimes conduct writing and other creative exercises during class time.

Please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated. These norms are reflected in the UCSD Principles of Community that we are all expected to follow (<http://www.vcb.ucsd.edu/principles.htm>).

Midterm (Take-Home): 25 points

The take-home exam will cover class materials (texts, art, and films) and lectures from April 5th through May 1st. The exam will consist of several questions posted on TritonEd for which you will provide short responses. **Midterm exam questions will be posted on TritonEd on April 28th with responses due on TritonEd by 2:30pm on May 5th.** This exam cannot be turned in late or made up.

Context Assignments (2 @ 10 points each): 20 points

Over the course of the quarter, each student must attend two events on campus or in the broader San Diego community that relates to course themes, and write a description of the event and how it expanded, challenged, enriched, or illustrated ideas, topics, or themes from class. Write-ups are due in section the week following the event, need not be more than two pages long, and must be typed, double-spaced, with your name and the date of the event on the top. Your TAs and I will make you aware of events that you might use to satisfy this assignment, however, you are ultimately responsible for locating and selecting an event to attend.

You are highly encouraged to take advantage of the upcoming Migration and Militarisms conference being held from April 21-23rd in City Heights, San Diego to fulfill this requirement, along with the visit of SOLHOT/We Levitate to campus that I am organizing in late May/early June.

Migration and Militarisms Conference Program:

<https://militarismandmigration.wordpress.com/program/>

If you plan to attend the conference, please register at:

<https://militarismandmigration.wordpress.com/registration/>

You can earn 5 extra credit points if you volunteer for the conference. If you are interested, contact:

Lisa Ho: liho@ucsd.edu or Esther Choi estherminchoi@gmail.com

They will need to confirm your work as a volunteer to your TA via e-mail in order for you to receive credit. It is your responsibility to make sure that they send your TA this notice.

Make Culture! Creative Response: 10 points

It is your turn to make culture! You will submit a creative response to specific course text (or texts) and/or some of the broader themes explored in the class. Think of what has inspired or stayed with you with the most. Creative works must be shared in section in order to count! There will not be makeups or late submissions.

Guidelines for Creative Responses:

Your creative response can take various forms, such as:

- >a collage
- >zine
- >video/video animation
- >song/performance
- >a graph, or visual representation of an author's argument, story, or theory
- >a poem or narrative (fictional or personal, or combination of)
- > a photograph, drawing, or painting
- >a blog page with a collection of media

Other formats are possible as well. Your TA will inform you of when creative projects are due for your section. **You are required to discuss what you have in mind for your creative project with your TA in office hours or via e-mail at least 2 weeks prior to the due date. Failure to do so will result in 3 points being taken off your grade for project.**

- Feel free to take creative risks! You will not be evaluated on the style or content of your creative work, as this is not an art class. Your grade for the creative work will be based on completion and section presentation of the assignment.

Final Exam (Take-Home): 25 points

The take-home exam will cover class materials (texts, art, and films) and lectures from **May 8th through June 7th**. The exam will consist of several questions posted on TritonEd for which you will provide short responses. **Final exam questions will be posted on TritonEd on June 8th with responses due on TritonEd by 2:30pm on June 15th**. This exam cannot be turned in late or made up.

Grading Scale

100-95 points A+ / 94-90 points A / 89-85 points B+ / 84-80 points B

79-75 points C+ / 74-70 points C / 69-60 points D / 59-0 points F

Pass/Fail

To receive a pass grade you will need to earn at least 70 points. You may skip assignments if you have the points necessary for a Pass.

>>>Course Policies

- **Correspondence**

Due to the large number of students enrolled in the course, you should always e-mail your section TA rather than Dr. Hernandez to address your questions, or attend their office hours, so that you can receive a timely response. Please be aware that TAs and Professors receive a high volume of e-mails, if your query is time sensitive please indicate that in the subject line, and allow 48 hours for a response. *Questions that require substantive engagement, such as commentary on an assignment or grade, would be best addressed during office hours.* You are expected to check your UCSD e-mail once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via the TritonEd system.

- **Academic Integrity**

Whether intentional or inadvertent, plagiarism is a serious violation. All work submitted in this course must be your own. 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 the proper citation of sources, please ask me. Students who plagiarize, or who cheat on an exam, will be subject to disciplinary action in accordance with University policy. Students are expected to be familiar with UCSD's Policy on Integrity of Scholarship, <http://www.senate.ucsd.edu/manual/appendices/app2.htm#AP14>.

- **Disability Support**

If you have a documented disability needing accommodations, please inform me and bring a notification letter outlining your approved accommodations. I will make all reasonable efforts to assist you. If, as a result of a disability, you cannot accept the content or terms of this syllabus, you must notify me in writing within one week of receipt of the syllabus. You may also seek assistance or information from the Office for Students with Disabilities, 858-534-4382.

- **Electronic Devices and Laptops**

Laptops and tablets can be utilized solely for the purpose of taking notes. This privilege is contingent upon responsible use of these devices. If I notice or am informed that students are being distracted by improper use of such technology they will no longer be allowed in class.

Cell phones must be turned off or set to silent in the classroom. If you must take an urgent call or send an important message please quietly exit the room. Excessive disruption of class for use of cell phones will negatively impact your participation grade.

- **Late Submission of Assignments**

If you anticipate that you will not be able to complete an assignment on time please alert your TA as soon as possible. Expect to lose points in the event that an assignment is turned in late. There are no makeups or late submissions for the creative project, midterm or final.

- **Sexual Content Notice**

Many of the required materials in this class include explicit depictions and/or descriptions of sexual acts. Some materials describe or depict experiences of sexual trauma. I have assigned these works to facilitate learning about making culture. If you believe engagement with these materials would likely cause you significant discomfort it may be in your interest to drop the course.

Majoring or Minorng in Ethnic Studies

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 visit www.ethnicstudies.ucsd.edu or d1rodriguez@ucsd.edu or visit www.ethnicstudies.ucsd.edu

Reading and Screening Schedule (subject to change):

**Please note: all reading and film viewings must be completed by the date listed on the syllabus, as they will be discussed in class and I will expect for you to have comments and questions.*

Rebel Cultures

Week 1

Monday, April 3

Introduction to Class

Wednesday, April 5

John Clarke, Stuart Hall, Tony Jefferson, and Brian Roberts, "Subcultures, Cultures, and Class," from *Resistance through Rituals: Youth Subcultures in Post-War Britain* (Routledge, 1975 edited by Tony Jefferson and Stuart Hall)
 PDF on TritonEd

Friday, April 7

Hebdige, Dick. *Subculture: The meaning of style*.
 Introduction, Chapters 1 & 2
 PDF on TritonEd

WEEK 2**Monday, April 10**

Hall, Stuart. "What is this "black" in black popular culture?." *Social Justice* 20, no. 1/2 (51-52 (1993): 104-114.

PDF on TritonEd

Wednesday, April 12

Eric Lott, "Love and Theft: 'Racial Production and the Social Unconscious of Blackface,'" from *Love and Theft: Blackface Minstrelsy and the American Working Class* (Oxford University Press, 1993)

PDF on TritonEd

Friday, April 14 (no lecture)

The Stuart Hall Project (2013, dir. John Akomfrah)

*Film, watch on your own via library reserve streaming

WEEK 3**Monday, April 17**

Discussion of Stuart Hall film

Women of Color Making Rebel Sounds**Wednesday, April 19**

"Soy Punkera, Y Que?" Sexuality, Translocality, and Punk in Los Angeles and Beyond" in *Loca motion: The travels of Chicana and Latina popular culture* by Habell-Pallán, Michelle. NYU Press, 2005.

PDF on TritonEd

Read online:

<https://soundstudiesblog.com/2017/03/20/if-la-llorona-was-a-punk-rocker-detonguing-the-off-key-caos-and-screams-of-alice-bag/>

Friday, April 21

Alice Bag visits class!

Read excerpts From Bag, Alice. *Violence Girl: East LA Rage to Hollywood Stage: a Chicana Punk Story*. Feral House, 2011.

PDF on TritonEd

WEEK 4**Monday, April 24**

"Preface" and Chapter 4 "Becoming Selena, Becoming Latina" in *Selenidad: Selena, Latinos and the Performance of Memory* by Deborah Paredez. (Duke University Press, 2009)

PDF on TritonEd

Wednesday, April 26

Read online: Yessica Garcia Hernandez. "Intoxication as Feminist Pleasure: Drinking, Dancing, and Un-Dressing with/for Jenni Rivera."

<http://www.nanocrit.com/issues/9-2016/intoxication-feminist-pleasure-drinking-dancing-and-un-dressing-jenni-rivera>

Friday, April 28 (no lecture)

WATCH *Bessie* (2015, Dee Rees) film on library reserve streaming

*Midterm take-home exam questions posted

WEEK 5**Monday, May 1:**

Angela Y. Davis, "I Used to Be Your Sweet Mama: Ideology, Sexuality, and Domesticity" in *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday* (Vintage Books, 1999)

PDF on TritonEd

Discussion of Davis reading and Bessie film

Wednesday, May 3

Pre-Midterm Review

Friday, May 5 (no lecture)

Midterm responses due on TritonEd by 5:00pm

Fashioning Rebel Bodies**WEEK 6****Monday, May 8**

Monica L. Miller, "Crimes of Fashion: Dressing the Part from Slavery to Freedom," from *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* (Duke University Press, 2009)

PDF on TritonEd

Wednesday, May 10

Luis Alvarez, "Zoot Style and Body Politics," from *The Power of the Zoot-Zuit: Youth Culture and Resistance During World War II.* (University of California Press, 2008)

PDF on TritonEd-- Prof. Alvarez guest lectures!

Friday, May 12 (no lecture meeting)

Watch *Mi Vida Loca* (Allison Anders, 1995) on library reserve streaming

WEEK 7**Monday, May 15**

Rosa Linda Fregoso, "Familia Matters" from *meXicana Encounters: The Making of Social Identities on the Borderlands*. (University of California Press, 2003)
PDF on TritonEd

Read online: "Latinas in Los Angeles," Abby Aguirre
<http://www.vogue.com/projects/13528517/mexican-american-women-east-los-angeles-chicano-fashion-latina-style/>

Discussion of *Mi Vida Loca* film and readings

Wednesday, May 17

Minh-Ha T. Pham, "The Taste and Aftertaste for Asian Superbloggers" from *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*, Duke University Press, 2015.

Reclaiming and Re-performing the Stereotype**Friday, May 19**

Jennifer A. González. "James Luna: Artifacts and Fictions." *From Subject to Display: Reframing Race in Contemporary Installation Art* (MIT Press, 2008)
PDF on TritonEd

WEEK 8**Monday, May 22 (no lecture)**

Watch *The Watermelon Woman* (Cheryl Dunye, 1996) on library reserve streaming

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Wednesday, May 24

Bell Hooks, "The Oppositional Gaze: Black Female Spectators," from *Black Looks: Race and Representation*. (South End Press, 1992)
PDF on TritonEd

Discussion of *Watermelon Woman* and Hooks reading

Friday, May 26

Christina Carney, Jillian Hernandez, and Anya M. Wallace. "Sexual Knowledge and Practiced Feminisms: On Moral Panic, Black Girlhoods, and Hip Hop," *Journal of Popular Music Culture*, Vol. 28, Issue 4, 2016
PDF on TritonEd

WEEK 9**Monday, May 29 Memorial Weekend—No Class****Making Culture Out of Altar/ities****Wednesday, May 31**

Luz Calvo 2004. "Art Comes for the Archbishop: The Semiotics of Contemporary Chicana Feminism and the Work of Alma Lopez". *Meridians* 5 (1): 201-224.
PDF on TritonEd

Friday, June 2

Selections from, Laura E. Pérez, *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*-PDF on TritonEd

Read online: "Why Young Culture Makers are Proudly Reclaiming Bruja Feminism" <http://remezcla.com/features/culture/bruja-feminism-culture-makers-latinx/>

Read online: "How five women use traditional religious practices to navigate their modern lives" <http://www.thefader.com/2016/12/08/women-religion-fashion-faith>

WEEK 10

Monday, June 5 (no lecture)

Watch all episodes of the Brujos webseries online, <http://www.weareopen.tv/open-tv-originals/brujos>

Wednesday, June 7

José Esteban Muñoz, "Introduction: Performing Disidentifications," from *Disidentifications: Queers of Color and the Performance of Politics*. (University of Minnesota Press, 1999)
PDF on TritonEd

Thursday, June 8th (no class)

Final exam questions posted on TritonED

Friday, June 9

Recap for Final

**** Final exam responses due on TritonEd Thursday, June 15th by 2:30pm**